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Neuter Nouns to the Old Authors of the Albanian Language. Evidence from the Albanian Language Lexicon of Gjon Buzuku

Olger BRAME[1]

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Abstract:

The object of this paper is related to the description and explanation of some grammatical aspects of the simple nouns of the neuter gender in the work of Gjon Buzuku. In Albanian, the category of gender is one of the main grammatical categories of the name. By its nature, it differs from other grammatical categories of the noun, because the masculine-feminine-neuter opposite refers to the whole class of nouns taken as a whole and appears in their distribution in different genders and not in different forms of the same word. The issue of neutrality in the Albanian language is addressed by many authors, who in their studies emphasize the types of neuter nouns in the Albanian language, the extension of this category beyond the class of nouns, arguments for the presence of neutrality in the Albanian language and other issues that relate to this grammatical phenomenon.

The main argument of the work is based on the fact that the work of Gjon Buzuku, „Meshari" (1555) is the first work documented in writing in the Albanian language. In this way, the grammatical category of the neuter gender, which today is quite reduced in the Albanian language, can be investigated and described in the early forms of Albanian writing, where it is possible to identify conservative elements and its special features which are not found in today's Albanian. This is especially true when referring to the neuter nouns forms of the neuter gender.

For the realization of the work it was necessary to use the method of research and tabulation of words from the work „Dictionary of Buzuku's Albanian" by Thoma Qendro. The method of classifying neuter gender nouns according to their semantics and origin has been deemed necessary, from which we have singled out only the simple neutrals as well as the comparative method in some cases when we have referred to today's Albanian language.

At the end, the most characteristic elements of the gender of the simple neuter nouns in Albanian are underlined, used by Gjon Buzuku, to create a clearer idea about its condition in the 16th century.

Keywords: *Gjon Buzuku, Albanian Language, neuter gender, simple nouns, feature, semantics*

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- **Introduction**

The presence of the neuter gender in the Albanian language has been one of the most discussed, especially in the circle of foreign linguists and albanologists. The issue of the neuter in the Albanian language is found in many authors, such as: Francesco Maria da Lecce (1716), who is considered the author of the first grammar of Albanian, where, among others, talks about the types of neuters found in Albanian and extending this category beyond nouns. Also Karl Reinhold, Auguste Dozoni, Kostandin Kristoforidhi, Gjergj Pekmezi, Anton Xanoni, Norbert Jokl, Maximilian Lambertz, Ilo Sheperi, Osman Myderrizi, Aleksandër Xhuvani, Eqrem Çabej, Grigore Brîncus etc., in their studies emphasize the types of Albanian neuters, the extension of this category beyond the class of nouns, the arguments for the presence of neutrality in the Albanian language and other issues related to this grammatical phenomenon (Demiraj, Sh., 1985)

On the other hand, there are discussions on the presence of the neuter in the Albanian language expressed by authors such as: Francesco Rossi (1866), who emphasizes that the neuter does not exist in the Albanian language, referring mainly to the Gheg dialect; Martin Leake (1814), who denies the existence of neutrality in Tosk dialect of Albanian; Georg von Hahn (1854) or Gustav Meyer (1888) who do not completely deny the existence of the neuter, but come to the conclusion that neuters in Albanian are the strangest constructions, interpreting them as forms of gender (according to Hahn), or as nouns that indicate subjects, used as a collective, which in the gender and accusative case also take the node „***to***", which belongs to the plural (according to Meyer), and are considered as forms of the singular plural (Pedersen, H., 1973), or even Franz Bopp, who according to Shaban Demiraj, accepts to some extent Hahn's opinion that Albanian has no real neuters (Demiraj, Sh., 1985, f. 187).

The use of the neuter gender has been very widespread in the Albanian language of its early periods, but during the course of the years this gender, in most cases, turned into a masculine or feminine gender (Ajeti, I., 2017, p. 383-384).

Neuter gender nouns, in the old Albanian authors are more numerous and in a more stable condition compared to today's Albanian where this category has taken on a purely relict character. Based on this fact, which shows that the linguistic feeling of the neuter at this time has been much more vivid than in today's Albanian, we have tried in our review to highlight in the lexicon of Buzuku's work that cathegory of the neuter gender nouns that are simple words, their semantics, trying to

determine the degree of density of their use in the first documented text of the Albanian language of the16-th century.

Works in the Albanian language during the first centuries of the Ottoman occupation are few. The oldest of them that has survived to the present day, is „Meshari" by Gjon Buzuku (1555). From its publication until 1740, for almost two centuries, „Meshari" was a lost work, an unknown work. In 1740 it was discovered in the Fides Library of Propaganda, near Rome, the „Meshar" of Gjon Buzuku (1555) was discovered by the Bishop of Skopje, Monsignor Gjon Nikollë Kazazi from Gjakova. Full the joy for this finding, he informed Gjergj Guxeta in Palermo to whom he sent a page. The book is thought to have been printed in Venice in the Latin alphabet, adding some Cyrillic characters to the sounds in Albanian. This discovery caused a great commotion, because it is the first book in the Albanian language. This discovery remained silent for more than a century, until 1909, when the Arbër - Pal Skiroi rediscovered it in the Vatican Library in Rome, where it is still found today.

Çabej emphasizes the fact that by studying Buzuku means going into the Albanian language fundamentally, because the language of this author helps in a high degree to see more clearly the general connections in the development of the language. His language gives us a tool to accurately follow the emergence of various linguistic phenomena in space and time as well as their development (Çabej, E., 1976, p. 5-77). This fact is also emphasized by Seit Mansaku when he states that the language of this text gives the opportunity to create a more or less complete idea on the morph-syntactic structure of the Albanian language of the XVI century and can be seen as the last target of Albanian development in the pre-literary period and as the starting point for a new period of it (Mansaku, S., 2001, p. 15-36).

- **Subject of the research**

The object of this paper will be the description and explanation of some aspects and characteristics of the neuter gender in the simple names evidenced in the lexicon of Buzuku's work and their classification according to semantics. For this we have analyzed the Albanian Dictionary of Gjon Buzuku by Thoma Qendro (Qendro, Th., 2014).

This dictionary is considered a valuable help in this regard, as in a sense it can be considered as the first dictionary of the Albanian language in terms of the state of the lexicon it contains, words in their original forms and in the forms as used by Buzuku, the first author of the Albanian language writing. On the other hand, in the dictionary it is given the full flexion of words accompanied by the relevant examples, which makes clearer the issue we have taken in consideration.

The researchers have concluded that in the pre-documentary period of the Albanian language, in addition to the masculine and feminine gender, the name of the neuter gender also appeared in our language, which was certainly born from the need to distinguish the respective nouns from the other two natural genders, masculine and feminine or meanwhile to fill in any gaps in the corresponding grammatical structure. In the historical analysis of the classification of the neuter nouns, genuine neuter (primitive) nouns are distinguished, within which those that indicate subjects, body parts or abstract concepts as well as the other two categories could be distinguished; neuter prepositional nouns derived from adjectives and neuter prepositional nouns derived from verbs (mainly partial verbs).

The peculiarity of the neuter gender nouns that are picked up in the dictionary within this paper lies precisely in the original phonetic-grammatical form that these nouns are used which are reflected in all grammatical categories, in all forms of inflection, as taken from Buzuku's original work without the intervention of the dictionary author.

- **Literature review**

The use of the neuter gender has been very widespread in the Albanian language of its early periods, but over the years this gender, in most cases, turned into masculine or feminine gender (Ajeti, I., 2017, p. 383-384). Today, the neuter gender can be investigated in regional dialects, as the standard is tending towards the wrinkling of this gender, and as it was pointed out earlier, in today's Albanian it has taken on a purely wasteful character.

Byron points out that the contemporary standard favors a two-gender system. In the case of Albanian, the argument is based on the fact that the practice of literary Tosk Albanian has reflected the evolution of language as a whole, and as a result, the neuter form is felt more often in the nineteenth-century writers and earlier than in later writers (Byron, J., 2012).

Demiraj points out that despite the fact that even in the Albanian language the elimination of gender neutrality is encountered as a relatively early and gradual phenomenon, it has been expanding especially during the last centuries, making it nowadays extremely stagnant and of a wasteful character. However, the neuter gender in the Albanian language of 3-4 centuries ago was more alive and stable, although it was in a reduced state as a result of a continuous weakening. As a key factor Demiraj underlines the gradual evolution of a three-gender system into a two-gender system, eliminating the neuter gender, which had begun to occur in most Indo-European languages. This evolution was

related to the general tendency of these languages to simplify their grammatical structure from certain types of adverbs that had become unnecessary, a simplification that was accomplished by avoiding those adverbs that were less semantically supported, such as the case of neuter (Demiraj, Sh., 1985, fv. 178-182).

The researcher Ethem Likaj sees the evolution of the gender category as a consequence of the gradual transformation of this category into grammatical categories. Emphasizing the great role that analogy has played in the transfer of neuter names to the other two genders, Likaj sees this process closely related to the disappearance of the worldview „ancient animist on things" (Likaj, E., 1984, p. 65).

Topalli also underlines the fact that the weakening of the neuter gender and the integration of the nouns of this gender in the other two genders has started to happen very early, so that it is difficult to determine, but, according to him, researching the language of the old Albanian authors, the fact that it has been a very lively genre stands out (Topalli, K., 2011, p. 219-224).

Mahir Domi, regarding the transition of neuters, mainly those who show subjects, into masculine but also into feminine, underlines that this process has been influenced by the fact that the oblique cases of the neuter gender had the same endings as the masculine nouns. As such he mentions the nouns: *mish - mishi* (meat - the meat), *gjalpë - gjalpi* (butter - the butter), *vaj - vaji* (oil - the oil), *dyllë - dylli* (wax - the wax), *drithë - drithi* (grain - the grain) etc. (Domi, M., 1961, p. 4).

According to Veselaj the continuous weakening of neutrality in the Albanian language and the disintegration of this gender, can be connected with the fact that it does not specify the special semantic subfield. In this way, according to him, for the same semantic subfields appear some types or subtypes of nouns of other active grammatical genders, mainly of the masculine gender (Veselaj, N., 2015, p. 51).

In the current situation, in the Albanian language, the neuter gender is reduced only to this category of words, mainly nouns, because the defining words such as adjectives, demonstrative and possessive pronouns, have almost completely lost the neuter gender. This causes this genus to appear only morphologically in the type of prominent singular inflection, in nominative and accusative, or in some nouns with the presence of the anterior node. The presence of neutrality in today's Albanian language can be ascertained in rigid forms, mainly in phraseological expressions or dialectal dialects even in some nouns that express subjects, but that today are integrated in the masculine gender, such as: *dhjamë* - fat, *brumë* - dough, *dyllë* - wax, *gjalpë* - butter, *mish* - meat,

mjaltë - honey... etc., or even some nouns that express body parts such as: *ballët* - foreheads, *kryet* - head or any other (AShSh & IGjL, 2002, p. 93-94).

Regarding the classification of neuter nouns, different authors have relied on different criteria, but generally the classification is based on whether they are inherited neuters of Albanian or borrowings, as well as the semantic criterion of what they mean semantically. If we refer to the

divisions of genuine neuters, within them are evidenced inherited or borrowed neuters that are substance nouns or neutrals that are not substance nouns.

Demiraj points out that the main nouns that are still encountered as neuters in the spoken and written language are: *ballë - forehead, brumë - dough, djathë - cheese, drithë - grain, dyllë - wax, dhjamë - fat, grurë - wheat, gjalpë - butter, krye -head, lesh - wool, miell - flour, mish - meat, mjaltë - honey, ujë - water, vaj - oil*. In addition to these, he emphasizes the fact that in the dialectological studies are presented as neuters in the Albanian dialect even nouns, mainly with a collective meaning, such as: *emërit* - name, *dhallët* - buttermilk, *rrushtë* - grapes, *groshët* - kidney bean, *hit* - ash, *orizt* - rice, *pet* - noodles, *plet* - fertilizer, *qumështit* - milk, *vrert* - gall etc., evidenced mainly in the dialects of the Arbs of Greece and Italy, in Gjirokastra, Sulova, Përmet, Dangëlli, Skrapar, Mat, Myzeqe etc. (Demiraj, Sh., 1972, p. 217-218).

Even the researcher Zymberi emphasizes that the nouns which refer to matter have almost completely disappeared, but even this type, Tosk, Arvanitas, Arbëresh of Italy, Albanians of Ukraine have preserved quite well (Zymberi, A., 2007, p. 97-105).

If we compare the current situation of the neuter gender with that presented in the works of old Albanian authors, continues Demiraj, it becomes clear that the neuter gender in the Albanian language has been relatively alive and stable. Demiraj supports the classification of neuters according to this division: neuters with a collective meaning, mainly nouns that are substance nouns and neuters that are not substance nouns. Regarding the formers, referring to the studies on this evidence, as well as relying on the works of the old Albanian authors, Demiraj points out some inherited neuters that indicate substance, nouns such as: *drithë-të/* grain, *grunë-të/* wheat, *klomësht-i-të(qumësht)/* milk, *kos-të/* yogurt, *miell-të/* flour, *mjaltë-t/* honey, *mish-të/* meat, *ujë-të/* water, *voj-të/* oil, *gjalpë-të/* butter, *brumë-të/* dough, *dyllë-të/* wax, *qull-të/* porridge, *hekur-i-të/* iron, *ar-të/* gold, *djathë-të/* cheese, *dhjamë-të/* fat, *elp-të/* barley, *li-të/* flax, *gjak-të/* blood, *tru-të/* brain, *hi-të/* ash, *plehë-të/* fertilizer, or even newer neuter nouns which also denote substance, mainly in the Arbëresh language of Italy (the language of Albanians emigrated to Italy since the

XV century), such as: *rozmarin-t/* rosemary, *tabak-t/* sheet etc. In the second group he identifies neuter nouns that indicate substance such as: *krie-të/* head*, anë-të/* sides*, ballë-të/* foreheads, *emëni-të/* name, *gjalmë-të/* lacing*, bark-të/* tummy, *dam-të/* harm, *faj-të/* guilt*, frë-të/* bridle, *gjyq-i-të/* trial, *kopësh-të/* garden*, prehën-i-të/* lap*, rrjetë/* mesh*, sy-të/* eye*, veshë-të/* ear, *krue-të/ f*ountain*, shekull-të/* century, *vjetë-të/* year*, muoj-të/* month*, petëk-u-të/* garments*, shenj-të/* sign,mark*, shtrat-të/* bed*, varg-të/* string*, vor-të/* grave*, gji-të/* breasts*, mend-të/* mind*, tul-të/* pulp etc. These nouns, according to him, are evidenced in almost all the old Albanian authors such as: Buzuku, Budi, Bardhi, Bogdani, Matrënga, the Arberesh of Greece and Italy, somewhere more dense and somewhere more limited. He also highlights the fact that some of these nouns also come out both as neuter and masculine, indicating that in time these nouns had begun to integrate them towards other genders (Demiraj, Sh., 1985).

The fluctuation in the use of neuter and gender ambiguity is also evidenced by Riza, who emphasizes that the instability of nouns as neuter in use is related to the process of shifting the simple neuter to the corresponding masculine nouns, a process which had begun in the old authors,

which indicates that the linguistic sense of neutrality had begun to corrode (Riza, S., 2002, p. 116).

Çabej connects the passage of some neuter gender nouns into the masculine gender with the singularization of the prominent plural. The plural form that has passed into the singular, so the singularization of the plural is a very common grammatical phenomenon in Albanian. The process that has operated in the meantime in most cases has been twofold: first, a plural noun has been used; then from the plural form a new singular is formed, i.e. the plural is singularized. As such he mentions, neuter nouns which name pairs of limbs of the body such as: sy - *eyes*, *veshë* - ears, *gji* - breasts, *krahë* - arms, *gju* - knees, which have passed into the masculine gender, emphasizing that the disappearance of the neuter in these nouns has passed through the plural. The nouns: *sytë* - eyes*, veshëtë* - ears*, gjitë* - breasts*, krahëtë* - arms*,* etc., have been common forms of both singular and plural neutrinos, so e.g., *sytë* - *the eyes"* meant both „*eye*" and „*eyes*". As such a grammatical form, it coincided with the plural form of all three genders, and starting semantically from the use of words in the plural, it was considered as such, as a plural. In this way arose the need to determine a clear and not ambiguous form of the singular, inventing a masculine form, which made it necessary to distinguish this form from the homonymous form of the plural (Çabej, E., 2012, p. 64-65). Anila Omari, highlighting this fact during the study of Bogdan's work,

emphasizes that a number of lexemes appear in the text with two different genders, as masculine and neuter or as feminine and neuter. As such cases she mentions the nouns: *bark-të/ bark-u=* tummy, *faj-të/ faj-i=* guilt, *mish-të/ mish-i=* meat, *qiell-të/qiell-ja* = sky etc., or in some other cases, according to her, the text does not allow to determine the gender of the nouns that in old Albanian appear as neuters, usually nouns with a collective that that indicate substance such as: *brumë* - dough, *drithë* - grain, *dyllë* - wax, *mjaltë* - honey (Omari, A., 2016, p. 49-50).

Topalli classifies the simple neuters into 5 categories where it includes: **substance nouns***: ujë* - water, *gjalpë* - butter, *gjak* - blood, *drithë* - grain, *elb* - barley, *grurë* - wheat, *vaj* - oil, *mish* - meat, *djathë* - cheese, *dyllë* - wax, *kos* - yogurt, *lesh* - wool, *rrush* - grapes, *qumësht* - milk, *plehë* - fertilizer, *li* - flax, *hi* - ash, *ar* - gold, *frut* - fruit, iron - *hekur, bar* - grass, *dru* - wood, *dhallë* - buttermilk, *qull* - porridge; **nouns which refer to body parts**: *ballë* - forehead, *sy* - eyes, *tru* - brain, *krye* - head, *gji* - breast, *bark* - tummy, *prehënë (prehër)* - lap, *tul* - pulp, *vesh* - ear; **nouns which refer to objects***: rrjetë* - mesh, *frë* - bridle, *gjalmë* - yarn, *petëk* - garments, *shenj* - ***sign,*** mark, *shtrat* - bed; **place names***: vorr-* grave, *krua* - fountain, *kopësht* - garden; **abstract nouns***: emër* - name, *faj* - guilt, *dëm* - harm, *vjetë* - year, *muaj* - months, *gjyq* - trial, *kumt* - notice, *peng* - pledge, *anë* - side, *mënd-* mind, *vajtim-* lamentation, etc. by making a more detailed categorization of the second group of neuter nouns that do not indicate substance. By referring to this phenomenon, he emphasizes the fact that as genuine neuters in Albanian are included those nouns that indicate indivisible substance and as a result, they have been uncountable or nouns which refer to body parts, names of objects, place names, abstract nouns. Topalli underlines that most of the neuters of Albanian are of inherited origin and as such he mentions: *ujë* - water, *gjalpë* - butter, *drithë* - grain, *mish* - meat, *djathë* - cheese, *lesh* - wool, *dru* - wood, *ballë* - forehead, *krye* - head, *tul* - pulp, *vesh* - ear, while he considers the rest as borrowings in Albanian (Topalli, K., 2011, p. 210-217).

Kolë Ashta, in order to identify the neuters of all the old authors of the Albanian language, based his studies on the suffix „***-ë***", the suffix „***të***", as well as the suffix of the plural „***-na***". Based on these elements he distinguishes as neuters the nouns: *ballë**të***- forehead, *bark**të***- tummy, *drithë**të***-grain, *dyllë**të*** - wax, *emënëi**të*** - name, *faj**të*** - guilt, *grunë**të*** - grain, *kjumështëi**të*** - milk, *kumëti**të*** - notice, *mendë**të*** - mind, *mish**të*** - meat, *uj**të*** - water. On the other hand, he is skeptical about the neutrality of the nouns: *anëtë - side, gjitë - breasts, kruetë - fountains, kryetë - heads*. Even in Ashta, there is a fluctuation of the gender, where the same name belongs to the neuter gender, but also to another gender, as we can note the use of the noun *mend* (*mind*): *mend-ja/ mend-të* (*the mind*) (Ashta, K., 2002).

Idriz Ajeti classifies the genuine neutrals of Albanian into several semantic and grammatical categories, where he mentions: *substance nouns* such as: *mishtë(ë)* - meat, *drithtë* - grain, *mielltë* - flour, *djathët* - cheese, *dyllët* - wax, *grunët* - wheat, *gjalpët* - butter, *leshtë* - wool, *vojt/vajt* - oil; as well as other singular nouns where he emphasizes: *kyet* - head, *ballët* -forehead. According to him, the number of neuters from the autochthonous heritage fund, as evidenced by the writings of Albanian classics as well as the archaic dialects of Albanian, was once much greater than today: *ujë-t/* water, *mish-të/* meat, *drithë-t/* grain, *gjalpë-t/* butter, *mjaltë-t/* honey, *lesh-të/* wool, *elb-t/* barley, *brumë-t/* dough, *ballë-t/* forehead, *gjalm-t/ lacing,* which today they have mostly turned into masculine, sporadically also feminine because of their matching in inflection with masculine or feminine: *mish-mish-i/* meat, *gjalpë-gjalp-i/* butter, *vaj-vaj-i/* oil, *dyllë-dyll-i/* wax, *ujë-uj-i/* water, *drithë-drith-i/* grain (Ajeti, I., 2017, p. 384-385).

Veselaj underlines the fact that in the pre-documentary period of the Albanian language, in addition to the noun of the masculine and the feminine, the noun of the neuter gender also appeared in our language, which arose from the need to distinguish the respective nouns from the other two natural genders. According to him, in this period are distinguished as early are considered, without a doubt, the genuine neutral (primitive) nouns not knotted, with which were named concepts of concrete and abstract field of broad spectrum, however, it can be said that in the meantime it is seen a tendency on naming the most used (food) items of the time, usually uncountable, as well as on some specific names of body parts and other nouns, usually indivisible in particles, some of which appear to be identifiable according to the form of formation even in today's language, such nouns as: *mish/* meat, *ujë-t /*water, *anët(ë)*/side, *krye-t/* head and any other (Veselaj, N., 2015).

Relying on the studies on the gender neutrality of the Albanian language (Pedersen, H., 1973) through the etymological view of neuter nouns, considers as neuter nouns the nouns which show substance: *ujë* - water, *gjalpë* - butter, *elb* - barley, *mjaltë* - honey, *brumë* - dough, *lesh* - wool, whose identity is connected with the Indo-European neutrality, and emphasizes that this category also includes the neuter nouns that indicate substance: *drithë* - grain, *djathë* - cheese, *dyllë* - wax, *hekur* - iron for which he states that they do not have a proper etymology, or even the nouns: *vit* - year, *dru* - wood, which he marks as the original neuters. On the other hand, he emphasizes that it is not at all true that neuters are just nouns that indicate substance and are used as a collective too. In support of this argument he underlines at least four nouns that have no collective

meaning, such as: *krie* - head, *gjalmë* - lace, *rrjetë* - mesh, *ballë*-forehead, for which he also gives references where he has identified them.

Within the group of genuine inherited neuters, it is important to identify the borrowed neuters of Albanian. Demiraj emphasizes that the genuine borrowed neuters of Albanian, in terms of volume occupy the second place among the documented neuters. As such he mentions: *ar* - gold, *dam/dëm* - harm, *faj* - guilt, *fruit/frut* - fruit, *gjyq - trial, li - flax, mend* - mind, *penk* - pledge, *rrjetë* - mesh, *shenj* – sign, mark, *shtrat* - bed, *vaj/vo* - oil. He also points out that other borrowed neuters, but in smaller numbers, are encountered from the ancient Greek: *hekur* - iron, *qull* - porridge, from modern Greek: *zahar* - sugar, from Slavic*:plehë* -fertilizer and from Italian: *rozmarinë* - rosemary etc., nouns which according to him are limited in number and geographically spread and relatively young as neuters (Demiraj, Sh., 1972, p. 105-107).

Even Ajeti, referring to Pedersen, identifies most of the borrowed neuters with a source from Latin with the argument that the lexical material of Albanian with a Latin source proves the correspondence and coincidence of Latin neutrons, borrowed in Albanian: *voj*-oil (neuter) taken from Latin: *oleum* (neutrum), *rrjetë - rete.* From the writings of the Albanian classics of the 16th century onwards, this coincidence in the gender of the neuter of Albanian with that of Latin is much greater: *lini*, *liri - flax*, from Latin *linum*; *ar* - gold from *aurum*. In the dialect of the Arberesh of Calabria, the noun *argjent*, *argjend* -silver as well as in the Arberesh of Greece the noun *elb* - barley. (Ajeti, I., 2017, p. 385). Topalli also supports the same argument when he points out that some of the simple neuters of Albanian are old borrowings from Latin, most of which are neuter even in that language. As such he mentions:*vaj*-oil from Latin *oleum*, *lī* -flax from Latin *līnum*, *ar*-gold from Latin *aurum*, *frë* - bridle from Latin *frēnum*, *rrjetë* - mesh) from Latin *rētĕ*, *shenj* – sign, mark from Latin *signum*, *shtrat* - bed from Latin *strātum*, *dëm* - harm from Latin *damnum*, *gjyq* - trial from Latin *jūdicium*, *peng* - pledge from Latin *pignus* etc. (Topalli, K., 2011, p. 217).

Regarding the Latin borrowings, Çabej emphasizes that Latin is the language that has left deeper traces in Albanian, mainly in lexicon, emphasizing the fact that for the Latin element of Albanian it matters the circumstances that this element derives from that special form of vulgar Latin called Balkan Latin, which was adopted by the population of the Balkans by changing the pronunciation and to some extent the grammar and vocabulary according to the phonetic system of the native dialect. Within this context, among the borrowed lexicon, Çabej also mentions neuter nouns such as: *fryt(frujt)* - fruit, *li* - flax, *voj (vaj)*- oil... etc. (Çabej, E., 2008, p. 109-121).

- **Methodology**

The object of this paper is related to the description and explanation of the grammatical category of the simple nouns of the neuter gender in the work of Gjon Buzuku. For the realization of the work it was necessary to use the method of research and filing of words from the work „Dictionary of the Albanian language of Buzuku" by Thoma Qendro. The method of classifying neuter nouns according to their semantics and origin has been considered necessary, from which we have singled out only the simple neuter as well as the comparative method in some cases when we have referred to today's Albanian language.

At the end, the most characteristic elements of the gender of the simple neuters in Albanian used by Gjon Buzuku are underlined, to create a clearer idea about its condition in the 16th century.

- **Results and discussion**

Based on the object of the work, which is the description and explanation of the grammatical category of the simple nouns of the neuter gender in the work of Gjon Buzuku, we filed all the nouns of the neuter gender evidenced in the dictionary in question. The dictionary contains 3200 words, 350 proper nouns and 260 Latin words and expressions (the latter were not taken into consideration in our file).

A total of 274 neuter nouns resulted from the material collection, of which 32 were simple neuter nouns. Within this classification, there are 9 neuter simple nouns that indicate substance and 23 simple neuter nouns that do not indicate substance. The rest of the neuters, about 33 exemplars are neuter nouns derived from adjectives, such as: *të amblitë* - sweet, sweetness, sweet drink (p. 19), *të bardhtë* - whiteness (p. 36), *të ftofëtitë* - the cold (p. 116), *të mirëtë* - the good (p. 239), *të paditunitë* - ignorance (p. 301), *të thatëtë* - drying, land (p. 452) etc., and also 209 neuters derived by verbs such as: *të ardhunitë* - arrival (p. 25), *të dalëtë* - exit (p. 56), *të dukunitë* - appearance (p. 83), *të folëtë* - speaking (p. 110) etc. The author of the Dictionary in question has reflected in the dictionary all the forms of neutrality, even those forms with phonetic changes but related to the same reality or meaning. This has made the nouns of the neuter gender appear in the dictionary more in number from the inventory presented by Demiraj regarding the neuter nouns of Buzuku, which shows that there are 28 simple neuter nouns, 22 neuters derived from adjectives and 188 neuters derived from verbs[2].

[2] For more see: Shaban Demiraj (1985). *Gramatikë historike e gjuhës shqipe*. Tiranë: Fakulteti i Historisë dhe Filologjisë, Universiteti i Tiranës, pp. 198-203.

A characteristic evidenced in the Buzuku language is the density of neuter nouns used in his work. From the review and the note that Thoma Qendro has made to Buzuku's lexicon in the Dictionary, it results that a part of words, in our case neuter nouns, have limited use, which is also noted by the author of the Dictionary. Thus, there are neuter nouns which are used 1 time only in Buzuku's work and others with a density up to 5 times. For all the other nouns that have a density of over 5 times no entries have been made in the Dictionary. This feature generally applies to neuter nouns derived from adjectives and verbs, whereas for the simple nouns no such note is made. As examples of this use we can mention:

1 time: *të bartunitë* - crawling, conveyance (p. 38); *të gëzuomitë* - joy (p. 119) *të nxetit* - heat(p. 290); *të padrejtëtë* - injustice (p. 301); *të plotëtë* - fullness (p. 345); *të shprazëtitë* - emptyness (p. 421); *të shpëtuomitë* - salvation (p. 419); etc.

2 times: *të falëtë* - greetings (p. 100); *të glatëtë* - length (p. 120); *të himitë* - entrance (p. 145); *të majmitë* - grease, fat, fertilizer (p. 213); etc.

3 times: *të abituomitë* - residence (p. 15); *të ftofëtitë* - the cold (p. 116); *të madhtë* - greatness, power (p. 208); *të nthellëtë* - depth, size (p. 286); etc.

4 times: *të merituomitë* - merit (p. 433); *të shenjtënuomitë* - holiness (p. 402); *të vjelëtë* -harvest

(p. 482); të lirëtë - freedom (p. 204); etc.

5 times: *të pëgamitë* - filth, filthy (p. 319);

- **Neuters derived from adjectives**

The neuter nouns derived from adjectives, in most cases, besides the fact that are considered nouns of neuter gender, appear as adjectives in the same phonetic form as e.g.: *të errëtitë* - darkness (p. 97), but even *i errëtë* – dark as adjective (p. 98); *të idhunitë* - bitterness (p. 149), but even *i idhunë* - bitter, as adjective (p. 149); *të shpjertëtë* - speed (p. 421), but even *i shpjertë* - fast, as adjective (p. 421) etc. A great part of these neuter nouns in addition to this role also appear as adjectives or as masculine or feminine nouns or both masculine and feminine, in cases such as: *të naltët* - length (p. 255), but even *i naltë* - long, as adjective (p. 255*)* but even *i nalti*- the long, as a noun of masculine gender (p. 255); *të mirëtë* - the good, (p. 239), but even-good as adjective (p. 239) or *i mir/ë,-i* - the good, as a masculine noun, (p. 239) and *e mir/ë* - the good, as a feminine noun (p. 238); *të paadërejtëtë* - injustice (p. 301), *i paadërejtë* - unjust, as adjective (p. 301), *i paadërejt/ë,-i* - the unjust, as a masculine noun, (p. 301) and *e paadërejt/ë,-a* - the unjust, as a feminine noun (p. 301) etj.

- **Neuters derived from verbs**

Most of the neuters, concretelly 209, are nouns derived from verbs, mostly derived from substantive participles, participles used as substantivized infinitives, neuter of the participle, neuter of the participle adjective, participle nouns of the action, etc., such as: *të ardhunitë* - arrival (p. 25); *të baamitë* - completed things, affairs (p. 32); *të dalëtë* - exit (p. 56); *të djegunitë* - burning (p. 74); *të gjukuomitë* - judgement (p. 141); *të ikunitë* - getaway (p. 150); *të mbjellëtë* - sowing (p. 229); *të ndjekunitë* - pursuit (p. 267); *të nxitunitë* - incentive (p. 290); *të pritunitë* - waiting, hope (p. 350); *të qeshunitë* - mockery, ridicule (p. 362) etc. Even in the case of neuter nouns derived from verbs, there are cases when the neuter nouns also appears in the role of the adjective.

Demiraj connects the relative liveliness of the neuter gender in today's Albanian with the existence and inventory of neuter nouns derived from verbs (Demiraj, Sh., 1972, p. 132-144). The Grammar of the Academy of Sciences of Albania also states that in the Albanian language they are taken as neuters: „some nouns with nodes derived from verbs, which have emerged from the passage of participles into nouns: *të ardhur-it/* to come*, të ecur-it/* to walk*, të folur-it/* to speak*, të menduar-it/* to think*, të ngrënë-t/* to eat*, të shtypur-it/* oppress etc., as well as a few nouns with nodes that have emerged from the passing of the adjective on behalf of the neuter gender, which was characterized by the node „***të***" of this gender: „*të errët-it/* dark*, të ftohtë-t/* cold*, të kuq-të /*red*, të nxehtë-t/* hot*, të verdhë-t /*yellow*, të zi-të/black*" (AShSh & IGjL, 2002, p. 93-94).

- **Simple neuters**

The genuine neuter nouns in Buzuku's work, or the simple neuters, reflected in the Dictionary of his work, are presented in a varied and in a more stable form of use compared to today's Albanian. As Çabej points out regarding the language of Buzuku, the existence of neutrality in the Albanian language not only in Buzuku, but also in other writers after him testifies not only to an earlier period of the Albanian language in wider use of neutrality, but also confirms in many points the assumptions of the Danish scholar Pedersen regarding the final ascertainment of the existence of neutrality as the third gender in the Albanian language (Çabej, E., 1976).

As the simple neuters in the Dictionary of the Albanian language of Buzuku, the author Thoma Qendro identifies 32 items, divided respectively into nouns that indicate substance and nouns that do not indicate substance. According to Shaban Demiraj, there are 28 simple neuter nouns in Buzuku: *anë-të/* side, *barkt-të/* tummy, *djalë-të/* boy, *drithë-të/* grain, *dru-të/* wood, *emën-i-të/* name, *faj-të/* guilt, *fruj-i-të/* fruit, *grunë-të/* wheat, *gji-të/* breast, *gjyq-i-të/* trial, *klomësht-i-të/* milk,

krye-të/ head, *miell-të/* flour, *mish-të/* meat, *muoj-të/* month, *penk-të/ pledge, petëk-u-të/ garments*(clothes), *prehën-i-të/* lap, *sy-të/* eye, *shekull-të/* century, *shenj-të/*mark, sign, *shtrat-të/* bed, *ujë-të/* water, *varg-të/* string, *voj-të/* oil *veshë-të/* ear, *vjetë-të/* year, *vor-të/* grave (Demiraj, Sh., 1985, f. 198). From the dictionary entries, Qendro points out as neuters also:

- ***plehëtë*** - fertilizer; rubbish (p. 344) as a noun which denotes substance and is used only once: *Na u baam porsi plehëtë e fshitë të këtij shekulli* - We became like the collected rubbish of this world (LXXXI/2b; 1Kor. 4:13).

-***tëlyenëtë*** - butter, fat (p.439) as a noun which denotes substance and is used four times: *Kaa me ngranë tëlyenë e mjaltë*. -He/she will eat butter and honey (XIV/2, XV, XV/2-XVI; Is. 7:15).

-***darsmëtë*** - wedding p. 57) - *Darsmëtë për të vërtetë janë trajtuom* .- The wedding is organised. (LXXX/2a; Mt.22:8).

-***drytë*** **-** lock, latch, lever (p. 82). It is used three times: *Dryenëtë n'hekuri t'i këputinj* – I will break the iron locks (XXXII; Is. 45:2).

-***freni/fretë*** - bridle (p. 114). It is used only once in the form *fretë*, in the accusative case. *Me kapistrët e me freet*- With harness and bridle (XVI/2; Ps. 32/31:9).

-kopështitë - garden (p. 179). *Përte torrentit së Cedrit, tuk ish një kopështë*. - Beyond the stream of Cedron, there was a garden. (LVIIIb; Gjon. 18:1); *të jeesh porsi kopështittë qi kaa vadenë, qi i lëshonetë ujëtë* - you will be like a garden that has time to release its water.

-tamblëthitë - gallstone, gall, poison (p. 434). It is used only once. *I dhanë tamblëthitë përzienë me uthullë me piim.* - He/she was given to drink gall (poison) mixed with vinegar (LV/2b; Mt.27:34).

Demiraj also mentioned the following nouns of Buzuku as neuters: *grunëtë* - wheat, *penktë* - pledge, *shekulltë* - century, *shtrattë* - bed, which Qendro in the dictionary identifies as masculine and forms: *grunëtë, penktë, shtrattë* analyzes as forms of the accusative case of the respective masculine nouns, whereas identifies as masculine the noun *shekullë* - century.

All the neuter nouns given above are used as neuters in the *Dictionary of the Albanian Language by Gjon Buzuku*. To highlight the neutral character of these nouns several grammatical aspects can be examined. As one of the basic aspects we have taken their peculiarity to take the same forms in the nominative and accusative cases in the prominent and indefinite form. Thus, some of the simple nouns that indicate substance such as: *drithë* - grain, *plehë* - fertilizer, *ujë* - water, as well as simple nouns that do not indicate substance such as: *anë - side, darsmë - wedding, emënë - name* etc.,

come out with the ending „***-ë***", although there are other simple nouns that do not receive this indicator, such as: *faj* - guilt, *fre* - bridle, *fryjt* - fruit, *mish* - meat, *shenj* - mark, sign etc. If we compare the same feature with the prominent shape we see that the same ending appears in all cases „***-të***", an ending created by the suffix node for both of these cases: *drithë**të*** - grain, *klumështi**të*** - milk, *plehë**të*** -fertilizer, *annë**të*** - side, *barkë**të*** - tummy, *darsmë**të*** - wedding, *emëni**të*** - name, *faj**të*** - guilt, *frujti**të*** - fruit, *shenj**të*** - sign, mark, *varg**të*** - string, *veshë**të*** - ear etc., while other nouns such as *ujë**të*** - water, *kryetë* - head etc, appear in the accusative case also with the ending (definite article) „***-t***": *uj**ë**t* - water, *kry**e**t* - head etc.

Topalli emphasizes that the paradigm of neuter gender nouns is deficient, because its paradigmatic differences with other genders appear only in nominative and accusative cases, even in these cases only in the prominent form, while in other cases, nouns of this gender have been integrated in time with the masculine gender, which has favored their complete disintegration and only the node „***-të***" has been a preserving factor of this gender. On the other hand, many neuter nouns in the indefinite form have the same endings as the nouns of the other two genders, for example: *mish*- meat, *lesh* - *wool, elb* - barley, *rrush* - grape, *vaj* – oil have the same form as the masculine nouns: *gjysh* - grandfather, *thelb* - gist, *këlysh* - puppy, *maj* - May (Topalli, K., 2011, p. 217).

Some from the simple neuters in the Dictionary appear even as masculine nouns, such as: *djalë**të*** - boy, son), *frujtitë* - frut, *muojtë* - month, *vojtë* - oil etc.

-*Asaj iu zuu një djalë*. - She became pregnant and has a son (as masculine noun, p. 76; XXXI; Lk. 1:36).

-*Djalë**të** tem*. - My boy (as neuter noun, p. 77; LV/2a).

-*Frujtitë e dheut të jetë ndë madhështii e ndë bukurii atyne qi të jetë shpëtuom n'Israelit*-

The fruit of the land will be for the greatness and joy of the survivors of Israel (as a mascu-line noun, p. 114; LXII/2b; Is. 4:2).

-*Të mbëlidhni frujtitë e dheut*. - Gather the fruits of the earth (as a masculine noun, p. 114; LXXIX/2a; Lev. 23:39).

-*Këta kle të gjashtëtëqind e një vjetë e të parët**ë** muoj* . - This was the six hundred and first year and the first month (as a masculine noun, p. 253; LXI; Gjen. 8:13).

-*Për trii vjetë e gjashtë muoj*. - For six years and three months (as neuter noun, p. 253; Ll/2; Lk. 4:25).

-*Voji mbett* – The oil stopped flowing (as a masculine noun, p. 484; Ll/2;4 Mbret. 4:6).

-*Me vojt leu kambëtë e mij*. - He anointed my feet with oil (as neuter noun, p. 485; LXIIa; Lk. 7:46).

It is ascertained that the indefinite form of the noun and the accusative case of these nouns as neuters and as masculine nouns turns out to be the same, a fact which has determined their instability and the subsequent transition completely to masculine nouns: *djali* - son*, fruti* - fruit*, muaji* - month*, vaji* – oil etc. This is also noticed by Selman Riza, who in the study of the language of the old authors, talking about this problem, emphasizes that the process of removing the simple neuters towards the respective masculine nouns had started to develop from this time in the old authors, and consequently, since then the linguistic sense of the neuter gender of these nouns had begun to become shaky. He argues this with the fact that the same author treats the same noun sometimes as neuter and sometimes as masculine (Riza, S., 2002, p. 116).

The fact that this phenomenon of neutrality instability has begun to be felt in the „Meshari" of Gjon Buzuku, which marks the first written work of the Albanian language, consequently leads to the conclusion that the weakening of the feeling of neutrality in the linguistic consciousness of speakers has begun earlier than the XVI-th century to which the work belongs, a feeling which has been strengthened later.

On the other hand, Demiraj, supporting Çabej's opinion, emphasizes that in Buzuku the nouns should be interpreted as neuters: *ashtë* - bone*, kruo* - fountain*, mjaltë* - honey*, rushtë* - grapes*, unguent* - perfume*, dhé* - soil*, mill* - sheath (Demiraj, Sh., 1972, p. 176).

Thoma Qendro has defined these words in the Dictionary respectively:

ashtë/ashta - bone (p. 28) as feminine and masculine noun, despite the fact that inside they present the form *eshtëna; eshtënatë (bones* - nominative and accusative case plural), which match the form of the neuter with the ending ***„-të"*** in these forms to other names. *Shpirti nukë kaa as mish as ash**të*** - The soul has neither flesh nor bones (LXIV/ 2b; Lk. 24:39) ; *eshtëna**të** e mij lëngojnë* . - my bones hurt (XVI: Ps. 6:3).

kruo/kroni - fountain (p. 183) it is used only once and appears as a masculine noun, and in the accusative case it comes out in the form *kruot*. *Mbë kruot të ftofëtë të shenjtit Bagm (XXV).*

mjaltë/mjalti - honey(p. 242) which in the accusative case appears in the form *mjaltë.Tëlyenë e mjaltë*. - He/she will eat milk and honey (XXXI; Is. 7:15).

rrushtë - grape (p. 378) it is evidenced in the Dictionary as a neuter, as Demiraj emphasizes. It is used only twice. *A mundë merretë n'drizashit rrush*? - Can grapes be obtained from thorns? (LXXV; Mt. 7;16).

unguent/unguenti - parfume (p. 458) it is analyzed in the Dictionary as a masculine noun (in the nominative and accusative case in the form *unguent*). *Me ata unguent po ia lyen* . - They are using that parfume (LIX/2b; Lk.7:38).

dhe/dheu - soil (p. 86) is analysed in the Dictionary only as a masculine noun (in the nominative and accusative case in the form *dhee*). *Ajo copë dhee*. - That part of soil /land (LXXXIV/2a;VA.1:19).

mill/milli - sheath (p. 238) it is used only once and as a masculine noun, and in the accusative case appears in the form *millt*. *Shtjerë thikënë tande ndë millt tatt* . - Insert your knife into your mill (LVIIIb; Gjon. 18:11).

Another aspect that can be analyzed on the simple neuters in Buzuku is whether they are inherited nouns of the Albanian language or borrowed nouns. Based on the studies of Çabej, Demiraj and Topalli, but also on the explanatory notes made by the author of the Dictionary on this aspect, we conclude that the nouns: *fajtë* - fault, *freni* - bridle, *frujtitë - frut gjyqitë* - trial, *shenjtë* - sign, mark, *vojtë* - oil are latin borrowings respectively (*fallium, frenum, fructus, iudicium, signum, oleum*) which have integrated in the Albanian language as the nouns: *ujëtë* - water, *mishtë* - meat (Demiraj, Sh., 1985, f. 194).

Topalli connects the borrowings with the weakening of the neuter gender, where he emphasizes that this phenomenon must have started much earlier than the beginnings of the written Albanian, specifically with the late Latin period, since in Slavic borrowings, or in borrowings from Italian and Middle Greek and no gender nouns are found, while Albanian has been in contact with these languages. Here he underlines some exceptions such as the noun *plehë* - fertilizer from the Slavic *pleva*, which Topalli identifies as neuter in Budi (Topalli, K., 2011, p. 219-224).

Demiraj did not define this name as neuter in Buzuku, however Qendro in Buzuku's Dictionary analyzes it as such: *plehëtë* - fertilizer (p. 344), neuter noun, which in the nominative and accusative case appears in the form *plehëtë* and it is used only once.

If we compare the findings in the Dictionary of the Language of Gjon Buzuku with the situation of the neuters in today's Albanian (Dictionary of the Albanian Language, 2006) it is easy to see that these neuters are reflected in this dictionary only as special cases, in the examples of the sentences where they are found in rigid forms or phraseologies such as: ***dhjamët*** - fat (as neuter, p. 234) *i ngriftë dhjamët e syrit*! (curse or swearing - freeze the fat of the eye!); *i doli dhjamët* - disease caused by the protrusion of the intestine into the abdominal cavity, *nxjerr dhjamë nga pleshti - is very good at making profits* (figurative expression*) etc.*; ***ujët*** - water (as neuter, p. 1138) *ujët fle hasmi nuk fle* - you must always be

vigilant (proverb), *ujët e hollë* - urine (euphemism), *ta fut ujët nën rrogoz* - to do something secretly (phraseology) etc.; ***leshtë*** - wool (as neuter, p. 537) *leshtë e ujkut, thonjtë e bufit*- force must be used against evil (proverb), *la leshtë e kokës - also gave life to achieve something* (figurative expression*);* ***kryet*** - head (as neuter, p. 497) *me kryet lart* - walks proudly (phraseology), *na çau kryet* - bored us (phraseology), *i doli në krye një pune* - completed something (phraseology) etc., or even any other case that is marked as an illustration in a sentence example.

- **Conclusions**

In conclusion we can say that in Buzuku the presence of the neuter in all its types is noticeable: first (indicating substance or not), neuter nouns derived from adjectives and neuter nouns derived from verbs. The greatest presence is found in the neuter nouns derived from verbs which have been able to determine the existence of the neuter gender in today's Albanian, although with a smaller inventory, as they have been replaced by appropriate nouns that indicate action or agent, which belong to the two other genders. Neuter nouns derived from vebs are relatively limited in number in the Dictionary and almost belong to the category that still exists today in the standard Albanian language, although even in this case with lower inventory, a fact that is also noticed in their instability in the neuter gender in the Dictionary.

The simple nouns are evidenced in two categories, where the nouns that indicate substance are less in number, only nine nouns, which in today's Albanian are all integrated in the masculine gender with some exceptional cases and in a certain context. Only one noun from this class appears in the Dictionary both as neutral and as masculine (the noun ***vaj*** - *oil*). As for the second class of the simple neuter nouns, those that do not indicate substance, 22 such nouns, it is noticed that most of them are integrated in the neuter gender in the present state of the language with only some exceptions in the feminine gender such as the words: *annëtë* - side, darsmëtë - wedding, *shenjtë* - sign, mark etc.

Analysing the examples in the sentence, gender instability is found in the simple nouns of the neuter gender, which leads us to the conclusion that the loss of vitality of the neuter began before Buzuku wrote this work, so before the XVIth century. The fact that in today's Albanian none of the simple neuters has remained such, confirms this.

As an important grammatical feature to highlight the neuter character of the simple neuter nouns is the fact that they have the same form in the nominative and accusative cases in the prominent and

indefinite form, where some of the simple nouns end with „***-ë***" and some other simple nouns do not take this indicator. This grammatical feature in the prominent form appears in all cases with the same ending „***-të***" an ending which is created by the suffix node for both of these cases. So the suffix „***-t***" and „***-të***" for the neuter gender turn into a syntactic means of identification against the node, „***-i***", „***-u***" of the masculine gender and „***a***", „***-ja***" of the feminine gender.

Regarding the fact whether the simple nouns of Buzuku are borrowings or inherited nouns of Albanian, it can be concluded that most of them are from the inherited fund of the Albanian language and the part of the borrowed neuters belong mainly to Latin.

In today's Albanian (Dictionary of the Albanian Language, 2006) it is easily ascertained that from the simple neuters analyzed in Buzuku's Dictionary, only special cases are reflected, in examples of sentences where they are found in rigid forms, proverbs or phraseology, as well as any other case as an illustration in any example for concretism.

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A Theistic Perspective of Poetic Expression

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Abstract:

The human being is placed between the aesthetic perspective of the world and the great adventure of truth, which cannot be named, but only intuited. This is the truth of the mystery, of the extramundane God, creator of cosmic harmony, who motivates time and space and, therefore, the divine nature of man. The vision of religious poetry is neither aporia nor anthropocentrism. We can observe an essentially religious thought in which origin and finality, time and eternity are imposed as necessary terms. In the vision of the authors of religious works in literature, the universe is the unfolding of the absolute and universal reason, of divine thinking, in which man, separated from virtuality by appropriateness to time and space, lives, opts and decides through attitude, seeking solutions to the problems of the spirit in the affective area. The recognition of the limits, of the status of a creature, awakens in man's soul the mystical fear in front of an absolute power, which transcends everything - space, time and man - and which presents itself as a mystery, the mystery somehow constituting the form of the qualitative content of the absolute, inaccessible force, that fascinates man.

Keywords: *phenomenology, conceptual thinking, ineffable, experience*

Introduction

In order to identify the religious substance of a literary work, a re-examination of the concept of the Sacred is required to be performed. We must therefore return to the origin of phenomenology, as a theory of knowledge circumscribed to other sciences and apply phenomenological analysis to religious feeling. First, however, we will perform an update on the concepts of „rational" and „irrational". According to the theistic beliefs, especially the Christian one, divinity is thought of by analogy with the rational contingent, because, in a limited form, man perceives it in himself. The rational contingent is defined by means of clear concepts, which are considered as absolute and are accessible to rational analysis, such as „spirit", „consubstantiality", „omnipotence" or „will". Considering as

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rational a thing understood through such conceptual thinking, the essence of the divinity described with the help of these attributes can be designated as rational as well.

Only in this way is faith possible, understood as a conviction structured on clear concepts and superimposed on simple feeling. The indication of the superiority of a religion is the existence of concepts and a certain level of knowledge, crystallized in concepts of the transcendent. Christianity has concepts of superior clarity, which form a complex structure, an aspect that qualitatively differentiates it from other forms of religion. The summarization of the previously mentioned attributes and of similar ones would investigate the essence of divinity. It would be a one-sided interpretation if we did not consider that rational attributes existed. They have value only by reference to an irrational element and are defined as essential and synthetic attributes, which can only be understood if they are assigned to an object that has a supportive value. The opposition between rationalism and religion results directly from this dialectic.

Rationalism versus religious experience

The argument that rationalism would constitute the denial of the miracle and that its opposite would be its affirmation is false, because the theory that considers the miracle a transgression of the real, of the contingent is an absolutely rational theory. Between rationalism and its opposite there is rather a value difference starting from the affective content of faith, essentially determined by the ratio between rational and irrational in the idea of God. The question is whether the irrational is consubstantial with the rational or overwhelms it. Orthodoxy could be considered an expression of rationalism not in that it designed its doctrine as a goal, but in that it did not find the way to justify the irrational element of its object and preserve its vitality in religious experience, leading through this secondary placement of the irrational to the entire rationalization of the idea of God. The tendency to rationalize is dominant not only in theology, but also in studies on myths, in attempts to reconstruct the origins and initial elements of beliefs or in the research of primitive religions. Even if higher rational concepts are not used here from the very beginning, the essential problem is distinguished in them, being presented as the starting point of some concepts that also have natural features, that is, among those that can be identified in the general plan of human representations. Ignoring the specific element of religious experience, as it appears even in the most primitive manifestations of religion, does not mechanically lead to its annulment, for, of all the domains of human experience, only in the religious domain something peculiar to it appears and which can only be identified in it. It can be

observed that religion does not end with its rational statements, and attempts to shed light on the complex relationships between its elements have been solitary endeavors.

The Sacred – a complex category

A special category that belongs, as such, exclusively to the religious domain is the Sacred. It has been implanted in other fields as well, for example in ethics, but it does not have its roots there. The sacred is a complex category, which includes a completely separate element, which evades the rational in the terms defined above and which, remaining totally inaccessible to conceptual understanding, has an ineffable specificity. The sense in which the word „sacred" is used in certain expressions by philosophers and theologians is rather figurative. We usually understand it as an attribute equivalent to absolute morality, the absolute good. When we talk about the sacred character of the duty or the law, we only have in mind the generally valid character of obligation and its practical necessity, so such use of the word is not rigorous, because the Sacred includes morality, without being limited to it exclusively. It preemptively designates a separate component that sublimates morals and transcends any rational element. This vital component in all religions constitutes their most intimate part and has an amazing vigor in the Semitic religions, especially in the biblical ones. In the languages of these religions, the terms that designate it („qados", „hagios", „sanctus", „sacer") imply the idea of the good. The word „sacred", by which we translate these terms, is the effect of an ethical schematization and overbidding of an original affective reflex that, in itself, can be detached from what is ethical and, as such, researched for itself. For this category that designates the Sacred, Rudolf Otto created the word „numinous": „Since this category is completely sui-generis, it, like any original and fundamental data, cannot be defined in the strict sense of the word, but can only be analyzed"[2].

The novelty and originality of the perspective of Otto's „Das Heilige", published in 1917, consists in the analysis of religious methods, and not of the ideas of God. He sheds light on the rational and speculative side of religion. For Otto, God is not an abstraction, but an extraordinary power, manifested through divine „wrath". In his attempt to identify the features of this irrational experience, he discovers the feeling of fear in front of the Sacred, in front of what is called „mysterium tremendum", in front of the „majestas". He experiences religious fear in front of „mysterium fascinans". Otto designates these experiences as numinous because they are caused by the report of an aspect of divine power. In front of the

[2] Otto, R. (1996). *The Sacred*. Cluj-Napoca: Dacia Publishing House, p. 71

numinous, man has the feeling of being a mere creature and understands his own nullity and depreciation. The feeling of being a creature is an underlying subjective element, it is like the projection of another feeling, namely that of fear, which is also related to an object outside the ego, which is precisely the numinous object. Only by applying the category of the „numinous" to an object, real or supposed, can the feeling of being a creature appear in the soul, as a reflection of it.

Based on the Kantian theory of knowledge, Otto believes that knowledge, awakened by external impressions, generates the „numinous": „It springs from the source of the deepest knowledge, which is in the soul itself, probably not independently of certain external data, nor prior to certain sensible experiences, but arising due to them"[3]. In Rudolf Otto's opinion, the category of the Sacred is a primary factor underlying an inner revelation, but independent of mental reflection. It manifests itself as a power of a different order from the natural one, as a force that is not of an impersonal order, but that occupies a place in the ontological order. It stands at the center of religion, but only as an incomparable value. The experience of the Sacred is the experience of the transcendent and the ineffable.

Man's religious instinct is based on the irreducible character of the Sacred. This a priori category and, from a logical point of view, prior to any sensible perception, explains religion as a phenomenon. Starting from the sensible reality, the intuition of the Sacred leads to pure reality. It is precisely in this inner revelation that the origin of religions must be sought. From an irrational, mystical point of view, the Sacred expresses the religious feelings that manifest when man reacts to various phenomena. From a rational point of view, this category generates the ideas of absoluteness and perfection. Otto believes that the necessary ideas, especially the idea of God, of the soul, of the experience of freedom, do not need to be demonstrated, since they come from pure reason, a source of knowledge independent of experience. Man's discovery of the eternal and free Being - that is God - is an „a priori" discovery that evades any demonstration. Along with the ideas of soul and freedom, it contains the rational foundation of religion, whose domain is mystery, which is never revealed. Religion has two aspects: that of mystery and that of experience. The religious experience is the response of the man who is in front of the mystery and who encounters the mysterious power. The mission of religion is to preserve the mystery in its integrity through the symbol - the only possible language. The concept offers no access to the mystery. Religious language necessarily goes through the filter of intuition. Starting from the

[3] Otto, R., op. cit., p. 89

sensible reality, intuition leads to pure ideas: it creates feelings and a relationship with higher realities. Therefore, the feeling warns us that we are facing eternal realities. Thanks to symbols, religious knowledge perceives the eternal, but in an intuitive manner. Salvation is based on this perception, which consists in the spiritual union with God.

From Kant to Eliade – the Sacred as a surreality

The religious man perceives the sacred as a surreality, but identifies its manifestation in the phenomenal. According to Mircea Eliade, the „homo religiosus" belonging to peoples who have not mastered the skill of writing is able to discover the Sacred. Theoretic consciousness and its awakening effect are the terms of understanding the transsubjective world. The real as an idea, as an essence, as an absolute unity, represents a main concern for man. It is not about an absolutization of concepts, but about the inner need to get out of the limitations of sensorial conditioning. Interweaving the truth and the thought does not cancel the errors generated by the senses. Kant also affirmed it through the ability of producing representations (Kant:2008). One can discuss the validity of the Platonic ideas, the lower rank of sensory representations and the game of appearances, but the search for certainty in transcendence is a great conquest of the human spirit. The man awakened by the sensible world and mastered by the category of participation is a seeker of the real, conceived as absolute. In Rudolf Otto's opinion, the discovery of the Sacred happens only because of this original disposition of the spirit, which causes, under the influence of external facts and sensible experiences, the numinous to spring from the depths of the soul, as if from a deep source of knowledge.

The phenomenon of the Sacred in all its complexity is presented by Mircea Eliade in „Sacrul și profanul". Eliade explored the archeology of religious man's behavior by analyzing the archetype and the symbol. Man can discover the Sacred because the symbol directly communicates the message to him. In Mircea Eliade's conception, religious symbolism realizes the permanent solidarity between man and sacredness. „The sacred is an element of the structure of consciousness, and not a moment in the history of consciousness [...] The experience of the Sacred is inextricably linked to man's effort to build a world that has meaning."[4]

Religiosity in poetry as the ultimate structure of consciousness

Religiosity is independent of the numerous oppositions between the Sacred and the Profane. It is a defining human trait, even though modern

[4] Eliade, M. (1992). *Sacrul și profanul*. București: Humanitas Publishing House, p. 18.

societies seem to lack religious beliefs. The religious man assumes a specific way of existence in the world and regardless of the historical context in which he lives, „homo religiosus" believes in the absolute reality - the Sacred - which transcends this world, but which finds forms of manifestation precisely within it and therefore sanctifies it and makes it real. For him, life is of sacred origin and the human existence saturates and actualizes all its valences to the extent that it is religious. The atheistic man assumes an existential situation that refuses transcendence and even doubts the meaning of existence. In other words, he does not recognize another model of humanity outside the human condition. Man is his own condition, but he only succeeds in perfecting himself to the extent that he desecrates the world. The Sacred is the opposite of his freedom, therefore man could become himself only under the condition of total demystification. However, the non-religious man descends from „homo religiosus". In essence he was built from the situations assumed by his ancestor, therefore he is the result of a process of desacralization. The profane man is the result of a desacralization of human existence. However, he still retains traces of the religious man's behavior, because he cannot completely abolish his past.

Any existential crisis calls into question the presence of man in the world and the very reality of the world; if at the beginning the being is confused with the Sacred, the essence of the existential crisis is of a divine nature. The experience of the Sacred establishes the world and any religion is an ontology. Religion is the exemplary solution to all existential crises not only by its repeatability, but also by the fact that it is considered to be of transcendental origin. By going beyond the values of the contingent, it opens the way to the world of the spirit. If the religious vocabulary is the vehicle through which man specifies his relations with divinity, then the poetic expression is the visible result of a religious experience and constitutes an element of the discourse through which „homo religiosus" gave an account of his experience.

The human being is placed between the aesthetic perspective of the world and the great adventure of truth, which cannot be named, but only intuited. It is the truth of the mystery, of the extramundane God, creator of cosmic harmony, who motivates time and space and, therefore, the divine nature of man. Religious poets' vision is neither aporia nor anthropocentrism. In religious poetry we can observe an essentially religious thought in which origin and finality, time and eternity are imposed as necessary terms. The consciousness of the state of a creature, of its finitude in relation to the creative divinity, gives man some remnants of his original prestige.

In the vision of the authors of religious works in literature, the universe is the unfolding of absolute and universal reason, of divine thinking, in which man, separated from virtuality by appropriateness to time and space, lives, opts and decides through attitude, seeking solutions to the problems of the spirit in the affective area. The recognition of the limits, of the status of a creature, awakens in his soul the mystical fear in front of an absolute power, which transcends everything - space, time and man - and which presents itself as a mystery, the mystery somehow constituting the form of the qualitative content of the absolute, inaccessible force, that fascinates man. Love comes from fascination, as a consequence of assimilation. The element of solemnity, which is found in the deep silence of the ascent of the soul to the Sacred, constitutes the incipit of the fascination at the level of which lies what religions call salvation: the experiences of grace, „nirvana", „bodhi" or the bliss-bringing vision of Christianity. The Sacred is perceived as absolute transcendent reality - God - but which manifests itself in the world. For the religious poet, the logic of the meaning of a sacred universe is the basis of the law of correspondences between the structure of the cosmos and human life. In their vision, life unfolds as a human existence from the moment it acquires the meaning of a transhuman existence.

All things considered...

As far as man is concerned, the feeling of impassability that separates him from God and the feeling of his own finitude are connected to the sublime. However, the status of a perishable being does not prevent man from carrying the Absolute within him. The consolation of the creature consists in the fact that it borrows something from the brilliance of the Creator and especially from experiencing the dignity and freedom obtained by knowing the truth in the form of the law. Perfection becomes possible through the existence of the objective law of death. The art of the sublime, which is inconceivable without the principle of identity, is sacred. It is the art of the divine, of the unique and infinite substance in time and space, or of God, as the sole Creator of the world. From this perspective, poetry is a noble art, in its attempt to express the sublime through its figures of speech, in Hegelian terms. The authors of religious poetry try to express the inexpressible, that which eludes the rational and remains completely inaccessible, that which carries neither form nor determination, and yet must be determined in concrete form, to make it accessible to sensitive intuition. Religious thinking foreshadows a pure theology, built on the relationship between divinity and man. It is the metaphorical expression of the inner revelation of the divine, which is the basis of personal religion. The identification of the self with God does not

appear as a way of immanentist thinking, in which a way out of is attempted through the autonomous construction of the moral universe, but it is an example of sublime art in which the religious and the aesthetic are intertwined. The consciousness of the relationship between the Creator and the creature, of the subordination of the creature, of its inferiority and nothingness, forms the object of the art of the sublime.

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Méthodes modernes d'enseignement et liberté d'expression

Modern Teaching Methods and Freedom of Expression

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Abstract:

During the 20th century the educational system was continuously formed. The evolution of society has influenced the teaching of modern languages and pedagogical currents. From behaviorism to socioconstructivism, the teaching of French as a foreign language has undergone many transformations and one of the provocations of teachers has been the understanding of the theoretical issues of learning reforms. Since 2000, training programs have relied on social constructivism, although after 2020 and the start of the pandemic, online and distance practices were tried.

But nowadays more attention needs to be paid to learning strategies. As times are in perpetual motion and technologies are indispensable, teachers must implement strategies that accelerate learning. Developing language skills faster, whether oral or written, means simplifying learning through tips that make tasks easier, require less effort, but have a greater chance of success. To achieve this simplicity, industry professionals have talked about implicit and explicit strategies. But before deploying them, it is advisable to remember the coordinates of favorable learning.

Keywords: *didactics, teaching, modern methods, learning, motivation*

Résumé:

Pendant le XXe siècle le système éducatif s'est formé continuellement. L'évolution de la société a influencé la didactique des langues vivantes et les courants pédagogiques. Du behaviorisme au socioconstructivisme, l'enseignement du FLE a subi beaucoup de transformations et l'une des provocations des enseignants a été la compréhension des enjeux théoriques des reformes d'apprentissage. Depuis 2000, les programmes de formation sont tributaires au socioconstructivisme, même si après l'année 2020 et le début de la pandémie, on a essayé les pratiques en ligne et à distance.

Mais à nos jours il faut prêter plus d'attention aux stratégies d'apprentissage. Comme les temps se trouvent dans un mouvement perpétuel et les technologies

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indispensables, les enseignants doivent implémenter les stratégies qui accélèrent l'apprentissage. Développer plus vite les compétences langagières, qu'elles soient à l'oral ou à l'écrit, c'est simplifier l'apprentissage par des astuces qui facilitent les tâches, qui exigent moins d'effort, mais plus de chances de réussite. Pour parvenir à cette simplicité, les professionnels du métier ont parlé des stratégies implicites et explicites. Mais avant de les déployer, il est indiqué de se rappeler les coordonnées d'un favorable apprentissage.

Mots-clés: *didactique, enseignement, méthodes modernes, apprentissage, motivation*.

Introduction

Depuis le premier laboratoire de psychologie crée par « le père de la psychologie », Wilhelm Wundt à Leipzig, en 1890, les recherches en ce qui concerne l'apprentissage comme processus psychologique ont fait l'objet d'un véritable champ d'investigations. En dépit de la théorie qui soutient que l'action d'apprendre est accomplie par l'observation et l'association stimulus-réponse, la théorie de Wundt utilise l'introspection pour étudier le processus de la pensée: « *Heureusement, notre esprit est si bien équipé qu'il nous amène aux bases les plus importantes de notre pensée sans que nous ayons la moindre connaissance de ce travail d'élaboration. Les résultats sont inconscients.*[2]»

Théories de l'apprentissage

Si dans le premier cas on parle du courant behavioriste qui perçoit l'apprentissage en termes d'habitudes acquises à la suite de la modification du comportement, dans le deuxième cas, on a affaire avec l'apprentissage cognitif qu'on acquiert par l'étude et l'expérience.

Le comportementalisme (ou behaviorisme), la première des théories, porte sur la façon dont les élèves interagissent avec l'environnement et sur comment ils sont modelés par les facteurs qui les entourent – le milieu familial et le milieu scolaire. Les élèves travaillent à l'école pour être récompensés. Dans les *Théories de la motivation*, Burrhus Skinner établit comme règle de meilleurs résultats – le processus stimuli/ réponse. Le renforcement positif améliore l'implication des étudiants et motive l'apprentissage. Mais sans le renforcement, les apprenants abandonnent vite l'exercice et le travail. Les professeurs sont les émetteurs qui facilitent l'information, les étudiants sont les récepteurs dont le rôle est de transformer les acquis: les décoder et les enregistrer. Cela est un apprentissage de type essai-erreur où le sujet observe et confronte les conséquences de sa réponse.

[2] https://yestherapyhelps.com/the-13-best-sentences-of-wilhelm-wundt-the-first-psychologist-in-history-14426.

Le cognitivisme ou rationalisme est l'apprentissage par les connexions et les processus internes. L'étudiant reçoit l'information, l'organise et l'explique pour l'assimiler. Dès que chacun a son propre style d'apprentissage, les étudiants utilisent les stratégies qui leur conviennent mieux pour la compréhension des contenus. Les apprenants deviennent des participants actifs aux leçons, dont la connaissance est le travail de la pensée et des schémas mentaux symboliques. Issu de la vision de Chomsky sur la grammaire universelle et le langage inné qui précède la pensée, apprendre c'est traiter de l'information, la manipuler au niveau du cerveau pour trouver les symboles du langage.

Le constructivisme appartient à Jean Piaget et c'est la théorie qui soutient que l'apprentissage utilise comme base de formation les connaissances antérieures des étudiants, sur lesquelles ceux-ci s'appuient pour assimiler de nouvelles informations. Pour apprendre le FLE, par exemple, les apprenants se servent de leurs connaissances de grammaire en langue maternelle pour comprendre la structure de la langue étrangère. Autrement dit, leurs antécédents et leurs expériences personnelles influencent leur capacité d'apprendre. Leurs nouvelles connaissances se construisent sur d'autres connaissances, à travers un processus individuel d'assemblage, comme les pièces d'un puzzle. Au fur et à mesure qu'ils construisent, ils dénouent de nouveaux sens, ils découvrent des principes de grammaire et d'écriture, s'instruisant tout en construisant. De nouveau, on a un apprentissage actif qui suppose engagement de la part des étudiants. Le professeur donne recours aux discussions et aux activités, l'apprentissage devenant ainsi une interaction sociale - l'outil le plus important pour aider les étudiants à évoluer, à conserver et à maîtriser leurs connaissances. L'information est liée à la vie courante et aux tendances du présent, ce qui active les étudiants et les rendent enthousiastes vis-à-vis de l'éducation. De plus, cela leur apporte la motivation scolaire et les fait établir des liens plus proches avec l'apprentissage.

Avec le socioconstructivisme on admet que l'apprentissage n'est plus conçu hors contexte social. Enseigner / apprendre une langue étrangère ne réunit plus seulement mémorisation / assimilation de nouveaux contenus. On va au-delà de cette accommodation et on insiste sur les échanges verbaux enseignant-étudiants et étudiants-étudiants. Ils travaillent ensemble, ils coopèrent pour fournir des conversations, des actions qui soient constructives et motivantes et qui aient l'apprenant au centre. L'enseignant n'est qu'un guide qui facilite le processus d'apprentissage, il donne les indices, présente des exemples et n'est plus la figure autoritaire qui corrige tout et filtre toute erreur. Au contraire, si l'étudiant ne fait pas d'erreurs c'est qu'il n'apprend pas. La théorie socioconstructiviste favorise

la mémorisation par des actions réelles et par des tâches en fonction du plan d'action et des stratégies utilisées. L'enseignant confrontera les étudiants aux documents authentiques pris de la presse, de la vie quotidienne ou des sites Internet, et diminuera la pratique des documents didactisés, pour enseigner une langue vive et actuelle.

La cinquième et la dernière théorie d'apprentissage est le connectivisme qui, d'après son nom, est étroitement lié à l'Internet et aux nouvelles technologies. Apprendre une langue étrangère par l'intermédiaire des applications sur le portable, de Youtube, des sites Web ou des réseaux sociaux, c'est être et rester connecté en ligne. Dans ce cas, l'enseignant soutient les étudiants avec les informations nécessaires, il les guide et les encourage dans la recherche des informations en ligne, qu'ils doivent ensuite exposer ou exprimer. La génération est connectée à de nouvelles opportunités pour apprendre, et elle partage autrement l'information, non plus face à face, mais en ligne, par des rencontres à distance, plus autonomes et plus libres. L'ordinateur, la tablette deviennent une extension du cerveau, et unissent les images et la logique, d'après Michel Serres. Philosophe intéressé à l'histoire de la science et homme de lettre de l'Académie française, Michel Serres est d'avis que, pendant l'époque moderne et postmoderne, l'ordinateur correspond à une externalisation de notre cerveau. Tout comme Saint Denis qui après avoir été décapité, a soulevé sa tête de par la terre et a traversé, sa tête dans les bras, la rue des Martyres, la technologie nous réduit « à devenir intelligents ». « *Tous les matins, quand vous allumez votre PC, vous êtes comme saint Denis. Votre tête est devant vous. Dans la machine. Celle-ci possède toutes les fonctions, les facultés que les philosophes croyaient que vous aviez auparavant dans la tête: mémoire, raison, capacités de calcul.* »[3]

Mais les nouvelles technologies apportent presque toujours beaucoup de chance dans notre société qui se recrée sans cesse. Elles favorisent l'éducation et l'apprentissage, l'image et la vidéo deviennent ressources primaires de l'enseignement, car « *les nouvelles technologies sont, en effet, un excellent moyen d'éducation. On les critique souvent à tort en opposant lien vivant et lien virtuel. D'un côté, on place le prof, bien réel - le „présentiel", comme on dit-, paré de toutes les vertus. De l'autre, le virtuel, l'enseignement désincarné, chargé de toutes les tares. On oublie que le présentiel a aussi des inconvénients. Souvenez-vous de tel prof de maths ou de français avec qui vous n'avez pas accroché et à cause duquel vous êtes devenu mauvais dans une discipline...* »[4]

[3] Serres, Michel: *Nous voilà réduits à redevenir intelligents*, sur le site https://www.youtube.com/watch?v=70yVwLfIW3U.

[4] Serres, Michel: *Nous voilà réduits à redevenir intelligents*, sur le site https://www.youtube.com/watch?v=70yVwLfIW3U.

Pendant le XXe siècle le système éducatif s'est formé continuellement. L'évolution de la société a influencé la didactique des langues vivantes et les courants pédagogiques. Du behaviorisme au socioconstructivisme, l'enseignement du FLE a subi beaucoup de transformations et l'une des provocations des enseignants a été la compréhension des enjeux théoriques des reformes d'apprentissage. Depuis 2000, les programmes de formation sont tributaires au socioconstructivisme, même si après 2020 et le début de la pandémie, on a essayé les pratiques en ligne et à distance.

Mais à nos jours il faut prêter plus d'attention aux stratégies d'apprentissage. Comme les temps sont dans un mouvement perpétuel et les technologies indispensables, les enseignants doivent implémenter les stratégies qui accélèrent l'apprentissage. Développer plus vite les compétences langagières, qu'elles soient à l'oral ou à l'écrit, c'est simplifier l'apprentissage par des astuces qui facilitent les tâches, qui exigent moins d'effort, mai plus de chances de réussite. Pour parvenir à cette simplicité, les professionnels du métier ont parlé des stratégies implicites et explicites. Mais avant de les déployer, il est indiqué de se rappeler les coordonnées d'un favorable apprentissage.

Réussite et performance représentent le leitmotif de chaque cours de langue initié dans une institution de scolarisation. Ces deux termes sont corrélés avec les objectifs et les tâches que le professeur explique de manière claire et concise au début de la classe. Un intérêt croissant des étudiants est dû plutôt à la faisabilité des tâches qu'au feedback du professeur. Les moyens utilisés pour aider les étudiants à mieux recevoir / produire les messages, pour les guider de manière efficace, offre la liberté de personnaliser son cours et de rendre les étudiants plus réceptifs et sensibles à l'apprentissage du FLE.

Beaucoup d'enseignants proposent des activités d'acquisition et de renforcement des connaissances, de sorte que les stratégies dont ils se servent les aident à faire les cours entraînantes et à emporter le savoir à long terme. En tant que stratégies d'enseignement, celles-ci représentent les ressources pédagogiques dont l'enseignant dispose pour « empaqueter » les notions à transmettre. Les stratégies d'enseignement sont adaptées aux objectifs de la leçon et elles vont de paire avec les stratégies d'apprentissage. Dans le contexte de la formation, il est primordial d'élaborer les objectifs d'apprentissage et de choisir les habilités que les étudiants vont acquérir. Ce qui est vraiment essentiel c'est d'encourager les passions pour le français par la simplification des tâches de travail et présenter au public un français facile et utile. Les documents authentiques, la manière d'y sensibiliser les étudiants, la simplicité de la transmission des messages, sont autant de stratégies

d'enseignement pour que les étudiants retiennent mieux et que leur attention soit éveillée pendant les classes.

« *Le modèle d'éducation hybride vise généralement: l'accès à un enseignement de qualité pour un plus grand nombre d'étudiants, la facilitation des discussions en petits groupes car certains étudiants étudient en ligne, et l'enseignant travaille avec ceux qui ont besoin d'un accompagnement personnalisé, l'utilisation de divers médias pour une meilleure compréhension et application des concepts, reliant les étudiants pour le développement des projets communs basés sur des tâches* ».[5]

Grâce à d'autres disciplines qui ont fait repenser la didactique des langues (linguistique, psychologie, sociologie, pragmatique), les démarches d'enseignement se sont améliorées et les manuels modernes veulent solliciter plus les capacités intellectuelles des étudiants, diversifier les stratégies d'apprentissage dès que chacun apprend à son rythme. D'ailleurs, on encourage la réflexion et l'autonomie (apprendre à apprendre). Apprendre rapidement à communiquer est la tâche fondamentale de la didactique moderne du FLE.

Dans son livre *La classe de langue*, Christine Tagliante en souligne le statut: « *À quoi sert d'apprendre une langue étrangère s'il faut attendre un an ou plus pour savoir appeler le SAMU en cas d'urgence ? L'exemple est caricatural, mais caractéristique. Enseigner c'est donner aux apprenants les moyens d'atteindre rapidement les buts pour lesquels ceux-ci ont décidé d'investir du temps et parfois de l'argent dans l'apprentissage d'une langue étrangère.* »[6]

C'est toujours C. Tagliante qui décrit la relation professeur-étudiant comme « *une relation de type égalitaire* »[7], car en lui donnant à accomplir une tâche, l'enseignant fait appel à ses capacités de découverte et « *l'invite sans cesse (…) à construire son propre savoir*.»

Le professeur transmet surtout le savoir « apprendre à apprendre ». On parle d'un échange pédagogique horizontal où le maître descend du piédestal et interagit avec les étudiants, tout en jouant le rôle d'un animateur. Apprendre une matière, quelle soit une langue moderne ou d'autre, c'est, premièrement, se connecter avec le professeur. La connexion en classe développe l'interaction, améliore la qualité des échanges et facilite l'apprentissage. Les nouvelles méthodes d'enseignement reposent sur cette « liaison émotionnelle » que seul l'enseignant peut déclencher, dès qu'il est à la fois pédagogue, organisateur des acquisitions, et ressource qui fait confiance à ses disciples et les encourage continuellement.

[5] Bărbuceanu, C. D., *HyFlex- Rethinking Courses in On-line Teaching*, Revista de Ştiinţe Politice, Revue des Sciences Politiques, no. 73, 2022, p. 244.
[6] Tagliante, Christine, *La classe de langue*, CLE international, Paris, 1994, p.14.
[7] Tagliante, Christine, *La classe de langue*, CLE international, Paris, 1994, p.15.

Les huit clés de l'enseignement / de l'apprentissage du FLE

La didactique moderne trouve essentiel le rôle de la motivation dans l'apprentissage. Mais à qui revient ce rôle d'enlever les barrières et laisser « couler » l'apprentissage avec joie et passion, sinon au professeur (un « coach ») qui offre du guidage dans toutes les étapes de l'acte d'enseignement: « *avant la pratique (préconiser un itinéraire ou une séquence non dangereuse), pendant la pratique (aide, soufflage, ...) ou après la pratique (critique, correction...). Il choisit les meilleures méthodes, en fonction du matériel, local et du temps, mais toujours attentif aux préférences des étudiants.* »[8]

Dieudonné Leclercq et Marianne Poumay, professeurs à l'Université de Liège, ont élaboré dans leur livre *Le Modèle des Evénements d'Apprentissage – Enseignement* [9], huit manières d'apprendre et d'enseigner, nommés « événements » qui activent huit clés indispensable dans l'enseignement / acquisition des connaissances: 1. **le sens et la valeur** des contenus doivent être liés à leur utilisation dans la vie courante ; 2. donner aux étudiants le pouvoir de **se sentir capables** de comprendre: le vocabulaire doit être adapté au niveau de la classe ; 3. laisser les étudiants choisir une petite partie des contenus à travailler pour **se sentir autonomes** et **avoir prise** aux nouvelles leçons ; 4. **la métacognition –** l'apprentissage par la réflexion, qui prend la forme du dialogue métacognitif avec l'étudiant – une stratégie qui développe la pensée critique et qui travaille les démarches pour intégrer les contenus ; 5. varier les activités en classe, en tant qu'enseignant, et stimuler l'étudiant à **être actif**: écouter, imaginer, questionner ; 6. **enseigner / apprendre par des représentations** (cartes, flashcards, images et illustrations) pour comprendre et mémoriser plus facilement ; 7. inciter les étudiants à **poser des questions**, **réagir** lorsqu'ils en sentent le besoin ; 8. avoir en vue les divers rythmes d'apprentissage de chacun, il est recommandable de **changer de manière d'enseignement**: on peut appliquer la méthode par instruction directe: le professeur explique et écrit le lexique ou la grammaire au tableau-noir, ou appliquer la méthode active: la classe est partagée en petits groupes et ils travaillent une tâche dont la difficulté soit bien choisie, dont les consignes soient claires et courtes. Le travail en groupes sera attentivement surveillé par l'enseignant, pour que les étudiants ne s'engagent sur une piste fausse. C'est une activité qui évite la

[8] Leclercq, D. & Poumay M., *Le Modèle des Evénements d'Apprentissage – Enseignement*, LabSET – IFRES – Université de Liège, 2008, p. 4, cf. https://reseauconceptuel.umontreal.ca/rid=1MHHC8PLC-1PCW5NJ-2V58/ED0300a%20%C3%89v%C3%A8nements%20d%E2%80%99apprentissage.pdf

[9] https://reseauconceptuel.umontreal.ca/rid=1MHHC8PLC-1PCW5NJ-2V58/ED0300a%20%C3%89v%C3%A8nements%20d%E2%80%99apprentissage.pdf

monotonie du grand groupe et offre la possibilité de développer l'initiative et enrichir la réflexion. L'apprentissage et la compréhension sont beaucoup meilleurs et renforce l'idée du philosophe: « *j'entends, j'oublie. Je vois, je retiens. Je fais, je comprends* ».

« *Enseigner n'est pas la même chose qu'apprendre. Les styles d'enseignement renvoient aux modalités de communication didactique; les styles d'apprentissage sont des modalités de résolution des problèmes. Le style d'apprentissage et le style cognitif sont des concepts distincts, même s'ils sont souvent confondus. Le style cognitif est stable et permanent tandis que le style d'apprentissage résulte des connaissances acquises et peuvent donc évoluer par l'expérience.* »[10].

Quand on transmet l'information, le focus est sur l'enseignant: il fait le choix des nouveautés, il les adapte au public (il introduit, présente, reformule, analyse, synthétise), il les illustre par des exemples, il anime la classe et maintient l'attention. Quand on est petit, on apprend par imitation (sourire, geste, son). L'imitation est l'instrument d'apprentissage en classe de langue, pour ce qui relève le « savoir-faire ». Le professeur montre, les étudiants reproduisent. Les dessins, les petits dialogues en langue étrangère, avec des mots simples, de base, la technique coupé / collé – ce sont des pratiques qui attirent les petits enfants du cycle primaire. Mais cela ne suffit pas de recevoir des informations, il faut de la pratique pour intégrer les savoir-faire. L'imitation a plus de succès lorsque les apprenants exercent jusqu'à la maîtrise des contenus, étant guidées par leur formateur. C'est la méthode des petits pas et de la correction immédiate, où la classe de langue est personnalisée pour les étudiants – ils seront aidés s'il y arrive un blocage et ils seront rendu le feedback. Par l'exercice et la pratique on réussit à maîtriser la matière, et, quoi qu'elle soit une « *approche mécanistique de l'apprentissage, bien qu'elle ne développe pas de savoir-agir complexes, reste malgré tout très utile, en combinaison avec d'autres méthodes, dans l'acquisition des capacités isolées.*»[11]

Ce sont les principes de base sur lesquels l'enseignement d'une langue moderne s'est développé: imitation, ensuite exercice, pour arriver à l'apprentissage par l'exploration et la documentation. C'est la méthode qui explore les jeux, les manuels scolaires, l'internet. L'enseignant oriente

[10] Scorțan, Daniela, *Using students' different learning styles to enhance classroom interaction*, Revista de Științe Politice, Revue des Sciences Politiques, no. 72, 2021, p. 143.
[11] Leclercq, D. & Poumay M., *Le Modèle des Evénements d'Apprentissage – Enseignement*, LabSET – IFRES – Université de Liège, 2008, p.4, cf. https://reseauconceptuel.umontreal.ca/rid=1MHHC8PLC-1PCW5NJ-2V58/ED0300a%20%C3%89v%C3%A8nements%20d%E2%80%99apprentissage.pdf

les étudiants vers les ressources, leur offre la documentation pour qu'ils effectuent les tâches de travail, tâches qui reçoivent un nouveau sens et une nouvelle valeur par ce qu'elles permettent à l'étudiant de devenir acteur de sa formation, et à l'enseignant d'être une aide dans la démarche d'apprentissage. Les professeurs Leclerq et Poumay affirme qu' « *en explorant, l'étudiant enrichit son réseau conceptuel de nouvelles connexions* ». Ils donnent des exemples de la littérature de spécialité avec des métaphores proposées par divers savants qui associent le réseau conceptuel à « *un filet de pêcheur (les messages étant les poissons) ; les pionniers du concept d'Internet (Vannevar Bush, Doug Engelbart, Ted Nelson) ont proposé la métaphore de la toile d'araignée. Des logiciels tels que PowerPoint permettent facilement, grâce aux „boutons", de créer des hyperliens. La navigation à la carte dans les ressources disponibles, souvent sous l'aspect d'hypermédias, est aujourd'hui courante grâce aux WiKis, Blogs et autres outils désormais accessibles à chacun.* »[12]

Création, métaréflexion et débat sont d'autres méthodes qui développent les capacités créatives, l'élaboration des phrases et la cohérence de l'expression orale ou écrite. La création rend l'étudiant libre à s'exprimer, quoi qu'elle soit consommatrice de temps. La métacognition se déroule sous la forme du dialogue métacognitif avec l'étudiant.

« *Le langage spécialisé est perçu du point de vue scientifique comme une sous-catégorie du langage standard qui a pour objectifs principaux la communication et la diffusion d'informations spécialisées dans une optique référentielle par opposition au langage standard où les méthodologies sont plus diverses et le facteur référentiel est pas aussi pertinent* ».[13]

C'est une méthode réflexive où on est intéressée à se connaître et à se comprendre. Apprendre par la réflexion exige un assez bon niveau de langue et ses difficultés résident dans le fait que les données sur lesquelles se base ces réflexions sont rarement objectives, et que les étudiants doivent assez souvent se dévoiler, ce qui devient embarrassant pour eux. Par contraire, le débat fait prise aux étudiants des niveaux intermédiaire et avancé de langue. Le professeur est l'animateur qui modère la confrontation des idées ou, pourquoi pas, des conflits. L'importance de l'interaction sociale occupe une place majeure dans la construction des savoirs. Le travail en sous-groupes implique non seulement les échanges verbaux, mais une sorte de confession de leurs propres idées à la critique d'autrui. Les apprenants coopèrent

[12] Leclercq, D. & Poumay M., *Le Modèle des Evénements d'Apprentissage – Enseignement*, LabSET – IFRES – Université de Liège, 2008, p.4, cf. https://reseauconceptuel.umontreal.ca/rid=1MHHC8PLC-1PCW5NJ-2V58/ED0300a%20%C3%89v%C3%A8nements%20d%E2%80%99apprentissage.pdf.

[13] Chiriţescu, IM., Păunescu, FA., *Word vs. Term - Language for Specific Purposes*, Revista de Ştiinţe Politice, Revue des Sciences Politiques, no. 69, 2021, p. 94.

quoiqu'ils se contredisent. Quel que soit le raisonnement émis, la confrontation se fait rapidement, même si l'inconvénient est que cela ne permet pas toujours à chaque étudiant de s'exprimer.

Toutes ces méthodes avec les huit clés d'enseignement se proposent de valoriser les étudiants, leur donner plus d'autonomie et de libre initiative de choisir pour s'exprimer et pour se comporter. Si dans la didactique et la pédagogie traditionnelles on regardait l'enseignement d'une « mentalité fermée », dans la pédagogie moderne et, forcément, postmoderne, on en pense dans une mentalité ouverte. On enseigne de manière ludique, proche des étudiants, sincère et coopératrice. On fait des remarques, on corrige des fautes avec assertion et complaisance, tout en essayant d'attirer les étudiants dans l'étude de la langue française qui, malheureusement, perd du terrain chaque année, en faveur de l'allemand et de l'anglais.

Comment apprendre et quoi apprendre ?

Pour apprendre le français, on a besoin des stratégies, surtout des stratégies cognitives, d'une certaine façon de traiter l'information, l'organiser et la mémoriser, telle: utiliser les images et les sons, utiliser la langue maternelle, observer, répéter, prendre des notes, créer des associations mentales. Quand toutes ces stratégies auront été appliquées, les apprenants développeront les aptitudes nécessaires pour se débrouiller dans la pratique du français. Qu'il s'agisse des stratégies métacognitives (réfléchir, planifier, contrôler) ou socio-affectives (interaction, coopération, l'humour), le rôle de trouver les meilleures stratégies pour l'apprentissage du français, revient au professeur.

Robert Mills Gagné (1916 – 2002), un psychologue américain intéressé aux sciences de l'éducation, a développé dans son livre *Les conditions d'apprentissage*[14], une série d'études qui ont le rôle d'expliquer et de simplifier ce qu'on appelle « *une bonne instruction* ». Dans cette théorie, Gagné souligne qu'il y a cinq catégories d'apprentissage: « *la motricité, l'information verbale, les capacités intellectuelles, les habiletés et les stratégies cognitives et les attitudes*. »[15]

Chacune de ces catégories correspond à un certain type d'enseignement. La motricité fait référence à l'approche actionnelle basée sur les actions que l'étudiant réalise en langue moderne. Dans la réalité scolaire l'étudiant agit comme un acteur social. Mais pour mettre les tâches en action, il doit être capable d'utiliser les connaissances

[14] Gagné, Robert Mills, 1970, *The Conditions of Learning*, Holt, Rinehart & Winston Ltd.; 2nd Revised edition, New York.
[15] https://fr1.warbletoncouncil.org/robert-m-gagne-15853.

linguistiques (les savoirs) et les capacités langagières (les savoir-faire). Pour intégrer la motricité (l'approche actionnelle) dans la pratique en classes, les activités devront être contextualisées dans une situation réelle de la vie courante. L'information verbale c'est la transmission des informations et leur mémorisation, alors que la compétence intellectuelle c'est l'utilisation de ces information pour la résolution des problèmes, d'une part, et la compréhension de la réalité, d'autre part.

« *Sur la base d'arguments théoriques et d'analyses pratiques, la présente section vise à prouver que même si de plus en plus de personnes demandent l'utilisation d'une langue simple dans les documents officiels, la plupart d'entre eux présentent les caractéristiques lexicales des mots archaïques, des termes techniques ou utilisent délibérément des mots vagues* ».[16]

Les compétences et les stratégies cognitives font référence aux capacités mentales de chercher des solutions et d'utiliser l'information reçue dans diverses situations rencontrées en classe. Les attitudes sont « *des états mentaux* » qui influencent le comportement envers une situation, les étudiants doivent être exposés aux modèles des comportements authentiques français. La langue et la culture sont indispensables et il faut rappeler ici que l'une des huit compétences-clé pour l'éducation est la sensibilisation et l'expression culturelle.[17]

Quand on apprend une langue il faut envisager, aussi, la dimension culturelle du peuple qui la parle. Et quand on dit « attitude » on pense à un certain comportement culturel que l'enseignant doit veiller à développer chez les étudiants.

Ce sont des théories qui font beaucoup d'appel aux ressources multimédias (*multimedia-based learning*), spécialement aux visuels. Elles sont promotrices du bien-être pendant la classe et de la charge émotionnelle qui doit accompagner l'apprentissage. Gagné est parmi les premiers psychologues qui a discuté sur l'importance de l'état mental lorsqu'il s'agit d'une acquisition des connaissances.

« *Le modèle de l'intelligence émotionnelle a été proposé pour la première fois par Peter Salovey et John D. Mayer dans „Emotional Intelligence" qui et est devenu un domaine de recherche essentiel dans le*

[16] Chirițescu, IM., Păunescu, FA., *The Dynamics of Legal English Lexicon*, Revista de Ştiinţe Politice, Revue des Sciences Politiques, no. 73, 2022, p. 203.

[17] On définit la compétence comme une association de connaissances, aptitudes et attitudes. Dans le nouveau Curriculum national pour l'enseignement primaire et secondaire en Roumanie, les 8 compétences-clé représentent une recommandation faite par le Parlement Européen, qui permet l'adaptation rapide de l'étudiant au système éducationnel. Les 8 compétences-clé sont: communication en langue maternelle, communication en langue étrangère, compétence mathématique et technique, esprit d'initiative et d'entrepreneuriat, compétence numérique, apprendre à apprendre, compétence sociale et civique, sensibilisation et expression culturelle.

domaine des ressources humaines, de la gestion, de l'éducation et de la psychologie. Daniel Goleman, l'auteur du livre „Emotional Intelligence", assure que l'amélioration des compétences affectives des étudiants est aussi critique que l'évolution de leurs qualités cognitives, donc l'EI est une idée aussi essentielle que le QI plus connu ».[18]

Robert Mills Gagné a élaboré neuf événements d'apprentissage[19] qui sont, en fait, une série d'instructions qui facilitent la transmission / l'assimilation des informations en classe. À nos jours, les professeurs appliquent déjà ces événements pédagogiques pour une bonne démarche du cours: gagner l'attention des étudiants, les informer sur les objectifs de la leçon, stimuler le rappel pour promouvoir le transfert des connaissances, expliquer / clarifier le matériel support, guider les apprenants, vérifier les performances pour prouver le progrès, donner le feedback nécessaire sur les performances, évaluer les performances et promouvoir le transfert des connaissances. Ces événements ne sont que de petits pas d'une leçon de classe, où l'enseignant investit son agilité professionnelle et travaille les compétences et les activités d'enseignement pour augmenter la compréhension et la rétention des nouveaux contenus.

Par ces théories, Gagné divise l'apprentissage en plusieurs étapes, pour rendre l'acquisition plus rapide et plus attrayante. Apprendre c'est changer: changer de vision, d'idée, de comportement, d'attitude, et tout cela renferme le progrès. Mais dans une langue moderne, comme le français, apprendre c'est, avant tout, savoir communiquer. À l'école primaire, depuis l'âge de six ans, les enfants suivent les cours de langue et, tout d'abord, la nouveauté motive les enfants. Même si la prononciation en français est beaucoup plus facile que la partie écrite, et qu'elle ressemble au roumain, pour une belle démarche des classes il est obligatoire de s'instaurer une relation affective entre l'enseignant et les apprenants. Cela inspire aussi, plus tard, les étudiants et détermine ceux-ci de s'approcher de la langue, de se sentir libres et de communiquer avec plaisir.

Conclusions

Pendant les dernières décennies l'accès au savoir et la manière de transmission des informations par l'intermédiaire des médias et du multimédia ont privilégié le rapproche des cultures et ont favorisé le côté émotionnel et sensoriel. On n'insiste plus sur la langue scolaire et didactique, mais on exploite le français immédiat, de chaque jour.

[18] Bărbuceanu, C.D., *Improving Academic Outcomes and Behaviours through SEL (Social and Emotional Learning)*, Revista de Științe Politice, Revue des Sciences Politiques, no. 75, 2022, p. 182.

[19] https://edutechwiki.unige.ch/fr/Th%C3%A9orie_des_conditions_d%E2%80%99apprentissage/Les_neuf_%C3%A9v%C3%A8nements_de_R.M._Gagn%C3%A9.

Basées soit sur les théories linguistiques centrées sur l'enseignant, soit sur la psychologie centrée sur les apprenants, les méthodes modernes avec leurs pratiques pédagogiques visent à s'adapter aux besoins des étudiants. Le terme « moderne » tient de l'innovation associée au progrès technologique et aux sciences, et dirige son attention vers les étudiants, le développement du bien-être et la qualité des apprentissages. Modernité signifie nouveauté; le monde évolue, alors les méthodes pédagogiques évoluent elles aussi pour faciliter l'apprentissage.

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Analiza comparativă a curriculumului pentru învățământul primar din România cu cel din Spania

Comparative Analysis of the Curriculum for Primary Education in Romania and Spain

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Abstract:

Curriculumul național din România reprezintă ansamblul planurilor-cadru educaționale și al programelor școlare din învățământul preuniversitar; curriculum-ul național cuprinde un set de documente care reglementează modalitățile prin care școala poate asigura atingerea obiectivelor educaționale, astfel încât să ofere fiecărui elev șanse egale de dezvoltare personală și profesională, de integrare socială.

Cuvinte cheie: *integrare socială, curriculum național, cadru educațional*

Abstract:

The national curriculum in Romania represents the set of educational framework plans and school programs in pre-university education; the national curriculum includes a set of documents that regulate the ways in which the school can ensure the achievement of educational goals, so as to offer every student equal opportunities for personal and professional development, for social integration.

Keywords: *social integration,national curriculum ,educational framework*

Curriculumul naţional **în România** reprezintă ansamblul planurilor-cadru de învăţământ şi al programelor şcolare din învăţământul preuniversitar; curriculumul național cuprinde un set de documente care reglementează modalitățile prin care școala poate asigura atingerea finalităţilor educaţionale, astfel încât să ofere fiecărui elev şanse egale pentru dezvoltarea personală şi profesională, pentru inserţia socială.

În Spania Legea Organică 8/2013, din 9 decembrie, pentru Îmbunătăţirea Calităţii Educaţiei, a modificat articolul 6 al Legii Organice

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2/2006, din 3 mai, a Educaţiei, pentru a defini curriculum ca o reglare a elementelor care determină procesele de învăţare pentru fiecare dintre disciplinele şcolare. Curriculum este integrat pentru fiecare disciplină şi etapă educativă prin competenţele sau capacităţile de a activa şi aplica de formă integrată a conţinuturilor proprii fiecărei discipline şi etape educative pentru a reuşi în realizarea adecvată a activităţilor şi rezolvarea eficace a problemelor complexe.(Ley Organica 8/2013)

Finalităţile curriculumului pentru învăţământ primar în România

Finalităţile învăţământului primar derivă dintr-un ideal educaţional. Concretizate pe segmente de şcolaritate, aceste finalităţi descriu specificul fiecărui segment de şcolaritate din perspectiva politicii educaţionale şi au un rol reglator în elaborarea Curriculumului naţional. Finalităţile învăţământului primar sunt reprezentate de competenţe-cheie formate la un nivel elementar. Nivelul elementar se referă la achiziţiile dobândite de elev la finalul învăţământului primar care-i permit să efectueze operări simple, în contexte cunoscute, cu preponderenţă concrete. Din punct de vedere al dezvoltării cognitive, acest nivel corespunde stadiului operaţiilor concrete. Competenţele-cheie încep să se formeze la nivel elementar, fără a fi însă structurate suficient pentru a fi operante în contexte noi, fără sprijin din partea unui adult.

Finalităţile curriculumului pentru învăţământ primar în Spania

Conform Decretului Real 216/2014 finalitatea învăţământului primar este de a facilita elevilor învăţarea exprimării şi înţelegerii orale, a lecturii, a scrisului, a calculului, a simţului artistic, a creativităţii şi afectivităţii, acumularea noţiunilor de bază de cultură şi obiceiul de a convieţui atât în cadrul şcolii cât şi la muncă, cu scopul de a garanta o formare integrată care contribuie din plin la dezvoltarea personalităţii elevilor şi pregătirea pentru absolvirea cu brio a Educaţiei secundare obligatorii.(Decreto Real 126/2014)

Planuri de învăţământ în România

Planul-cadru de învăţământ reprezintă principalul document oficial de tip reglator – componentă a curriculumului naţional – şi, prin aceasta, un instrument de bază în promovarea politicii educaţionale la nivel naţional. Planurile-cadru de învăţământ stabilesc, diferenţiat în funcţie de nivelul de şcolarizare, disciplinele studiate de către elevi în şcoală şi numărul de ore alocat fiecăreia dintre acestea. Disciplinele sunt prezentate grupat în cele şapte arii curriculare: *Limbă şi comunicare*, *Matematică şi ştiinţe ale naturii*, *Om şi societate*, *Arte*, *Educaţie fizică şi*

sport, *Tehnologii*, *Consiliere şi orientare*. Această grupare asigură coerenţa structurală a planurilor-cadru de învăţământ pentru toate nivelurile de şcolaritate.

Pentru învăţământul primar şi gimnazial, planurile-cadru cuprind două componente:

- trunchi comun, ca ofertă curriculară obligatorie pentru toţi elevii, şi

- **curriculum la decizia şcolii**, care cuprinde orele alocate pentru dezvoltarea ofertei curriculare proprii fiecărei unităţi de învăţământ; se asigură astfel cadrul pentru susţinerea atât a unor performanţe diferenţiate, cât şi a intereselor specifice de învăţare ale elevilor.

Arii	**Discipline**	**Clasa**				
		P	**I**	**II**	**III**	**IV**
Limbă şi comunicare	**Limba şi literatura română**	5	7	6	5	5
	Limba modernă	1	1	1	2	2
Matematică şi ştiinţe ale naturii	**Matematică**	3	3	4	4	4
	Ştiinţe ale naturii	1	1	1	1	1
Om şi societate	**Istorie**	-	-	-	-	1
	Geografie	-	-	-	-	1
	Educaţie civică	-	-	-	-	1
	Religie	1	1	1	1	1
Educaţie fizică, sport şi sănătate	**Educaţie fizică**	2	2	2	2	2
	Joc şi mişcare	-	-	-	1	1
Arte	**Arte vizuale şi mişcare**	2	2	2	1	1
Consiliere şi orientare	**Dezvoltare personală**	2	1	1	-	-
Număr total de ore trunchi comun		19	20	20	20	21
Curriculum la decizia şcolii(discipline opţionale)		0-1	0-1	0-1	0-1	0-1
Minim de ore pe săptămână		19	20	20	20	21
Maxim de ore pe săptămână		20	21	21	21	21

(Plan cadru de învăţământ pentru învăţământul primar, aprobat în 2013)

Curriculumul la decizia şcolii în planurile-cadru de învăţământ pentru primar

Situaţia curriculumului la decizia şcolii în învăţământul primar se raportează la planurile-cadru aprobate prin OMEN nr. 3371/ 12.03.2013, aplicate în prezent la acest nivel de şcolarizare. Termenii de referinţă utilizaţi în planurile-cadru de primar pentru segmentul de opţionalitate sunt curriculum la decizia şcolii (discipline opţionale). Numărul de ore pe săptămână alocate pentru curriculumul la decizia şcolii în planurile-cadru pentru primar este prezentat în Tabelul 1 de mai jos.

Învăţământ primar cf. planului-cadru	**Nr. ore/ săpt. pentru curriculumul la decizia şcolii (discipline opţionale) Clasa**				
	pregătitoare	**I**	**a II-a**	**a III-a**	**a IV-a**
Învăţământ primar (învăţământ de masă)	0-1	0-1	0-1	0-1	0-1
învăţământ primar pentru şcolile sau clasele cu elevi aparţinând minorităţilor naţionale care studiază în limba română	0-1	0-1	0-1	0-1	0-1
Învăţământ primar cu program integrat şi suplimentar de artă – muzică	0-1	0-1	0-1	0-1	0-1
Învăţământ primar cu program integrat şi suplimentar de artă – coregrafie	0-1	0-1	0-1	0-1	0-1
Învăţământ primar cu program sportiv integrat	0-1	0-1	0-1	0-1	0-1

Din tabelul de mai sus se constată exprimarea orelor alocate CDS prin plajă orară (ca variaţie de ore situată între un număr minim şi un număr maxim de ore). Se constată, de asemenea, numărul mic de ore pe săptămână alocate pentru discipline opţionale. Practic, elevii unei clase din ciclul primar pot să aleagă să nu studieze nicio disciplină opţională sau pot să aleagă să studieze o singură disciplină opţională.

Din perspectiva elevilor, posibilitatea ca oferta educaţională propusă de şcoală să reflecte interesele de învăţare şi nevoile lor, este restrânsă. Şi din perspectiva şcolii, se restrânge, de asemenea, posibilitatea oferirii unor parcursuri adecvate nevoilor elevilor, precum şi specificului local. Ordinul nr. 3371/12.03.2013 prin care sunt aprobate planurile-cadru pentru ciclul primar include şi Metodologia privind aplicarea planurilor-cadru în învăţământul primar. În acest cadru de reglementare sunt formulate precizări care privesc:

- semnificaţia curriculumului la decizia şcolii;

- modul de stabilire a disciplinei opţionale care urmează să fie studiată de elevii unei clase.

Planuri de învăţământ în Spania

Educaţia primară are un caracter obligatoriu şi gratuit. Se structurează în clase şi, pentru fiecare dintre ele, se stabilesc obiectivele generale la fiecare nivel. În şcoala primară pot fi incluşi toţi copiii de la 6 ani în sus care au urmat sau nu cursurile educaţiei infantile. Cuprinde şase clase academice grupate în trei cicluri astfel:

- Primul ciclu cuprinde clasa I(6-7 ani) şi clasa a II-a (7-8 ani),
- Al doilea ciclu cuprinde clasa a III-a(8-9 ani) şi clasa a IV (9-10 ani),
- Al treilea ciclu cuprinde clasa a V-a(10-11 ani) şi clasa a VI-a (11-12 ani).

În şcoala primară, disciplinele şcolare se grupează în trei categorii: din trunchiul comun, specifice şi liber alese.

Disciplinele din trunchiul comun sunt:

- Ştiinţe ale naturii;
- Ştiinţe sociale;
- Limba spaniolă(castellana) şi literatură;
- Matematică;
- Prima limbă străină.

Disciplinele specifice sunt:

- Educaţie fizică;
- Religie sau valori sociale şi civice(la alegerea părinţilor/tutorilor legali)
- Educaţie plastică
- A doua limbă străină
- Educaţie muzicală.

Programe curriculare în România

Programele şcolare" reprezintă componenta de bază a Curriculumului Naţional, fiind instrumentele principale care descriu condiţiile învăţării, criteriile specifice pentru reuşita învăţării, obiective, conţinuturi, activităţi de învăţare şi standarde curriculare de performanţă. Ele desemnează oferta educaţională pentru fiecare disciplină de învăţământ şi pe o perioadă determinată de un an sau un ciclu şcolar"(Prof. dr. Marian Barbu, 2006:p. 61)

Programele şcolare pentru învăţământul primar şi gimnazial au următoarele componente:

- **notă de prezentare** cuprinde parcursul disciplinei de învăţământ, argumentează importanţa studierii acesteia din punct de vedere formativ şi informativ, justifică structura didactică adoptată;

- **obiective-cadru** se referă la capacităţi şi atitudini specifice disciplinei şi sunt urmărite de-a lungul mai multor ani şcolari;
- **obiective de referinţă** sunt proiectări anticipative, relativ strânse ca extindere;
- **conţinuturi ale învăţării** sunt mijloace prin care se urmăreşte atingerea obiectivelor cadru şi de referinţă;
- **standarde curriculare de performanţă** sunt criterii de evaluare a calităţii procesului didactic. Standardele de performanţă evidenţiază progresul realizat de elevi de la un nivel de şcolarizare la altul.

Programe curriculare în Spania

Programele şcolare prezintă un mod organizat al competenţelor care se speră a fi dezvoltate în elevi şi care formează parte a viziunii declarate a profilului de absolvire al elevilor la finele educaţiei de bază. Aceste învăţăminte se prezintă ca un progres permanent care-i transpune pe elevi de la un nivel la altul fiind realizată de formă adecvată legii.

Din această perspectivă, programele curriculare ale nivelurilor iniţiale, Primar şi Secundar, se organizează în arii curriculare conform planului de învăţământ pentru fiecare nivel educativ.

Aceste programe conţin definiţiile competenţelor şi aptitudinile lor, abordările care sunt factorii care produc elementele teoretice şi metodologice care orientează procesul de învăţământ, corelarea competenţelor, standardele învăţării care reprezintă nivelurile de progres al competenţelor şi aptitudinilor descrise în fiecare an şcolar. De asemenea, se prezintă competenţele transversale ale ariilor curriculare cu orientare spre dezvoltare.

Nu în cele din urmă, este important să se semnaleze faptul că programele curriculare trebuie luate în considerare pentru a lua decizii pedagogice la nivel regional, local şi instituţional.

Concluzii. Se poate observa că în ceea ce priveşte finalităţile învăţământului primar, ambele ţări supuse analizei se concentrează asupra dobândirii elementelor de bază care să-i ajute pe elevi să facă faţă cu brio etapelor educative viitoare. În ceea ce priveşte ariile curriculare, ambele ţări se axează pe trunchiul comun care pune accent pe comunicarea în limba maternă, matematică, ştiinţe, abilităţi practice, abilităţi muzicale şi educaţie fizică. Scopul şi structura programelor curriculare sunt asemănătoare atât în România cât şi în Spania.

Dacă în România învăţământul primar se desfăşoară pe parcursul a cinci ani, fiind urmat de şcoala gimnazială în cadrul aceleiaşi instituţii, în Spania acesta se desfăşoară pe parcursul a şase ani, urmând ca şcoala secundară(El Instituto) să fie urmată în incinta altei clădiri.

Considerăm că din punct de vedere al conţinuturilor şi competenţelor dobândite, România este cu mult deasupra Spaniei, acestea bazându-se cu precădere pe teorie în detrimentul practicii, însă acest detaliu nu este neapărat un dezavantaj al ţării noastre.

În urma observaţiilor pe care am avut şansa de a le desfăşura în ambele ţări supuse studiului, putem spune că şcolile din Spania sunt mai bine organizate, în sensul că la o clasă sunt 12 până la 24 de elevi, au profesori de sprijin pentru fiecare copil cu CES ceea ce duce la integrarea completă a acestora în învăţământul public. Acesta ar fi un aspect pe care l-am implementa şi în România.

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The AUTHORISED TRANSLATION PROCESS – *Lessons Learned* in the Aftermath of the Covid-19 Crisis

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Abstract:

In the current context, in which the pandemic has affected all areas of life, humanity has faced an unprecedented challenge. Society as a whole were forced to rethink new solutions and procedures, sometimes radically different from the previous ones, in order to be able to resume safely their daily activities in safe conditions. It all happens under the pressure of the time, and in order to limit, as much as possible, the negative effects on the economy, caused by the multiple lockdown periods. Admittedly, the field of translations is no exception - in addition to the dramatic decrease of the translation demand, caused by the slowdown of the social life, the performance of authorized translations is also hindered by the limited contact with the authorities. According to the European legislation in force, authorized translations require a subsequent legalization procedure. If they are to be used in a country other than the one that issued the source document or in a country other than the one where the translator is authorized, the situation becomes even more complicated. The paper aims to identify possible solutions to increse the effectiveness of remote translation, using the means provided by technology.

Keywords: *authorised translation; legalization process; challenges*

1. Preamble

The isolation caused by the global pandemic has accentuated, more than ever, the need for remote communication. The concepts of „home-office", „telework", „home-work" have begun to be used more and more frequently to designate work carried out at the home-base location, in the so-called privileged fields of activity, where this way of working could be adopted. But regardless of the specificity of the field, no activity could have been possible to perform remotely without benefiting from current technology. In turn, technology had to adapt in order to create the right conditions for each activity. The adaptation of technology to the current context has led to the emergence of an impressive number of programs

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and applications, specially designed to fit for purpose. Due to digitalization, vital areas of activity such as education, public administration, certain sectors of the industry, etc. could be continued. From the point of view of the present research, we are interested in investigating the extent to which the translation and legalization activity can be performed remotely, given that the legalization process of any translation, irrespective of the country in which it is performed, involves, at some point, the contact with the authorities. This article intends to highlight aspects of the translation activity carried out during the pandemic that can be classified in the *lessons learned* category, and intends to draw attention to an opportunity that can be further exploited, post-pandemic, for the benefit of the translation activity as a process and product.

2. Legalization of translations - process and procedure

The definitions of the concept of *legalization* are multiple and they differ depending on the legislation of each state. Given that the actual legalization involves distinct steps, in accordance with the legislation in force, we shall attempt to explore the issue and to identify, based on a comparative approach, some of the methods used in countries such as Romania, Belgium and France, hoping to identify a common (successful) approach, and an adequate solution.

Under the circumstances, the current study focuses on the status of legalized translations and we hope to provide viable answers to the following questions:

- What does the legalization of translation involve?
- What are the administrative steps to follow in order have a legalized translation?
- How can we use current technology to be able to perform remote translation and legalization?

2.1. BELGIUM

2.1.1 PROCESS. The Federal Public Justice Service (SPF Justice) sheds light on the concept of *legalization*: „*La légalisation désigne la procédure par laquelle un fonctionnaire certif ie l'authenticité de la ou des signatures apposées sur un document et, s'il s'agit d'un acte public, la qualité des personnes qui ont dressé l'acte ou dont l'acte émane*" (https://justice.belgium.be/fr/themes_et_dossiers/personnes_et_familles/legalisation_de_documents/faq) [Legalization refers to the procedure by which an official certifies the authenticity of the signature(s) affixed to a document and, in the case of a public act, the quality of the persons who drafted or issued the act] (our translation). In other words, legalization refers to the verification of the signature of the person or persons who

signed the document or, where appropriate, to the verification of the quality of the person who signed it. Then it is specified that legalization is a simple administrative formality and that it does not lend authenticity to the content of an act. Hence, it should not be confused with „compliant certification", a procedure that certifies the conformity of a copy to the original. In other words, regarding the legalization of translations, this procedure actually involves the legalization of the translator's signature, the quality of which was previously recognized. A legalized translation certifies that the person who performed the translation is legally authorized for this purpose, but it does not certify the originality or conformity with the original of the translated document. Starting from 01/01/2021, considering the current pandemic context, no French-speaking or Dutch-speaking court will ensure the legalization of the signature of sworn translators and interpreters. From this date, legalization requires to follow a new procedure, coordinated by SPF Justice. This regulation covers several situations, which may differ depending on the status of each translator (registered or not in the National Register) and on the beneficiaries of the translated document: internal or external.

2.1.1.1 Thus, translators and interpreters registered in the National Register are issued a temporary stamp, so as to be entitled to legalize the translated documents themselves. Furthermore, in order to be considered legalized, any translation must be completed by a special closing formula containing the translator's identification data, in the order indicated below:

„1. *la mention „Pour traduction conforme et ne varietur de la langue ... vers la langue ... Fait à ..., le ...." ;*

2. suivi de votre numéro d'identification (numéro commençant par VTI ……) ;

3. suivi de votre signature ;

4. suivi de votre nom - prénom ;

5. suivi de votre titre: traducteur juré, ou traducteur-interprète juré ;"
(https://justice.belgium.be/fr/themes_et_dossiers/personnes_et_familles/legalisation_de_documents/faq)

[1. The mention „For the authenticated and ne varietur translation from language ____ into language _____, Done at ____, on _____; 2. followed by your identification number (number starting with VTI ...); 3. followed by your signature; 4. followed by your name and surname; 5. followed by your title: sworn translator or sworn translator-interpreter] (our translation).

2.1.1.2. Translators whose registration has not yet been validated but who have received permission to make an off register registration

must legalize their translation with the national register and then with the SPF Affaires Étrangeres (with or without the apostille, depending on the destination of the document). In order to be legalized, the translation must, in this case, be completed by a different formula and followed by the identification data of the translator, as follows:

„1. la mention „Pour traduction conforme et ne varietur de la langue ... vers la langue ... Fait à ..., le ....” ;

2. suivie de la formule de prestation de serment suivante: « Je jure avoir rempli ma mission en honneur et conscience, avec exactitude et probité. » ;

3. suivi de votre signature ;

4. suivi de votre nom - prénom."

[1. The mention „For the authenticated and ne varietur translation from language ___ into language _____, Done at ____, on _____; 2. followed by the following formula of taking the oath: „I swear that I have fulfilled my mission honorably and conscientiously, with accuracy and probity"; 3. followed by your signature; 4. followed by your first and last name.] (our translation).

2.1.2 PROCEDURE. From the point of view of the procedure to be followed to legalize translations in the Kingdom of Belgium, we also distinguish two administrative steps, which differ depending on the destination of the translated document. In other words, the institution in charge of legalizing the documents for internal use is the National Register. Translations intended for use abroad are legalized by another institution, namely SPF Justice. It is interesting, however, that for any of these procedures, the physical submission of documents is required. In the case of translations for internal use, the authorized institution provide the translators with a special mailbox for submitting the documents to be legalized. These must be accompanied by an envelope stamped and inscribed with the address to which the documents must be sent after legalization. Translations intended for use abroad must be submitted in person, or exceptionally, by post. Once legalized, they are sent by postal courier to the address indicated by the applicant.

2.2 FRANCE

2.2.1 PROCESS. In France, legalized translations have a similar regime to those done in Belgium. There is also a clear distinction between „traduction certifiée" and what is called „traduction assermentée" in the legal fields, business and emigration. The difference between the two ways of translating documents is the format of the translation which, in the case of certified translations, is accompanied by the certificate of the accredited professional translator, while the sworn translation is signed

by the translator registered in the official registers of the courts. (https://www.diplomatie.gouv.fr/fr/services-aux-francais/legalisation-1499/article/quels-documents-peuvent-etre-legalises).

2.2.1.1 Certified translation is required in the case of documents that have official purposes but for which the translator is required to hold only the certificate of professional translator. This type of certificate is intended for non-European countries and the Commonwealth. At the end of the document, the translator will mention that the translation is faithful to the source text, will indicate the source language and the target language, will sign and date the translation.

2.2.1.2 Sworn translation is required in the case of documents to be used for official purposes, intended for emigration, legal and commercial affairs, study abroad applications, financial documents such as account and accounting statements, or medical documents, translations to be used in France or in certain European countries. The translator who performs such translations must be registered with the court of the country of residence.

2.2.2 PROCEDURE

The translator's signature must be certified by a French public authority - if the translation is to be legalized - according to the same process as for a private act: by a French city hall, a French notary, a French Chamber of Commerce and Industry or a French consular post. The status of a sworn translator before a Court of Appeal or authorized by the head of a consular post cannot be equated with the status of the representative of the state. Article 7 of the Decree no. 2007-1205 of August 10, 2007, regulating the manner in which a document written in a foreign language shall be translated into French, provides that:

„*Pour être légalisés, les actes publics et les actes sous seing privé doivent être rédigés en français ou, à défaut, être accompagnés d'une traduction en français effectuée par un traducteur habilité à intervenir auprès des autorités judiciaires ou administratives françaises ou d'un autre Etat membre de l'Union européenne ou d'un Etat partie à l'accord sur l'Espace économique européen ou de la Suisse, ou auprès des autorités de l'État de résidence.*" (https://www.diplomatie.gouv.fr/fr/services-aux-francais/legalisation-1499/article/procedure-de-traduction) [In order to be legalized, public documents and documents under private signature must be drafted in French or, failing that, must be accompanied by a French translation done by a translator authorized to intervene with the French judicial or administrative authorities or in another State, a Member State of the EU, or of a State that is a party to the Agreement on the European Economic Area, or of Switzerland or with the authorities of the State of residence] (our translation).

Regarding the translation of documents from French into a foreign language, the same source *France Diplomatie* informs us that in the situation where the translation of a document must be legalized or must accompany an act in a foreign language that is presented for legalization, it must meet the following criteria:

- To be performed by a sworn translator from a French court of appeal or by a translator authorized by a French diplomatic or consular representative from abroad, starting from the original of the document, himself/herself having to comply for legalization, that is, to meet the conditions of legalization;
- The source document and the translation must bear the stamp and signature of the translator and, in equal measure, the same translation number (registration number), identical on the two documents.

It should be noted, at the same time, that a sworn translation has a higher value than a certified translation, a fact demonstrated by the wider scope of use. This added value is generated by the fact that the translator was accredited by a special procedure and that s/he took the oath, by the stamp placed by the sworn translator but also by the fact that his signature was recognized by a Court of Appeal, a court or French Ministry of Foreign Affairs. We also note that in France, a translation does not necessarily involve subsequent contact with another authority to validate the translation, unless the translated document is not to be used abroad or should be subject to a legalization procedure. Legalization often involves the apostille of the document to be translated (https://www.traduction-assermentee-officielle.com/fr/blog/articles/7-traduction-certifiee-legalisation-apostille-3-choses-a-savoir.html).

2.3 ROMANIA

2.3.1 PROCESS. In Romania, the current legislation does not distinguish between legal translations and other types of translations. The accreditation of translators and interpreters is done by the Ministry of Justice, following which they become authorized to translate at the Prosecutor's Office, the Court of Cassation and Justice, the Superior Council of Magistracy, Courts, tribunals, criminal investigation bodies, public notary offices and lawyers. Article 319 (5) of the legalization methodology, related to Law 36/1995, specifies the form in which the translated document must be presented. It must be accompanied by a copy of the original after which the translation was made: „*Copia inscrisului care se traduce, se anexeaza traducerii, cu aplicarea stampilei interpretului si traducatorului autorizat, pe marginile alaturate, la imbinarea a doua file, astfel incat stampila de legatura sa fie aplicata pe toate filele inscrisului, care se numeroteaza, capseaza, coase sau broseaza*"

[*The copy of the document to be translated is attached to the translation, with the stamp of the authorized interpreter and translator, on the adjacent edges, joining two tabs, so that the link stamp is applied on all tabs of the document, which are numbered, stapled, sewn or broached*] (our translation). A translation thus made must be submitted, in the form mentioned above, at the office of a Notary Public, for the certification of the translator's signature.

2.3.2 PROCEDURE. In Romania, translations performed by experts are called „authorized translations". In order for a translation to be considered „authorized", also from the point of view of form, it must always be concluded by a special formula regulated within Art. 320 (1) of the same legislation, related to law 36/1995:

„*Subsemnatul .....(nume, prenume astfel cum sunt mentionate in autorizatie), interpret si traducator autorizat pentru limba/limbile straine ..... in temeiul autorizatiei nr. ... din data de ..., eliberata de Ministerul Justitiei din Romania, certific exactitatea traducerii efectuate din limba ... in limba ...., ca textul prezentat a fost tradus complet, fara omisiuni, si ca, prin traducere, inscrisului nu i-a fost denaturat continutul si sensul.*" (http://www.traduceri-notariale.ro/metodologie-legalizare.pdf).

[*I ..... (name, surname as mentioned in the authorization), interpreter and translator authorized for the foreign language (s) ..... under authorization no. ... of ..., issued by the Romanian Ministry of Justice, hereby certify the accuracy of the translation made from the language ... into the language ...., that the text presented has been translated completely, without omissions, and that, by translation, the content and meaning of the document were not distorted*] (our translation).

Also, according to the methodology of the procedure for legalizing the signature of translators by notaries public, the provisions contained in Law 36/1995, republished, Art.152 (1), specify that „*traducatorul atestat protrivit legii, care a intocmit traducerea, va semna formula de certificare a acesteia, iar notarul va legaliza semnatura traducatorului*. *Legalizarea semnaturii traducatorului se poate face si dupa specimenul de semnatura depus la biroul notarului public*." [the translator certified according to the law, who prepared the translation, shall sign the certification formula, and the notary shall legalize the translator's signature. The legalization of the translator's signature may also be done after the signature specimen submitted to the notary public's office]. In other words, in Romania, the procedure for legalizing a translation involves the subsequent contact with the authorities, in the case of our country, the authority being represented by the notary public office to which the translator submitted the signature specimen.

The legalization procedure of legal translations seems to be similar in most European states and not only. Mathias A., Professor of Political Science at the University of Bielefeld, Germany, speek abaut a „trend in recent research in International Relations and International Law alike has pointed out that international legalization increasingly also takes the form of a closer cooperation and exchange between and a mutual recognition of relevant national legal institutions, particularly courts" (2007:7). This continous preoccupation with harmonizing translation policies and practices exists and has as its main purpose to make „order of disorder" according to Willke (2003: 78). However, there are different ways to certify the official translation of a document, specific to each individual state. Certain countries, not only those in the European space, require the translator to intervene even on the original document, by applying the stamp and signature of the person who performed the translation. In an internship report, published at the end of her undergraduate studies, Rodríguez (2013: 33-35), talks about the method practiced by translation companies in Colombia, Latin America, which involves applying stamps to the original document, a fact that causes dissatisfaction among clients. This dissatisfaction is fully justified. We can easily imagine what the same document would look like if it had to be translated into several languages in order to be used in several countries. If we look at the legalization process from the perspective of Abbott and Keohane (2002): „We understand legalization as a particular form of institutionalization characterized by three components: obligation, precision, and delegation." Equally, taking into account the fact that any legalized translation can become an official document, having the same legal force as the original document (Martínez and Pugés, 2016:3), we'll try, in the following, to identify and propose a model of digitized legalization, the solution to which the necessity appeared during the pandemic.

3. The Covid-19 context and its impact on the translation process and procedure

In the article entitled *La COVID-19: Quel impact pour le monde de la traduction?*, published on the website of the European Commission, Josephine Chaillou and Anna Van Der Kallen, students in the Master's programme *Traduction professionnelle et spécialisée* of the *Université Catholique de l'Ouest, Angers*, estimate that the translation activity has been severely damaged by the global health crisis. Their statement is based on various surveys and opinion polls conducted by STF (*Société Française des Traducteurs*) and by the CSA study institute (https://csa-research.com/). Both analyses were performed in 2020. Following the opinion poll conducted by STF in June-July, it resulted that: „*57% of the*

526 participants believed that the crisis would have a negative impact on their work. Of this 57%, 48% anticipated having to take on a side job, 23% were considering retraining, 15% were thinking of temporarily suspending their work and 7% were thinking of quitting permanently". The reasons that could lead to such decisions are highlighted by the CSA study and are represented by: „*lower income, fewer job opportunities and a decline in workload, but very few requests for lower rates*" (https://blogs.ec.europa.eu/emt/covid-19-how-has-it-affected-the-world-of-translation/). The conclusion of the article is presented in the last paragraph and is aptly summarized as „*Anticipate and adapt*".

4. Conclusions and recommendations

Definitely, anticipating and adapting, thinking in advance about the possible consequences and finding solutions to overcome them can be considered as a strategy suitable for the context in which we find ourselves. The isolation generated by this global health crisis has, however, if we are allowed to say, a few, albeit few, positive effects. One of these is the fact that people all over the wold have had to think of quick solutions in order to adapt to the current situation. Thus, people's creativity was stimulated and the result could be observed in almost all areas of social life where legislation and work were rethought to allow for operation in times of crisis. Unfortunately, in the field of translations, it has not managed to adapt quickly enough and this aspect is also determined by the dependence that the legalization process has on the authorities of different states, in charge of this procedure. Inertia or the slowing down of the work rhythm is also caused by the little possibility of the contact with the authorities. We have attempted to present, roughly, the way in which legalized translations are performed in different states, in order to highlight the dependence on authority and to identify the way in which it manifests itself. We found out that the major setback is the following: the legalization of the translator's signature is done by an authority of the state where the translation is performed, an authority that requests documents in physical format in order to certify legalization. The need to submit the documents to be legalized in physical format entails one of the following actions:

- Contact the authorities in order to submit and / or reveive documents - sometimes impossible during lockdown;
- Sending documents by postal courier – a time-consuming activity when sending and returning correspondence.

5. Possible solutions

In our opinion, technology is the one that could be a viable solution, with multiple advantages and benefits. The solution to these problems could be given by the creation of a high-performance, completely secure computer system, to which the state institutions in charge of legalizing the documents as well as the authorized translators have access, and the signing and stamping of these documents can be done electronically using any of the existing security elements: token, electronic signature, etc. This virtual space would allow and could involve performing the following actions via e-mail:

- Registration of the translation request and automatic assignment by the system of an individual registration number;
- Scanning the document to be translated and uploading it to the system;
- Importing the document containing the translation and the possibility of applying the stamp and signature of the translator - secure action by entering a password;
- Choosing the body that the translator prefers, or to which he is assigned, to perform the translation;
- Applying the stamp of the authority in charge of legalization and electronic signature by this authority;
- Generating the final document and sending it, by email, to the translator who generated the legalization request;
- The final authentication element can be the generation, by the system, of a special barcode.

These operations, previously presented, could be a solution whose advantages could be, in my opinion, at least the following:

- Increasing the speed of the legalization process, which could have a positive impact on the volume of translations performed;
- Advantages in terms of taxation, which could be reflected in better management of the workload of translators;
- An important step in the direction of digitizing the relationship with the state authorities;
- Creation of an electronic database that includes the persons authorized to perform legalized translations but also the institutions empowered with legalization;
- Cancellation of the expenses related to the reference for legalization or those related to the transport of the translator to the location where the legalization takes place;
- Net advantages in terms of environmental protection, in direct accordance with „paperless" policies and the reduction of carbon emissions caused by transport activity, etc.

In conclusion, the interconnection of translation and technology, as stated above, could result, in addition to the direct advantages attributed to the translation sector, in collateral benefits for other related fields, such as IT, administration, environment, and so on. What is equally important, and to keep an optimistic note, Covid-19 generated isolation, but paradoxically, also generate solutions for an enhanced mobility regarding the circulation of documents - a subsequent benefit, in the aftermath of the health crisis, which can be exploited in the authorized translation process.

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Brief biographical note

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Istorie și interculturalitate

History and Interculturality

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Abstract:

O paradigmă predominantă a ştiinţelor sociale începând cu anii 90, adică folosită pentru a explica noua perspectivă asupra schimbărilor socio-culturale într-o lume trecătoare de la ordinea industrială la ordinea postindustrială şi informaţională, este cunoscută ca globalizare. Această paradigmă este recunoscută de mai mulţi autori drept legitimă, urmaşi ai modernităţii, care au asistat la ascensiunea, căderea şi falimentul spiritului burghez.

Cuvinte cheie: *cultură, globalizare, stereotipuri, discurs esenţialist, filozofic geografie*

Abstract:

A dominant social science paradigm since the 1990s, that is, used to explain the new perspective on socio-cultural changes in a world transitioning from the industrial order to the post-industrial and informational order, is known as globalization. This paradigm is recognized as legitimate by several authors, descendants of modernity, who witnessed the rise, fall and bankruptcy of the bourgeois spirit.

Keywords: *culture, globalization, stereotypes, essentialist discourse, philosophical geography*

Moto: *„A trăi şi a lăsa şi pe alţii să trăiască…"*

1.1. Antichitate şi interculturalitate

Tema îşi propune să prezinte diferite etape şi aspecte ale interculturalităţii în decursul „*timpului istoric*" începând cu antichitatea şi ajungând până în contemporanitate.

Realizată obligatoriu, ordonat, necesar sau benevol, interculturalitatea şi-a găsit expresia în geneza civilizaţiilor, contactele între civilizaţii, existenţa statelor universale, în religiile universale, între care şi

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creştinismul, naşterea şi evoluţia unor popoare, între care şi poporul român sau convieţuirea acestora cu alte etnii. Nu există în lume popor sau limbă pură.

În monumentala sa operă „Studiu asupra istoriei" Arnold J. Toynbee ajunge la concluzia că au existat în lume douăzeci şi una de civilizaţii, din care şapte sunt încă în viaţă. Paisprezece s-au stins şi din acestea cel puţin trei (cea egipteană, cea sumeraniană şi cea minoică) se cufundă până „în zorii istoriei". Pe lângă societăţile civilizate autorul identifică şi peste 650 de societăţi primitive, studierea cărora i-a permis să formuleze anumite legi. Din cele douăzeci şi unu de civilizaţii, câteva sunt atât de strâns legate între ele, adică cu atâtea aspecte de interculturalitate încât sunt greu de stabilit preemţiunile. Mai mult, societăţile socotite primitive sunt tot atât de vechi pe cât de vechi este neamul omenesc, iar un element permanent şi fundamental de diferenţiere între societăţile primitive şi civilizaţii nu a putut fi stabilit.[1]

Pornind de la mutaţia societăţilor primitive în civilizaţii s-a constatat că această evoluţie consistă în tranzacţia de la o condiţie statică, la o activitate dinamică, efectuată într-un cadru organizat.

Statele universale - spaţii de interculturalitate

Statele universale, religiile universale, epocile istorice, sunt factori care unesc între ele civilizaţii care pot fi atât contemporane, cât şi necontemporane în timp şi spaţiu. Statele universale se constituie după epoca de destrămare a civilizaţiilor cărora le asigură unitatea politică, niciodată înaintea acestei epoci. Asemenea state sunt întotdeauna produse ale minorităţii creatoare care constituie condiţia indispensabilă pentru instituirea şi menţinerea lor. Ele constituie de asemenea expresia unei restaurări importante într-un proces de dezintegrare care se manifestă prin pulsaţii succesive pe ritmul anarhie - restaurare. Odată constituite ca state universale, toate au crezut în „mirajul nemuririi", între ele numărându-se şi Imperiul Roman.

Istoria Imperiului Roman, care a însemnat statul universal al civilizaţiei elene, a fost considerat de către generaţia care a instituit *paxromana,* înzestrat cu harul nemuririi. Tit Liviu scria, cu nestrămutată credinţă, despre „cetatea întemeiată pentru vecie". Unele din aceste imperii au supravieţuit într-adevăr prin statele succesorale, prin instituţii, prin limbile moderne care au avut la bază limba lor clasică, prin religii, prin popoarele sau comunităţile etnice păstrate. Francul Clovis, de pildă, care a fost cel mai mare norocos dintre toţi întemeietorii de state

[1] Toynbee, A., *Studiu asupra istoriei, Sinteză a volumelor I- IV de Somervell, D., C.,* Bucureşti, Ed. Humanitas, 1997, p. 66-68.

succesorale barbare în urma destrămării Imperiului Roman, a căpătat îndată după convertirea sa la catolicism, titlul de proconsul şi însemnele consulare de la împăratul Anastasie care domnea în Constantinopol. Şi succesul lui Clovis se poate măsura prin aceea că nu mai puţin de optsprezece regi care au domnit în Franţa, ţara cucerită de el, au purtat în scurgerea vremii, numele regesc Louis (Ludovic), adică o variantă a numelui lui Clovis.[2]

Imperiul Roman, la fel ca alte state universale au creat şi implantat instituţii care au adus la interculturalitate.

Comunicaţiile sunt în fruntea listei pentru că ele reprezintă instituţia cheie de care depinde existenţa însăşi a unui stat universal. Ele reprezintă instrumente de control politic asupra lor. Aceste linii imperiale vitale sunt multe făcute de oameni, cum sunt şoselele amenajate, dar includ şi căi de comunicaţie „naturale", adică fluvii, mări, stepe, toate acestea neputând fi căi eficiente de comunicare dacă nu sunt controlate de autorităţi. Ele includ şi mijloacele de transport, care în multe cazuri au fost organizate în serviciul poştal imperial pentru menţinerea controlului asupra tuturor provinciilor. În acelaşi timp un sistem de comunicaţie odată constituit a fost folosit de beneficiari pentru care n-a fost conceput. Cazurile au fost atât de numeroase încât putem considera o asemenea tendinţă ca ilustrând o „lege" istorică; comunicaţiile au dus în cele din urmă la o unificare la nivel global.

Garnizoane şi colonii

Posturile înaintate ale sprijinitorilor credincioşi ai regimului imperial reprezintă parte integrantă din oricare sistem imperial de comunicaţii. Asemenea sprijinitori înarmaţi pot fi soldaţi în serviciul activ, veterani în retragere sau chiar civili. Prezenţa, îndemânarea şi vigilenţa acestor străjeri asigură securitatea indispensabilă fără de care atât şoselele cât şi podurile s-ar dovedi fără mare folos pentru autorităţile imperiale. Acest gând l-au avut împăraţii romani când au întemeiat colonii de cetăţeni romani, dotate cu autonomie locală în ţinuturi din cele mai îndepărtate, din Britania până în Mesopotamia, din Nordul Africii până în Europa centrală, inclusiv în Dacia.

Imperiul Roman a făcut masive colonizări cu locuitori din diferite provincii, în altele contribuind la interculturalitatea acestora. Garnizoanele militare permanente ajung să fie locurile în care se amestecă paznicii ţinuturilor de graniţă cu cetele războinice de barbari, care cu timpul se asimilează, mai întâi în domeniul tehnicii militare şi ulterior în domeniul culturii.[3]

[2] Toynbee, A., op. cit., vol. VII- X, p. 14.
[3] Toynbee, A., op. cit., p. 43.

Provinciile

Întocmai ca şi garnizoanele şi coloniile, provinciile au menirea de a păstra şi apăra statul universal din care fac parte şi de a păstra societatea al cărui cadru politic a ajuns să fie acest stat universal. Imperiul Roman este emblematic din acest punct de vedere, provinciile fiind menite să păstreze şi să apere supremaţia puterii şi să umple vidul politic rezultat în urma prăbuşirii sau nimicirii fostelor state locale (vezi Dacia lui Decebal).

Capitalele

Capitalele statelor universale au reprezentat întotdeauna aşezări prielnice pentru iradierea tuturor varietăţilor de influenţă culturală. (vezi Roma - „Cetatea eternă „) sau Constantinopolul devenit Istanbul, capitala celor două mari imperii: Bizantin şi Otoman.

Limbaje şi scrieri oficiale

Orice stat universal îşi construieşte mijloace oficiale de comunicaţie mentală şi un sistem vizual de comunicaţie. În aproape toate cazurile, un sistem vizual a luat forma însemnării limbii oficiale. Limba latină, ca limbă oficială a Imperiului Roman a repurtat un triumf extraordinar în provinciile occidentale ale imperiului şi în Dacia. În aceste provincii, după căderea Romei, s-au format popoarele şi limbile neolatine, existente azi: poporul şi limba italiană, franceză, spaniolă, portugheză şi română, care reprezintă cea mai preţioasă moştenire a Imperiului Roman.

Dreptul

În domeniul dreptului statul universal, de altfel ca şi în alte domenii, trebuie să ţină seama de moştenirea juridică a statelor cucerite. În Imperiul Roman a trăi sub acţiunea dreptului roman era un privilegiu specific şi foarte preţuit al cetăţeniei romane. Extinderea progresivă a cetăţeniei romane în mase tot mai largi de supuşi ai imperiului n-a ajuns la capătul ei decât în clipa promulgării edictului lui Caracalla, în anul 212 d. H. În prezent principalii moştenitori direcţi ai sistemului juridic roman trebuie căutaţi printre canoanele Bisericii creştine – ortodoxe - răsăritene şi ale Bisericii creştine-catolice occidentale.

Calendarele; moneda

La orice nivel al vieţii sociale care depăşeşte stadiul primitiv, unităţile pentru măsurarea timpului, distanţei, lungimilor, volumelor, greutăţilor şi valorilor, constituie nevoi sociale indispensabile. Sistemele de circulaţie de acest gen sunt mai vechi ca statele organizate. Ele devin probleme importante de soluţionat pentru state de îndată ce acestea se constituie, cu atât mai mult această obligaţie având-o statele universale.

Din toate felurile de măsuri standard, sistemul de măsurare a timpului este cel a cărui nevoie se resimte în mod deosebit. Din seria calendarelor cunoscute ne este mai aproape calendarul iulian şi cel gregorian de azi. Iulius Cezar a impus pe cale dictatorială concluziile la

care ajunseseră astronomii, a introdus calendarul ce îi poartă numele, care se apropia atât de mult de exactitatea astronomică încât a rămas în uz mai mult decât un mileniu şi jumătate. Asocierea calendarelor cu religia este scoasă în relief de acelaşi calendar iulian. În sec. al XVI-lea acesta rămăsese în urmă cu zece zile, aşa încât sarcina corectării acestuia şi-a luat-o Papa Grigore al XIII-lea în 1582, de unde şi numele calendarului gregorian. Nu toate statele şi popoarele au acceptat uşor acest calendar. Anglia protestantă l-a adoptat în anul 1752, iar România în 1919. În prezent este un calendar universal folosit de unele popoare, în paralel cu cel propriu. (vezi la evrei, chinezi, etc.)

Moneda

Primul pas spre baterea şi răspândirea monedei a constat în alegerea unui anumit bun care să poată fi investit cu funcţia de mijloc de schimb şi prin acesta să capete o valoare de circulaţie, independentă faţă de valoarea lui intrinsecă, de folosinţă.

Din punct de vedere comercial au existat strânse legături între lumile egipteană, babilonică, siriacă şi elenă. În cadrul acestor legături, folosirea metalelor preţioase ca măsură a valorilor, sub formă de bare uşor de cântărit, ajunsese să fie de uz curent, cu sute şi chiar mii de ani înainte ca guvernele anumitor cetăţi greceşti de pe ţărmul asiatic al Mării Egee să ajungă să bată moneda în primele decenii ale sec. al VI-lea î.Hr. De atunci moneda şi-a urmat drumul ei glorios în istorie. Cârmuirea romană a băgat repede de seamă marea importanţă a baterii unei monede de circulaţie universală - denarul – mai întâi republican şi apoi imperial, care a unit *„orbis romanus”* în plan comercial. Metodele moderne de a răspândi ştirile, mijloacele contemporane de propagandă, de la timbrele poştale până la presă şi la radio, îşi află corespondenţa în sistemul monetar imperial roman, unde moneda şi-a dovedit marea şi unica ei capacitate ca mijloc de propagandă.

Administraţia civilă

Statele universale au adoptat soluţii foarte diferite, chiar contrastante în ceea ce priveşte structura administraţiilor civile.

În Imperiul Roman pentru a se constitui cadrele administrative s-au folosit elementele transmise de moştenirea socială şi culturală a epocilor anterioare. Ulterior în cadrul administraţiei civile romane s-a angajat ordinul ecvestru, sau cu alte cuvinte, clasa mijlocie, care se îndeletnicea cu negoţul şi care a ajuns să câştige teren, atât pe seama lumii inferioare, a sclavilor, cât şi pe seama aristocraţiei senatoriale. Biruinţa acestui ordin asupra rivalilor săi a fost îndreptăţită prin eficienţa şi cinstea desăvârşită cu care funcţionarii administrativi din ordinul ecvestru şi-au îndeplinit îndatoririle. Provinciile romane au fost administrate eficient. Dar cele care au beneficiat cel mai mult de pe urma sistemelor administrative imperiale

romane au fost bisericile, care au preluat acest model prin mai mulţi funcţionari deveniţi clerici [4] şi mari prelaţi.

1.2 Creştinismul şi impactul său intercultural

Izvoarele

Creştinismul, la fel ca toate marile religii, iudaismul, islamismul, hinduismul şi budhismul, se defineşte ca mare religie prin ponderea influenţei istorice, originalitatea şi profunzimea mesajului său, precum şi prin numărul mare al adepţilor săi. Marile religii au modelat şi continuă să modeleze cultura universală a omenirii. Creştinismul a devenit în timp cea mai globală şi universală dintre toate marile religii care au apărut în trecut în Orientul apropiat şi îndepărtat, iar influenţa sa a crescut devenind tot mai mare. Creştinismul, ca expresie a interculturalităţii poate fi urmărit de la apariţia, dezvoltarea, afirmarea şi globalizarea sa până în prezent. O asemenea analiză fiind prea amplă pentru scopul nostru, am selectat câteva aspecte ale evoluţiei creştinismului ca expresie a interculturalităţii.

Mediul în care a apărut l-a constituit Imperiul Roman, unde exista un sentiment al unităţii omenirii sub o lege universală. Acest mediu a fost favorabil pentru primirea unei Evanghelii care proclama unitatea omenirii căreia i se oferea salvarea din păcatul originar şi apartenenţa la Biserica creştină, cea a trupului lui Hristos. Această lume, relativ paşnică, care beneficia de un sistem de drumuri excelente, a uşurat deplasarea primilor creştini dintr-un loc în altul, astfel că aceştia au putut predica Evanghelia oamenilor de pretutindeni. Imperiul Roman poate fi asociat cu mediul politic al creştinismului, Atena a fost cea care a ajutat la asigurarea unui mediu intelectual propice pentru propagarea Evangheliei. Romanii au fost cuceritorii politici ai grecilor, care, aşa cum spune poetul Horaţiu, i-au cucerit pe romani din punct de vedere cultural. Evanghelia universală avea nevoie de o limbă universală ca să poată avea un impact cât mai mare asupra lumii. Aşa cum engleza a devenit limba universală în lumea modernă şi cum latina a devenit limba universală în lumea învăţaţilor medievali, tot aşa greaca a fost limba universală pentru lumea antică. În Imperiul Roman orice om cult cunoştea atât greaca cât şi latina. Doar recent s-a descoperit că greaca Noului Testament a fost greaca omului de rând în timpul lui Iisus Hristos.

La rândul ei, filozofia greacă a pregătit apariţia creştinismului prin faptul că a distrus religiile mai vechi. În timpul venirii lui Iisus Hristos filozofia greacă decăzuse, iar acest faliment a predispus minţile oamenilor spre o abordare mai spirituală a vieţii. Creştinismul a fost singurul capabil

[4] Toynbee, A., op. cit., p. 102-104.

să umple golul din viaţa spirituală a vremii.[5] Contribuţiile religioase la împlinirea vremii le include atât pe cele ale grecilor şi romanilor cât şi pe cele ale iudeilor. Dar oricât de mari au fost contribuţiile Romei şi Atenei la creştinism, cele ale iudeilor ies în evidenţă ca ereditatea creştinismului. „Creştinismul s-a dezvoltat în mediul politic al Romei şi a trebuit să facă faţă mediului intelectual creat de gândirea greacă, dar legătura lui cu iudaismul a fost mult mai intimă. Iudaismul poate fi considerat ca tulpina pe care să înflorească trandafirul creştinismului."[6]

Poporul evreu a oferit creştinismului Vechiul Testament, datorită căruia mulţi prozeliţi evrei au putut trece de la iudaism la creştinism. Cărţile Vechiului Testament şi cele ale Noului Testament, date sub inspiraţia Duhului Sfânt, aveau să fie literatura Bisericii, întruchipate în Biblie, cartea sfântă a creştinismului. Sinagoga a fost instituţia care a fost de mare folos pentru apariţia şi dezvoltarea creştinismului primar, ea făcând parte integrantă a vieţii evreieşti. Ea a fost locul în care apostolul Pavel, evreu prin origine, cunoscător al limbii greceşti şi cetăţean roman, a mers să predice în toate oraşele în care a ajuns în cursul călătoriilor sale misionare. Însuşi Iisus Hristos, ca orice evreu s-a rugat rostind psalmi. (pe cruce El a repetat psalmul 21, în care îşi exprima credinţa în Dumnezeu).

Urmând exemplu lui Iisus Hristos creştinii reiau mereu psalmii compuşi de regele David, în rugăciunile publice ale Bisericii.

Întemeierea bisericii şi lucrarea apostolilor

Încă de la începutul misiunii sale, Iisus Hristos a adunat mulţimi, a atras ucenici, şi i-a ales pe cei doisprezece apostoli. Adunarea oamenilor începe cu fiii lui Israel dar ea se extinde în rândul păgânilor, cei din Antiohia fiind alături de evrei primii convertiţi şi care întâia oară „s-au numit creştini".[7] Începând cu Cinzecimea, când evreii din toate părţile lumii mediteraneene au fost prezenţi la Ierusalim (devenit centrul celor trei mari religii) a fost fondată Biserica. Creşterea a fost rapidă. Hristos i-a însărcinat pe cei doisprezece apostoli să propovăduiască Evanghelia şi să adune Biserica „în Ierusalim, în toată Iudeea şi în Samaria şi până la marginea pământului „.

Cei doisprezece apostoli au cutreierat lumea răspândind cuvântul lui Dumnezeu interpretându-L pe Iisus Hristos pentru popoarele în mijlocul cărora au propovăduit noua credinţă. În părţile noastre la Dunărea de Jos, a propovăduit Apostolul Andrei, cel care avea să fie martirizat pe cruce în

[5] Cairns, E., E., *Creştinismul de-a lungul secolelor,* Oradea, Editura Cartea Creştină, 1997, p. 33-34.
[6] Cairns, E., E., idem, p. 35.
[7] Philippe, G. (coordonator), *Faptele Apostolilor 11,27 Marile religii,* Bucureşti, Editura Orizonturi, 1995, p. 235.

forma literei X, în oraşul Patras din Grecia, care îi poartă şi astăzi numele. În cele trei secole de mare martiraj creştin Biserica a fost silită să se concentreze şi asupra modalităţii de a face faţă problemelor interne ridicate de eretici. Persecuţia a încetat odată cu Edictul de la Milano, din anul 313, d. H., emis de împăratul Constantin cel Mare. Metoda adaptată de Biserică pentru rezolvarea diferenţelor de opinie, vitale în legătură cu sensul Evangheliei, a fost conciliul ecumenic sau universal, de obicei convocat şi prezidat de împăratul roman. Primul conciliu ecumenic de la Niceea, în 325 d.H. a fost prezidat de împăratul Constantin cel Mare. Au avut loc şapte concilii care au fost reprezentative pentru întreaga Biserică creştină. Marii conducători ai Bisericii creştine din toate părţile imperiului îşi reprezentau localităţile lor şi îşi dădeau concursul la elaborarea soluţiilor pentru probleme teologice care dominau gândirea creştinilor în această epocă.[8]

În paralel opera de evanghelizare s-a extins în toată Europa aducând sub semnul crucii popoarele păgâne, în provinciile Imperiului Bizantin şi în Nordul Africii. Totodată Biserica de Răsărit, mai mult decât cea de Apus a fost slăbită de pierderea teritoriilor luate de mahomedani şi s-a concentrat asupra apărării Constantinopolului, după pierderea Ierusalimului şi a Ţării Sfinte. Această luptă grea şi îndelungată a împiedicat activitatea misionară de anvergură a Bisericii Creştine de Răsărit. Papa a folosit aceste împrejurări pentru a-şi întări propria poziţie. În această epocă s-au accentuat şi diferenţele de opinie. La 16 iulie 1054 s-a produs marea schismă, care a rupt unitatea Bisericii, cele două biserici mergând pe drumuri separate. Excomunicarea reciprocă a fost îndepărtată abia în 7 decembrie 1965 şi a început mişcarea ecumenică de refacere a unităţii creştine. Cu toate diferenţele din rândul Bisericii creştine şi a desprinderilor ulterioare, precum şi a unor perioade de regres, rolul cultural al creştinismului a crescut mereu până în contemporaneitate.

Universităţile, arta plastică, literatura religioasă, filozofia teologică, şcolile ecleziastice, sunt câteva demersuri culturale iniţiate şi dezvoltate de Biserica creştină, luată în ansamblul său. În prezent creştinismul se confruntă cu noi provocări cărora încearcă să le facă faţă cu mari eforturi.

1.3 Etnicitatea în spaţiul românesc

Factorul geografic, definit de spaţiul carpato-danubiano-pontic, în care s-a născut poporul român, şi influenţa acestuia asupra evoluţiei sale a fost evaluat diferit de specialişti, dar toţi sunt de acord că nu poate fi ignorat.

Definirea cea mai succintă a dat-o Grigore Ureche, când a constatat că ţara sa, constatare valabilă pentru tot spaţiul românesc, este situată „în calea răutăţilor”, adică pe direcţia expansiunilor şi năvălirilor.

[8] Cairns, E., E., op.cit., p. 127.

Încă înainte de etnogeneză, în acest spaţiu geografic, au existat contacte, atât violente cât şi paşnice, între autohtoni şi cei atraşi de mirajul deplasărilor. Exemplul cel mai edificator, înaintea romanizării, au fost „contactele dintre autohtonii geţi şi coloniştii greci, în general paşnice, schimburile economice eliminând asperităţile şi integrând pe nou veniţii în mediul getic. Grecii aduceau o civilizaţie superioară celei băştinaşe, încât dacă influenţele au fost reciproce, este sigur că transmisia a fost precumpănitoare dinspre colonii spre interiorul getic".[9]

Dar problema fundamentală a istoriei noastre o reprezintă etnogeneza românească, adică formarea poporului român şi a limbii române, care constituie totodată o parte a procesului complex şi îndelungat, desfăşurat pe continentul european sub înrâurirea Imperiului Roman.

Acest proces poartă, aşa cum sublinia N. Iorga, „Sigiliul Romei".

Romanizarea intensă a autohtonilor geto-daci constituie esenţa procesului de aculturaţie. El a început înainte de cucerirea Daciei de către romani, prin legăturile economice dintre cele două maluri ale Dunării şi a continuat şi după plecarea administraţiei şi armatei imperiale, prin legăturile economice şi religioase dintre sudul şi nordul Dunării de Jos şi prin prezenţa garnizoanelor romano-bizantine pe malul stâng al fluviului. Superioritatea categorică a civilizaţiei romane faţă de cea geto-dacă şi-a spus cuvântul; ea s-a impus în spaţiul carpato-danubian, a romanizat pe băştinaşi şi a făcut din geto-daci, mai întâi romani, apoi romanici şi în cele din urmă români.[10] Limba latină a fost principalul factor de romanizare, alături de armată, coloniști, administraţie, veterani, religie, drept, învăţământ, economie.(ordinea este aleatorie)

Desfăşurarea etnogenezei românilor a fost însoţită de răspândirea creştinismului în aria de formare a acestui popor, ceea ce a fundamentat afirmaţia că „românii s-au născut creştini" prin penetrarea lentă şi tăcută a noii religii în comunităţile daco-romane. De la Dunărea de Jos, unde a propovăduit cel întâi chemat la apostolat de Iisus Hristos, apostolul Andrei, a plecat călugărul Dionisie cel Mic, ajuns mai târziu la Roma, cel care a calculat era creştină după anul naşterii lui Hristos. Deşi el a greşit cu şase sau patru ani, acest calendar a rămas până astăzi la temelia calendarului actual.

Desăvârşirea etnogenezei Româneşti a avut loc în „mileniul migraţiilor „prin asimilarea acestora, inclusiv a slavilor, cei mai numeroşi dintre ei. Prezenţa slavilor în spaţiul carpato-danubiano-pontic a fost mai îndelungată decât a altor migratori, iar relaţiile lor cu autohtonii mult mai strânse. Aşa se explică, în parte, aportul slav însemnat în lexicul limbii

[9] Constantiniu, F., *O istorie sinceră a poporului român,* Bucureşti, Editura Univers Enciclopedic, 1999, p. 29.
[10] Constantiniu, F., op. cit., p. 41.

române, dar el nu a afectat caracterul latin al acesteia. O mare parte a cuvintelor de origine slavă au intrat în limba română, după încheierea etnogenezei românilor în secolul al VIII-lea şi după creştinarea slavilor începând cu sec. al X-lea prin acţiunea hotărâtă a cneazului Vladimir.

Limba română este o limbă latină, structura gramaticală şi cea mai mare parte a fondului principal de cuvinte fiind de origine latină. Formarea poporului şi a limbii române a urmat aceleaşi faze ca şi etnogeneza italienilor, francezilor, spaniolilor şi portughezilor, popoarele neolatine şi limbile romanice care constituie cea mai preţioasă moştenire a Imperiului Roman.

1.4. Vocaţia interculturalităţii la români

Poporul român este singurul popor romanic european de expresie religioasă creştin ortodoxă, iar prin aşezarea sa geografică face legătura între civilizaţia occidentală şi cea orientală.

Civilizaţia românească şi-a construit de timpuriu un stil original de viaţă şi cultură nu prin izolare sau închidere în sine ci prin modul în care a ştiut să-şi trăiască destinul istorico-geografic - decurgând din situarea sa la confluenţa a două mari tipuri de civilizaţie: occidentală şi orientală, prin modul în care a ştiut să facă din acest lucru, precum şi din alte contacte sau impacte mai de durată, factori de creaţie culturală şi civilizatorică. Nobila sa plămadă originară împrejurările aspre ale vieţii i-au modelat caracterul, l-au ferit de şovinisme şi intoleranţe belicoase, conferindu-i în acelaşi timp o înaltă conştiinţă de sine, demnitate şi fermitate în apărarea intereselor sale fundamentale, a pământului strămoşesc, a însăşi fiinţei naţionale.[11]

Forţa creatoare şi originalitatea unei culturi nu constau în puritate etnică, ceea ce implică intoleranţă şi exclusivism, ci în capacitatea de asimilare şi reconstrucţie, în deschidere benefică faţă de adevăratele sale surse de creaţie arhietipală. De pe aceste poziţii au fost respinse excesele de orice fel - atât cele latinizant occidentaliste sau bizantine, orientaliste. Noi am fost şi suntem situaţi geografic şi istoric, la confluenţa celor două lumi, împrejurare din care au decurs pericole şi frustrări, dar şi mari şanse pentru viitorul nostru dacă ştim să preluăm ceea ce este mai bun şi mai corespunzător cu nevoile noastre, pentru o dezvoltare liberă.

Aparţinând Europei, făcând parte ca şi descendenţă spirituală din Răsărit, cultura şi istoria noastră modernă şi-a îndreptat ciclic privirile spre occident. Între orient şi occident, vocea românească sună inconfundabil.

Să menţionăm câteva aspecte culturale independent de tendinţe şi interese divergente. Pe teritoriul ţării noastre au existat întotdeauna, pe

[11] Tănase, Al., *O istorie umanistă a culturii române*, vol. I, Editura Moldova, Iaşi, 1995, p. 24-26.

lângă confruntări, tensiuni şi conflicte de tot felul, un dialog benefic al diferitelor forme de cultură, ceea ce presupune interinfluenţe, circulaţia de modele, impulsuri reciproce. Aceste interinfluenţe se pot constata încă de la începuturile statalităţii româneşti în construcţii de genul cetăţilor fortificate, al construcţiilor civile sau în arhitectura religioasă. Însuşi Basarab I, Întemeietorul de ţară şi-a legat numele de asemenea ctitorii, între care străluceşte şi azi Biserica domnească Sfântul Nicolae din Curtea de Argeş aşa cum subliniază istoricul de artă Vasile Drăguţ, „un edificiu de extremă importanţă pentru înţelegerea posibilităţilor şi aspiraţiilor culturale ale Ţării Româneşti din prima jumătate a veacului al XIV-lea.”. Această ctitorie evident de inspiraţie bizantină, a fost adaptată la condiţiile locale care să marcheze gustul pentru frumos şi armonie şi să ilustreze totodată voinţa de independenţă a Ţării Româneşti.

În Moldova influenţele bizantine în artă se îmbină armonios cu trăsăturile locale dând naştere stilului moldovenesc, specific în arhitectura religioasă, reprezentat de capodoperele pictate care extind această artă şi în exterior. Tehnica şi arta picturii exterioare se păstrează la câteva biserici până azi, între ele strălucind Voroneţul, supranumit „Capela Sixtină” a Moldovei.

În Transilvania unde realitatea istorică a impus convieţuirea românilor autohtoni cu alogenii unguri, secui, saşi şi alte grupuri etnice mai restrânse, cultura reprezintă o expresie a interdependenţelor în multiple forme, dimensiuni şi domenii.

Comunităţile româneşti care îşi caută în primele secole ale celui de al doilea mileniu forme adecvate de organizare politică şi anume voievodatele, s-au dezvoltat sub raport cultural preponderent în orbita ortodoxismului bizantin pe un fond puternic local romano-dacic. Ele n-au fost lipsite de influenţe occidentale, îndeosebi după ce creştinismul romano-catolic a fost introdus în regatul ungar, ceea ce a facilitat pătrunderea pe teritoriul ţării noastre a unor forme de artă romanice şi gotice. Acestea se vor armoniza în timp şi spaţiu cu reprezentările de artă ortodoxă de sorginte bizantină din spaţiul românesc transilvan. În acest context Braşovul este un exemplu emblematic prin monumentele sale, între acestea reprezentativă este Biserica Sfântul Nicolae. Aceasta este o biserică ortodoxă ctitorită cu ajutorul domnitorilor din cele două ţări româneşti extracarpatice, iar în arhitectura sa se întâlnesc elemente gotice şi renascentiste.

Asemenea exemple definesc întreaga noastră istorie şi cultură. Interculturalitatea în spaţiul românesc este o realitate nu numai în domeniul cultural-artistic dar şi naţional, economic, social, religios, fără a înlătura sau diminua specificul naţional, dimpotrivă îl îmbogăţeşte.

1.5 Aspecte contemporane ale convieţuirii în spaţiul românesc

Realitatea etnică în prezent din ţara noastră cuprinde majoritatea românească şi cele nouăsprezece minorităţi reprezentate în Parlamentul României. Desigur că mai există grupuri mai mici sau persoane aparţinând altor etnii, formate mai ales din imigranţi sosiţi în ţară după 1989, care nu au reprezentanţi în instituţiile statului român şi nu au obţinut statutul de minoritate etnică.

Cetăţenii români aparţinând minorităţilor etnice, recunoscute oficial în prezent, s-au aşezat pe teritoriul românesc în decursul veacurilor, fie în mod violent, sau cei mai mulţi în mod paşnic, organizat sau din iniţiativă proprie.

Încă din perioada confruntărilor violente între voievodatele româneşti din Transilvania şi regalitatea feudală maghiară, au pătruns aici grupuri mai mari sau mai mici de populaţie maghiară ca şi persoane situate pe diferite trepte în ierarhia social-politică, religioasă şi militară.

Pe măsura înaintării în Transilvania şi pentru încheierea cuceririi şi stăpânirii acesteia oficialităţile ungare au colonizat şi organizat unele populaţii străine pe teritoriul românesc. În afară de unguri, primul grup etnic mai important, aşezat la începutul mileniului II în Transilvania au fost secuii. În secolele XII şi XIII au fost colonizaţi în mai multe valuri şi din diferite regiuni germane saşii. Ei s-au aşezat ca şi secuii pe teritorii locuite de români, împreună contribuind la realizarea unei civilizaţii originale în spaţiul istoric românesc.

În secolul XIII, după devastatoarea năvălire tătaro-mongolă din 1241-1242, masa românilor nord-dunăreni a fost împărţită între două arii de dominaţie politică şi de civilizaţie: Cea a Regatului Ungur şi cea a Hoardei de Aur, din cadrul căreia o mică parte a locuitorilor a rămas pe teritoriul de azi al ţării noastre în zona dintre Dunăre şi Mare.

Cu timpul pe teritoriul Ţărilor Române, apoi al României s-au aşezat treptat alte etnii care formează în prezent minorităţile naţionale împreună cu cele menţionate mai sus, între care enumerăm bulgarii, turcii, ucrainienii, ruşii-lipoveni, polonezii, slovacii, cehii, grecii, sârbii, evreii, ţiganii, armenii, albanezii, tătari, croaţi şi italieni. În general minorităţile s-au aşezat în teritoriul românesc fie în legătură cu persecuţiile din propriile ţări, de care au fugit, fie ca negustori, în urma unor conflicte interne sau în alte împrejurări.

Minoritatea ţigănească este, oficial, cea de-a doua ca pondere în România, dar ancheta întreprinsă de sociologii Elena şi Cătălin Zamfir în 1992 identifică o cifră superioară celei oficiale. Ei consideră că cel puţin o jumătate dintre rromi nu s-au declarat ca atare la recensământ.[12]

[12] Neculau, A., *O minoritate pregnantă*, în Cozma, T., (coordonator), O nouă provocare pentru educaţie: interculturalitatea, Iaşi, Editura Polirom, 2001.

Comparativ cu celelalte ţări europene, se pare că este cea mai numeroasă şi cea mai pregnantă minoritate.

Minorităţile naţionale, precum şi cele religioase sau chiar sexuale se bucură de libertate în conformitate cu legea fundamentală a ţării şi alte legi specifice.

Potrivit Constituţiei, cu modificările aduse prin referendul din 18-19 octombrie 2003, minorităţile naţionale dobândesc noi drepturi, inclusiv pe acelea de a-şi folosi limba maternă în administraţie şi justiţie. Din această perspectivă, politica României faţă de minorităţi poate constitui un exemplu pentru ţările vecine şi chiar pentru unele ţări occidentale. Recomandările Consiliului Europei au contribuit şi ele la elaborarea acestei politici dar şi la legitimarea educaţiei pentru minorităţi.

Pentru viitor însă, trebuie să se ţină cont de creşterea nivelului de internaţionalizare a populaţiei şcolare în spaţiul european iar politica educaţională să nu mai admită discriminarea grupurilor minoritare faţă de cele majoritare. Numai astfel interculturalitatea se va realiza în mod paşnic şi egal pentru toţi.

TEMĂ:

1. Definiţi: grup minoritar, grup cultural, etnocentrism, conflict.

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Classroom-Based Education, no Longer the Gold Standard?

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Abstract:

The paper brings forth the key concepts of 'flexibility' and 'immediacy', indicative of today's educational landscape. With digital technologies permeating societies now more than ever, the learning process comes under close scrutiny.

What implies, therefore, keeping pace with a 'fast changing world of work'? Among other things, we should mention the ability to grasp how relevant digital learning has become.

Online education marks a paradigm shift, being revealed as a true game-changer, hence the prospect of exploring the science and art of instruction from quite different angles with the sole purpose of setting a new pedagogical framework.

Keywords: *classroom-based learning; online education; synchronous vs. asynchronous learning; a new pedagogy*

1. Premises

Beyond a shadow of a doubt, digital revolution is greatly impacting education. With the vast majority of students being tech-savvy, instructors at large not only contemplate the most suitable purpose that technology can serve throughout the educational process, but they are also constantly designing new methods, intended to reinforce students' motivation and their sense of engagement.

What implies keeping pace with a 'fast changing world of work'? Among other things, there is, perhaps, the ability to grasp how relevant the 'online learning and work-related skill development' have become.

Educating students with the skills to manage their own learning throughout life, the well-known 'lifelong learning', the 'global competencies' required for work, and an enhanced connection between learning and employment are all coordinates widely perceived as some of today's primary education drivers.

Nowadays, the changing student demographics lie at the core of all strategies pursued by education institutions. If we were to profile

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students today, we would certainly emphasise their higher expectations, a constant quest for flexibility, and more diverse age brackets than decades ago. Given the current specificity, education institutions need to align their strategies with the emerging student demands, thus also ensuring that their programmes guarantee skills development in information and technology literacy.

2. Synchronous and Asynchronous Learning, Two Sides of the Same Coin?

We believe that unravelling the nuts and bolts of remote teaching and learning has proved to be unexpectedly challenging. One of the dominant online learning methods has been synchronous video-conferencing, coupled with a consistent effort to replicate classroom-based dynamics. Classroom-based dynamics were considered the gold standard before the Covid-19 pandemic: 'Couey (2022) has set out some of the advantages or affordances of synchronous, in-person learning: a) a dedicated space and time where students and instructors can meet to discuss learning material develops a sense of companionship and can foster an environment conducive to learning; b) students are able to discuss complex material together in order to gain a better understanding in real-time, and instructors have a greater finger on the pulse to know what they need to focus on; c) students can interrupt the lecture to ask questions which can lead to a narrow, targeted discussion; d) students can break out into smaller groups to collaborate with each other. Some of the best learning opportunities come from these spontaneous questions and discussions. e) Teachers can feel the pulse of the room and have a much greater idea about which parts of the lesson students understand and which they might need to spend more time reviewing.'[2]

Nonetheless all experience acquired during in-person classes, online education marks a paradigm shift, being revealed as a true game-changer, hence the prospect of exploring the science and art of instruction from quite different angles with the sole purpose of setting a new pedagogical framework: „Synchronous technologies require all those participating in the communication to participate together, at the same time, but not necessarily in the same place. Thus live events are one example of synchronous media, but unlike live events, technology enables synchronous learning without everyone having to be in the same *place*, although everyone does have to participate in the event at the same *time*.

[2] https://www.tonybates.ca/2022/04/07/discussing-the-strengths-and-weaknesses-of-synchronous-or-asynchronous-learning/: *'Discussing the Strengths and Weaknesses of Synchronous or Asynchronous Learning' by Tony Bates*, retrieved July 10th, 2022.

A video-conference or a webinar are examples of synchronous technologies which may be broadcast 'live', but not with everyone in the same place.''[3]

Prior to the pandemic, online learning was mainly perceived as an asynchronous format, shaped by the principles of flexibility and enhanced access to recorded learning resources: 'Asynchronous technologies have been used in online learning for at least 30 years (and in the case of older media such as books for much longer). Because asynchronous online learning has had to justify itself in comparison with in-person learning, we have more practice- and research-based evidence of the affordances of asynchronous online learning, as well as well-defined quality standards. Overall there are major educational benefits associated with *asynchronous or recorded* media, because the ability to access information or communicate at any time offers the learner more control and flexibility. […] This research underlines the importance of changing design as one moves from in-person to asynchronous technologies. Thus we can predict that, although there are benefits in recording live lectures through *lecture capture* in terms of flexibility and access, or having readings available at any time or place, the learning benefits would be even greater if the lecture or text was redesigned for asynchronous use, with built-in activities such as tests and feedback, and points for students to stop the lecture and do some research or extra reading, then returning to the teaching.'[4]

During the pandemic, though, there were some overlaps between synchronous video-conferencing and asynchronous learning, which prompted all participants in the educational process to start questioning the long-term validity of such an approach.

A further analysis of the strengths and weaknesses specific to the two teaching methods alongside Tony Bates' perspective on the topic in question enable us to highlight the following: a) there is an unquestionable need for reassessing the current education technologies in order to choose the most adequate ones; b) furthermore, in terms of designing a long-term reliable pedagogy for online teaching, we can't overlook that students might end overburdened with extra tasks that are added to synchronous learning, a pattern which, therefore, leads to their screen-time being regularly monitored, too.

[3] *Ibid.*
[4] *Ibid.*

3. Project-based Learning

As Youki Terada points out in '*Boosting Student Engagement through Project-based Learning*'[5], thanks to this method students experience an increase in their 'motivation' and 'sense of understanding.' In other words, '*project-based learning (PBL)'* is likely to offer the much needed answers to those educators concerned with a significant drop in students' attention span and academic achievement.

'*Project-based Learning (PBL)*' is also informative in terms of the „'need to know' attitude in students", this approach empowering them to feel 'motivated to deepen their understanding in order to solve a problem that is meaningful to them.' On balance, 'concepts are better understood when students see a need for their use because that need encourages them to apply what they're learning to relevant situations […]'

Additionally, '*project-based learning'* represents an intensively promoted method nowadays, a method that moves the focus from merely 'learning facts' to 'applying those facts in open-ended projects.' According to Youki Terada, *PBL* is underpinned by what is known as „the 5E model, which eschews a traditional 'scope and sequence' approach in which students progress along a fixed path of concepts and skills throughout the […] year. Instead, instruction is organized around five phases: 1) engage-students' interest is piqued with novel ideas; 2) explore-hands-on activities deepen understanding; 3) explain- students describe ideas in their own words; 4) elaborate-ideas are applied to a broader context; 5) evaluate-students provide a rich picture of their understanding."[6]

As it's largely acknowledged, project-based learning empowers students to not only learn facts, but to equally understand the role these facts play within the surrounding reality and the degree to which they are mirrored by it. In a nutshell, project-based learning shifts the focus from facts alone to practice-based evidence, thus enabling students to become more engaged with their studies.

4. How to Leverage the Emerging Technological Landscape?

The article '*Understanding the Building Blocks of Online Learning*'[7] by Dr. Jane Brindley and Dr. Ross Paul comments upon Tony Bates' 'drivers

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[5] https://www.edutopia.org/article/boosting-student-engagement-through-project-based-learning:*'Boosting Student Engagement through Project-based Learning' by Youki Terada*, retrieved July 10th, 2022

[6] *Ibid.*

[7] https://teachonline.ca/tools-trends/how-teach-online-student-success/understanding - building-blocks-online-learning/understanding-building-blocks-online-learning: '*Understanding the Building Blocks of Online Learning' by Dr. Jane Brindley and Dr. Ross Paul*, retrieved July 5th, 2022

of change in the way we teach and learn', being widely known his stance on 'technology for accessibility, for flexible response to diverse needs, for improved quality and cost control, and for institutional accountability.' By the same token, we learn that Tony Bates' framework, built for raising people's awareness about the need for a synergistic approach of technology and education, encompasses items like 'changing demographics' with an increasingly diverse learner pool; an incremental number of students mastering tech skills and 'who are demanding the same sort of flexibility and access from post-secondary education that they already enjoy in their daily business and social interactions'; 'recognition of society's needs for skilled knowledge-based workers and the associated focus on learning outcomes' that may translate into a reality in which, if students grow aware of the prevailing workforce characteristics, they will undoubtedly realize how relevant soft skills are nowadays to the complex process of employment; consequently, they will also take a greater interest in refining soft skills in high demand like: critical thinking, problem-solving, active listening, excellent communication, professionalism, common sense, teamwork spirit, decision-making, initiative, creativity, detail orientation, lifelong learning, and this list is not intended to be exhaustive.

Furthermore, according to Matthew Lynch, there is a real 'power of discussion' as far as online learning is concerned. Theorizing about this topic, the author underscores a three-fold perspective that highly benefits learners: 'a) discussions force learners to think critically about what they are learning; b) discussions allow students to construct new meaning; c) discussions guide student interaction.'[8]

5. Beyond the Pandemic: a New Pedagogy in the Spotlight

As digital technologies are permeating societies now more than ever, we should therefore identify the major contributors to the design of a new pedagogy. According to the study '*A New Pedagogy Is Emerging… and Online Learning Is a Key Contributing Factor*'[9], there are seven drivers that are shaping online teaching and learning experience into a reliable pedagogy.

To begin with, 'blended' or 'hybrid learning' is projected as a more inclusive concept, thus bridging the gap between classroom-based

[8] https://www.thetechedvocate.org/leveraging-the-power-of-discussion-in-online-learning/: *'Leveraging the Power of Discussion in Online Learning*' by Matthew Lynch, retrieved July 11th, 2022.

[9] https://teachonline.ca/tools-trends/how-teach-online-student-success/new-pedagogy - emerging-and-online-learning-key-contributing-factor: *'A New Pedagogy Is Emerging… and Online Learning Is a Key Contributing Factor'*, retrieved July 3rd, 2022.

education and online learning: 'The Covid-19 pandemic has impacted the field of education significantly. Online education has replaced in-person education in many countries and hybrid models of education seem to be the way forward for the future.'[10]

Secondly, there are the 'collaborative approaches to the construction of knowledge/building communities of inquiry and practice', with a professor ceasing to have all the answers and who, instead, will only 'maintain a critical role as guide, facilitator, and assessor of the learning.'

Thirdly, we should consider the 'use of multimedia and Open Educational Resources (OER). Digital media, YouTube videos such as TED talks […] and, increasingly, open educational resources in the form of short lectures, animations, simulations, virtual labs, virtual worlds and many other formats' that already 'enable instructors and students to access and apply knowledge in a wide variety of ways.'

Furthermore, in an incrementally digital universe, the 'increased student control, choice, and independence' seem to gain more ground, becoming the new norm, while the educator's 'role moves more to that of facilitator with less control over where and how learning takes place, and often entering into negotiation over exactly what the content is.'

Next driver of a new pedagogy underscores the key concepts of *flexibility* and *immediacy*, concepts indicative of today's educational landscape. In a constant pursuit of fitting students' needs, education institutions are exploring more avenues, ready, therefore, to empower learners with accessible patterns like 'anywhere, anytime, any size learning'.[11]

In the sixth place, our attention is caught by 'new forms of assessment', produced by digital learning permanent 'traces'.

To end this series, we include the 'self-directed and non-formal online learning.'

Based on the aforementioned characteristics, we can highlight three major trends: a) a shift in focus from classroom-based education towards a wider access to, and enhanced flexibility of education; b) instances of

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[10] https://portulansinstitute.org/online-education-and-the-future-of-pedagogy/: *'Online Education and the Future of Pedagogy'*, retrieved July 15th, 2022

[11] https://teachonline.ca/tools-trends/how-teach-online-student-success/new-pedagogy - emerging-and-online-learning-key-contributing-factor: *'A New Pedagogy Is Emerging… and Online Learning Is a Key Contributing Factor'*, retrieved July 3rd, 2022*: „Anywhere, Anytime, Any Size Learning. The development of 'any size' learning is seen in the creation of smaller modules, […] that can be built or aggregated into certificates, diplomas or even full degrees, and which can also be used as stand-alone, free, open resources. These smaller modules fit the needs of many full-time students who are working part-time, as well as those needing greater flexibility or additional help with their learning. There is growing demand from students for short, 'just in time' learning modules that fit an immediate learning need."*

reconsidering the balance of power between 'the instructor and the student', thus championing 'student autonomy'[12]; and c) reinforcing technology use as an integral part of both teaching and student assessment.

6. Knowledge-based Society, a More Conducive Environment for Actively Wrestling with Information

It's commonly assumed that, in a knowledge-based society, educators at large have to equip students with all necessary tools ensuring both the access to and management of accurate information throughout all their working life: ''In the evolving educational landscape, a key factor in the success of online education will be how agile educators and faculty are in adapting to the necessary changes. In order to succeed, two aspects come to mind. The first deals with the teacher's ability to set and nurture a new context for the learner to succeed: the emergence of adapted or new pedagogy. The other concerns a relevant application of the emerging technical landscape: the ability to leverage technology in a way that it augments teaching capacity. In both cases, innovation in online education is required if the traditional format of teaching has to survive this digital disruption."[13]

In the same vein, being in tune with the latest developments in their corresponding fields of research will empower prospective employees to meet the continuously shifting job market demands.

7. Conclusion

One of the meaningful takeaways from the pandemic relates to the fact that synchronous video-conferencing can't simply replace classroom-based dynamics. There should be deepening considerations as to what are the most appropriate technologies to use in order to bolster students' active participation, while also ensuring that their workload and that sense of exhaustion or isolation are coming under close scrutiny.

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[12] *Ibid.: 'Clearly indicated in these developments, there are some common factors or trends: a) a move to opening up learning, making it more accessible and flexible. The classroom with information delivered through a lecture is no longer the unique centre of learning. b) An increased sharing of power between the instructor and the student. This is manifest as a changing instructional role, towards more support and negotiation over content and methods, and a focus on developing and supporting student autonomy. On the student side, this can mean an emphasis on students supporting each other through new social media, peer assessment, discussion groups, and even online study groups but with guidance, support and feedback from learning and content experts. c) an increased use of technology, not only to deliver teaching, but also to support and assist students and to provide new forms of student assessment.'*

[13] https://portulansinstitute.org/online-education-and-the-future-of-pedagogy/: *'Online Education and the Future of Pedagogy'*, retrieved July 15th, 2022.

The indefatigable quest for knowledge represents one of the primary drivers for change in education. On balance, we firmly believe that classroom-based learning is still the way forward as long as the emerging technologies are judiciously assessed and appropriately integrated within the overall process of education: 'Technological tools can support customization of content to the online environment, but it is erroneous to assume that technology itself is the panacea for effective online education.'[14]

We maintain, therefore, that by reconciling, to some extent, the benefits entailed by both synchronous and asynchronous learning, a new pedagogy for online education may be successfully engineered.

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Anglicisme în limbajul sportiv

Anglicisms in Sports Language

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Abstract:

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. Whether it is a game or a high level competition, whether they are numbers, whether it is natural or is useful for different materials and installations, it eventually manages to overcome all ideologies. In this article we will analyse some anglicisms of sporty origin that entered in our language, referring mostly to those of wide circulation. The laborious process of anglicisms assimilation requires a thoroughly devised selection of those criteria meant to prevent luxury loanwords from permeating into Romanian.

Keywords: *anglicisms, sporty language, loanwords*

Abstract:

Într-o lume supusă schimbărilor politice zilnice și transformărilor socio-economice în creștere, religii diferite și culturi multiple, limbajul universal perceput de întreaga umanitate este sportul. Fie că este un joc sau o competiție la nivel înalt, fie că sunt numere, fie că este firesc sau este util pentru diferite materiale și instalații, reușește în cele din urmă să depășească toate ideologiile. În acest articol vom analiza câteva anglicisme de origine sportivă care au intrat în limba noastră, referindu-se mai ales la cele de largă circulație. Procesul laborios de asimilare a anglicismelor necesită o selecție minuțioasă a acelor criterii menite să împiedice pătrunderea împrumuturilor de lux în limba română.

Cuvinte cheie: *anglicisme, limbaj sportiv, împrumuturi*

Limbajul scris sau vorbit este singura modalitate de materializare a gândirii noastre discursive, cea care se bazează pe enunțuri pentru a exprima concepția noastră despre lume. El se împletește cu procesul de gândire și are ca scop să „cristalizeze" produsul acesteia și să îl traducă în așa fel încât să fie înțeles și de alte persoane. Cu ajutorul limbajului,

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gândirea umană îşi pierde caracterul ei inefabil şi trece printr-un proces de sublimare al cărei rezultat este cuvântul scris sau vorbit.

Conceptul de *împrumut* este abordat încă din secolul al XIX-lea, când s-a constituit Şcoala de Lingvistică Istorică. În Iordan/Robu 1978 se consideră că termenul *împrumut* este impropriu pentru semnificaţia lingvistică atribuită. În accepţia acestora, *a împrumuta* înseamnă: *a da* sau *a lua* de la cineva sub rezerva restituirii (DLRM: 405), Theodor Hristea (1981:33), pe de altă parte consideră că termenul de *împrumut lexical* nu este tocmai potrivit, întrucât împrumutul se face fără ştirbirea limbii „donatoare" şi fără restituire din partea limbii influenţate sau „receptoare". *Împrumutul lexical* constituie un aspect fundamental al contactului dintre limbi şi este mereu considerat un produs al bilingvismului, fără de care nici nu poate fi perceput.

O privire generală cu strictă referinţă la varietatea împrumuturilor care au influenţat limba română de-a lungul timpului, o realizează Al. Graur în cunoscuta sa lucrare – *Tendinţele actuale ale limbii române*: „Spre deosebire de limbile romanice apusene, româna n-a primit împrumuturi din *latineşte* decât târziu, şi, direct, relativ puţine. Întâi au venit din *polonă*, iar în Transilvania, probabil, din *maghiară*.

În secolele XVII-XVIII elementul internaţional era reprezentat mai mult prin cuvinte *greceşti*, venite direct din greceşte sau prin *slavă*, refăcute mai târziu după model apusean, adică trecute prin latină (alfabet, mecanism). Tot prin greacă au venit, mai ales în jurul anilor 1800, cuvinte *franţuzeşti, italieneşti* şi mai puţine *englezeşti*, cu unele modificări de pronunţare. Însă, elementul străin care revoluţionează vocabularul românesc la sfârşitul secolului al XIX-lea şi începutul secolului al XX-lea, este reprezentat *de structurile şi unităţile angliciste*, considerate „modele externe" (Guţu-Romalo 2005: 247), de natură agresivă şi de structură internaţională.

În ceea ce priveşte *influenţa limbii engleze în vocabularul sportiv românesc*, părerile specialiştilor sunt împărţite. Unii autori consideră că nu putem vorbi despre o influenţă engleză directă asupra limbajului sportiv al limbii române: „mai toate sporturile au venit din Anglia, prin urmare şi termenii respectivi trebuiau să vie tot de acolo. La noi, păstrează pronunţarea şi grafia originară, nu poate fi vorba decât în mod cu totul excepţional de împrumuturi directe. Aproape totdeauna ne-a servit drept intermediar limba franceză" (Iordan, 1974: 497-498). Alţi cercetători admit existenţa unei influenţe directe a limbii engleze în acest domeniu: „În ceea ce priveşte originea, marea majoritate a termenilor sportivi provin din franceză sau din engleză" (Gheţie, 1957: 4-19) „influenţa engleză directă, deşi necomparabilă cu cea franceză, nu poate fi negată cu totul. Prezenţa în limbajul sportiv a unor neologisme care nu au

corespondent decât în limba engleză dovedeşte că influenţa engleză directă asupra terminologiei sportive româneşti există" (Seche, 1959: 82).

Ilinca Constantinescu (1972-1973) în articolele sale, analizează elementul de origine engleză intrat în vocabularul sportiv românesc şi împarte termenii analizaţi în trei categorii, conform folosirii: *termeni de largă circulaţie, termeni cu caracter tehnic* şi *anglicisme gazetăreşti*. Noi ne vom referi la *termeni sportivi de largă circulaţie*, cuvinte cunoscute unui număr mare de vorbitori, cuvinte care prin folosirea lor frecventă şi-au pierdut caracterul tehnic şi care apar adeseori şi în alte contexte decât cele ale sportului, de exemplu:

Baschet – s.n, engl < *basket*. Prin extinderea sensului avem s.m *baschet*-pl. *bascheţi*, denumind articolul de încălţăminte folosit în practicarea jocului de baschet. La apariţia acestei forme de plural (specializată semantic) a contribuit, desigur, şi existenţa lui *tenişi.* Posibilă etimologia multiplă (Graur, 1978:77). *Baschetbal* conform DEX (1996)"joc sportiv disputat între două echipe de câte cinci jucători, care marchează punctele făcând să treacă mingea prin coşul de sfoară împletită fixat de un panou înalt pe terenul echipei adverse".

Box – s.n., engl < *box(ing),* probabil prin fr. *boxe* (Iordan 498), numele de agent *boxer* (pl. *boxeri*) poate fi pus în legătură cu fr. *boxeur.*

Cnocaut – s.n., engl < knock out. Termenul circulă atât cu grafia românească (Seche:89), cât şi cu cea engleză Gheţie:20). În presa de specialitate se foloseşte tot mai des notaţia tehnică *K.O.* din vocabularul specializat de circulaţie internaţională: „numeroase victorii prin *K.O.* (Pro Tv, 5.03. 2009). Prin extinderea sensului, *a face pe cineva cnocaut* înseamnă „a învinge pe cineva, a-l scoate din luptă" (DEX), *a cnocauta*- vb. tr. format în română prin derivare de la substantiv. S-a format şi substantivul *cnocdaun* „situaţie a unui boxer care, în urma unei lovituri primite din partea adversarului, este capabil să reia în mai puţin de zece secunde", din fr. şi engl. *knock-down.*

Craul – s.n., engl < *crawl*, „stil de înot în care înotătorul stă cu faţa în jos, în poziţie orizontală, mişcând alternativ braţele, concomitent cu o forfecare în plan vertical a picioarelor, iar capul iese din apă în mod ritmic, pentru respiraţie, la dreapta sau la stânga" (DEX). Numele de agent *craulist* s-a format în română prin derivare cu suf. *ist.*

Dribling – s.n., engl < *dribbling,* verbul *a dribla* poate fi considerat mai degrabă ca provenind din fr. *dribbler* (Iordan 498) decât o derivare petrecută în română de la substantivul *dribling* (Trofin 128). Numele de agent *dribble(u)r* este în mod evident preluat din franceză.

Fault – s.n., engl < *fault.* Varianta fonetică [faul] care există în română alături de [fault] ne face să afirmăm că termenul englezesc la care trebuie raportat acest împrumut este de fapt *foul* [faul] care în

terminologia sportivă engleză are sensul de „conduiă incorectă, joc necinstit (adeseori brutal), încălcare a regulamentului" (*foul play* este opusul lui *fair play*). Forma *faul* a intrat probabil în română pe cale orală. În engleză există însă şi cuvântul *fault* „greşeală". Probabil că datorită asemănării semantice şi de formă a avut loc un proces de contaminare între forma orală [faul] şi forma grafică a celuilalt termen, adică *fault*- generalizându-se în cele din urmă, prin limba vorbită, forma *fault* (pl. *faulturi*), ulterior, s-a format în română prin derivare verbul *a faulta*.

Fotbal – s.n., fr. *engl* < *football.* Varianta mai veche [`futbol] poate fi urmarea unei influenţe directe a termenului englezesc. Forma *fotbal* se poate explica prin citirea în româneşte a formei grafice *football*, iar generalizarea acestui fonetism se poate datora unor motive eufonice. Numele de agent *fotbalist* (varianta *futbolist*) este o derivare cu sufixul *-ist* (DEX). De la acest substantiv s-a derivat adjectivul *fotbalistic* (cf. Theodor Hristea, Probleme de etimologie, Ed. Ştiinţifică, Bucureşti, 1968: 51).

Golf – s.n., engl < *golf*, probabil prin intermediul limbii franceze. *Mini-golf*, s.n., termen recent, cu circulaţie restrânsă, concurat de dubletul *miniatur-golf*, denumeşte o adaptare a jocului de golf la un teren de dimensiuni reduse.

Gol – s.n., engl < *goal,* un cuvânt înrudit este *golaveraj* (engl. *goal-average*) „raportul dintre golurile marcate şi cele primite de o echipă la unele jocuri sportive, care departajează între ele două echipe aflate la egalitate de puncte" (DEX).

Handbal – s.n., engl *hand-ball*. Întrucât termenul englez se referă însă la un joc între două echipe formate din 2 sau 4 jucători, care utilizează o minge mică, de cauciuc, credem că termenul românesc trebuie raportat la germ. *Handball*, de care este mai apropiat ca sens (Duden Lexikon in drei Banden, Bibliographisches Institut, Dudenverlag, Mannheim 1963 Band 2 s.v). Prin derivare, s-au format în română numele de agent *handbalist(ă)* şi adjectivul *handbalistic.*

Meci – s.n., engl < *match* (L. Seche: 40). Forma mai veche *maci*, indică, prin fonetism, pătrunderea în română prin intermediul francezei (Iordan: 498). Ulterior, sub influenţa crescândă exercitată de limba engleză în domeniul terminologiei sportive internaţionale, a apărut forma *meci,* care poate fi considerată un împrumut direct din engleză. Termenul a circulat mult timp cu grafia *match* (Trofin: 127). Un cuvânt înrudit este *meci-bal-* s.n., pl. *meci-baluri*, engl < *match ball*, termen tehnic din domeniul tenisului: „minge servită în finalul unei partide de tenis, de care poate depinde victoria unuia dintre parteneri", grafia şi fonetismul variază: „salvează apoi un al treilea *meci-bal*" (Ant1, 4.03.2009).

Penalti – s.n., engl < *penalty* (Trofin: 127). Chiar dacă într-o perioadă a existat tendinţa de a înlocui acest termen cu echivalentul *penalitate* (Al.

Graur: 24) sau *unsprezece metri* (L. Seche: 40), se constată, în ultima vreme, o revenire în circulaţie a termenului din engleză, explicabilă prin preferinţa vorbitorilor pentru un termen mai scurt, cât şi prin influenţa vocabularului internaţional de specialitate.

Recordman – s.m., engl < *recordman*. Termenul *record* a pătruns mai demult în terminologia sportivă românească, prin intermediul limbii franceze. Substantivul *recordman* este însă un împrumut mai recent, direct din engleză (cum o dovedeşte varianta *recordmen* influenţată de franceză. Femininul s-a format prin derivare: *recordmană* (Trofin: 129). La plural circulă atât forma *recordmani,* cât şi varianta *recordmeni*.

Scor – s.n., fr.engl < *score*, probabil prin intermediul francezei. *Scorer* – s.m. (pl. *scoreri, scorere*). Prima variantă *scoreri* are sensul de „persoană însărcinată cu evidenţa (şi afişarea) scorului într-o întrecere sportivă, iar a doua variantă *scorere*, înseamnă „panou, tabel pe care se afişează scorul într-o întrecere sportivă"(DEX).

Sprint – s.n., fr. engl < *sprint* „mărire a vitezei de către un concurent (de obicei în ultima fază a parcursului) la unele întreceri sportive" (DEX). Prin derivare s-a format în română verbul *a sprinta*. Numele de agent *sprinter(ă)* provine din engl. *sprinter,* probabil prin intermediul fr. *sprinter*.

Şut – s.n., fr. engl < *shoot*. Nu credem că verbul *a şuta* trebuie explicat printr-un intermediar francez, ci mai curând ca o derivare petrecută în română (Trofin: 128). Numele de agent *şuter* are, probabil, etimologie multiplă: împrumut din engleză, franceză şi derivare petrecută în română de la verb.

Tenis – s.n., fr. engl < *tennis. Tenis* – s.m., pl. *tenişi*, provine din „pantofi de tenis" (cf. engl. *tennis shoes*). Din aceeaşi famile de cuvinte fac parte adj. *tenisistic(ă)* (DEX). Cuvântul *tenisman* „jucător de tenis" este un împrumut din engleză. La plural circulă atât forma *tenismani*, cât şi forma *tenismeni*. Prin derivare s-a format femininul *tenismană,* pl. *tenismane*, forma de feminin *tennis-woman*, folosită ocazional este un anglicism gazetăresc.

Trening – s.n., engl < *training,* a pătruns în română pe cale orală, fiind influenţată de fonetismul englezesc. Pe lângă sensul mai vechi de „îmbrăcăminte (sportivă) de flanelă, compusă din bluză şi pantaloni strânşi la glezne" (DEX), se foloseşte astăzi şi ca echivalent al termenilor „antrenament, pregătire".

Se mai impune discuţia din punct de vedere etimologic a anumitor termeni sportivi care au în componenţa lor elementul *-AVERAJ*. Există câteva cuvinte compuse în limba română actuală care aparţin exclusiv terminologiei sportive şi care al doilea element este *AVERAJ*: *coşaveraj, golaveraj, punctaveraj, setaveraj*. Theodor Hristea (1981: 50) consideră că unii dintre aceşti termeni sunt împrumutaţi din franceză, iar alţii sunt

formaţi în interiorul limbii române. Putem vorbi de un nou „sufixoid" în limba română contemporană „deşi originea mai îndepărtată a acestui element de compunere este engl. *AVERAGE* (-medie aritmetică), în română el a pătruns din limba franceză". În ceea ce priveşte analiza termenilor de largă circulaţie, putem observa câteva tendinţe, şi anume, întâlnim foarte des în periodicele de specialitate tendinţa de ortografiere etimologică a unor termeni sportivi. Deşi dicţionarele noastre indică formele *derbi, rugbi, penalti,* apar tot mai frecvente formele *derby, rugby, penalty*. Prezenţa literei Y este un indiciu al caracterului neologic sau străin al unui cuvânt/nume propriu. Litera Y se foloseşte în neologismele neadaptate, de obicei cu circulaţie internaţională: *yoga* şi derivatele *yoghin, yoghist*, *fair-play*.

Concluzii

În privinţa dinamicii elementelor de origine engleză în structura vocabularului sportiv al limbii române, se observă două tendinţe opuse: pe de o parte apariţia şi consolidarea în limbă a unor formaţii lexicale româneşti (V. Teodorescu, 1970: 1031-1036), ca echivalenţi şi înlocuitori ai neologismelor (cum sunt *fundaş, mijlocaş, centru înaintaş, lovitură de colţ, lovitură de pedeapsă, a trimite la podea*, etc,), pe de altă parte, folosirea unor termeni de origine engleză, sub influenţa vocabularului internaţional (factor extralingvistic) sau datorită avantajului reprezentat de scurtimea termenului respectiv, în comparaţie cu expresia echivalentă din română.

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Valori, dimensiuni și obiective ale educației interculturale

Values, Dimensions and Objectives of Intercultural Education

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Abstract:

Într-o epocă în care unul dintre cuvintele foarte des vehiculate este schimbarea, valorile pe care vechii greci îşi întemeiau existenţa - Adevăr, Bine, Frumos - rămân totuşi de o inalterabilă actualitate. Evoluţiile istorice jalonate de cele trei mari revoluţii politice moderne (engleză, americană şi franceză) le-au adăugat însă şi altele menite să consolideze nucleul tare[2] al cadrului valoric pe care se întemeiază actualul model cultural european; aceste noi valori sunt legalitatea, libertatea, egalitatea, fraternitatea/solidaritatea şi sentimentul creştin al sacrului.

Abstract:

In an age where one of the most frequently used words is change, the values on which the ancient Greeks based their existence - True, Good, Beautiful - remain unalterably relevant. The historical developments marked by the three great modern political revolutions (English, American and French), however, added others aimed at consolidating the strong core of the value framework on which the current European cultural model is based; these new values are legality, liberty, equality, brotherhood/solidarity and the Christian sense of the sacred.

Keywords: *historical developments, legality, liberty, equality*

1. Interculturalitate şi valori europene

A fi european înseamnă a împărtăşi valorile europene, interiorizând referenţialul său axiologic, independent de zona de origine. Modelul cultural european nu are graniţe geografice, el fiind împărtăşit şi de ţări precum Japonia sau Australia.

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[2] Antonesei, idem, p. 12.

Definiţi, vă rog, ad-hoc: Cultură, Civilizaţie, Migraţie, Minoritate, Discriminare, Etnicitate şi orice concept vă mai este necesar.

Faţete ale culturalităţii

Ideologiile universaliste consideră că entităţile culturale vor dispărea în favoarea unei culturi unice, mondiale[3], centrată pe o anumită matrice culturală. O astfel de teză păcătuieşte nu numai prin etnocentrism, ci şi prin simplism făcând abstracţie de complexitatea culturală, de imposibilitatea stabilirii unor ierarhii şi de potenţialele contradicţii care însoţesc evoluţia culturală.

Pluralismul cultural afirmă că fiecare cultură dezvoltă o viziune proprie despre lume cu semnificaţii de valoare universală plecând de la experienţă particulară. Pe lângă apărarea diversităţii, pluralismul cultural pune problema comunicării dintre culturi care recunosc că fiecare contribuie tocmai prin diferenţele specifice la îmbogăţirea experienţei umane.

Multiculturalitatea este o realitate a existenţei în acelaşi orizont spaţio-temporal a unor grupuri de indivizi provenite sau raportate la mai multe culturi care îşi afirmă notele specifice în mod izolat, evitând, de regulă, contaminările. (Rey p.153). Multicultural şi pluricultural au o predominantă dimensiune statică; într-o abordare multiculturală interacţiunile nu sunt excluse, dar ele nu sunt implicite conceptului[4]. Aşa se explică de ce multiculturalismul care consideră suficientă juxtapunerea culturilor lasă drum liber unor practici rasiste precum apartheidul.

Interculturalitatea se conturează ca un concept cu o conţinut mai larg decât cele anterior prezentate graţie prefixului *inter* care trimite spre „interacţiune, schimb, deschidere, reciprocitate, solidaritate”[5]. Aceeaşi autoare defineşte termenul cultură: „recunoaşterea valorilor, a modurilor de viaţă, a reprezentărilor simbolice la care se raportează fiinţele umane, indivizi sau societăţi, în interacţiunea lor cu altul şi în înţelegerea lumii, recunoaşterea importanţei lor, recunoaşterea interacţiunilor care intervin simultan între multiplele registre ale aceleiaşi culturi şi între culturi diferite în timp şi spaţiu” .

Pot fi evaluate două dimensiuni ale abordării interculturale. Prima vizează nivelul *realităţii*, al *descrierii obiective şi ştiinţifice*, cea de a doua *proiectul de educaţie şi de organizare socială*. Din perspectivă interculturală sunt posibile:

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[3] Cucoş, C., *Educaţia. Dimensiuni culturale şi interculturale*. Iaşi: Editura Polirom, 2000, p. 159.

[4] Rey, M., „De la Logica „mono” la logica de tip „inter”. Piste pentru o educaţie interculturală şi solidară”. p. 153, În Dasen, Pierre, Perregaux, Christiane, Rey, Micheline *Educaţia interculturală – experienţe, politici, strategii*, Iaşi, Editura Polirom, 1999, p. 129- 203.

[5] *Id*., p., 152.

- recunoaşterea diversităţii reprezentărilor, referinţelor şi valorilor;
- dialogul, schimbul şi interacţiunile dintre aceste diverse reprezentări şi referinţe;
- dialogul şi schimbul între persoanele şi grupurile ale căror referinţe sunt diverse, multiple şi, adesea, divergente;
- dinamica şi relaţia dialectică, de schimbări reale şi potenţiale, în timp şi spaţiu. O dată cu dezvoltarea comunicării, culturile şi identităţile se transformă şi fiecare participă la transformarea altor culturi.

Interculturarea este explicată de Denoux[6] în felul următor: „Pentru indivizii şi grupurile din două sau mai multe ansambluri culturale, reclamându-se de la culturi diferite sau având legături cu acestea, numim *interculturare* procesele prin care, în interacţiunile pe care ei le dezvoltă, este angajată, implicit sau explicit, diferenţa culturală pe care ei tind să o metabolizeze". Astfel, conceptul intercultural are o conotaţie interacţionistă, dinamică; ei trimite la schimb, reciprocitate, invită la decentrare, la găsirea unor forme de dialog.

Contemporaneitate şi educaţie interculturală

Problematica lumii contemporane[7] include numeroase discriminări (rasism, apartheid, sexism), dorinţa popoarelor de autodeterminare şi înţelegere, sărăcia şi foametea, terorismul internaţional, intoleranţa religioasă, fundamentalismul, traficul de persoane şi stupefiante, noi forme de rasism şi de epurare etnică, poluarea mediului, dezarmarea.

Problematica educaţiei contemporane este reverberaţia în câmpul educaţional a problematicii lumii contemporane, căreia îi sunt specifice:

- Caracterul universal – nici o ţară sau regiune nu se poate plasa în afara acestei problematici;
- Caracterul global - afectează toate sectoarele vieţii sociale;
- Evoluţie rapidă şi imprevizibilă – oamenii sunt puşi în faţa unor situaţii complexe pentru care nu au metode de abordare sau soluţii adecvate
- Caracterul pluridisciplinar;
- Caracterul presant – pentru soluţionarea problemelor sunt necesare răspunsuri prompte, ingeniozitate şi eforturi financiare importante[8].

[6] Denoux, P., *Les modes d'appréhension de la différence*. Thése d'habilitation, Université de Toulouse, Toulouse, Le Mirail, 1992, apud Cucoş, C.

[7] Conceptul de *problematică a lumii contemporane* a fost introdus de Aurelio Peccei, fostul preşedinte al Clubului de la Roma.

[8] Cucoş, C., Cozma, T., Locul educaţiei pentru diversitate în ansamblul problematicii educaţiei contemporane, p. 29, În Cozma, T. ,(coord.) *O nouă provocare pentru educaţie: interculturalitatea*., Iaşi, Editura Polirom, 2001, p. 24-49.

În faţa acestor imperative, responsabilii educaţiei din diferite ţări se plasează pe două poziţii diferite. De pe poziţia celor sceptici şcoala este văzută în declin, sistemele educative nemaifiind capabile să pregătească lumea de mâine. De pe poziţia celor specialiştilor optimişti şcoala dispune de resursele necesare pentru constituirea viitorului, fiind însă nevoie să îşi adapteze serviciile educaţionale la exigenţele dezvoltării lumii contemporane.

Omul este o fiinţă culturală şi, în consecinţă, una educabilă, permeabilă la contactele, dialogurile, influenţele şi idiosincraziile culturale[9].

Educaţia, definită în termeni de proces, semnifică o transformare intenţionată, pozitivă şi pe termen lung a fiinţei umane, în perspectiva unor finalităţi explicit formulate, elaborate la nivelul macrostructurii societăţii. Modificare teleologică şi creatoare a naturii umane, educaţia este, deopotrivă, un proces individual, de transformare a umanului pe baza aproprierii intelectuale a culturii (de umanizare) şi un proces social de transformare a omului pe baza aproprierii pe termen lung şi planificat a unor forţe esenţiale fixate în valorile culturii (de socializare)[10].

Educaţia permanentă reprezintă un principiu integrator al tuturor modalităţilor de educaţie de care dispune societatea, compuse armonios într-o nouă structură ale cărei obiective sunt:

- crearea structurilor şi metodelor favorabile formării-dezvoltării personalităţii umane pe tot parcursul existenţei sale;
- pregătirea personalităţii umane pentru autoinstruire şi autoeducaţie[11].

Organizaţiile internaţionale sau regionale, (UNESCO 1945 şi Consiliul Europei 1949) au fost preocupate de necesara dimensiune politică, internaţională şi democratică a educaţiei. Acest deziderat generos s-a putut realiza doar în mică măsură din cauza tendinţei generale de a plasa educaţia în planul secund al responsabilităţilor asumate de state şi comunităţi. Adunarea generală a Organizaţiei Naţiunilor Unite a proclamat că la 1 ianuarie 1995 începe *Deceniul Educaţiei pentru Drepturile Omului*. Aceasta subliniază rolul pe care îl joacă educaţia în societate postmodernă şi pe care îl va juca probabil tot mai mult într-o lume în care resursele umane şi creativitatea vor valora mai mult decât resursele industriale.

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[9] Antonesei, L., *Paideia. Fundamentele culturale ale educaţiei*., Iaşi, Editura Polirom, 1996, p. 13-45.

[10] Panţuru, S., *Fundamentele pedagogiei*., Braşov, Editura Universităţii Transilvania, 1995, p. 8.

[11] Lengrand, P., *Introducere în educaţia permanentă*., Bucureşti, Editura Didactică şi Pedagogică, 1973, p. 50.

1.2. **Dimensiunile educaţiei interculturale**

Cu toate că diversele aspecte ale educaţiei pentru înţelegere internaţională sunt interdependente, cele mai bine individualizate sunt:

- educaţia pentru drepturile omului;
- educaţia pentru democraţie şi civism;
- educaţia pentru pace şi dezarmare;
- educaţia pentru toleranţă;
- educaţia pentru dezvoltare;
- educaţia pentru mediu;
- educaţia interculturală.

Există concepte corelate cu cel de educaţie interculturală, precum educaţia multietnică şi educaţia globală. Educaţia multietnică este un concept ce s-a impus în state care sunt conglomerate etnice încă de la constituire – SUA, Canada, Australia. Scopurile educaţiei multietnice[12] sunt:

- cunoaşterea de către fiecare grup etnic a propriilor valori;
- familiarizarea grupurilor etnice cu principalele elemente ale culturii altor grupuri, înţelegerea şi respectarea acestora;
- facilitarea confruntării preocupărilor alternative;
- înzestrarea elevilor cu priceperi, cunoştinţe şi atitudini necesare desfăşurării activităţilor în profesie, dar şi conturarea culturii generale;
- reducerea discriminării şi segregării dintre membrii grupurilor etnice în şcoli şi în societate;
- dezvoltarea competenţelor culturale de graniţă; procesul se derulează pe cinci niveluri: observaţii, contacte directe cu grupuri sau membri ai unor grupuri etnice, biculturalitate, resocializare completă şi asimilare de către cultura străină.

Alături de încercările de definire a interculturalităţii, Dasen[13] consideră utilă şi precizarea a ceea ce nu este educaţia interculturală, pentru a evita confuzii şi simplificări:

1. Nu este vorba de o educaţie compensatorie pentru străini, vizând aplanarea problemelor copiilor de imigranţi. În viziune interculturală nu copiii au probleme, ci instituţia şcolară are dificultăţi de adaptare la diversitatea culturală. Şcoala trebuie să ajute aceşti copii să înveţe limba ţării gazdă şi să se conformeze normelor şcolare locale pentru a le maximiza şansele de reuşită şcolară şi profesională. Diferenţele culturale în performanţe nu sunt atribuite automat lacunelor sau mediului cultural defavorizant, ci sunt considerate o reflectare a adaptării la contexte diferite.

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[12] Banks, J., A., *Multiethnic education*, Boston, London, Allyn and Bacon, 1988, apud Cucoş, *op. cit.*, p. 168.

[13] Dasen, P., „Fundamentele ştiiţifice ale unei pedagogii interculturale", p. 39, În Dasen *et al. Educaţia interculturală – experienţe, politici, strategii*., Iaşi, Ed. Polirom, 1999, p. 21-82.

2. Educaţia interculturală nu este doar o nouă disciplină şcolară, ci o nouă abordare a disciplinelor clasice. Profesorul va (re)valoriza culturile de origine ale elevilor, sensibilizându-i la diversitatea culturală şi evitând stereotipiile şi prezentarea culturilor în mod static. La nivel instituţional, ea implică alegerea unui model de integrare mai degrabă, decât de asimilare.

3. Educaţia interculturală nu se confundă cu cursurile de limba şi cultura de origine pentru elevii imigranţi. Ea se adresează tuturor elevilor și ar trebui să se înscrie într-un demers care să acopere toate ciclurile de învăţământ.

În continuare sunt prezentaţi câţiva termeni

Direcţii prin care educaţia poate facilita în România procesul de modernizare, deci de integrare în structurile europene[14]:

a) La nivelul *idealului educativ* se impune depăşirea sintagmei încărcate de formalism din legea învăţământului[15] conform căreia idealul educativ al modernităţii este *dezvoltarea liberă, integrală şi armonioasă a individualităţii umane, formarea personalităţii autonome şi creative* şi proiectarea de strategii şi acţiuni educative care să transforme în realitate acest deziderat.

b) La nivelul *obiectivelor* este necesară deducerea obiectivelor educaţionale din corpul valorilor modernităţii.

c) La nivelul *conţinuturilor*:

c.1) Regândirea locului şi ponderii disciplinelor antropologice şi sociale la nivelul tuturor ciclurilor de învăţământ, menite să ofere absolventului cunoştinţe privind problematica legată de valorile modernităţii, de drepturile şi libertăţile cetăţenilor, de funcţiile statului, de funcţionarea instituţiilor europene şi mondiale.

c.2) Studierea limbilor străine în strânsă legătură cu cultura şi civilizaţia de care aparţin, deoarece limba este atât un instrument cu utilitate practică în relaţii de diverse naturi, cât şi un vector al specificităţii definitorii a unei culturi. Totodată, încurajarea cunoaşterii/studiului limbilor din vecinătatea apropiată (areal micro şi macro - administrativ, geografic etc.) va determina perceperea limbilor nematerne ca fiind ale prietenilor şi nu a inamicilor, ştiut fiind că *Nu iubim ceea ce nu cunoaştem (Ignoti nulla cupido)*[16].

c.3) Promovarea studiilor comparatiste în domenii ca istoria, literatura în scopul înţelegerii raporturilor dintre universal şi particular, pe de o parte, şi schimbării de perspectivă şi descurajării abordării etnocentrice, pe de altă parte.

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[14] Antonesei, L., *op. cit.*, p. 22.

[15] Legea învăţământului, art. 31.

[16] Ovidius Publius Naso „Ars amandi”., În Barbu, M., *Dicţionar de citate şi locuţiuni străine*, Bucureşti, Editura Enciclopedică română, 1973, p. 74.

d) La nivelul *formatorilor* este necesară recalificarea cadrelor didactice în spiritul valorilor europene, mai puţin prin acţiuni dominate de formalism, cât prin perfecţionare în colaborare cu instituţii academice din afara spaţiului românesc (burse universitare, stagii de masterat şi doctorat, proiecte de cercetare şi intervenţie comune). Astfel de contacte externe au un aport explicit de natură informativă în direcţie profesională, dar şi un efect formativ implicit datorită contactului nemijlocit, necenzurat şi nealterat cu o altă cultură. Elitele universitare pot deveni în calitatea lor de formatori ai formatorilor şi ca urmare a funcţiei de iradiere culturală îndeplinită de Universitate agenţi ai difuzării competente a valorilor modernităţii europene.

1.3 Obiectivele educaţiei interculturale

Scopul educaţiei internaţionale, concept supraordonat celei interculturale este să dezvolte sensul responsabilităţii sociale şi al solidarităţii cu grupuri defavorizate şi să inducă respectul principiului egalităţii în comportamentul cotidian[17].

Educaţia interculturală permite structurarea unei identităţi culturale deschise[18], având ca scop:

- îndrumarea tinerilor pentru a asimila o cultură în perspectivă antropologică;
- înţelegerea punctului de vedere al altuia prin poziţionarea relativistă;
- legitimarea identităţii culturale, împiedicând sacralizarea;
- asigurarea respectului diferenţelor, dar în cadrul unor sisteme de atitudini reciproce.

Rey[19] propune obiective de mare generalitate ale educaţiei interculturale menite să ajute la depăşirea etnocentrismului prin abilitarea individului pentru:

- a-şi pune întrebări asupra certitudinilor ego, socio sau etnocentriste şi a normelor monoculturale;
- a transforma imaginile şi reprezentările stereotipe şi a depăşi prejudecăţile generatoare de judecăţi şi acţiuni;
- a transforma şi diversifica raporturile de forţă şi a face loc, în mod egal acelor indivizi care sunt depreciaţi, ca şi a competenţelor, referinţelor lor culturale şi modalităţilor proprii de expresie;
- a favoriza decompartimentarea, recunoaşterea complexităţii şi relaţiilor existente atât între culturile, clasele sociale, instituţiile, ciclurile

[17] Recomandare pentru înţelegere internaţională, 1974 apud Rey, M., *op. cit*., p. 146.
[18] Cucoş, C., *op. cit*., p. 173.
[19] Rey, M., „Human Rights and InterculturalEducation" În Starkey, H., (ed.) *The Chalenge of Human Rights Education*., London, Cassell/Council of Europe, 1991, p. 135-151.

de învăţământ, disciplinele şcolare, obiectele ştiinţifice, cât şi între fiinţele umane indiferent de vârstă, limbă, etnie, cultură sau religie;

- a învăţa şi dezvolta negocierea şi comunicarea între indivizi, grupuri sau comunităţi şi a le face să fie benefice pentru fiecare dintre părţi;
- a articula responsabilităţile care revin fiecăruia prin raportare la comunităţile locale şi naţionale, ca şi prin raportare la comunitatea internaţională.

Obiective majore şi generice ale educaţiei interculturale la nivelul şcolii:

- *Păstrarea şi apărarea diversităţii culturale*

Şcoala, ca instanţă de transmitere a valorilor se va concentra pe pluralitatea culturilor; nu trebuie să se instituie primatul unei culturi asupra alteia[20].

- *Formarea competenţelor interculturale ale cetăţenilor*

Se impune subliniată caracteristica dinamică şi continuă a procesului de formare a conduitelor şi atitudinilor interculturale, proces care nu se încheie în şcoală, ci ar trebui să continue şi să se rafineze de-a lungul întregii vieţi.

Desfăşurată în şcoală, educaţia interculturală îi vizează pe toţi elevii, autohtoni sau imigranţi, propunându-şi să îi sensibilizeze la respectarea diversităţii, toleranţă şi solidaritate.

Conduite interculturale[21]:

1. Disponibilitatea spre a cunoaşte .
2. Acceptarea alterităţii dintr-o perspectivă neutră. De cele mai multe ori, celălalt este perceput fie ca similar, şi deci acceptat, fie ca duşman, şi deci respins.
3. Aptitudinea de a percepe ceea ce este străin într-o manieră reliefatoare, flexibilă prin refuzarea grilelor de lectură rigide, simplificatoare şi nivelatoare, care au avantajul de a fi familiare şi prin aceasta uşor de utilizat, dar sărăcesc realitatea de multe din dimensiunile sale.
4. Trăire situaţiilor ambivalente fără teamă, ca premisă pentru acceptarea diferitului.
5. Dominarea şi înfrângerea fricii faţă de celălalt.
6. Capacitatea de a pune în discuţie şi a reformula propriile norme.

Sistemul referenţial socio-cultural ne determină comportamentul, iar prin recunoaşterea relativităţii acestui sistem individul devine capabil să îl îmbunătăţească şi astfel să se adapteze mai uşor.

[20] Cucoş, C., *op. cit.*, p. 176.
[21] Cucoş, C., *op. cit.*, p.177-178.

7. Atitudinea favorabilă de a experimenta moduri existenţiale, de gândire şi de raportare diferite.

8. Aptitudinea de a asuma conflicte, ca a treia şi cea mai pozitivă variantă de conduită în cazul divergenţelor, celelalte două fiind refuzul realităţii şi transformarea divergenţei în ostilitate. Conflictele trebuie asumate cu calm şi negociate într-o abordare de tip câştig-câştigi.

9. Capacitatea de a dobândi identităţi mai largi (de european, de cetăţean al lumii) dezvoltând o loialitate de tip nou, în care să se integreze identităţile naţională, regională, profesională, socială.

Încurajând atitudinea interculturală se deschide calea spre dialog şi comunicare între grupurile culturale, cu consecinţe benefice asupra înţelegerii dintre ele. Cultivând valori precum respectul pentru celălalt, toleranţă faţă de diversitate, complementaritatea dintre valori, şcoala este în măsură să fructifice bogăţia potenţială a multiculturalităţii fără a anula identitatea nici unei culturi.

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Glosar

Aculturaţie Proces pe parcursul căruia un individ cu anumite atitudini, motivaţii, modele de acţiune învaţă să facă faţă unor cerinţe diverse însuşindu-şi noi valori. **A**. se produce atât cu privire la cultura societăţii, cât şi la cultura unei familii, a unui grup. Persoanele şi grupurile de referinţă joacă un rol important în acest proces. Schaub Horst, Zenke, Karl G. *Dicţionar de pedagogie*. Iaşi: Editura Polirom, 2001, p. 11

Enculturaţie Proces prin care individul îşi însuşeşte o anumită tradiţie culturală şi o interiorizează. Importantă din această perspectivă este învăţarea limbii ca factor de comunicare interpersonală şi cu mediul. **E**. este o componentă a socializării. Schaub Horst, Zenke, Karl G. *Dicţionar de pedagogie*. Iaşi: Editura Polirom, 2001, p. 99

Grup marginal Grup care atrage atenţia prin insuficienta lui integrare în cultura şi structura unei societăţi sau a unei unităţi sociale de dimensiuni reduse (şcoală, întreprindere). Motivele marginalizării sunt diverse, responsabile pentru apariţia **g.m.** fiind adesea crizele sociale. Membrii **g.m.** sunt stigmatizaţi, ceea ce complică reintegrarea lor. Schaub Horst, Zenke, Karl G. *Dicţionar de pedagogie*. Iaşi: Editura Polirom, 2001, p. 123

Integrare

Asimilare

Rebellion of Memory in Albanian Literature after Fall of Communism

Eris RUSI[1]

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Abstract:

At the beginning of the 1990s, many Albanian writers found in the past the inspiration for many literary challenges. Ismail Kadare, Fatos Kongoli, Dritero Agolli, Kasem Trebeshina, but also Visar Zhiti, Agron Tufa, Besnik Mustafaj, etc. interpreted the journey between the past and the present as a displacement in space, as a journey through which the writer overturns the usual vision of the world. The 1990s were not only the radical undoing of a half-century-old dominant system, but also the illustration of the biblical exodus toward Western Europe. The desire to escape was present in almost every Albanian family and the number of those who challenged the borders was extraordinary for the size a small country as Albania. The large moving mass was heterogeneous and transcended any cultural, social and societal differentiation, but in literature it was also translated into the departure of a large number of potential readers and possible writers of Albanian literature. During this movement, it was possible to move away from what was known, before and the present was interpreted with a new vision and identity. In this context, we will try to analyse some problematic issues as follows:

- The stage and positioning of contemporary Albanian literature

- Beyond the borders of Albania - Migration literature

- Shadows of the past: Rebellion of Memory

Keywords: *Contemporary literature; migration literature; literary memory; literary postmodernism; cultural globalization*

1. Introduction

The title of this study il linked with the image of a progressive chronological sequence, where we can ask questions about the position of contemporaneous Albanian authors in national and international panorama in present days. Albania stepped out of communist regime after 1990s inheriting problematic issues and from that moment until nowadays Albanian literature allows us to make some critical reflections

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about its historical existence and its present identity. Then, above all, the main concern might be: At what stage is Albanian literature today and where is it positioned?

The official answer from many literary critics and researchers seems to be an illustration of crossroads, with outlines of some recognised authors before the '90s, with few new names finding affirmation in national level and the rest engaged in anonymous publication of books without a proper impact on readers. This perception is felt not only from the community of readers, but also from literature critics. Gëzim Aliu, researcher and writer, while analyses the elements related to publishing practices in a chaotic consumer society, reflects that:

„...severe situations around the world are fertile ground for literature, but the opposite happens here. Albanian literature remains outside European and world developments"[2].

This reflection has to do with the literary choices of that multitude of authors who imitated foreign forms and themes that sound distant for Albanian readers. The tendency to imitate or follow models of foreign literature was concluded with short-term experiments, in publishing books that were only a mere consolation only the authors' own private libraries.

The well-known Albanian writer Dritëro Agolli outlined the point of conflict with the readers in this uncontrolled tendency toward foreign models: *„Our literature is outside the Albanian reality, that's why it is not read. It's not the reader's problem. If there are works that excite him, he will definitely read them. Of course, this should happen for books that have value, because today in our country there are more books than readers."*[3]

This judgment comes from the need to put order in the chaotic atmosphere where everybody was able and free to write and publish books without minimal literary requisites. People whom were forbidden to publish during communism regime, after the 1990's had the possibility to live the dream of „five minutes of celebrity". Alongside them, authors with a long literary experience and young talented writers, failed to maintain the attention of readers.

An illustrative panorama of this second group, referential for contemporary Albanian literature, includes individualities such as Ismail Kadare and Dritëro Agolli, Kasem Trebeshina and Sabri Godo, Fatos Arapi and Skënder Rusi, Xhevahir Spahiu and Rudolf Marku, Mimoza Ahmeti and Visar Zhiti, Fatos Kongoli and Besnik Mustafaj, Agron Tufa and Elvira Dones, Ben Blushi and Ylljet Aliçkaj, etc.

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[2] Gezim Aliu, *„Sfidat e letërsisë dhe krijuesit sot në Kosovë"*, Gazeta „Express", 23.01.2013.
[3] Dritëro Agolli, *„Shkrimtarët shqiptarë të fiksuar pas diktaturës"*, Gazeta „Shqip", 02. 09.2010.

The authority of these writers comes especially from the publication in foreign languages, from translation and inclusion in important literary anthologies. All this constitutes a model of reliability and encourages confidence in reading for Albanian readers and critics. But today literature belongs especially to the judgment of that amorphous mass of books that fill the bookstores. Granit Zela, Albanian writer and translator, mentions some of problems that related to Albanian literature. Among other things, he mentions:

1- self-publishing of Albanian writers;

2- the lack of an artistic and aesthetic selection filter from the publishing houses, which „makes the shelves of the bookstores ready to fall to the ground;

3- the massification of literature;

4- lack of literary criticism;

5- lack of communication between Albanian cultural centers;

6- lack of literary periodicals;

7- copyright infringement;

8- low-quality translation into Albanian and the lack or uncontrolled translation of Albanian literature into foreign languages;

9- the alienation of the reader and the destruction of literary taste.[4]

This catalogue of shortcomings in Albanian literature looks ominous for those readers who are interested in Albanian authors in present time. It resembles the orientation to stay away from something that may lack in quality and aesthetic values, and at the same time, the literary system rarely takes initiatives to put things in order. Professor Ermir Nika, in an interview at the „Shqip" newspaper, points out that:

„*The public is not at all aware of what is being published today. He does not know the authors who are playing a decisive role in Albanian literature today. The reader is informed of some names, but he finds difficulties to accept even the new publications of important Albanian authors, because they seem to be entrapped in the past*".[5]

In the turbulent and chaotic present, readers choose the safety of previously consolidated names. Even in the biggest bookstores in Tirana, Albanian literature is read much less than foreign literature translated into Albanian.

The main problem is also the lack of continuous resounding of contemporary names. Culture is not seen as processing values, but as horizontal massification. Values and anti-values are not separated and differentiated, but are put on the same level as to give a permanent

[4] Granit Zela, „*Nëntë varrët e letërsisë shqipe*", Gazeta „Nacional", 12. 12. 2012.

[5] Ermir Nika, „*Lexuesi s'i njeh shkrimtarët bashkëkohorë*", Gazeta „Shqip", 03.09.2010.

twilight to the Albanian world. And through this inconveniences, the Albanian reader hardly has the willingness to complete the journey inside Albanian literature, but stops, somewhere in the middle, without being able to follow and with the laziness to continue further.

1.2. Beyond Albania: Migration literature

If we refer to the German writer H.M. Enzensberger, „modern" times and modernity in the XXI century, are characterized primarily by the „Great Migration"[6].

The 1990s were not only the radical undoing of a half-century-old dominant system, but also the illustration of the biblical exodus toward Western Europe. The desire to escape was present in almost every Albanian family and the number of those who challenged the borders was extraordinary for the size a small country as Albania. The large moving mass was heterogeneous and transcended any cultural, social and societal differentiation, but in literature it was also translated into the departure of a large number of potential readers and possible writers of Albanian literature. The most desirable destinations were neighbouring countries such as Italy and Greece, but also France, Germany, Switzerland, Austria and beyond the European continent, in USA and further more.

Today, a lot of former migrants are become writers who have published in the languages of the host countries. Already accustomed to modernity and its liberal ideology, many of them recognize the difficulties of freedom and democracy: those who do not have the means to master the world are structurally excluded, and their literature understands this kind of conviction. Let's see how Ian Chambers describes migrant writers in his book „Multiple Voices of the Mediterranean":

„...excluded from representation, cut off from modernity, other histories, other bodies, other lives are left to survive in obscurity; therefore they write fragmentary narratives denied the coherence that comes from recognition"."[7]

Our interest in this context is related with young authors who started writing in the language of the host country, without any previous publications in Albania. Today they constitute a fascinating and interesting dimension, enriching the national identity with experiences of a very inclusive reality.

The first tendencies of these authors were those of an analysis of themselves, accompanied by an analytical look at the society of the new country where they settled. Often this was accompanied by a liberation

[6] H.M.Enzensberger, *„La grande migrazione"*, Torino, Einaudi, 1993.
[7] Ian Chamers, *„Le molte voci del mediterraneo"*, Raffaello Cortina Edl, 2007. 20.

from the „mother tongue", and with an artistic expression that could show doubts, intimate pain and collective accusations.

In the Italian context, there can be mentioned Albanian writers such as Ornela Vorpsi, Gëzim Hajdari, Anilda Ibrahimi, Elvira Dones, Ron Kubati etc., characterized by explanation of their identity and origin in a different narrative style. They are not just writers who left their country of origin, but representatives of literary migration who choose to write and publish in a foreign language and succeed in this.

A large number of writers who live abroad today want to escape at all costs from territorial or localist encirclement; sworn enemies of linguistic localism, they choose to write in a foreign language to better control the sense of what they express and to avoid any worthless nostalgia.

All this affects the content, style and working conditions. More than 30 years have passed since the fall of the Berlin Wall and the cultural metamorphosis has affected the image of art and the way of life. These authors know best the internationalization of the literary market and the feeling that the writer addresses his art to a global community rather than to a national one.

Today, these authors are a good reference option for authors who write and publish in Albania. The positive effects of this new situation make it possible to bypass the criticism of a provincial Albanian literature that cannot survive outside the threshold of its territory. The negative fact in this new panorama, is the careless attention of literary critics toward this already tangible reality of Albanian literature. It is unfair to expect the indisputable international success of Albanian literature, in order to take in consideration afterward this new line of authors who live and write in an international dimension.

1.3 Shadows of the past: Rebellion of Memory

Albanian literature did not find it easy to dialogue with that part of the past reality that was privileged by the communist dictatorial regime during the second half of the century. XX.

Initially, there was a reluctance towards the aesthetic and artistic values of those who had been able to publish and live in the communist dictatorship. The initial trend was to set aside established authors or cast doubt on their merits. The demand for distinct differentiation and separation from the past had the privilege of being read or pronounced forcefully. The perspective of Franc Roth, one of the founders of magical realism, who wrote: „we want to see the world bathed in the clarity of a new light" helps to imagine the general borders of the Albanian literature after 1990s.

The search for novelty was not only a need to supplement what was not allowed before, but also an attempt to avoid or forget the terrible events that took place in Albania during communism. People were frenetic to speak, to write, to impose themselves to the world, even when they didn't have much to say or display. All of this was an attempt to regain the habits of a normal life. The predisposition was to experiment not only in content, but especially in the form and style of narrative books.

At the Scientific Conference „Literature as such" in 1996, researcher Adriatik Kallulli formulated the question:

„Is there a present-day literature that is separated and structured with its authors, that has made a clear separation with the past, or it is a continuation of the past, as a logical flow of that legacy that is heredity from yesterday?"[8]

This question posed an important problem about Albanian literature at that time. The partition required could not be differenced in an easy manner, but the need to act like this was perceived strongly in Albanian literary circles. But in any case, there was not identified clearly a new generation nurtured with theoretical, academic notions and attitudes or attracted totally by a way of life that did not resemble the past at all. Therefore, it was impossible to deny an instinctive continuity with tradition of the past.

The researcher Kalluli uses as a selection tool, the classification of Albanian literature into stable and transitory literature. He declares an interesting view on authors and books included in this classification:

„The evil lies also in good writers, with average values, even in those with excellent qualities, who have always approached and entered inside the artistic pantheon, paradoxically, they have both stable anthological values and antivalues or books composed in accordance to the schemes of the program party... Such a phenomenon begs to create pain for us, because it is a sad testimony that totalitarian, even despotic dictatorships deform the character and artistic coherence of writers."[9]

From this position, we can underline that the problems of the continuity from past to present are linked with form, content and political collusions between yesterday and nowadays. It is implied that a part of this literature, transitory and unable to withstand time, had to be replaced by authors denied or persecuted by the regime. This was a good way to re-evaluate literary texts mainly on aesthetic rather than programmatic

[8] Akademia e Shkencave, *„Letërsia si e tillë"*, Akte të konferencës shkencore, p. 84-85, Tiranë 1996.
[9] *Ibidem*.

criteria. From this, one could calmly accept the deletion of many ideologically conceived books, subject to the judgment of time.

„Even our most prominent writers have been forced to admit that many of their books will be erased by time and generations. Remember F. Arapi's maximal line: *'People will come after us and judge us for things - Oh, how they will judge!'"*[10]

Conclusions

This study aimed to highlight Albanian literature and Albanian writers in a continuous dialogue with their historical yesterday and today's changes. After the 1990s, the diachronic time of Albanian art opened up and transformed into a movement that included new spaces. Many things with yesterday's tones were left in the middle and the artistic journey took the form of an escape towards innovation; towards what was denied before; towards censored forms and contents.

The question raised in this study: Is there a good and popular Albanian literature today?" found an answer in an analysis of the panorama of Albanian literature after the 90s, with Albanian authors inside and outside the country, who aimed to perform new literary dynamics. Attention shifted to the multitude of texts that began to be translated from foreign literature. At the same time, many young authors were engaged in experimenting with new forms of literature, bypassing traditional forms of creation with rigid rules, to experiment with personal freedom of expression.

From traditional literature with consolidated names, the debate shifted to a large number of books that were published in the Albanian market. From the ideological notion of the „New Man", it was moved to the elaboration of the „New World", where writers in literary groups or individually analyzed the world with different and personal eyes.

The process of judgment, along with selection, is long and difficult in a society that cannot easily be separated from the past. This is not an easy process, because memory is able to preserve experiences and knowledge of the past, to understand the present and to project the future. This concept, was at the ground of literary discussions, in order to understand thar the distance from traditional forms of the past, could by no means mean its annihilation. Life without memory, whether individual or collective, would undoubtedly be a life without quality, and oblivion would imprison people in a truncated perception of the past.

This prompted many writers to turn toward past, which began to be considered a journey of self-discovery. Many authors experimented in this

[10] *Ibidem.*

direction, making an autobiographical psychoanalysis of what had been suppressed, dark and insurmountable for years. Literature with a face from the past, can be considered in present as a powerful voice of writers who tried to fade the deformation of time.

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Aspecte metodico-științifice ale predării, învățării și evaluării *scris-cititului* la clasa pregătitoare și clasa I

Methodical-Scientific Aspects of Teaching, Learning and Assessment of Writing-Reading in Preparatory Class and Class I

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Abstract:

Studiul limbii și literaturii române, pe toate treptele sistemului de învățământ, depășește cu mult, ca valoare și importanță, limitele celorlalte discipline școlare, fără a subaprecia sau a diminua rolul și importanța acestora în formarea personalității tinerilor supuși procesului educațional. Pentru a argumenta adevărul acestei afirmații, trebuie să avem în vedere trăsăturile specifice ale societății contemporane, o societate în care prioritare nu sunt informațiile pe care le achiziționează cei supuși procesului educațional, ci capacitățile cu valențe formative, care să permită individului să facă față necesităților actuale și viitoare ale societății. Asemenea competențe și capacități presupun cunoașterea și stăpânirea unor tehnici de învățare, a unor instrumente ale activității intelectuale, care să permită individului autoinstruirea, pentru a putea fi mereu la curent cu noutățile ce apar în toate domeniile vieții și activității umane, spre a se putea adapta și readapta la noile cerințe și condiții ce vor apărea în mod inevitabil. Aceste competențe și capacități se formează și se cultivă, în cea mai mare măsură, prin studiul limbii și literaturii române. Ele țin de formarea bazei primei alfabetizări care se înfăptuiește în cea mai mare parte, începând cu clasele primare.

Cuvinte cheie: *integrare socială, curriculum național, cadru educațional*

Abstract:

The study of the Romanian language and literature, at all levels of the education system, far exceeds, in terms of value and importance, the limits of other school

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subjects, without underestimating or diminishing their role and importance in the formation of the personality of young people undergoing the educational process. In order to argue the truth of this statement, we must take into account the specific features of contemporary society, a society in which the priority is not the information acquired by those undergoing the educational process, but the capacities with formative values, which allow the individual to face current needs and future of society. Such skills and abilities presuppose the knowledge and mastery of some learning techniques, some tools of intellectual activity, which allow the individual to self-instruct, in order to always be up to date with the novelties that appear in all areas of life and human activity, in order to be able to adapt and readjust to the new requirements and conditions that will inevitably arise. These skills and capacities are formed and cultivated, to the greatest extent, through the study of the Romanian language and literature. They relate to the formation of the basis of the first literacy which takes place for the most part, starting from the primary classes.

Keywords: *skills and capacities, Romanian language and literature, learning techniques*

Studiul limbii şi literaturii române, pe toate treptele sistemului de învăţământ, depăşeşte cu mult, ca valoare şi importanţă, limitele celorlalte discipline şcolare, fără a subaprecia sau a diminua rolul şi importanţa acestora în formarea personalităţii tinerilor supuşi procesului educaţional. Pentru a argumenta adevărul acestei afirmaţii, trebuie să avem în vedere trăsăturile specifice ale societăţii contemporane, o societate în care prioritare nu sunt informaţiile pe care le achiziţionează cei supuşi procesului educaţional, ci capacităţile cu valenţe formative, care să permită individului să facă faţă necesităţilor actuale şi viitoare ale societăţii. Asemenea competenţe şi capacităţi presupun cunoaşterea şi stăpânirea unor tehnici de învăţare, a unor instrumente ale activităţii intelectuale, care să permită individului autoinstruirea, pentru a putea fi mereu la curent cu noutăţile ce apar în toate domeniile vieţii şi activităţii umane, spre a se putea adapta şi readapta la noile cerinţe şi condiţii ce vor apărea în mod inevitabil. Aceste competenţe şi capacităţi se formează şi se cultivă, în cea mai mare măsură, prin studiul limbii şi literaturii române. Ele ţin de formarea bazei primei alfabetizări care se înfăptuieşte în cea mai mare parte, începând cu clasele primare.

Limba şi literatura română, la clasele mici, asigură dezvoltarea integrală a capacităţii de receptare şi de exprimare orală, respectiv de receptare a mesajului scris şi de exprimare scrisă. Cum asemenea capacităţi sunt deosebit de complexe, procesul perfecţionării lor continuă şi în celelalte trepte ale şcolii, până ce vor deveni adevărate instrumente ale unei autoinstruiri continue, permanente.

Valoarea instrumentală a deprinderilor de citire şi scriere trebuie privită şi prin prisma posibilităţilor de transfer asupra altor deprinderi intelectuale şi grafice, cu care se interferează. Formarea capacităţii de

citire şi de exprimare în scris este orientată spre activizarea operaţiilor intelectuale, spre dezvoltarea capacităţilor de cunoaştere, spre exersarea spiritului critic al elevilor, asigurând creşterea randamentului întregului proces al învăţării.

Învăţarea citit-scrisului la nivelul primelor clase ale şcolii primare deschide şcolarului mic drumul cunoaşterii realităţii prin forme noi ale comunicării, care permit trecerea de la faza comunicării situaţională la cea bazată pe concepte, pe gândirea formală. Activitatea de scriere este indisolubil legată de cea de citire. Scrisul se foloseşte cel mai adesea concomitent cu cititul fie pentru a consemna, fie pentru a comenta sau a interpreta cele citite. Dar adevărata menire a scrisului este aceea de a comunica, de a exprima, de a redacta prin intermediul grafemelor a unor conţinuturi informaţionale formulate în contexte variate. Trebuie spus că însăşi comunicarea orală se deosebeşte de cea scrisă şi că scrisul are o reală funcţie de cunoaştere, însoţind întreaga activitate de învăţare. Un cititor, oricât de bun ar fi, rămâne totuşi semianalfabet, fără să posede deprinderile scrierii, fapt ce demonstrează legătura indisolubilă dintre activitatea de scriere şi cea de citire. Pentru că în actul citirii şi al scrisului se operează cu fapte de limbă trebuie să se ţină cont de componentele limbii: „Toată lumea (atât lingviştii, cât şi vorbitorii nelingvişti,) admite că limba presupune, alături de un număr de cuvinte, un ansamblu de reguli, a căror aplicare conduce la realizarea comunicării, şi că încălcarea acestor reguli este sursa greşelilor.” (Valeria, Guţu, Romalo, 1978, p. 10)

Învăţarea corectă a cititului şi scrisului este condiţionată de cunoaşterea unor reguli de bază ale limbii, este determinată de măsura în care elevii şi-au însuşit unele norme de bază ale limbii române. Având în vedere particularităţile limbii române, se înţelege că pentru a învăţa cititul şi scrisul, pentru a realiza un început bun în acest proces trebuie luate în considerare, în mod obligatoriu, componentele limbii române. Nu se poate învăţa cititul şi scrisul fără ca elevii să dispună de capacitatea de a delimita cuvintele din vocabular, fără a le despărţi în sunete, pentru ca apoi să fie realizată unirea sunetelor în cuvinte şi a acestora în propoziţii.

Activitatea de predare-învăţare a citirii şi scrierii nu se poate realiza fără suportul unor date ale lingvisticii deoarece relaţia dintre sunet-literă are la bază raportul dintre pronunţia literară şi ortografie. Pronunţia corectă poate deveni un instrument de prevenire a greşelilor de ortografie, ea facilitând distingerea corectă a sunetelor. La rândul ei, pronunţia corectă este asigurată de cunoaşterea unor reguli elementare de fonetică. Faţă de operaţia de despărţire a cuvintelor, aceea de delimitare a sunetelor este, desigur, mai anevoioasă pentru micii şcolari. „Fonetica este domeniul sunetelor vorbite.” (Al Rossetti, 1957, p. 11).

Familiarizarea elevilor cu sunetele, cu literele, implică studierea fiecărui sunet, precum şi exerciţii de pronunţare corectă în scopul prevenirii greşelilor. Astfel, elevul conştientizează uşor că sunetele se aud şi că literele se scriu. În primele exerciţii pe care le face constată că fiecărui sunet dintr-un cuvânt îi corespunde o literă. Ca să asigurăm acest lucru, care ar fi primul pas în însuşirea citirii, trebuie să formăm deprinderi de pronunţie corectă a sunetelor şi a literelor. Asigurarea succesului în predarea-învăţarea citirii şi scrierii de către micii şcolari depinde în cea mai mare măsură de modul în care sunt cunoscute şi luate în considerare particularităţile psihologice ale copiilor, ale celor ce urmează să-şi însuşească aceste deprinderi. La intrarea în şcoală, copilul stăpâneşte destul de bine sistemul limbii materne. Vorbirea copilului este aproape corectă din punct de vedere gramatical, copilul şi-a însuşit spiritul limbii şi regulile gramaticale pe cale practică, prin comunicarea verbală cu cei din jurul său. Pe el nu-l preocupă separarea cuvântului de obiect. De aceea, după intrarea în şcoală, copilul trebuie să înţeleagă cuvintele ca fenomen lingvistic, pentru ca acestea să devină obiect al cunoaşterii. Activitatea şcolară specifică predării-învăţării cititului şi scrisului în clasele pregătitoare şi I trebuie să conducă elevii la însuşirea, în mod conştient, a întregii bogăţii a limbii materne, la formarea capacităţii de a învăţa şi utiliza, pe cale practică, regulile gramaticale, de a identifica structurile de bază ale limbii.

Învăţarea citit-scrisului necesită diferenţierea corectă a tuturor fonemelor limbii. Aceasta se face prin exerciţii sistematice de analiză şi sinteză fonetică, al căror rol este de a perfecţiona auzul fonematic al copiilor, precum şi prin exerciţii corespunzătoare de pronunţie corectă a cuvintelor şi a sunetelor. Astfel, prin intermediul diverselor exerciţii, elevii vor descoperi că în limba română cuvintele se pot deosebi printr-un singur sunet, mai multe sunete sau prin toate sunetele: *masă/casă, carte/parte, mere/pere, cuier/tavă*, etc. De asemenea, elevii vor observa că prin schimbarea unui sunet la sfârşitul cuvântului, acesta se diferenţiază de cuvântul iniţial. De exemplu, cuvântul ***pară*** arată un singur fruct, pe când cuvântul ***pere,*** arată mai multe fructe. De asemenea, cuvântul ***elev*** arată o singură fiinţă şi prin adăugarea lui ***i***, arată mai multe fiinţe. Menţionam mai sus faptul că trebuie să se pună un accent deosebit pe dezvoltarea auzului fonematic deoarece pentru un copil cu auzul fonematic neformat este greu să audă ***ie*** şi să scrie ***e*** (***eu, el, ele, este***).

Într-o situaţie asemănătoare se găsesc şi grupurile de consoane ***cs*** şi ***gz***. Ele se scriu cu acelaşi semn, ***x***. Fără a complica lucrurile, pentru ca elevul să sesizeze deosebirile dintre cele două grupuri de sunete, se fac exerciţii de pronunţare şi de grupare a cuvintelor. Unele greutăţi în pronunţarea cuvintelor se întâlnesc atunci când acestea conţin diftongi şi

triftongi. Mai uşor de pronunţat sunt diftongii: ***au, ou, oi, ia, ie, ai,*** după vocale, şi mai greu de pronunţat sunt diftongii şi triftongii ***ea, ou, ea, ia, iu, eoa, ioa***, după consoane.

Şi fenomenul de asimilare a consoanelor creează dificultăţi. De exemplu, în cuvintele subţire şi absent se află consoana sonoră ***b***, care, înainte de consoanele surde ***ţ*** sau ***s***, se aude ***p*** (*supţire, apsent*). Semivocala ***o*** în diftongul ***oa***, aflată la începutul cuvântului, devine ***u*** (se pronunţă ***uare*** şi se scrie ***oare***; se pronunţă ***uameni*** şi se scrie ***oameni***).

Asemenea cuvinte trebuie ocolite, cel puţin în primul semestru al clasei I. Destul de frecvent, diferenţierea insuficientă a sunetelor nici nu se observă în limbajul oral al copilului; ea iese la iveală numai după trecerea la însuşirea limbajului scris, unde fiecare sunet trebuie reprezentat prin litere corespunzătoare. La început, în relaţiile dintre limbajul scris şi cel vorbit, copilul formulează oral ce are de spus, apoi va exprima în scris conţinutul respectiv. În felul acesta, perfecţionarea limbajului scris duce la perfecţionarea limbajului oral. De asemenea, în însuşirea *scris-cititului* trebuie să se aibă în vedere şi faptul că procesul citirii copiilor începători se deosebeşte calitativ de procesul citirii unei persoane cu experienţă.

Cititorul cu experienţă are format „câmpul vizual" sau „câmpul de citire", pe când un începător nu are format „câmpul de citire", mai exact spus are un „câmp de citire" care se limitează, iniţial, la o literă. Ca să citească, el trebuie să perceapă şi să-şi amintească de sunetul corespunzător. Citind pe litere, el nu obţine cuvântul, ci o contopire de sunete pronunţate succesiv. De aceea, este necesar şi obligatoriu să se formeze la elevi „câmpul de citire egal cu o silabă", aşadar unitatea optică de citire să fie silaba, iar apoi, prin rostirea articulată, trecerea pragului de la silabă la cuvânt. Astfel, copilul va reuşi treptat să citească cuvinte întregi. Cititorul cu experienţă realizează o citire rapidă, conştientă deoarece perceperea grafică a cuvintelor coincide cu înţelegerea sensului lor. Mai mult decât atât, cititorul experimentat sesizează înţelesul cuvintelor şi sensul propoziţiilor numai după câteva cuvinte/litere, de aceea, de cele mai multe ori, nu observă greşeli de tipar care pot consta din omisiuni, inversiuni sau substituiri de litere, etc.

Copilul care învaţă să citească sesizează cu mare greutate înţelesul cuvintelor citite. Înţelegerea nu se realizează concomitent cu cititul. Perceperea vizuală nu este suficientă pentru şcolarul mic. El percepe vizual cuvântul, îl „traduce" în plan sonor şi articulator pronunţându-l, pe baza acestui proces înţelegând ce a citit. Numai după această triplă operaţie (perceperea vizuală, pronunţarea cuvintelor şi perceperea auditivă) se înţelege sensul cuvântului citit. Procesul cititului se subordonează treptat înţelegerii sensului cuvintelor, al propoziţiei sau chiar al contextului. De asemenea, copilul care învaţă să citească revine de

mai multe ori asupra a ceea ce a citit. Copiii fac numeroase reveniri în procesul citirii, nu numai pe fiecare rând în parte, ci şi în cadrul aceloraşi cuvinte. Acest fapt este determinat de câmpul mic de citire al copilului, de greutatea de a uni, de a sintetiza silabele în cuvinte, de dificultatea de a lega cuvintele între ele pentru a obţine o citire cu sens a propoziţiilor. Se poate spune că citirea la începători trebuie astfel îndrumată încât să se asigure continuitatea şi unitatea perceperii vizuale şi pronunţarea corectă, pe de o parte, cu înţelegerea sensului celor citite, pe de altă parte. După ce se trece la citirea propoziţiilor şi textelor, revenirile asupra celor citite se fac şi în scopul integrării înţelesului unui cuvânt în întregul context al propoziţiei sau al integrării înţelesului propoziţiei în unitatea textului, în vederea formării unei viziuni unitare, integrale asupra acestuia. Ştiind că pronunţia corectă are o influenţă pozitivă asupra învăţării scrierii corecte, ea poate deveni un instrument valoros de autocontrol, de prevenire a greşelilor

Prin analogie, între felul în care realizează scrisul persoanele cu experienţă şi particularităţile psihologice ale începătorilor în învăţarea scrisului, se constată că cel care dispune de experienţă în activitatea de scriere desfăşoară toate operaţiile corespunzătoare cu dezinvoltură. Atenţia lui nu este orientată asupra scrisului în sine (forma literelor, elementele de legătură a acestora în cuvinte, poziţia corpului şi a mânii în timpul scrisului, etc.), toate acestea făcându-se automat, fără pauze, fără întreruperi, fără efort. La începători, procesul scrierii este cu totul deosebit. Neavând formată deprinderea scrisului, la începător nu poate fi vorba de niciun element automatizat în realizarea scrisului. Elevul începător îşi concentrează atenţia asupra următoarelor aspecte: - determinării structurii fonetice a cuvintelor; - transcrierii în semne grafice corespunzătoare componenţei sonore a cuvintelor; - executării corecte a literelor şi componentelor lor; - îmbinării literelor succesive în cuvinte şi propoziţii. Foarte frecvent, efortul lui, inclusiv cel fizic, este amplificat de lipsa de experienţă, precum şi de faptul că nu poate diferenţia mişcările absolut necesare scrierii elementelor grafice respective de cele care sunt de prisos. Din această cauză, elevul face pauze necesare pentru legarea elementelor literelor şi pentru legarea literelor în silabe şi apoi în cuvinte, scrisul este lipsit de uniformitate, ritmul este lent şi oboseşte repede. Şcolarul trebuie să-şi controleze în mod continuu şi cu încordare procesul de scriere, pentru a corespunde exigenţelor modelului sau indicaţiilor date de învăţător, în conformitate cu cerinţele tehnice sau igienice ale scrierii. Având în vedere cele menţionate mai sus, se pot identifica unele cerinţe ale învăţării citit – scrisului, şi anume: caracterul conştient al învăţării citirii şi scrierii; necesitatea ca elevii să stăpânească analiza şi sinteza fonetică şi grafică a cuvintelor; stabilirea unei corelaţii între scris şi citit; dezvoltarea spiritului de observaţie, a gândirii şi vorbirii copiilor.

Respectarea particularităţile psihologice ale începătorilor în ce priveşte procesul citirii şi cel al scrierii, alături de alte criterii de ordin lingvistic şi folosirea unui sistem de strategii şi metode adecvat vor asigura obţinerea unor performanţe superioare în activitatea cu cei mai mici şcolari. Succesul în orice fel de activitate depinde în mare măsură de felul în care este realizat începutul. Este important să se formeze din start deprinderi corecte, ştiindu-se că este dificil să se corecteze deprinderi formare greşit. Aşadar, este imperios necesar să se pornească în procesul de predare – învăţare a citit – scrisului de la realitatea sunetelor rostite, de la descrierea şi analiza lor, cu ajutorul unor date din fonetică.

Didactica limbii române este o disciplină pedagogică a cărei esenţă provine din didactica generală, care mai poate fi numită şi teoria instruirii. Didactica este o disciplină complexă, parte a procesului de învăţământ, ramură a „ştiinţelor educaţiei care studiază şi fundamentează ştiinţific analiza, proiectarea, desfăşurarea şi evaluarea predării şi învăţării ca proces de instruire şi educare, atât în şcoli şi alte instituţii, cât şi prin autoinstruire.” (Ionescu, M. Radu. I, 1995, p. 13). Menirea didacticii limbii şi literaturii române este aceea de a transpune în practica educaţională obiectivele şi conţinuturile specifice formulate în programele şcolare pentru învăţământul primar la acest obiect de studiu. Structura didacticii limbii şi literatura române e determinată de legităţile procesului de învăţământ studiate în didactica generală, legităţi care îşi găsesc o manifestare concretă, aparte. Didactica limbii române studiază modalităţile specifice prin care conceptele cu care operează didactica generală se folosesc şi se adaptează la ceea ce are specific această disciplină de studiu. Didacticile speciale mai sunt cunoscute şi sub denumirea de metodici. Obiectul didacticii limbii şi literaturii române în învăţământul primar este conturat de analiza modului de folosire a strategiilor didactice, a metodelor generale de învăţământ, precum şi a unor metode specifice realizării primei alfabetizări. Învăţarea citit-scrisului reprezintă un proces dificil şi îndelungat, desfăşurat în primii doi ani de şcoală primară şi continuat în următorii trei ani. Însuşirea cititului parcurge, în linii mari, două etape: - învăţarea tehnicii, a mecanismului propriu-zis al cititului; - învăţarea instrumentelor sau tehnicilor muncii cu cartea.

În clasele pregătitoare şi I, elevii parcurg doar o parte din prima etapă a acestui proces, care este decisivă în drumul pe care-l fac pentru ca cititul să devină mijloc de autoinstruire. Ceea ce se realizează în clasa pregătitoare şi clasa I este „alfabetizarea” propriu-zisă, familiarizarea elevilor cu sunetele şi literele corespunzătoare, citirea silabelor, a cuvintelor, a propoziţiilor şi a unor texte închegate, de dimensiuni reduse. Aceasta nu înseamnă că, în cele două clase, cititul se reduce doar la aspectele lui exterioare, fără o participare intelectuală, fără a se urmări semnificaţia mesajelor citite, oricât

de simple ar fi ele. Prin urmarea, învăţarea cititului are atât valenţe instrumentale, cât şi informative şi formativ- educative.

Cititul este constituit din câteva componente, a căror cunoaştere constituie un mijloc de a asigura caracterul conştient al învăţării acestei deprinderi. Prin actul cititului se realizează transpunerea unor structuri grafice în structuri sonore şi mintale, transpunerea este legată, totdeauna de o semnificaţie: cuvântul, propoziţia sunt purtătoare de informaţii. O primă componentă o constituie recunoaşterea literelor. Realizând actul cititului, copilul trebuie să perceapă mai întâi literele, după forma şi orientarea lor, precum şi locul fiecăreia în cuvânt, fiind ştiut că orice schimbare a locului acestora sau orice omitere schimbă însuşi cuvântul. Recunoaşterea literei este asociată cu sunetul. Litera, luată separat, nu are nicio semnificaţie, iar cuvântul care are o semnificaţie nu poate constitui pentru copiii începători în ale cititului unitatea optică sau câmpul vizual de citire, adică ei nu pot cuprinde în acest câmp un cuvânt întreg. De aceea se recurge la silabă care, chiar dacă nu are o semnificaţie, uşurează trecerea pragului spre citirea cuvintelor. Unirea literelor în silabe şi realizarea câmpului de citire de o silabă reprezintă o altă componentă a deprinderii cititului. În decursul acestui act, elevii vor realiza apoi trecerea pragului de la silabă la cuvânt, ceea ce constituie o componentă pe cât de dificilă pentru elevi, pe atât de necesară. Această componentă îi apropie pe elevi de citirea cuvintelor, citire care oricât de lentă este la început, prin reveniri succesive, asigură în cele din urmă înţelegerea conţinutului semantic al cuvintelor. Actul cititului presupune şi capacitata de a citi propoziţii şi texte închegate. Pentru micii elevi, stabilirea locului fiecărui cuvânt în propoziţie sau frază şi înţelegerea sensului acestora reprezintă o activitate complexă şi dificilă care constituie, de fapt, componente ale actului cititului. Cunoaşterea şi exersarea componentelor actului cititului asigură conştientizarea actului cititului, activizarea operaţiilor intelectuale, posibilităţi sigure de interiorizare, precum şi un câmp larg de transfer.

Învăţarea cititului se realizează concomitent cu învăţarea scrisului. Faţă de citit, scrisul este o activitate mai complexă, mai dificilă pentru micii şcolari, deoarece include, pe lângă activitatea intelectuală specifică cititului, şi un efort fizic, de reproducere a semnelor grafice ale limbii vorbite. Până să ajungă la realizarea scrisului de nivel de deprindere, până la automatizare, elevii au de parcurs un drum care începe în clasa pregătitoare, etapele celelalte întinzându-se şi în clasele următoare. Etapele învăţării scrisului: o primă etapă, numită şi etapa elementelor, este îndreptată în special, aşa cum reiese şi din denumirea ei, asupra realizării corecte a elementelor grafice ale literelor şi a respectării regulilor tehnice în timpul scrisului. Cu toate că, şi în această etapă, elevii realizează atât litere, cât şi combinaţii de litere în diferite cuvinte,

prioritară rămâne preocuparea lor pentru scrierea corectă a elementelor grafice. După ce, pe baza exerciţiilor, şcolarii şi-au format un gest grafic care să le asigure realizarea cu relativă uşurinţă a contururilor elementelor grafice, accentul trece pe executarea corectă a literelor. De aici şi denumirea celei de-a doua etape, a literelor. Acum, grija pentru aplicarea regulilor de scriere a elementelor grafice ale literelor trece pe planul al doilea, deoarece începe automatizarea procesului de aplicare a regulilor, elevii manifestând o oarecare siguranţă, în scris, care le permite să-şi deplaseze efortul spre realizarea integrală a literelor. În etapa următoare, atenţia este îndreptată asupra îmbinării literelor în cuvinte, precum şi asupra elementelor de legătură a literelor. De aceea, etapa se numeşte etapa scrisului legat. Acum, pe baza automatizării scrierii literelor, elevii sunt orientaţi în direcţia aşezării corecte a literelor în rând, a respectării unor dimensiuni, înclinări şi distanţe uniforme. Scrisul corect, sub aspectul lui grafic, este realizat concomitent cu preocuparea pentru corectitudinea lui şi din punct de vedere ortografic, precum şi pentru înţelegerea sensului cuvintelor. Ultimul stadiu în învăţarea scrisului îl constituie etapa scrisului rapid. Este o etapă superioară, pregătită de cele anterioare. În această perioadă, problemele de natură tehnică, cele care se referă la aplicarea regulilor tehnice şi grafice ale scrisului sunt rezolvate fără efort prea mare, datorită automatizării acţiunilor respective. Pe primul plan, se situează acum problemele legate de exprimarea corectă a unor idei, de respectarea cerinţelor logice şi stilistice în formularea acestor idei, de înţelegerea semnificaţiei fiecărui cuvânt. Etapele învăţării scrisului, aşa cum au fost ele prezentate, corespund fiecărei clase. Etapa elementelor şi etapa literelor sunt caracteristice claselor pregătitoare şi I. Procesul de învăţare a citit-scrisului este de durata, iar din punct de vedere didactic, cuprinde perioadele preabecedară, abecedară şi postabedecară. Etapa preabecedară – în care se dezvoltă capacitatea copilului de a discrimina şi a combina unităţile fonetice. De a forma părţi în întregi, ceea ce facilitează însuşirea simbolicii citit-scrisului. Operaţiile de analiză şi sinteză sunt solicitate frecvent, deoarece copilul este pus în situaţia de a despărţi cuvintele în silabe şi în sunete, iar pe de altă parte să recompună sunetele în silabe şi silabele în cuvinte. Acţional, micul şcolar se va familiariza cu noţiunile de propoziţie, cuvânt, silabă, sunet; va delimita propoziţiile în vorbire, cuvintele în propoziţii, silabele în cuvânt şi sunetele în silabe. El realizează, de fapt, discriminarea şi combinarea unităţilor fonetice. Etapa abecedară – se caracterizează prin capacitatea şcolarului mic de a stabili, în planul ideaţiei, raporturi între grafeme şi foneme. Acum se predau efectiv sunetele şi literele, acţiune precedată de analiza fonetică a propoziţiei, până la izolarea sunetului, urmată de studierea sunetului nou şi apoi de

exersarea acestuia, izolat sau în cuvinte. Concomitent cu predarea sunetelor şi literelor se învaţă cititul şi scrisul. Învăţarea cititului parcurge două etape: -învăţarea tehnicii de citire; -învăţarea tehnicii muncii cu cartea. În etapa abecedară se pun bazele tehnicii de citire. Componentele deprinderii citirii sunt: - recunoaşterea literelor asociate cu sunetul; - unirea literelor în silabe şi realizarea câmpului de citire de o silabă; - trecerea de la silabă la cuvânt; - citirea propoziţiilor, apoi a textelor mici; - stabilirea locului fiecărui cuvânt în propoziţie şi înţelegerea sensului acestuia. Învăţarea scrisului are următoarele componente: - mânuirea corectă a instrumentelor de scris, poziţionarea corectă a caietului şi coordonarea mişcărilor mâinii în vederea însuşirii gestului grafic; - prezentarea şi intuirea literei; - scrierea literei de către învăţător, verbalizând mişcările mâinii, pentru ca elevii să observe particularităţile grafice; - descrierea verbală a elementelor grafice din care este alcătuită litera (forma, înclinaţia, grosimea, succesiunea elementelor, legătura dintre ele, etc.); - executarea conturului literei de către elev prin simulare; - scrierea literei pe baza regulilor grafice însuşite şi a modelelor oferite de învăţător; - scrierea cuvintelor care conţin litera nouă (pe baza analizei fonetice şi a compunerii cu ajutorul alfabetarului); - scrierea propoziţiilor. Scrisul, odată însuşit, devine mijloc de stăpânire a formei şi a conţinutului expresiei, mijloc de exprimare a trăirilor, a puterii de imaginare, a cunoştinţelor. Etapa postabecedară – este etapa în care şcolarul poate realiza citit-scrisul pe baza unor deprinderi ce se perfecţionează continuu. În această perioadă se reduc tot mai mult dificultăţile în discriminarea grafemelor ce compun cuvântul şi cele legate de unificarea fonemelor pentru citit. Atât cititul, cât şi scrisul au la bază caracterul intenţional. Conştientizarea fiecărui moment al citit-scrisului determină o înţelegere mai profundă a semnificaţiei cuvântului şi a unităţilor care îl compun, diminuând progresiv tulburările de citit şi scris. Metoda de bază a învăţării citit-scrisului este metoda fonetico-analitică-sintetică bazată pe abordarea unitară a citit-scrisului. Ea constă în analiza fonetică a enunţului de la propoziţie, cuvânt, silabă, sunet şi sinteza acestora, prin recompunerea silabelor, sunetelor, cuvintelor şi a propoziţiilor. Metoda fonetico-analitică-sintetică permite însuşirea conştientă a citit-scrisului, corectarea imediată a greşelilor de citire şi scriere. Totuşi, în literatura de specialitate, alături de metoda fonetico-analitică-sintetică, mai întâlnim şi alte metode propuse spre a fi utilizate în predarea citit-scrisului, dintre care se vor menţiona următoarele: - metoda globală: este folosită încă din anul 1930 şi constă în memorarea vocabularului, la vederea acestuia. Învăţătorul scrie pe cartonaşe cuvinte uzuale, cuvinte care denumesc obiecte cu care elevii lucrează zi de zi şi care au semnificaţie pentru ei. Atunci când vorbesc despre obiect, le este prezentat şi cartonaşul cu numele

respectiv, în mod repetat, până este reţinut. Pentru această metodă se folosesc cărţi ilustrate; - metoda semi-globală: cea mai recentă şi rezultă din mixarea cele două metode (metoda fonetică analitico-sintetică (FAS) şi metoda globală. Ea constă în învăţarea unui umăr de cuvinte aparţinând diverselor clase morfologice şi operarea cu silabe şi litere.

Copilul descifrează literele şi silabele, memorând in acelaşi timp cuvintele şi propoziţiile şi lucrând asupra înţelegerii; - metoda Montessori: metoda pune accentul pe folosirea a cât mai multe canale de recepţionare a informaţiilor (pipăit, văz, auz etc.). Caracteristica acestei metode este aceea că pune accentul pe folosirea a cât mai multe canale de receptare a informaţiilor de către elevul implicat activ în procesul de învăţare. (Dobra, S., Stoicescu, D., 2005, p.22). După Marshall şi Newcombe (1973), în procesul învăţării scris-cititului sunt folosite două căi: a) Calea fonologică sau indirectă – prin care se identifică corespondenţa dintre sunete şi litere, se segmentează cuvintele în unităţi mai mici şi apoi se formează întregul. Pe această cale, elementele de intrare se transformă într-un cod fonologic. Calea fonologică implică două procese fundamentale ale gândirii: analiza şi sinteza. b) Calea lexicală sau directă permite identificarea cuvântului fără a se mai trece prin analiza şi sinteza fonematică, deoarece se ajunge la reprezentările acelui cuvânt, perceput anterior. Cu toate că cele două căi sunt capabile să funcţioneze separat, ele se manifestă într-o strânsă interdependenţă: nu se poate constitui un lexic ortografic decât dacă sistemul de analiză funcţionează corect. Această cale îşi dovedeşte eficienţa doar în cazul cuvintelor deja cunoscute. Cele două căi sunt complementare şi intercorelate, de aceea ele pot fi folosite concomitent sau alternativ. Forma celor două căi se configurează în patru module care se manifestă fie secvenţial-structural, fie simultan-funcţional (Ungureanu, 1998, p, 98): modulul perceptiv – percepţiile determină procese de extragere a informaţiei şi stocare a ei, realizându-se o procesare perceptivă; modulul lexical – se asigură procesarea lexicală a cuvântului citit, prin raportare la un câmp vizual sau fonologic, prin intermediul memoriei de lungă durată. Aici se manifestă funcţia semiotică a limbajului; modulul sintactic – cuvintele se structurează în sintagme, propoziţii, fraze, după regulile gramaticale, ale topicii; modulul semantic – procesarea semantică se realizează numai pe baza unui antrenament în procesarea de tip primar şi a unor conexiuni adecvate, creatoare.

Desfăşurarea procesului de predare –învăţare a citit-scrisului implică o riguroasă activitate de organizare şi conducere, folosirea unui complex de modalităţi de lucru care să asigure participarea efectivă a elevului în procesul învăţării. Acest lucru se poate obţine prin combinarea optimă a metodelor, mijloacelor şi tehnicilor de instruire, mai exact de alegerea unei „strategii didactice" optime care să asigure succesul în

procesul învăţării. Este vorba de folosirea unei metodologii care va trebui să fie astfel folosită încât accentul să cadă pe realizarea laturi formative a procesului didactic, mai precis, pe exersarea unor capacităţi cu valoare de instrumente, de tehnici necesare învăţării continue. Eficienţa folosirii metodelor este dată de măsura în care ele, fie că sunt tradiţionale, fie că sunt moderne, fie că se bazează pe exprimarea orală, fie că se bazează pe exprimarea scrisă, trebuie să fie folosite de aşa manieră încât să angajeze efortul intelectual al elevilor. Jocul didactic poate fi utilizat în orice moment al învăţării citit-scrisului, de la jocurile sunetelor, literelor, la jocurile mai complexe, de recunoaştere, construire, reconstruire a silabelor, cuvintelor, propoziţiilor, la jocuri-concurs privind citirea corectă, expresivă, scrierea rapidă, corectă, estetică.

Exerciţiul este cea mai frecventă metodă, alături de conversaţie. El este folosit atât în învăţarea citirii, cât şi în învăţarea scrierii, deoarece formarea deprinderii are la bază, în primul rând, exersarea. Exerciţiile trebuie alese cu grijă, astfel încât să fie atractive, accesibile şi să fie corect aplicate. În funcţie de activitatea de bază căreia i se aplică, exerciţiile pot fi: exerciţii de citire (cu voce tare, în gând, în lanţ, selectivă, dramatizată, completă, incompletă, ecou, etc).; exerciţii de scriere (dictare, autodictare, copiere, transcriere, etc.); exerciţii ortoepice; exerciţii creatoare (alcătuire de cuvinte, propoziţii, scrisoarea, rebusul, jocul silabelor). Fie că este vorba de o lecţie de citire, fie că este vorba de o lecţie de scriere, conversaţia, bazată pe formularea de întrebări şi răspunsuri, este de neînlocuit. Conversaţia poate fi reproductivă, euristică, de aprofundare, de verificare sau control al performanţelor dorite. Strâns legată de conversaţie, apare şi demonstraţia. De asemenea, demonstraţia şi conversaţia sunt însoţite de o altă metodă, respectiv explicaţia. Alături de materialele familiare copiilor din grădiniţă: jetoane, imagini, jocuri, fondul resurselor se completează cu alfabetarul, alfabetul decupat, alfabetul în imagini, planşele cu litere, caietele ilustrare, cărţile cu texte scurte, volumele de povestiri, cărţi cu imagini colorate, conţinând ghicitori, poezii planşe cu imagini desenate şi colorate; caiete speciale, discuri, casete, jocuri didactice, dispozitive, filme etc. În activităţile de citire şi scriere, se vor avea în vedere următoarele obiective: pronunţarea corectă a sunetelor, recunoaşterea literelor mici şi mari de tipar şi de mână, scrierea corectă a literelor de mână; citirea fluentă a cuvintelor formare din două, trei silabe; descifrarea corectă, în ritm propriu, a unor texte alcătuite din 30 – 50 cuvinte accesibile, până la 75 cuvinte; formarea câmpului de citire de cel puţin un cuvânt; Însuşirea tehnicii citit-scrisului declanşată în clasa pregătitoare şi formulată ca finalitate a activităţii din clasele primare, prin importanţa ei esenţială în evoluţia personalităţii elevului, solicită din partea învăţătorului o atenţie deosebită pentru proiectarea lecţiilor, o

informare suficientă în domeniu şi o cunoaştere perfectă a nivelului individual de pregătire a elevilor pe care îi învaţă. Importanţa învăţării corecte a citirii şi a scrierii în clasele pregătitoare şi I este motivată prin următoarele argumente: citirea şi scrierea reprezintă instrumente esenţiale ale muncii intelectuale; însuşirea deprinderilor şi abilitatea de citire şi scriere corectă de către elevi reprezintă condiţia fundamentală a activităţii instructiv – educative în şcoală; stăpânind deprinderile şi abilitatea de citire şi de scriere corectă, elevii îşi dezvoltă tehnici de muncă intelectuală, îşi extind orizontul de cunoaştere utilă, scrierea corectă a cuvintelor, a propoziţiilor, a textelor scurte şi orientarea în spaţiul grafic al caietului.

În clasele primare, importanţa limbii române este covârşitoare deoarece acum începe cultivarea limbajului oral şi scris al elevilor, cunoaşterea şi folosirea corectă a limbii, învăţarea unor tehnci de bază ale activităţii intelectuale: cititul, scrisul, exprimarea corectă. Procesul formării deprinderilor de citire şi scriere are un caracter complex, aceste deprinderi fiind ele însele complexe. Devine astfel necesară formularea şi respectarea unor cerinţe metodologice generale, care să ţină seama, pe de o parte, de particularităţile fizice şi psihice ale copiilor de vârstă şcolară mică, iar pe de altă parte, de particularităţile specifice ale limbii române. Înţelegerea rolului cititului şi scrisului în întreaga evoluţie a omului, nu trebuie privită ca o simplă constatare, ci trebuie să conducă la o asemenea abordare încât să sporească randamentul întregii activităţi de învăţare de către şcolarii mici. Dacă în ciclul primar, elevii sunt înarmaţi cu deprinderi de exprimare corectă şi se asigură o percepere conştientă a fenomenelor de limbă, în ciclul gimnazial şi liceal, conţinutul ştiinţific al cunoştinţelor de limbă se realizează printr-o mai strânsă legătură dintre cunoştinţele teoretice şi deprinderile practice, urmărindu-se dezvoltarea gândirii logice, deprinderea elevilor cu o exprimare corectă, prin exerciţii care dezvoltă gândirea (stimularea activităţii creatoare, dezvoltarea atenţiei, a memoriei şi a interesului pentru studiu); însuşirea citit – scrisului este una din etapele cele mai importante în formarea şi dezvoltarea personalităţii şcolarului mic. Fără aceste etape, întreaga construcţie a formării şi dezvoltării intelectuale a elevilor, nu ar fi posibilă. Aşa se explică şi faptul că, literatura de specialitate include clasele pregătitoare şi I în „Ciclul achiziţiilor fundamentale" care contribuie la formarea, dezvoltarea personalităţii elevilor, îi familiarizează cu elementele de bază ale unor limbaje convenţionale: citit, scris, comunicare orală, comunicare scrisă, calcul matematic" (Norel, M. 2010, p. 87).

De altfel, Mariana Norel susţinea că „Procesul familiarizării elevilor cu cititul – ca instrument al învăţării – se realizează într-o perioadă relativ îndelungată, deoarece elevul trebuie să dobândească în timp, prin exerciţii

variate, deprinderea de a trece de la o citire corectă la o citire conştientă, cursivă şi expresivă. În ciclul achiziţiilor fundamentale elevii îşi formează treptat deprinderea de a citi şi de a scrie, pe lângă deprinderea de a socoti, ceea ce influenţează randamentul şcolar şi dezvoltarea personalităţii şcolarului mic." (Idem)

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Aspects Related to the *Definite Article* in the Process of *Teaching Romanian as a Foreign Language*

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Abstract:

The didactics of teaching the Romanian language as a foreign language is one that has been carried out for some time in the virtual environment, through online courses. This aspect can lead without discussion to a series of difficulties related to the specific grammatical structure. From a methodological point of view, it is necessary to start from the basic elements to the complex ones in learning the Romanian language, based on the principle of concentric circles, in order to obtain a well-fixed minimum background on which to teach more complex elements of grammar and vocabulary. The issue of learning any language presupposes an interdisciplinary perspective on the phenomenon, in which the elements of linguistics, grammar, language and culture in general are applied in specific sociolinguistic and psycho-pedagogical contexts.

Keywords: *the definite article, Romanian as a foreign language, teaching, learning, foreign students*

Introduction

There are many aspects in teaching Romanian as a foreign language, real problems to be solved, one of them being the influence exerted by the mother tongue and the transition language - English - on the foreign students. Therefore, it is a double challenge, especially since the mother tongue is so well mastered that the whole attention of the foreign student is focused on its content, without thinking especially about the forms of expression. It is therefore possible to identify the reason why, in teaching Romanian as a foreign language, a sustained effort is needed, first to avoid the influence of the mother tongue, of the transition language - English - and then to focus the attention of foreign students on the perception of Romanian words, on its specific constructions and grammatical forms, so that, on this basis, the student can think directly in the newly learned language. Consequently, the teacher must take great care to strengthen

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the skills of perceiving, understanding and reproducing the language material, as well as to form new skills in this regard.

The specificity of the Romanian language, as a foreign language, presupposes certain particularities in the application of the general didactic principles in teaching.

Nicolae Iorga said about the Romanian language: „It is too much believed that a language develops only through writing; it also develops through its current use (...)"[2] .

In the process of learning the Romanian language as a foreign language, there is also a reason for the „teaching opportunity": the fact that what has an important aesthetic effect on us is better kept in memory. Therefore, information is more easily retained in connection with some texts that generate aesthetic pleasure, as long as „things learned in the abstract or in relation to uninteresting texts, which are given only as an example and which have no value in themselves, are easily forgotten"[3].

If the Romanian language is learned only from practical needs, at a basic Romanian level, then, obviously, there is no need for literature. What matters is that the non-native speaker makes himself understood, to communicate his „message" in the conversation with the Romanian interlocutor. Such a speaker does not seem to be bothered by the fact that he speaks with language mistakes, since he „understands" what he is saying. And he doesn't care that he is immediately perceived as a stranger because of the bad way he speaks.

In order for the foreign student to reach a „satisfactory" level of comprehension and expression in Romanian, learning can be on their own or in an organized setting, and the level of preparation can follow the „beginner", „intermediate" stages (or „medium „)," advanced „. The so-called „active communication" is also effective. In fact, as a solution for a rapid learning of a foreign language, the recommendation to take a „language bath" within the target language community is widely used. In time, we can reach a „satisfactory" command of our language: a simple / simplified Romanian, but correct.

As for the conversation guides that involve the Romanian language, it should be noted that they are useful, but - as Rodica Zafiu proved in a pertinent analysis - there are plenty of „illustrative" statements that elude the naturalness of communication situations[4].

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[2] Iorga, N. *Istoria literaturii românești. Introducere sintetică*. Chișinău: Litera, 1997, p. 33.
[3] Eugen Coșeriu, *Despre temeiul studiului limbii și al literaturii* [1987], în „Cercetări de limbă și literatură", tomul XII, Universitatea „Lucian Blaga" din Sibiu, Editura Imprimeriei de Vest, Oradea, 2005, p. 415.
[4] Rodica Zafiu, *Diversitate stilistică în româna actuală*, Editura Universității din București, București, 2001, p. 139-142.

The grammar of the Romanian language, quite complex and with certain „obstacles" for foreign students, can become approachable by use in different contexts and by example, both in current speech and in writing. However, it is important to know that we can communicate in a foreign language not only by teaching its grammar but also by: „The information sent by our body, face and tone of voice can set up the perfect background for a successful communication. (...) Communication is about more than finding the right message, it is also about finding the right distance, about learning how to get close to people but not too close and not too far"[5].

Approaches to the article decided in Romanian as a foreign language

The vast majority of modern Indo-European languages in Europe have a definite and indefinite article, with the exception of Slavic and Baltic languages, although the Baltic languages linguistically express the idea of determination in certain situations. Of the Slavic languages, only Bulgarian and Macedonian have an article, both definite and indefinite, which appeared under the influence of the Romanian language. Apart from the Indo-European family, the definite article is well represented in Arabic. The Germanic languages have the definite article derived from the demonstrative pronoun as in the Romance languages, although the Latin language had none of them, neither the definite article nor the indefinite article[6].

The definite and the indefinite article are found in a limited number of languages, which can make it difficult for foreign students to assimilate and understand the article in Romanian. Unfortunately, in the process of teaching Romanian to foreign students of different nationalities, it is difficult to make them understand the specific linguistic structures of the Romanian language, such as the article [Flexible speech part that individualizes the noun, adjective or (rarely) other parts and marking various grammatical functions of the words that accompany them[7]], without resorting to an intermediate language such as English or French. Often, however, these intermediate languages, not being mother tongues, are not sufficiently thoroughly assimilated into their deep structures, and the comparison with them would create even more confusion. In addition,

[5] Laviniu Lăpădat, Maria-Magdalena Lăpădat, *Manifolds of Communication: Negotiating Social, Political and Economic Constructs*, în „Revista de Ştiinţe Politice. Revue des Sciences Politiques", nr. 72, Craiova, 2021, p. 28.

[6] https://limbaromana.org/revista/observatii-asupra-originii-articolului-hotarat-in-limba-romana-si-in-limbile-romanice/

[7] https://dexonline.ro/definitie/articol

often the intermediate languages presuppose other linguistic mechanisms, which can confuse and disturb the process of assimilating the specific structures of the Romanian language. But at the same time, foreign students feel the need to look for syntactic, semantic and pragmatic equivalents in their native language for the structures they face in the process of acquiring the target language.

That is why this whole process of teaching-learning the article in Romanian by foreign students becomes a touchstone for many of them. An example of how English as a transition language can actually confuse foreign students, rather than giving them a way to understand the decided article more easily, is this: ***Legumele*** *sunt mai pline de vitamine decât* ***fructele*** */ Vegetables are fuller of vitamins than fruits*. In English, the article does not exist in this context, and the explanations we could give to foreign students can only be understood by reference to their own language, in which there is a possibility that this definite article will be expressed.

In Romanian, the definite article is used as **an anaphoric mark**[8], either by repeating a previous word, which at the second mention becomes known to the speaker (*A venit* ***un student*** *din Venezuela.* ***Studentul*** *ştie limba spaniolă*.), or by referring to an antecedent (*Găseşti pe masă* ***fructe****, cele mai gustoase sunt* ***merele***). Another situation of using the definite article arises when its generic index function can be strengthened by the presence of the whole quantity: *Toate* ***stelele*** *sunt luminoase. / Toţi* ***oamenii*** *sunt fericiţi. / Tot* ***timpul*** *este cald vara. / Toată* ***lumea*** *este îngrijorată.*

It becomes obvious that: „Given that the student has already automated the incorrect use of the article, it is more difficult to correct this issue at a level that involves the assimilation of notions much more complex than the article”[9]. Thus, an interesting aspect regarding the article decided in Romanian and quite difficult for foreign students to understand is the substantivization, because: „any word associated with the article behaves as (becomes) a noun”[10]. An example is the one related to the substantivization of the adjective by attaching the definite article: ***Bogatul*** *nu vrea să dea bani cu împrumut. /* ***Săracul*** *este leneș.*

Another situation in which, in general, the noun is accompanied by the definite article is when it has the syntactic function of subject. In

[8] ***GALR1: *Gramatica limbii române*, Vol. I. *Cuvântul*, Coordonator Valeria Guţu-Romalo, Tiraj nou, revizuit, Editura Academiei Române, Bucureşti, 2008, p. 74.

[9] Eliana-Alina Popeţi, *Probleme în predarea limbii române ca limbă străină. Studiu de caz: articolul în limba română*, în Quaestiones Romanicae VIII/1, Editura Szeged Jatepress, Szeged, 2020, p. 379.

[10] ***GALR1: *Gramatica limbii române*, Vol. I. Cuvântul, Coordonator Valeria Guţu-Romalo, Tiraj nou, revizuit, Editura Academiei Române, Bucureşti, 2008, p. 55.

Romanian, the subject „requires the specification of the extension", which implies „the association with the positive morphemes of the determination category"[11], such as the definite article (***Studentul*** *învaţă lecţia.*) sau prezenţa altor determinanţi (***Acest student*** *învaţă lecţia*.)

The presence of the definite article is also necessary in the case of the collective numeral **both** (**amândoi / amândouă**) accompanying a obligatory noun articulated with a definite article. In the case of this Romanian construction, the collective numeral **both** are „always co-occcurrent with the definite article, regardless of its position on the noun-center"[12], always in its plural form: ***Amândouă surorile*** *sunt profesoare. /* ***Surorile amândouă*** *sunt profesoare*. A peculiarity of the structure **both** (**amândoi / amândouă**) in Romanian is the fact that it can be replaced with the synonymous structure **both (ambii / ambele)**, which can create confusion among foreign students, because the collective numeral **both** (**ambii/ambele**) „is always articulated enclitic" and „precedes the noun determined"[13], obligatory unarticulated: ***Ambele surori*** *sunt profesoare.*

In the grammatical structures of the Romanian language we find another situation in which the noun appears definite articulate when it is accompanied by a possessive pronominal adjective or another noun in the genitive case, because in Romanian the definite article and the possessive pronominal adjective are „co-currents"[14]: ***Casa mea*** *este frumoasă. /* ***Copilul vecinului*** *este gălăgios.*

Various exercises are needed to accustom foreign students to attach the definite article to the noun that names the object possessed in such structures, whether it is followed by another noun in the genitive case or by a possessive pronominal adjective. For example, Arabic-speaking students will encounter problems in assimilating these structures in Romanian, which require the mandatory presence of the definite article, as evidenced by their way of expressing themselves, after an accumulation of grammar information level A1-A2: *Merg* ***cu maşină*** *fratele.*; *Am sunat* ***prieten*** *meu.*; *Ei sunt* ***surori*** *meu*.

A special case is the preposition with, which „from the point of view of the form of articulation imposed on the noun, […] is atypical, accepting both the inarticulate form and the definite article form, depending on the semantics of the noun and its syntactic function"[15]. Thus, it can accompany in certain situations inarticulate nouns, as in the case of the other

[11] ***GALR1: *Gramatica limbii române*, Vol. I. Cuvântul, Coordonator Valeria Guţu-Romalo, Tiraj nou, revizuit, Editura Academiei Române, Bucureşti, 2008, p. 54.
[12] *Ibidem*, p. 312.
[13] *Ibidem*, p. 310.
[14] *Ibidem*, p. 101.
[15] *Ibidem*, p. 615.

prepositions that require the accusative case – *Mănânc pâine **cu unt**.* -, and other times, when it has instrumental value, the same preposition precedes nouns articulated with a definite article – *Mănânc ciorba **cu lingur<u>a</u>**. / Merg **cu maşin<u>a</u>**.*

In terms of speech, the article decided by its presence next to a noun transforms the noun from a generic-virtual concept (***fată***) into a real representation (***fat<u>a</u>***), from the system, from meaning, to concrete reality, to designation. However, we cannot say that the definite article realizes the realization alone, but only together with the intention of the sender. Therefore, the decided article updates the identification of a known object and maybe this explanation can become a starting point in the understanding of the decided article in Romanian by foreign students.

Conclusions

Some grammar papers mention the article as one of the most problematic elements of the Romanian language: „Appreciated as the most difficult chapter of Romanian grammar for foreigners learning our language (especially when they speak a language lacking the article, but also when they are accustomed to another number and other forms of articles; the existence of several kinds of definite articles is a peculiarity of the Romanian language compared to most European languages), the article poses enough problems for cultivating the language for Romanian speakers as a mother tongue"[16]. This characterization of the article warns about the complexity of the Romanian article and about the difficulty that foreigners face in the process of learning the Romanian language. The difficulties of assimilating the Romanian article by foreigners would force those who deal with the teaching of the Romanian language to approach this determinant in a way that would facilitate this process.

The most frequent inappropriate uses of the article in Romanian appear in the case of significant differences between certain language systems, those belonging to foreign students and represented by the native language or the transition language used which does nothing but complicate things in many situations. The definite article in Romanian represents a challenge in teaching this language as a foreign language. The definite article is a grammatical category that raises specific difficulties for foreign users and it requires reconsideration of teaching strategies in teaching Romanian as a foreign language. Also, more attention should be paid to the particular situations generated by the specificity of the Romanian language in relation to the students' mother tongues, which can be found in the textbooks that offer communicate effectively.

[16] Mioara Avram, *Gramatica pentru toţi,* Editura Academiei Române, Bucureşti, 1986, p. 66.

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Jocul, activitatea specifică a copilului preşcolar

The Game, the Specific Activity of the Preschool Child

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Abstract:

Pedagogul rus K.D. Usinski a definit jocul ca o formă de activitate liberă, prin care copilul îşi dezvoltă capacităţile creatoare şi învaţă să-şi cunoască posibilităţile proprii. El a precizat şi rolul formativ al jocului, cu deosebire la vârsta preşcolară: „Jocul reprezintă activitatea liberă a copilului şi dacă comparăm interesul pe care îl are jocul,(...), diversitatea urmelor lăsate de el în sufletul copilului, cu influenţele omoloage pe care le exercită învăţătura şi primii 4-5 ani, este evident că supremaţia o deţine jocul" („Teorii despre joc – Pedagogia preşcolară", pagina 114).

Cuvinte cheie: *activitate liberă, capacităţi creative, rol formativ*

Abstract:

Russian pedagogue K.D. Usinski defined play as a form of free activity, through which the child develops his creative capacities and learns to know his own possibilities. He also specified the formative role of the game, especially at the preschool age: "The game represents the free activity of the child and if we compare the interest that the game has,(...), the diversity of the traces it leaves in the child's soul, with the homologous influences which the teaching exercises and the first 4-5 years, it is obvious that the supremacy is held by the game" ("Theories about the game - Preschool Pedagogy", page 114).

Keywords: *free activity, creative capacities, formative role*

Pedagogul rus K.D. Usinski a definit jocul ca o formă de activitate liberă, prin care copilul îşi dezvoltă capacităţile creatoare şi învaţă să-şi cunoască posibilităţile proprii. El a precizat şi rolul formativ al jocului, cu deosebire la vârsta preşcolară: „Jocul reprezintă activitatea liberă a

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copilului şi dacă comparăm interesul pe care îl are jocul,(...), diversitatea urmelor lăsate de el în sufletul copilului, cu influenţele omoloage pe care le exercită învăţătura şi primii 4-5 ani, este evident că supremaţia o deţine jocul" („Teorii despre joc – Pedagogia preşcolară", pagina 114).

Tot Usinski a mai arătat că pentru a fi atractiv, jocul trebuie să fie original, să fie creat de copilul însuşi. Numai jocurile care sunt produsul imaginaţiei şi sunt accesibile copilului devin distractive şi contribuie la dezvoltarea lui psihică. În sistemul pedagogic al lui P.F. Leshaft, jocurile ocupă un loc foarte important. El le atribuie un mare rol instructiv educativ.

P.F. Leshaft definea jocul ca un „exerciţiu cu ajutorul căruia copilul se pregăteşte pentru viaţă". El precizează că este vorba de un exerciţiu care, prin îndrumare, duce la perfecţionare şi dezvoltare. P.F. Leshaft a văzut în jocuri şi un mijloc de educaţie morală. Sarcinile educaţiei morale se realizează atunci când sunt satisfăcute următoarele cerinţe:

a) jocul se desfăşoară în conformitate cu un scop bine determinat şi accesibil copiilor;

b) se face trecerea treptată şi succesivă de la jocuri mai simple la cele mai complexe;

c) copiii se conformează regulilor jocului cu o atitudine conştientă şi plină de răspundere faţă de aceste reguli pe care le respectă;

d) în jocuri se ţine seama de principiul autoconducerii.

În literatura pedagogică sunt cunoscute numeroase teorii care explică natura jocului punând accentul in mod unilateral fie pe factorii biologici fie pe cei psihologici. Aceste teorii scapă din vedere esenţa socială şi caracterul specific uman ale jocului copiilor. Cunoaşterea unor teorii prezintă numai un interes istoric. Din această categorie fac parte teoriile:

a) teoria biogenetică (St. Hali);
b) teoria exerciţiului pregătitor (K. Groos);
c) teoria surplusului de energie (Spencer, Schiller);
d) teoria plăcerii funcţionale (K. Buhler);
e) teoriile psihanalitice (Freud şi A. Adler);
f) teoria sistemul formalist (Montessori).

În cadrul jocului, St. Holl a pornit de la legea biogenetică a lui Haechel (ontogeneza repetă filogeneza - „Teorii despre joc - Pedagogia preşcolara „,pg.114) şi a susţinut că jocul copiilor nu ar fi altceva decât o recapitulare a instinctelor şi a formelor primitive de viaţă in ordinea în care au apărut în istoria vieţii strămoşilor noştri. Exemple: când copiii se caţără în pomi, distrug cuiburile păsărilor, îşi fac praştii şi săgeţi, copiii ar recapitula viaţa

vânătorului primitiv. Din acest exemplu reiese cu prisosinţă ineficienta teoriei atavismului. Jocul nu este o reeditare a instinctelor primitive.

Dimpotrivă, în jocuri se manifestă experienţa socială a copilului ca rezultat al comunicării cu cei din jur. Succesiunea diferitelor tipuri de jocuri nu poate fi explicată prin „teoria biogenetică". Jocurile de construcţie ale preşcolarilor preced, de fapt, şi nu urmează jocurile cu arcurile şi cu săgeţile. Jocurile de construcţii ar corespunde unei perioade istorice cu mult mai târzii de dezvoltare a culturii decât jocurile cu arcuri şi săgeţi. În acest fel apare doar ca succesiune stabilită de St. Hali în ceea ce priveşte evoluţia jocurilor şi nu corespunde realităţii.

O altă teorie care accentuează poziţiile biologice este aceea a „exerciţiului pregătitor". K. Gross consideră că jocul ar fi „un exerciţiu pregătitor pentru viaţa profesională de mai târziu a adultului", în sensul că ar fi un mijloc de exersare în scopul maturizării lor, a predispoziţiilor instinctive.

În elaborarea acestei teorii, K. Gross porneşte de la următoarele constatări:

a) există o mare deosebire între jocurile băieţilor şi fetelor. Băieţii folosesc in jocurile lor obiecte care imită uneltele folosite de bărbaţi în muncă, iar fetele se joacă cu păpuşi şi cu ustensile de bucătărie imitând activitatea casnică a femeii.

b) există o mare asemănare între jocurile copiilor şi activitatea părinţilor de acelaşi sex. Pornind de la aceste constatări, Gross ajunge la concluzia potrivit căreia băieţii trebuie să se joace ani de-a rândul imitând activitatea bărbaţilor pentru a deveni bărbaţi, iar fetele să exerseze activitatea femeilor pentru a deveni femei.

Ignorând condiţionarea social-istorică a dezvoltării copilului, K.Gross subordonează copilăria jocului, punând cauza înaintea efectului (copilul se joacă nu pentru că este copil, ci este copil pentru că se joacă). Pe poziţii biologice se situează şi teoria surplusului de energie susţinută de Spencer. Jocul nu ar fi altceva decât o formă specifică de consumare a acestui surplus.

O altă teorie este cea a plăcerii funcţionale susţinută de K. Buhler. Interpretarea acestei teorii este doar o varianta a teoriei hedoniste care susţine că activitatea omului are la bază principiul plăcerii.

S. Freud, reprezentantul curentului psihanalitic, spune că de mic copilul este stăpânit de anumite „tendinţe libidinale" care se satisfac pe calea jocului. Conform acestei teorii la baza jocului ar sta mecanismul sublimării pornirilor sexuale timpurii ale copilului.

Un motiv explicativ similar străbate şi teoria lui A. Adler. El consideră că jocul ar fi forma de exprimare a copilului neajutorat, chinuit de complexul inferiorităţii. Nefiind în stare să stăpânească lumea

înconjurătoare, copilul se refugiază în joc şi jocul ar fi, prin urmare, forma prin care se exprimă tocmai această incapacitate a copilului de a se afirma în viaţă. Aceste teorii ignoră conţinutul şi funcţia socială a jocului.

Examinând copilul în perspectiva dezvoltării (planul logitudinal), jocul ne apare, după Ed. Cloporide, ca o formă de pregătire pentru viaţa de mai târziu. Considerat într-o etapa a dezvoltării (planul transversal), jocul nu este altceva decât manifestarea trebuinţei de activitate a copilului menită a duce la o satisfacere actuală şi imediata.

Indiferent de punctul de vedere pe care îl susţine o teorie sau alta despre joc, important este să avem tot timpul în vedere rolul său fundamental în formarea personalităţii copilului şi să-l tratăm ca pe o activitate centrală, specifică preşcolarului.

În activitatea copilului preşcolar, jocul ocupă un loc deosebit de important. Din acest motiv se spune că vârsta preşcolară este vârsta jocului. Fără a fi unica formă de activitate, jocul constituie, totuşi, tipul de activitate specific vârstei preşcolare. El ocupă acelaşi loc pe care îl ocupă învăţătura la şcolari şi munca productivă în viaţa omului adult.

În ceea ce priveşte originea jocului, nu este o simplă activitate sistematică a copilului aşa cum susţin in psihologie adepţii teoriei biologistice. Motivele jocului nu izvorăsc din instinctele ancestrale ale strămoşilor îndepărtaţi ale omului. Este greu de admis că prin jocurile sale copilul „recapitulează aceste instincte" (A. V. Lovinescu – „Psihologia copilului preşcolar", p. 156) Jocul nu poate fi explicat nici prin „necesitatea de consumare a surplusului de energie" (idem.) Desigur, copilul care se joacă ore de-a rândul consumă multă energie, dar acest consum de energie se produce şi în desfăşurarea altor forme de activitate (învăţătură, muncă) fără ca prin aceasta activităţile respective să se identifice cu jocul. A reduce jocul la acest factor biologic, consumul de energie, înseamnă a scăpa din vedere aspectul esenţial - conţinutul psihologic şi originea socială a jocului. De altfel, se joacă şi copiii convalescenţi, deşi nu dispun de un surplus de energie.

La fel de unilaterală este şi teoria după care jocul ar fi un „exerciţiu pregătitor"(A. V. Lovinescu – „Psihologia copilului preşcolar", p. 156). Conform acestei concepţii jocul ar fi activitatea prin care copilul ar exersa pentru viaţa de mai târziu (din perioada maturităţii).

În realitate nu se poate susţine că prin joc copilul s-ar pregăti, în sensul strict al cuvântului, pentru viaţa de mai târziu, pentru activitatea profesională. Este evident că jocul la această vârstă nu asigură cunoştinţe de specialitate şi nici deprinderi profesionale. De îndată ce se transformă în exerciţiu, jocul încetează a mai fi joc.

Atunci când îndeplineşte rolul „şoferului" sau al „doctorului", preşcolarul nu realizează nici un fel de exerciţiu sau activitate

pregătitoare. El nu ajunge la vreun rezultat similar cu cel pe care îl obţine adultul cu profesiunea de şofer (transportul de călători), de medic (vindecarea bolnavilor). Informaţiile copilului referitoare la ceea ce face şoferul, medicul desigur că sunt utile şi necesare. Ele, însă, nu-l înarmează nici pe departe pentru activitatea de mai târziu. Aşadar, jocul este o formă de manifestare a copilului care îi satisface în cel mai înalt grad nevoia de activitate generată de trebuinţe, dorinţe specifice copilului preşcolar. Tocmai de aceea constituie o forma de manifestare întâlnită la copiii tuturor popoarelor din cele mai vechi timpuri.

Jocul se poate spune că este tovarăşul de nedespărţit al copilăriei şi constituie una din formele cele mai importante activităţi ale preşcolarului.

Prin forma pe care o ia jocul la vârsta preşcolară devine o activitate specific umană deoarece reflectă un bogat şi variat conţinut social. La această vârstă copilul intră într-un sistem cu mult mai complex de relaţii social-umane, datorită noilor condiţii de viaţă în care începe să trăiască şi să acţioneze. Ca urmare, copilului i se dezvăluie treptat o lume nouă, cea a obiectelor cu funcţii sociale determinate, precum şi o nouă sferă de activităţi pe care le desfăşoară cu adulţii. Pe măsură ce se dezvoltă şi pătrunde tot mai mult în sfera relaţiilor cu obiectele şi persoanele din jur, copilul simte tot mai mult nevoia să acţioneze cu obiectele aşa cum acţionează adulţii şi să se comporte aşa cum se comportă aceştia.

Cunoştinţele copilului sunt însă limitate, iar deprinderile necesare pentru a acţiona cu obiectele (aşa cum acţionează adultul) nu sunt încă formate. De aici apare contradicţia specifică vârstei preşcolare: pe de o parte, dorinţa vie a copilului de a acţiona cu obiectele şi de a le stăpâni, iar pe de altă parte lipsa deprinderilor, adică a sistemului de acţiuni şi operaţii necesare folosirii obiectelor aşa cum le foloseşte adultul. De pildă, copilul vrea să conducă automobilul aşa cum îl conduce şoferul, ar dori să facă operaţii aşa cum le face doctorul dar îi lipsesc cunoştinţele şi deprinderile necesare. Calea de rezolvare a acestei contradicţii o constituie jocul. Sub formă de joc copilul se apropriе de realitatea înconjurătoare, de lumea obiectelor. Aceste obiecte îl atrag în mod deosebit pe copil care, în mod firesc, caută să le cunoască să le folosească. De aceea, neputând conduce automobilul copilul răstoarnă un scaun şi mimând un disc sau un alt obiect rotund (volanul) conduce maşina. In felul acesta se transpune în rolul de ’’şofer”. La fel, în ioc, să facă injecţii cu seringa, el foloseşte un beţişor. Acestea sunt situaţii concrete de joc în care copilul face ceea ce face şoferul, doctorul etc. Procedând astfel copilul nu se îndepărtează de realitatea înconjurătoare ci se apropriе de realitate. În situaţiile de joc, pentru a „conduce maşina” sau a face „injecţii” copilului nu i se cere sa fie stăpân pe operaţii reale, respectiv pe deprinderi concrete cerute de activitatea profesională a adultului (ca şofer, ca soră medicală

etc.) Cu toate acestea în activitatea de joc conţinutul şi semnificaţia activităţii se păstrează în mod adecvat.

Prin această substituire pe plan imaginar a unor obiecte prin altele (accesibile) copilul îşi însuşeşte treptat sub forma de joc funcţia socială a obiectelor şi se familiarizează cu semnificaţia social umană a activităţilor adulţilor.

Jocul constituie tipul conducător de activitate a copilului preşcolar datorită faptului că sub influenţa lui se formează, se dezvoltă şi se restructurează întreaga lui activitate psihică. Jocul devine, însă, o activitate conducătoare a copilului doar la vârsta preşcolară.

De asemenea, aceasta este condiţionată drept vârsta jocului. Îmbrăcând forma jocului, această activitate este tot atât de necesară dezvoltării fizice şi psihice a copilului ca şi lumina soarelui. Un copil sănătos cu organismul în creştere, nu poate să nu se joace. A-l opri să se joace înseamnă „a-i frâna dezvoltarea fizică şi psihică" (Andreescu Florica – „Pedagogia preşcolară", Editura Didactică şi Pedagogică Bucureşti).

A.S. Makarenko susţine că jocul are o importanţă tot aşa de mare ca şi activitatea, munca sau serviciul la adult. Jocul deţine un rol atât de mare în viaţa copilului pentru că satisface dorinţa lui de manifestare şi independenţă.

Realitatea care îl înconjoară este mult mai complexă. Ei caută să o cunoască, să se orienteze în mediul înconjurător. Jocul este una dintre activităţile prin care copilul învaţă să cunoască lumea reală. Unii psihologi consideră jocul „activitate de pre-învăţare" (Andreescu Florica – „Pedagogia preşcolara")

Jocul nu constituie pentru copii o simplă distracţie. Jucându-se, copilul cunoaşte şi descoperă lumea şi viaţa. În jocurile sale copilul reflectă viaţa şi activitatea socială a adultului pentru că acesta este ambianţa în care îşi duce existenţa. Încă de timpuriu copilul simte nevoia unei comunicări active cu cei din jur, în primul rând cu părinţii care îl îngrijesc, îi procură jucării şi se joacă cu el. Începând cu vârsta preşcolară, copilul imită în jocurile sale într-un mod specific viaţa şi activitatea adulţilor. Dar cunoştinţele, priceperile şi deprinderile copilului sunt limitate. Astfel această contradicţie între dorinţele copilului pe de o parte şi posibilităţile lui reale pe de altă parte este rezolvată prin calea jocului Aşadar, jocul este forma de activitate prin care în situaţii imaginare, copilul îşi realizează tendinţele şi dorinţele nerealizate. Astfel, în timpul jocului el îşi închipuie că este doctor, aviator, tractorist şi se transpune pe plan imaginar în rolurile sociale pe care le îndeplineşte.

Aşadar, jocul este o forma accesibilă de activitate prin care copilul imită relaţiile sociale dintre adulţi. Se poate spune că jocurile copiilor sunt

o adevărată „oglindă a societăţii”. Conţinutul jocurilor l-a constituit şi îl constituie întotdeauna viaţa socială.

O altă caracteristică a jocurilor copiilor rezidă în faptul că ele reflectă relaţii determinate care se statornicesc între adulţi. De pildă, in jocul „De-a şantierul de construcţii”, rolurile interpretate de copii reflectă funcţiile realizate de oameni. Un copil îndeplineşte funcţia de „inginer şef” şi are sarcina de a repartiza oamenii la locul de muncă, colaborează cu ei şi are grijă de ei să nu se producă accidente la locul de muncă, alţi copii sunt muncitori „care lucrează se ajută între ei”. În realizarea subiectului acestui joc „copiii muncesc” având un scop comun, adică imită relaţiile de ajutor reciproc, trăiesc aceleaşi lucruri ca urmare a succeselor obţinute în colectiv. În jocurile lor, conţinutul acestora, care reflectă relaţiile dintre oameni în procesul muncii, devine tot mai legat şi mai variat odată cu vârsta.

O a treia trăsătură distinctă este aceea că în procesul desfăşurării jocului copiii între în relaţii social-morale care reflectă, la nivelul lor de înţelegere şi comportare, norme şi cerinţe sociale. Atât în familie, în grădiniţă cât şi în viaţa de toate zilele, copiii au prilejul să observe că cei mari îi ajută pe cei mici, că sunt politicoşi, manifestă solicitudine, apară pe cei neîndreptăţiţi, condamnă pe cei care mint. Toate aceste atitudini şi relaţii sociale normale îşi găsesc o reflectare specifică şi în jocurile copiilor. Astfel, fetiţele, în jocurile lor cu păpuşile, „laudă păpuşile ascultătoare de mama lor şi admonestează păpuşile care nu sunt ascultătoare”.

Jocurile copiilor reflectă criteriile adulţilor de aprecierea morală. Chiar dacă unii copii intră în conflict, se ceartă, îşi iau jucăriile, au această particularitate caracteristică a relaţiilor interpersonale ale preşcolarului in timpul jocului. De regulă, dacă ei în timpul jocului se abat de la cerinţele comportării civilizate, sunt dezaprobaţi de ceilalţi.

În concluzie, se poate spune că jocurile copiilor sunt o formă de activitate în care se reflectă în mod specific variate relaţii dintre oameni şi, mai ales, relaţii de muncă. Jocurile trebuie să fie îndrumate de adult fără ca prin aceasta spontaneitatea copilului să fie stingherită. Ca în orice fel de activitate, la fel şi în joc, îndrumarea trebuie să-i aparţină educatoarei.

Ţinând seama de caracter, conţinut şi structură, jocurile sunt foarte numeroase. Clasificarea lor ridică problema criteriilor după care pedagogii şi psihologii se orientează în aceasta. Psihologul german V. Steni elaborează o teorie a jocului ţinând seama de factorii „interni” şi „externi” ai dezvoltării în conformitate cu acţiunea formativă a acestor factori şi cu structura jocurilor. W. Stern clasifica jocurile în:

a) jocuri individuale;

b) jocuri sociale.

O altă încercare de a clasifica jocurile este aceea făcută de Ch. Buhler care clasifica jocurile în:

a) jocuri funcţionale (senzo-motrice);
b) jocuri iluzorii (de ficţiune);
c) jocuri receptorii;
d) jocuri de construcţie;
e) jocuri colective.

Important este de reţinut faptul că această clasificare chiar daca este mai mult sau mai puţin convenţionala, ţine seama de influenţa jocului in planul dezvoltării senzoriale, motrice, intelectuale şi chiar efectiv-caracteriale (sociabilitate) in cazul jocurilor colective.

O altă clasificare este făcuta de J. Piaget. El defineşte jocul drept o activitate prin care copilul se dezvolta în conformitate cu etapele formării sale intelectuale.

Piaget clasifică jocul în trei tipuri succesive „de structuri mintale":
a) scheme senzorio-motrice;
b) scheme simbolice;
c) formele naţionale (specializate ale gândirii).

La baza acestei clasificări psihologul pune trei structuri genetice în funcţie de care evoluează jocul: exerciţiul, simbolul şi regula.

Piaget clasifică jocurile potrivit structurii în:
a) jocuri exerciţii;
b) jocuri simbolice;
c) jocuri cu reguli.

În funcţie de poziţia copilului în timpul jocului, se fac doua distincţii:
a) jocuri in mişcare;
b) jocuri sedentare.

Pentru elaborarea unei clasificări receptabile este necesară selectarea criteriilor, pe de o parte ţinând seama de sarcinile educării multilaterale a preşcolarilor, iar pe de altă parte de ponderea influenţei formative a jocurilor asupra dezvoltării psihice generale a copilului.

În funcţie de aceste considerente, pedagogia preşcolară clasifică jocurile in trei categorii:
a) jocuri de creaţie;
b) jocuri didactice;
c) jocuri de mişcare.

Această clasificare corespunde în cel mai înalt grad sarcinilor dezvoltării fizice, intelectuale, morale şi estetice a copiilor.

Jocurile de creaţie sunt acelea în care subiectul şi regulile create de copilul însuşi.

Se disting trei feluri ale jocurilor de creaţie:
a) jocuri cu subiectele din viaţa cotidiană;
b) jocuri de creaţie cu subiecte din poveşti şi basme;
c) jocuri de construcţie.

a) Jocurile cu subiecte din viata cotidiana prin conţinutul lor reflectă mediul de viaţa al copilului. De mic este ataşat de părinţii lui şi de alţi membrii ai familiei care ii poarta de grijă, observă relaţiile reciproce dintre adulţi, activitatea pe care aceştia o desfăşoară, viaţa sociala pe care ei o trăiesc. Receptiv la toate aceste impresii el începe să le reproducă creator in jocurile sale. Prin urmare, jocul cu subiecte din viaţa cotidiană exprimă dorinţa copilului de a participa ia viaţa şi activitatea adultului de a acţiona cu aceleaşi unelte de muncă pe care le folosesc adulţii.

Jocurile de creaţie cu subiect din viaţa cotidiană sunt numeroase. Iată câteva exemple::De-a familia", „De-a grădiniţa", „De-a serbarea", De-a doctorul". De-a şcoala" etc.

b) Jocurile cu subiecte din poveşti şi basme sunt aceleaşi în care copilul interpretează rolurile diferitelor personaje (capra, iezii, Scufiţa roşie etc.) Trăsătura caracteristică a acestor jocuri constă in reproducerea creatoare a imaginii artistice şi a acţiunilor personajelor. În felul acesta pătrunde mai adânc în lumea sentimentelor şi a trăirilor eroului din basm sau poveste. Preşcolarilor le este caracteristic faptul că gândesc, sunt şi acţionează la fel cu aceste personaje. Ei trăiesc sentimente de compasiune faţa de eroi, caută să-i ajute la nevoiei, sa le îndulcească soarta. în aceasta constă caracterul activ şi creator al jocurilor cu subiecte din poveşti şi basme.

c) Jocurile constructive. Chiar din prima zi a sosirii la grădiniţa, copiii găsesc un bogat şi variat material de construcţie. Cu ajutorul acestui material învaţă treptat, cu ajutorul educatoarei, să realizeze diferite construcţii fie din imaginaţie, fie după o tema dată. Jocul de construcţie atinge un nivel şi mai ridicat de dezvoltare la predecesorii mari La această vârstă copiii clădesc neobişnuit construcţii mai complexe. La această vârstă copiii stabilesc tema jocului, se apucă de construit in conformitate cu acesta temă. Conţinutul jocurilor de construcţie se îmbogăţeşte mereu pe măsură ce copiii se formalizează cu aspectul clădirilor construcţiilor mediul apropriat. În jocurile lor, procesul de construire se desfăşoară ca un proces de reflectare a realităţii înconjurătoare. Jocurile de creaţie au o mare importanţă pentru dezvoltarea multilaterală a copilului. Ele contribuie la formarea în ansamblu a personalităţii şi in special la dezvoltarea intelectuală şi morală a preşcolarului. Influenţa considerabilă a jocului de creaţie asupra dezvoltării intelectuale se datorează faptului că prin joc copilul nu se mărgineşte pur şi simplu să reproducă o muncă de impresii pe care le-a primit din mediul înconjurător. Dimpotrivă, în jocul de creaţie se stabileşte o anumită relaţie între copil şi lumea din jur. Reflectând în joc impresiile sale asupra vieţii, copilul este pus în situaţia să înţeleagă unele legături cauzate dintre fenomene interdependente lor. Rezolvarea în procesul jocului a unor probleme stimulează şi activează

atenţia spiritului de observaţie, memoria voluntară, gândirea independentă şi imaginaţia creatoare a preşcolarului Prezintă o importanţă deosebită şi faptul că în jocurile de creaţie apar acele situaţii psihologice care permit copilului să-şi regleze cu mai multă uşurinţă propriile procese psihice. De exemplu, memorarea şi reproducerea voluntară se realizează mai uşor în condiţiile de joc la copiii de 4 - 5 ani decât in alte condiţii când li se cere sa reţină un şir de cuvinte pe care ulterior sa le reproducă.

Jocurile de creaţie contribuie la dezvoltarea limbajului copilului, la îmbogăţirea vocabularului prin faptul că în timpul jocului îşi însuşesc cuvinte noi. Valoarea educativă a jocurilor de creaţie consta în faptul că ele generează emoţii şi sentimente morale.

Jocurile de mişcare au la bază diferite mişcări şi reguli. Ele sunt foarte îndrăgite de preşcolari. Aceste jocuri satisfac în cel mai înalt grad nevoia lor de mişcare. Jocurile de mişcare se aproprie de jocurile sportive prin reguli distincte fixate prin comenzi, semnale şi diferite momente competitive pe care le cuprind prin conţinutul lor.

Jocurile de mişcare sunt extrem de variate. Conţinutul lor îl formează mişcările care întră în componenţa jocurilor. După conţinut şi particularităţi de vârstă sunt clasificate astfel:

a) jocuri cu subiect;

b) jocuri cu text şi cânt;

c) jocuri hazlii;

d) jocuri fără subiect.

În cadrul jocurilor cu subiect, mişcările şi regulile se combină cu un anumit conţinut imaginativ în vederea realizării personajelor şi a conţinutului acestora.

Exemple: „Gâştele şi vulpea", „Vrăbiile şi pisica" etc.

Multe dintre jocurile de mişcare sunt însoţite de texte şi cântece. Aceste jocuri se desfăşoară mai mult în cerc, în horă, un rol activ având unul sau mai mulţi copiii. Textele şi cântecele îl ajută pe copil să-şi reprezinte mai clar imaginea, să interpreteze mai expresiv rolul şi să execute corect mişcările. Cântecul şi imaginile din text sunt jocuri care reglează mişcările copiilor în joc. Este necesar ca textul, melodia şl mişcările să fie însuşite temeinic de către copii.

De o mare popularitate se bucură jocurile hazlii. Ele ii atrag prin umorul şi simplitatea acţiunii. In această categorie intră jocuri ca: „Găseşte şi taci!", „Cine l-a chemat pe ursuleţ?" etc.

Jocurile fără subiect se întemeiază pe îndeplinirea unei cerinţe, pe respectarea unor anumite reguli. La baza acestor jocuri stau diferite mişcări cum ar fi mişcările cu mingea, cu cercul, cu coarda etc. Jocurile de mişcare contribuie într-o însemnată măsură la dezvoltarea fizică, intelectuală,

morală şi estetică a copilului. Jocurile de mişcare au o importanţă pentru dezvoltarea fizică a preşcolarului. În aceste jocuri întră mişcări de bază, mersul, fuga, săritura, aruncarea, ţinutul, cățărarea, echilibru, mişcări prin care se exersează diferite grupe de muşchi. Un rol important îl au şi în dezvoltarea intelectuală a preşcolarului. Prin jocurile de mişcare se dezvoltă gândirea, imaginaţia precum şi alte procese de cunoaştere.

Jocurile de mişcare cu reguli de text şi cânt contribuie la dezvoltarea limbajului copiilor. În desfăşurarea jocului, copiii trebuie să urmărească atât activitatea proprie cât şi a celorlalţi. Faptul acesta duce la dezvoltarea atenţiei copiilor.

Jocurile de mişcare, în special cele cu subiect, contribuie la dezvoltarea imaginaţiei copilului pentru faptul că îl aproprie de lumea personajelor din povestiri şi basme.

Simţul muzical, ritmul, armonia, supleţea şi expresivitatea mişcărilor se dezvoltă la copii prin jocurile de mişcare cu text şi cânt.

Aşadar, jocurile de mişcare reprezintă un important mijloc de educaţie a copiilor. Pentru a-şi îndeplini acest rol, el trebuie să fie condus cu pricepere de către cadrul didactic

Jocul didactic este o formă de activitate atractivă şi accesibilă copilului prin care se realizează o parte din sarcinile educaţionale in grădiniţă. El constituie un mijloc valoros de instruire si educare a copiilor de vârstă preşcolară deoarece rezolvă într-o formă cu totul adecvată vârstei sarcini instructive complexe programate în grădiniţă.

Eficienta jocului didactic în raport cu celelalte mijloace practicate în grădiniţa de copii este cu atât mai mare cu cât se realizează o concordantă perfectă intre procesul de cunoaştere a mediului înconjurător, proces de învăţare şi acţiunea de joc, atât de atractive pentru preşcolari.

Fiecare joc didactic trebuie să-i instruiască pe copii, să le consolideze şi să le precizeze cunoştinţele despre lumea înconjurătoare. El trebuie să îmbine armonios elementul instructiv şi exerciţiul cu elementul distractiv. Îmbinarea în jocul didactic a elementului distractiv cu cel instructiv duce la apariţia unei stări emoţionale complexe, care stimulează şi intensifică procesele de reflectare directă şi mijlocită a realităţii

Jocul didactic rămâne joc numai dacă acesta conţine elemente de aşteptare, de surpriză, de întrecere, elemente de comunicare reciprocă între copii. Toate acestea fac ca elementul instructiv să se îmbine cu cel distractiv. Valoarea practică a jocului didactic constă în faptul că dă copilului posibilitatea să-şi aplice cunoştinţele, să-şi exerseze priceperile şi deprinderile ce s au format în cadrul altor activităţi comune.

Jocul didactic constă în crearea unor condiţii favorabile pentru aplicarea cunoştinţelor şi pentru exersarea priceperilor şi deprinderilor sub forma unor activităţi plăcute şi atractive.

Jocul didactic nu trebuie să fie un simplu exerciţiu, chiar daca exerciţiul apare ca element constitutiv. El trebuie sa rămână joc, activitatea pe care o desfăşoară copilul trebuie să trezească interesul, dorinţa vie de a se juca. Fiecare joc didactic cuprinde următoarele laturi constitutive prin care se deosebeşte de celelalte jocuri şi forme ale activităţilor comune:

a) conţinutul;

b) sarcina didactică;

c) regulile jocului;

d) acţiunea de joc.

Prima latură a jocului didactic drept activitatea comună desfăşurată în grădiniţa de copii este conţinutul său instructiv-educativ. Conţinutul jocului didactic îl formează cunoştinţele pe care copii şi le au de însuşit in cadrul celorlalte activităţi comune cu întreaga grupă. Aceste cunoştinţe se referă la: plante, animale, anotimpuri, activităţi matematice, activitatea oamenilor etc.

Cea de-a doua parte a jocului este sarcina didactica. Sensul principal al jocului şi atracţia copilului pentru el este legată direct de rezolvarea sarcinii didactice. Aceasta îi apare sub forma unei probleme de gândire, de recunoaştere, denumire, descriere, reconstituire, comparaţie, ghicire etc. Deşi jocurile didactice pot avea acelaşi conţinut, ele dobândesc mereu un alt caracter datorită faptului că sarcina didactică pe care o au copiii de rezolvat este de fiecare dată definită.

A treia latură o reprezintă regulile jocului care arată copiilor cum sa se joace, cum să rezolve problema respectivă. Ele sunt condiţionate de conţinutul şi sarcinile didactice ale fiecărui joc.

Regulile jocului didactic sunt numeroase şi de natură diferită:

- reguli de repartizare a rolurilor (rolul de poştaş)

- reguli de rezolvare a unei probleme intelectuale (de exemplu, compararea a două obiecte, animale etc.);

- reguli care se refera la succesiunea acţiunilor in joc (ordinea în care trebuie să răspundă copii când se joacă);

- reguli care indică ce este şi ce nu este permis în timpul jocului (reguli de comportare).

Ultima latură constitutivă a jocului didactic este acţiunea de joc. Aceasta este tocmai latura care face ca rezolvarea sarcinii didactice să fie plăcută şi atractivă pentru copil Aceasta cuprinde momente de aşteptare, surpriză, ghicire, mişcare şi întrecere.

Strânsa unitate dintre cele patru laturi ale jocului didactic conferă particularităţi specifice ceea ce o deosebeşte de celelalte forme de activitate (jocuri sau activităţi comune).

Comparat cu celelalte jocuri cu subiect şi reguli stabilite de educatoare, jocul didactic se deosebeşte prin conţinutul pe care il dezvăluie şi prin faptul că accentul cade pe rezolvarea sarcinilor educaţiei intelectuale, respectiv pe cunoaşterea mediului, dezvoltarea limbajului sau activităţi matematice.

Între mijloacele instructiv-educative, jocul didactic ocupă locul cel mai important prin influenţa pe care o exercită asupra celor mai profunde laturi ale personalităţii copilului, prin rolul sau în formarea gândirii concrete, deşi rolul său cel mai neînsemnat în privinţa transmiterii de noi cunoştinţe are o contribuţie largă în precizarea, consolidarea, adâncirea, sistematizarea şi verificarea cunoştinţelor.

De exemplu, prin jocul didactic *„Găseşte aceeaşi culoare!”* - se precizează şi se verifică învăţarea denumirii diferitelor culori.

Jocul *„Cu ce construim?”* fixează denumirile diferitelor unelte şi materiale folosite în construcţii.

Prin jocul *„Cine are aceeaşi figură?”* se fixează, se actualizează reprezentări de forme: cerc, pătrat, dreptunghi, triunghi, oval.

O mare parte dintre jocurile didactice recomandate în programă au drept scop sistematizarea cunoştinţelor copiilor ca, de exemplu, jocurile didactice *„Cu ce călătorim?”* - (mijloace de locomoţie), *„Anotimpurile”*, *„Spune unde trăieşti!”.*

Jocul didactic contribuie şi la dezvoltarea proceselor psihice. Aceste jocuri didactice influenţează în mod nemijlocit activitatea tuturor analizatorilor.

De exemplu, jocurile *„Spune cum faci!”* sau *„Cine face aşa?”* contribuie la dezvoltarea sensibilităţii auditive şi a auzului fonematic slab dezvoltat la copilul mic.

Jocul *„Ce a găsit ursuleţul?”* contribuie 1a dezvoltarea sensibilităţii vizuale şi tactile.

În jocul *„Ghiceşte ce ai gustat!”* - accentul cade pe perfecţionarea sensibilităţii gustative, olfactive.

Un deosebit rol îl au jocurile didactice in educarea calităţilor memoriei.

De exemplu, jocul *„Ce s-a schimbat?”* sau *„Ghiceşte ce lipseşte!”* solicită să reţină felul obiectelor şi aşezarea lor pentru a putea arăta modificarea făcută de conducătorul jocului ceea ce duce la dezvoltarea memoriei voluntare.

O mare parte dintre jocurile didactice recomandate în programă au drept scop sistematizarea cunoştinţelor . Jocul didactic contribuie şi la dezvoltarea proceselor psihice. Aceste jocuri didactice influenţează în mod nemijlocit activitatea tuturor analizatorilor.

Un deosebit rol îl au jocurile didactice in educarea calităţilor memoriei. Acestea îi solicită pe preşcolari să reţină felul obiectelor şi

aşezarea lor pentru a putea arăta modificarea făcută de conducătorul jocului ceea ce duce la dezvoltarea memoriei voluntare. Jocurile didactice solicită activitatea gândirii.

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Les défis pédagogiques de la classe inversée en FLE

The Educational Challenges of the Flipped Classroom in FLE

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Abstract:

The most important aspect in the teaching of foreign languages is the scenario in real or created contexts, but close to the reality to which the learner will be confronted. In this reflection, the flipped classroom device seems to be suitable perfectly to the teaching of foreign languages since it makes possible to place the teacher as mediator during different phases of the activity, where learners find themselves in contexts, communication situations where the interaction with other learners and with the trainer will be more effective for learner autonomy than interaction during a lesson in the classroom, explanation of vocabulary or grammar. These concepts are then taught through video capsules. The teacher adopts a didactic approach allowing the learner to become autonomous. The teacher must be able to put the learner in a situation of real communication as often as possible and flipped classroom device enables this application.

Keywords: *flipped classroom, learner, teacher, communication, autonomy.*

Introduction

En raison de l'émergence des nouvelles technologies, les réformes de l'enseignement supérieur nécessitent des changements dans l'enseignement traditionnel. Les étudiants d'aujourd'hui sont différents des étudiants de notre époque. Les expériences de cette génération Internet nécessitent des changements dans nos méthodes d'enseignement. Tout naturellement, il arrive souvent que certains étudiants ne comprennent pas les sujets expliqués par le professeur pendant une leçon. Et que se passe-t-il si un étudiant est malade et reste à la maison pendant des jours ? La distance géographique peut également causer des problèmes dans le processus d'enseignement/apprentissage.

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Tous les enseignants se sont confrontés à ces problèmes au fil du temps et ont cherché des solutions possibles et des améliorations dans leur pratique pédagogique. Certains enseignants innovants ont commencé à essayer, et mettre en œuvre de nouvelles façons d'adapter leur enseignement - et comme résultat « inattendu » la classe inversée comme méthode de classe a été formulée et diffusée. Faillet (2014: 652) propose une définition de la classe inversée:

> « La classe inversée – flipped classroom selon sa désignation anglo-saxonne – est une approche éducative apparue aux États-Unis à la fin des années 1990, pour laquelle la leçon est librement accessible sous format numérique (très souvent vidéogramme en ligne mais aussi diaporama, site web, etc.) ou sous format littéral (livre de classse, polycopié, etc.), à charge aux élèves de la travailler – phase d'acquisition – en amont, hors de la classe. Le temps de présence en classe, est mis à profit, quant à lui, pour des exercices applicatifs et des phases dialoguées explicatives d'une part entre élèves et d'autre part, entre élèves et professeur. »

L'approche de la classe inversée peut être une solution à de tels changements éducatifs pour créer un environnement d'apprentissage individuel centré sur l'étudiant. Cette approche, qui est un type d'apprentissage mixte, a intégré efficacement l'éducation traditionnelle et les réseaux sociaux en utilisant à la fois des environnements à l'intérieur et à l'extérieur de la salle de classe. L'approche de la classe inversée a un effet positif sur l'apprentissage, la réduction de la charge cognitive, l'implication, la précision, la motivation, l'attitude et la satisfaction à l'égard du cours et l'auto-efficacité dans l'enseignement supérieur.

Avec la méthode d'inversion, il y a eu une augmentation de la charge de travail des enseignants. Les étudiants d'aujourd'hui sont les citoyens, les travailleurs, les parents, les employés, les enseignants et les dirigeants de demain. Aujourd'hui, les cours magistraux traditionnels dans les salles de classe n'ont pas l'efficacité nécessaire, car cette méthode entraîne la réception d'informations superficielles qui seront oubliées avec le temps. La chose la plus inutile à faire pour les étudiants est de donner de longs cours magistraux en classe puis de les renvoyer chez eux pour faire de vrais devoirs sans les aider.

La classe traditionnelle vs. la classe inversée

Au cours des dernières années, les besoins, les objectifs et les performances des apprenants ont changé ; ils ont souvent un accès facile et rapide à l'information et préfèrent être présents dans des environnements d'apprentissage collaboratif avec des activités axées sur l'apprenant. Aujourd'hui, l'Internet et les ordinateurs portables sont répandus et l'accès à l'information est facile. Il n'est plus nécessaire de

garder ses informations en main. Le monde extérieur à l'école a changé, tandis que la salle de classe traditionnelle est toujours là. La croissance du contenu disponible en ligne et la croissance des sciences cognitives ont remis en question la pensée traditionnelle de l'enseignement et de l'apprentissage. Dans ces situations, l'une des méthodes qui peut être utilisée pour reconstruire la manière d'enseigner et pour se servir des ressources en ligne et de la technologie Internet est la classe inversée.

Cependant, il est nécessaire d'opérer un changement fondamental dans la méthode d'enseignement. En classe, de manière traditionnelle, l'enseignant présente la leçon et fait avancer le déroulement des activités, mais dans la méthode d'enseignement inversée, c'est aux étudiants de faire avancer le déroulement du cours. La technologie éducative et l'apprentissage basé sur les activités sont deux éléments principaux du modèle d'apprentissage inversé. Les deux éléments ci-dessus affectent l'environnement d'apprentissage des étudiants de manière fondamentale.

Dans la salle de classe traditionnelle, les enseignants ne peuvent couvrir que les compétences cognitives jusqu'au niveau de mémorisation et de compréhension avec la méthode du cours magistral. Ils envoient ensuite les étudiants à la maison avec des devoirs, laissant les niveaux de base des compétences cognitives (application, analyse, évaluation et synthèse) à l'étudiant. C'est alors que l'apprentissage en profondeur implique d'atteindre les niveaux élevés de connaissances. L'étudiant fait les devoirs seul, peut-être à l'aide de guides et de solutions d'exercices, sans analyser et évaluer, sans avoir un environnement pour les appliquer et être créatif, et une semaine plus tard il doit les présenter à l'enseignant en classe.

Thobois-Jacob, Christoffel, Marquet (2017: 55-56) analysent les réactions des étudiants qui ont expérimenté la classe inversée:

> « Au-delà des styles d'apprentissage, l'entrée par les manières d'apprendre semble indiquer que ce sont les étudiants apprenant de préférence par « expérimentation active » qui adhèrent le plus à la classe inversée. Les réactions des étudiants sont cependant plus nuancées: nous avons vu que les étudiants ont perçu positivement le vidéo-cours en classe inversée comme un soutien à la mémorisation de contenus et à leur organisation personnelle, surtout en raison de la flexibilité que l'enregistrement vidéo des cours permet: ils peuvent les visionner autant que de besoin. Aussi, beaucoup ont vu dans la classe inversée un moyen de travailler autrement, en ayant la possibilité d'aborder différemment les exercices: il ne s'agit plus d'en apprendre les solutions mais de comprendre véritablement en quoi les connaissances peuvent être sollicitées pour répondre à tous types de situations avec pertinence. »

Dans la méthode d'enseignement inversé, cependant, le flux d'enseignement de l'enseignant est inversé. Dans un premier temps,

l'enseignant prépare le matériel à présenter sous forme de cours magistral en classe à l'aide d'un logiciel de production et d'enregistrement de contenus pédagogiques ou à partir d'Internet et le met à la disposition des étudiants. Les étudiants voient, écoutent et prennent des notes à leur propre rythme. En fait, ils acquièrent les niveaux de connaissance et de compréhension de cette manière et ils entrent en classe avec l'aide et les conseils de l'enseignant, interagissent et discutent en groupe avec leurs camarades de classe et font face à des tâches difficiles pour atteindre des niveaux plus élevés de champ cognitif.

En d'autres termes, la méthode d'enseignement-apprentissage peut être classée en deux formes: passive et active. En fait, l'apprentissage passif se fait en dehors de la salle de classe et à la maison pour atteindre les niveaux de base de la cognition, et en classe grâce à des méthodes d'apprentissage actives, les étudiants acquièrent des niveaux élevés de compétences cognitives. Dans une classe inversée, l'étudiant apprend le nouveau matériel à la maison et en classe, le matériel est fixé et appliqué. De cette façon, l'enseignant et les étudiants ont plus de temps pour consolider les connaissances et les appliquer dans des contextes complexes. (Bărbuceanu, 2022)

L'une des technologies la plus largement utilisée qui a été mélangée à la vie de nombreuses personnes dans le monde est la nouvelle technologie de communication via Internet. L'Internet a pu jouer un rôle efficace dans divers domaines, dont l'un des plus importants est l'aspect éducatif. Les tests sont donnés aux étudiants en ligne en dehors de la salle de classe et les devoirs qui ont été faits à la maison auparavant sont faits en classe. L'apprentissage inversé, en tant qu'approche unique, a transformé le rôle des devoirs et des activités en classe. Dans la méthode d'enseignement traditionnelle, les étudiants apprenaient les nouvelles connaissances en classe grâce à des cours magistraux et les mettaient en pratique à la maison. Dans l'approche d'apprentissage inversé, les étudiants apprennent le matériel à la maison grâce à des vidéos et mettent en pratique les compétences en classe. Utilisant les réseaux sociaux, le modèle d'apprentissage inversé fournit un environnement d'apprentissage actif et interactif dans lequel l'enseignant agit en tant que facilitateur et guide les étudiants lorsqu'ils appliquent des concepts et s'engagent activement et de manière créative dans la matière.

Lorsque l'enseignant conçoit et présente un fichier vidéo approprié au sujet de la leçon, le temps déroulé en classe est axé sur la participation des étudiants. L'apprentissage actif se fait à travers des questions, des quiz, des discussions, des tables rondes et des activités exploratoires, l'art et l'application d'idées, qui jouent le rôle principal dans le modèle de la classe inversée.

De nos jours, dans les salles de classe, nous ne pouvons plus inverser l'éducation en lisant des livres et en exprimant le contenu en classe. De nombreux étudiants viennent en classe sans préparation et les enseignants ne savent pas comment les impliquer. Il ne suffit pas de dire aux étudiants de lire un chapitre du livre et de venir ensuite en classe. Si l'enseignant n'a pas de plan pratique à faire pendant le temps déployé en classe, tout ce qu'il peut faire est de représenter le même matériel, ce qui fait penser effectivement les étudiants qu'il n'était pas nécessaire de lire le matériel avant le cours. Pour cette raison, certains enseignants ont décidé à un moment donné de préparer des fichiers vidéo et de les envoyer à leurs étudiants avant le cours via les réseaux sociaux. Cela leur permet de se familiariser avec les méthodes interactives, avec le contenu qui leur est donné par l'enseignant et de vérifier les fichiers aussi souvent qu'ils en ont besoin, et de retour, en classe, ils donnent l'occasion à leur enseignant de présenter des méthodes nouvelles, expérimentales et actives.

Dans la classe inversée, les étudiants sont récompensés pour un véritable apprentissage. Avec cette méthode, l'étudiant ne peut pas passer à l'étape suivante avec une note irréaliste. S'il n'apprend pas, il ne pourra pas passer à la leçon suivante. Il doit travailler de manière à pouvoir montrer qu'il a bien retenu la leçon.

Les défis pédagogiques de la classe inversée

Dans le système éducatif traditionnel, l'enseignant est obligé de faire progresser la leçon à un niveau moyen, ce qui fait que les étudiants qui apprennent vite se fatiguent et s'ennuient, et ceux qui apprennent très lentement prennent du retard. Les différences individuelles et la personnalisation de l'enseignement est un grand défi, mais c'est la classe inversée qui permet à l'étudiant d'apprendre selon ses capacités. Le principal problème de l'enseignement direct, de l'apprentissage par le cours magistral est que l'enseignant ne peut pas répondre aux différents besoins des étudiants.

L'un des défis les plus importants de la classe inversée est le manque de familiarité et d'adaptation appropriée des étudiants.

Un autre problème est de savoir comment tester les étudiants. Différents échantillons du même test doivent être donnés aux étudiants afin que les étudiants ne puissent pas donner leurs tests à d'autres étudiants qui passent le même test plus tard. Puisque l'enseignement inversé élimine les cours magistraux en classe entière, les étudiants n'ont plus à s'engager dans des activités de manière fixe. Avec cette méthode, les étudiants font leurs devoirs, mais ils ne résolvent pas les problèmes seuls à la maison, ils regardent plutôt des vidéos. Bien sûr, ils peuvent interagir tout en regardant les vidéos. L'enseignant peut leur demander

de tirer des questions de la vidéo, de prendre des notes ou de partager leurs points de vue sur des blogs ou des réseaux sociaux.

Les trois étapes de base du processus d'apprentissage inversé sont: savoir, interagir et faire. Les enseignants doivent tenir compte de ces trois points fondamentaux dans l'ensemble du processus éducatif. En utilisant cette nouvelle méthode, une caractéristique commune apparaît dans tous les groupes, c'est-à-dire plus de dynamique pendant la classe. Nous croyons qu'un professeur de langues étrangères peut utiliser des outils nouveaux et intéressants pour rendre l'enseignement d'une langue étrangère plus attractif et efficace. (Lăpădat, Lăpădat, 2020).

Dans ce cas, nous sommes face à des étudiants, qui ne se contentent plus d'écouter des cours magistraux, mais de participer au cours et d'assumer l'entière responsabilité de leur propre apprentissage. De cette manière, ils expérimentent différentes manières d'apprendre: apprendre en faisant, apprendre en sachant et apprendre en partageant avec les autres. Dans la méthode traditionnelle, l'enseignant a rarement l'occasion d'impliquer les étudiants dans l'activité car il consacre la majeure partie de son temps à enseigner et à expliquer le contenu de la leçon. Au mieux, un enseignant actif peut présenter le contenu et les images du livre au format PowerPoint dans la classe. En d'autres termes, ils lisent, écoutent et voient des images (apprentissage verbal) pour progresser.

Harrak, Bouchet, Luengo (2020:37-38) présentent les quatre types d'activités rencontrés en classe:

> « Dans les activités passives, l'apprenant se contente de recevoir le savoir sans comportement visible attestant d'un travail d'intégration des nouvelles connaissances, ce qui est souvent lié à un apprentissage en surface. Les activités actives sont celles qui attirent l'attention de l'apprenant (impliquant souvent un mouvement physique), telles que regarder ou manipuler certains aspects du matériel d'apprentissage, répéter, voter, etc. Les activités constructives sont celles qui demandent aux apprenants d'aller au-delà de ce qui était explicitement présenté dans les supports d'apprentissage, qui peuvent contenir de nouvelles idées, telles que s'auto-expliquer, induire de nouvelles hypothèses, poser des questions, réfléchir, etc. Enfin les activités interactives se focalisent sur le dialogue en deux types, soit avec des experts (dialogues d'instruction), soit avec des pairs (dialogues conjoints). Les 4 types d'activités ne sont pas mutuellement exclusifs, mais au contraire hautement inclusifs: ainsi être interactif subsume également être constructif (e.g. pour poser une question susceptible d'entrainer un dialogue d'instruction, il faut déjà avoir fait un travail de synthèse), et être constructif subsume également être actif (e.g. pour faire un schéma de synthèse d'un cours, il faut déjà avoir retranscrit en partie celui-ci) qui subsume le fait d'être passif (e.g. pour retranscrire il faut écouter). »

Probablement, les étudiants atteindront éventuellement 30% d'apprentissage, mais dans la méthode d'apprentissage inverse,

l'enseignant offre aux étudiants des conditions d'apprentissage verbal et visuel à la maison en montrant des vidéos et des clips éducatifs différents et attrayants tout en enregistrant son discours. Ensuite, les étudiants entrent en classe avec la préparation de ces deux sources d'apprentissage et participent aux activités conçues par l'enseignant en fonction des sujets de la leçon à travers la discussion et l'interaction de groupe, et avec les activités, ils réalisent un apprentissage complet et l'utilisent dans des environnements différents. L'intelligence native en coopération avec l'éthique du travail et une propension à atteindre la perfection continuelle élève les utilisateurs normaux au statut d'utilisateurs avancés. (Chiriţescu, Păunescu, 2021)

Conclusions

La conception d'une classe inversée fait une différence en termes d'amélioration des résultats des étudiants avec un effet plus important par rapport à l'éducation traditionnelle et à l'apprentissage électronique. Les étudiants peuvent passer suffisamment de temps à regarder les matériaux enregistrés, ils ont assez de temps pour se préparer avant de participer à la réunion en face à face avec l'enseignant et les collègues. Les étudiants seront plus actifs dans la résolution de problèmes basés sur des questions guidées. Ces étudiants reçoivent une appréciation immédiate de la part de l'enseignant et se sentent récompensés.

En fait, la classe inversée est une combinaison efficace d'enseignement en ligne et traditionnel pour une bonne utilisation du temps en salle de classe et en dehors des cours. Dans la méthode d'apprentissage inverse, les étudiants examinent et analysent un problème réel en tant que projet et arrivent soudainement à la solution appropriée pour résoudre ce problème. L'apprentissage par les pairs et la rétroaction des enseignants ont été considérés comme un élément complémentaire à la classe inversée. Ces techniques permettent aux enseignants d'obtenir les commentaires des élèves la veille du cours, de sorte que l'enseignant sera en mesure de préparer des stratégies et des activités dont l'étudiant a besoin. L'enseignant peut se concentrer sur les problèmes qui existent dans la manière de comprendre le contenu et aider davantage les étudiants.

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Lucian Blaga - sub protecția lui Carol al II-lea

Lucian Blaga - under Protection of Carol II

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Abstract:

Our article mainly focuses on showcasing the involvement of King Charles the IInd in the cultural life of Romania from 1930 to 1940. He was the one to carry out the most extensive cultural development strategy, by generously supporting people of culture through scholarships and awards and publishing the works of many Romanian writers in the Review of Royal Foundations, for large print runs that were available to everyone. Lucian Blaga was one of the writers acknowledged for their cultural activity, the Transylvanian philosopher being among those who were in the king's good graces: Charles the IInd participated in the solemn sitting in which Blaga was elected member of the Romanian Academy; he also referred him for the position of Under-Secretary of State to the Ministry of Foreign Affairs in the government led by Goga and Cuza; then he appointed him Minister Plenipotentiary of Romania to Portugal and enabled him to become full professor at „Ferdinand I" University of Cluj.

Keywords: *culture, king's good graces, Lucian Blaga, Under-Secretary of State, Minister Plenipotentiary, university professor*

Abstract:

Articolul nostru se concentrează în principal pe evidențierea implicării Regelui Carol al II-lea în viața culturală a României din 1930 până în 1940. El a fost cel care a realizat cea mai amplă strategie de dezvoltare culturală, prin sprijinirea generoasă a oamenilor de cultură prin burse și premii și publicări. lucrările multor scriitori români din Revista Fundațiilor Regale, pentru tiraje mari care erau la îndemâna tuturor. Lucian Blaga a fost unul dintre scriitorii recunoscuți pentru activitatea lor culturală, filosoful ardelean fiind printre cei care au fost în bunăvoința regelui: Carol al II-lea a participat la ședința solemnă în care Blaga a fost ales membru al Academiei Române; l-a îndrumat și pentru funcția de subsecretar de stat la Ministerul Afacerilor Externe în guvernul condus de Goga și Cuza; apoi l-a numit ministru plenipotențiar al României în Portugalia și ia permis să devină profesor titular la Universitatea „Ferdinand I" din Cluj.

Cuvinte cheie: *cultură, binele regelui, Lucian Blaga, subsecretar de stat, ministru plenipotențiar, profesor universitar*

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Regele Carol al II-lea protectorul noii generaţii de scriitori

În deceniul de domnie (1930-1940), Carol al II-lea a avut numeroase realizări în plan cultural şi a acordat un sprijin generos intelectualilor şi aşezămintelor culturale româneşti. Prin intermediul Fundaţiilor Culturale Regale a urmărit politici culturale cu scopul naţionalizării maselor. Prin sprijinirea intelectualilor naţionalişti şi a activiştilor culturali, Carol al II-lea transformă Fundaţiile Culturale Regale într-un adevărat promotor al naţionalismului cultural. Irina Livezeanu explică naţionalismul cultural al intelectualilor ca o încercare de a compensa slăbiciunea societăţii civile (sau chiar urbane) româneşti printr-o politică culturală activă.[3]

Regele Carol al II-lea, intuind necesitatea creării imaginii unui lider providenţial patriot şi devotat ţării, declara că doreşte să fie un „Brâncoveanu al culturii româneşti" (aluzie la dezvoltarea culturală din perioada domniei acestui prinţ Valah), iar contemporanii l-au supranumit „Voievodul culturii" (folosirea termenului „voievod" nu este întâmplătoare căci el ne trimite la o cultură şi la un limbaj politic medieval), cum însuşi declara, în august 1930, într-o scurtă cuvântare: „În mine bate acelaşi suflet românesc şi, după pilda voievozilor români susţinători ai culturii neamului românesc, îmi iau angajamentul să fiu şi un Voievod al Culturii Româneşti"[4]

Suveranul a înfiinţat două Fundaţii Culturale aducând o mare contribuţie în domeniul culturii scrise din prima jumătate a veacului al XX-lea, la fel a ca şi înaintaşul său Carol I. Din punctul nostru de vedere, marea sa realizare pe plan cultural este crearea Fundaţiei Regale Carol al II-lea, cu Editura Fundaţiei Regale pentru Literatură şi Artă şi, în 1934, a importantei publicaţii Revista Fundaţiilor Regale prin care a sprijinit şi finanţat oamenii de cultură. Începând din ianuarie 1934 până în decembrie 1947, în revista Fundaţiilor Regale au publicat personalităţi ca: Nicolae Iorga, Adrian Maniu, Victor Eftimiu, Barbu Brezianu, Valeriu Marcu, Emanoil Ciomac, Mircea Eliade, George Călinescu, Mircea Vulcănescu, Emil Cioran, iar Şerban Cioculescu şi Constantin Noica au avut rubrici speciale.

Pentru cei preocupaţi de problemele gândirii contemporane Carol al II-lea a creat „Biblioteca de Filosofie Română" unde au fost publicate operele gânditorilor români reprezentativi: D. D. Roşca, T. Vianu,

[3] Livezeanu, Irina, (1998), *Cultură şi naţionalism în România Mare 1918-1930*, Bucureşti, Editura Humanitas, p. 24.

[4] ANIC, (1940) fond Casa Regală. Miscelanee, dosar 632, f. 26; *Cuvântările Regelui Carol II, 1930-1940*, vol. I, Fundaţia Regală pentru Literatură şi Artă «Regele Carol II», Bucureşti, p. 32, 46.

M. Eliade, L. Blaga, P. P. Negulescu, M. Ralea. Prin Fundaţiile Regale s-au acordat burse şi premii unor oameni de cultură ca: George Enescu, Constantin Brâncuşi, George Emil Palade, Mircea Eliade, Emil Cioran, Constantin Noica.

Datorită proiectelor culturale ale lui Carol al II-lea, numeroşi intelectuali mizau pe capacitatea suveranului de a le susţine proiectele de reformă culturală. Astfel, activitatea fundaţiei sale culturale ar fi trebuit să aibă ca scop descentralizarea şi personalizarea iniţiativei înfăptuirii „statului cultural", suveranul român susţinând primatul culturii naţionale drept temelie a noului stat[5].

Lucian Blaga sub protecţia regală

Nu se poate spune că lui Lucian Blaga i-au fost recunoscute meritele numai de către regele Carol al II-lea căci, nu îşi încheiase încă misiunea de ataşat de presă pe lângă Legaţia României la Varşovia, începută în noiembrie 1926, că prin înalt ordin regal, Suveranul României Ferdinand I i-a conferit, în iunie 1927, Ordinul Steaua României în grad de cavaler. Aşa a ajuns Blaga să fie cel mai tânăr ataşat de presă care a primit înalta distincţie, înaintea multor colegi din generaţia lui. Cu siguranţă rapoartele trimise de Blaga la Bucureşti, unele ajunse şi la guvern sau pe biroul suveranului, privind modul în care presa poloneză oglindea situaţia din România au cântărit greu la propunerea de către Ministerul Afacerilor Străine de a i se acorda tânărului ataşat cultural înaltul ordin.

Se poate lesne observa că, în perioada activităţii diplomatice, Blaga relata în rapoarte, onest, echilibrat, fără implicare politică, despre articole din presa internaţională care aveau subiecte diverse ca: evenimente la care participa regele Carol al II-lea (întâlnirea cu regele Boris al Bulgariei, vizita regală în Basarabia, vizita regală la Paris împreună cu ministrul de externe Nicolae Titulescu sau vizitele de la Belgrad, Paris, Londra şi Bruxelles din anul 1937) relaţiile diplomatice stabilite de ministrul Titulescu, schimbările de guverne din România şi nu în ultimul rând, informaţiile din ziarele europene despre Elena Lupescu, articole cu titluri care de care mai incitante „Criza dinastică în România", „Complot ofiţeresc împotriva unei femei", „Doamna Lupescu, regina neîncoronată a României", „D-na Lupescu şi regele ei" sau mai dure „Doamna Pompadour din Micul Paris".[6]

[5] *CAROL al II-lea Scrisoarea Alteţei Sale Regale Principelui Moştenitor către Î.P.S. Mitropolitul Primat şi către d-nii Miniştri al Instrucţiunii şi al Cultelor şi Artelor*, Albina. Revistă enciclopedică populară, anul XXI, nr. 16-17, 7-14 mai 1922, p. 259.

[6] Ţugiu, Pavel, (1995), Lucian Blaga – *Din activitatea diplomatică (rapoarte, articole, scrisori, cereri, telegrame). Anii 1927–1938*, vol. I, Editura Eminescu, Bucureşti, p. 138-149.

În anul 1931, Lucian Blaga, trimitea la Palat, în spiritul epocii, ca multe alte remarcabile personalităţi culturale, două exemplare din Eonul dogmatic, încercând, astfel, să atragă atenţia regelui asupra sa.

Încă de la înfiinţarea Academiei Române, suveranii României erau protectori, preşedinţi de onoare şi invitaţi permanenţi. Carol al II-lea, la fel ca şi înaintaşul său Carol I, a prezidat şedinţe ale Academiei Române, exprimându-şi deseori bucuria de a se afla printre academicieni.

În anul 1936, Blaga a fost ales membru titular al Academiei. Sunt două premiere de menţionat: alegerea filosofului ardelean în Academia Română s-a făcut pe un loc special creat pentru acesta, după trei tururi de scrutin, în condiţiile în care Nicolae Iorga s-a opus vehement primirii acestuia în rândul academicienilor, iar şedinţa solemnă a fost amânată de mai multe ori, până în data de 5 iunie 1937, pentru a putea participa şi regele care dorea, cu această ocazie solemnă, să ţină un discurs. Participarea suveranului la şedinţa de alegere a unui nou membru, este una din importantele ocazii când îi este recunoscut meritul lui Lucian Blaga de a fi exponentul unui noi generaţii de scriitori.

Dorli Blaga, Fiica filosofului, în jurnalul său rememora pregătirea discursului pentru Academie şi alegerea subiectului acestuia: „Blaga era în momentul acela cel mai tânăr academician, care n-a urmat nimănui. Locul s-a creat pentru el. De aceea discursul de recepţie nu a fost un elogiu adus unui predecesor. Ci predecesorului nostru al tuturor: Satul românesc, din care toţi ne tragem de fapt."[7] Proaspătul academician rosteşte, astfel, în prezenţa regelui Carol al II-lea, discursul de recepţie la Academia Română intitulat „Elogiul satului românesc".

Ca o recunoaştere a succesului omul de cultură, scriitorul, filozoful şi diplomatul Blaga, discursul de recepţie a fost transmis în direct la radio.

În discursul său, suveranul, care prezida şedinţa, ca preşedintele de onoare, îl elogiază pe Blaga, cel mai tânăr academician, la numai 41 de ani: „Am ţinut să asist la această recepţie pentru că ea are o mare însemnătate. Academia primeşte în sânul ei pe primul reprezentant al unei noi şcoli româneşti, pe primul reprezentant al talentelor literare româneşti de după război. Recepţia lui Lucian Blaga la Academia Română este consacrarea oficială şi definitivă a literaturii actuale româneşti"[8]. Creaţia lui Blaga avea doua mari calităţi, care-l atrăgeau pe Carol al II-lea: se inspira din lumea rurală, dar într-o factura modernă. Satul pentru Blaga este locul unic în care omul îşi poate găsi liniştea interioară. Aşa că, elogiindu-l pe Blaga, suveranul găsea prilejul să îmbine teme sale favorite: satul şi cultura.

[7] Blaga, Dorli, (2012), *Tatăl meu, Lucian Blaga*, Ediţia a II-a revăzută şi adăugită, Humanitas, Bucureşti, 2012, p. 302.
[8] Analele Academiei Române, (1937), LVII (1926/1937), Bucureşti, p. 190.

Într-o scrisoare adresată lui Basil Munteanu, noul a academician confirmă atitudinea, deosebit de elogioasă, a regelui:„Iar discursul regelui a fost o senzaţie, cum n-a fost alta la Academie: a ţinut să declare că se identifică întru totul cu felul cum văd eu viitoarea evoluţie a culturii române şi a luat atitudine fățișă împotriva poporanismului, semănătorismului şi a citadinismului. Iorga a avut o incredibilă izbucnire de furie, după şedinţă. Regele m-a felicitat, dar în discurs a spus că felicită mai ales Academia pentru alegerea mea."[9]

Decizia lui Lucian Blaga din 1946 de a intra în Partidul Naţional Popular, care era o anexă a Partidului Comunist, pentru numai o lună, sfătuit de asistentul său de la catedra de filosofia culturii, Zevedei Barbu, cu scopul de a putea publica, are drept consecinţe nefaste: „interdicţia totală de publicare şi prin reorganizarea Academiei Române din anii 1948-1949, scriitorul ardelean n-a rămas în poziţia de academician, ca alţi colegi de-ai săi, ci «s-a trezit privat» de dreptul de a face parte din rândurile membrilor activi ai Academiei RPR"[10]

La 1 februarie 1937, după ce s-a produs demiterea lui Nicolae Titulescu din funcţia de Ministru de Externe, Lucian Blaga este transferat din nou la Berna, unde rămâne doar un an, când proaspătul premier Octavian Goga, soţul Veturiei, rudă cu Blaga, îl numeşte subsecretar de stat la Ministerul Afacerilor Externe, conducând, conform Deciziei guvernamentale, practic, toate problemele de relaţii externe ale ministerului. Numai că la 10 februarie 1938, guvernul Goga-Cuza demisionează şi, în mod firesc, Lucian Blaga nu mai poate rămâne în funcţie, fiind numit, o lună mai târziu, la 11 martie 1938, prin semnăturile Regelui Carol al II-lea, Miron Cristea, Gh. Tătărăscu (ministru ad-interim) şi Nicolae Petrescu-Comnen, ministru de Externe în exerciţiu, ca ministru plenipotenţiar în Portugalia. Filosoful ajunge la Lisabona pentru a-şi prelua postul la 10-11 aprilie 1938 şi rămâne până la 1 aprilie 1939, când cariera diplomatică a lui Blaga se încheie pentru a urma o nouă etapă cea de profesor universitar.

Fără îndoială, Blaga a fost ajutat de Carol al II-lea să ajungă subsecretar de stat la Ministerul de Externe în guvernul Goga-Cuza şi ministru plenipotenţiar al României în Portugalia şi tot regele i-a facilitat obţinerea catedrei de profesor universitar titular la Universitatea „Ferdinand I" din Cluj. Lucian Blaga a intrat la universitatea clujeană, nu la invitaţia corpului academic sau prin concurs ci prin înalt decret regal era numit profesor titular la catedra de filosofia culturii, începând cu data de 1 octombrie 1938. După 10 ani de profesorat, Blaga a fost eliminat de la

[9] Munteanu, Basil, (1979), *Corespondenţe*, Editura Ethos-Ion Cuşa, Paris, p. 172.
[10] Ţugui, Pavel, (1998), *Amurgul demiurgilor. Arghezi, Blaga, Călinescu (Dosare literare)*, Editura Floarea Darurilor, Bucureşti, p. 109.

catedră, lucrând într-un post umil, bibliotecar la Biblioteca Academiei Române din Cluj.

În anul 1938, regele Carol al II-lea decretează dictatura regală şi desfiinţarea partidelor politice, înlocuindu-le cu un partid unic, Frontul Renaşterii Naţionale, înfiinţat prin decretul lege nr.4321/15 decembrie 1938. În aceeaşi zi, 50 de personalităţi vor înainta Ministerului Justiţiei cererea de autorizare pentru funcţionarea noului partid. Între aceste nume mari de miniştri şi foşti miniştri, personalităţi culturale şi militari de profesie ca Petre Andrei, Constantin Angelescu, Dumitru Alimănişteanu, Ion Bujoiu, Armand Călinescu, Mitiţă Constantinescu, Grigore Gafencu, Eftimie Gherman, Mihail Ghelmegeanu, Dimitrie Gusti, Iuliu Haţieganu, Victor Iamandi, Ion Petrovici, Mihi Ralea, C. Rădulescu-Motru, este semnatar şi Lucian Blaga.[11]

Urmează un alt favor regal: Lucian Blaga este numit personal de Carol al II-lea senator în Frontul Renaşterii Naţionale, în perioada dictaturii regale, alături de alţi mari oameni de cultură ca George Enescu, Mihail Sadoveanu, Emil Racoviţă, Iuliu Haţieganu, unde a funcţionat din iunie 1939 şi până în vara anului 1940, când suveranul a dizolvat primul partid monopolist din istoria României.

Blaga primeşte de la Carol al II-lea, în 10 Mai 1939, ca semn de mare preţuire, o decoraţie, Ordinul Serviciul Credincios, în gradul de Comandor, cel mai mare grad al acestui ordin. Carol al II-lea a creat acest ordin în anul 1932 (conform Decretelor Regale nr. 1545 din 28 aprilie 1932 şi 1590 din 9 mai 1932) şi era plasat înaintea ordinului „Steaua României" cu o jumătate de grad, distincţie primită de Blaga de la regele Ferdinand I în anul 1927.

Aniversarea a 10 ani de domnie a lui Carol al II-lea este sărbătorită cu mare fast şi cuvântări pompoase. Multe instituţii au editat volume omagiale care au fost lansate în perioada desfăşurării Serbărilor Restauraţiei. Cea mai prestigioasă, Academia Română a editat „Cuvântările Majestăţii Sale Regelui Carol II către Academia Română 1930-1940". Volumul a fost prezentat academicienilor, într-o şedinţă festivă, la 7 iunie 1940, marcând „*Primum decennium Carolinum*"[12]

La editura „Cartea Românească", în anul 1940, apare şi culegerea de texte elogioase „Zece ani de domnie ai M. S. Regelui Carol al II-lea" semnate de personalităţi marcante ale vremii care nu fac economie de epitete şi metafore pentru glorificarea regală, având motive serioase deoarece fuseseră sprijiniţi de suveran în activitatea lor: Grigore Antipa, Dimitrie

[11] Ţurlea, Petre, (2010), *Carol al II-lea şi camarila regală*, Editura Semne, Bucureşti, p. 313
[12] Carol al II-lea, (2000), *Între datorie şi pasiune. Însemnări zilnice, vol. IV (1943-1945)*, ediţie de Marcel-Dumitru Ciucă şi Narcis Dorin Ion, Editura Curtea Veche, Bucureşti, p. 189.

Gusti, Constantin C. Giurescu, Camil Petrescu, George Enescu şi printre aceştia şi Lucian Blaga.

Sub titlul „Renaştere sau creaţie" Blaga argumenta în textul său omagial că România este privilegiată deoarece regele Carol sprijină cultura: „Într-un singur domeniu Regele a gândit că e bine să sprijinească, fără de a impune un program: în domeniul culturii creatoare. Încrederea nelimitată şi elogiul tacit acordat spontaneităţii şi libertăţii spiritului sunt încă o mărturie că Regele însuşi şi-a dat seama că poporul românesc se găseşte în plină fază de creaţie, iar nu de simplă «renaştere»„[13]

Pe baza informaţiilor adunate din scrisori, interviuri, jurnale, tratate de istorie etc. putem concluziona că unul dintre scriitori apreciaţi pentru activitatea sa culturală, Lucian Blaga a fost un privilegiat al graţiei regale: Carol al II-lea a participat la şedinţa solemnă de alegere a lui Blaga ca membru al Academiei Române; l-a propus ca subsecretar de stat la Ministerul Afacerilor Externe în guvernul de 44 de zile Goga-Cuza; apoi l-a învestit în funcţia de ministru plenipotenţiar al României în Portugalia, l-a numit senator în partidul Frontul Renaşterii Naţionale şi i-a facilitat obţinerea catedrei de profesor universitar titular la Universitatea „Ferdinand I" din Cluj, fără concurs prin decret regal la catedra de Filosofia Culturii, nou înfiinţată, special pentru filosoful ardelean.

După abdicare şi plecarea lui Carol al II-lea din ţară, în septembrie 1940, Blaga a rămas fără protecţia regală şi au urmat atacurile preoţilor culminând cu cel al lui Dumitru Stăniloaie (1942), ale filosofilor raţionalişti – prin Rădulescu Motru (1943) şi ale gândiriştilor prin Nichifor Crainic (1943).

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[13] BLAGA, Lucian, (1940), *Renaştere sau creaţie?*, în Revista Fundaţiilor Regale, anul VII, nr. 6, 1 iunie 1940, p. 514.

Identity Construction in the Process of Teaching/Learning English in the Workplace

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Abstract:

Teaching and learning English in communities of practice within multinationals epitomise the social dimension of learning, outlined by Lave and Wenger (1991). Based on the author's experience in teaching English for Specific Purposes to business professionals in Ford Romania, this paper focuses on the connection between language, culture and socialisation, with the aim of analysing how course participants, learners and trainers alike, negotiate and construct an identity in practice. The research outlines that English language proficiency, engineering and workplace knowledge, seniority and social roles are important factors in this process of identity construction and negotiation.

Keywords: *communities of practice, identity, legitimacy, power relations*

Introduction

The advent of technology and the increasing speed of globalisation have made English become everyday practice in multinational companies. According to Harvard Business Review, „English is now the global language of business" and the corporate language in many multinationals – Airbus, Daimler-Chrysler, Renault, Samsung etc. (Neeley, 2012). The aim of adopting English as a *lingua franca* of international affairs is to facilitate communication and increase performance across geographically diverse functions and business endeavours. HR directors are consequently looking for English speaking employees or investing in English training courses for their current employees to benefit their business. In this light, English for Specific Purposes (ESP), as a branch of English as a Foreign Language, has emerged to meet this learning need, its goal being, as Marcu emphasises, „the formation of professionals ready to work for multinational companies and perform well on the international market" (Marcu, 2020: 118).

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As an ESP teacher, the author has acquired experience in teaching Business English to undergraduate students, the course goal being to train them in the practices, knowledge and language of the target communities, and to develop the communicative skills that will enable them to integrate in those communities. Teaching Business English at Ford Romania in Craiova (2014-2020) was a different kind of experience, challenging and enriching at the same time. The great advantage of teaching in a multinational company is that trainers come to understand the communities of practice for which they prepare undergraduate students in universities.

The aim of this paper is to present a workplace ESP classroom in Ford Romania as a community of practice consisting of a language teacher and engineering professionals. We shall investigate how classroom members negotiate their identities amongst the tensions of English language proficiency, engineering and workplace knowledge, seniority and social roles.

Communities of practice

Discussing communities of practice and their role in the process of learning, Etienne and Beverly Wenger-Trayner point out that this is a relatively recent coined term, which nevertheless refers to an old phenomenon of people who worked and learned together: „Communities of practice are groups of people who *share a concern* [domain] or a passion for something they do and *learn how to do it better* [practice] as they *interact regularly* [community]." (Wenger-Trayner, 2015: 1, our emphasis) The shared domain of interest, the community of members who work together, help each other and learn from each other, as well as the shared practice in the domain of interest are the main characteristics of a community of practice, and „it is by developing these three elements in parallel that one cultivates such a community" (Wenger-Trayner, 2015: 2).

Nowadays, communities of practice can virtually be found everywhere, connecting people within business, education, government, professional associations and other organisations. Business people were among the first who adopted this concept, because they understood the importance of knowledge creation and sharing, as well as the collective responsibility for managing the knowledge. Another important aspect of these communities refers to the fact that they create connections among practitioners that cross over hierarchical structures and geographical borders. The result is that:

> … the knowledge of an organisation lives in a constellation of communities of practice each taking care of a specific aspect of the

> competence that the organisation needs. However, the very characteristics that make communities of practice a good fit for stewarding knowledge – autonomy, practitioner-orientation, informality, crossing boundaries – are also characteristics that make them a challenge for traditional hierarchical organizations.
>
> (Wenger-Trayner, 2015: 4)

In spite of the fact that learning within a community of practice is considered to be decentralised, there are several studies which theorise classrooms as communities of practice (Barnawi, 2009; Morton, 2012). Thus, the learners are gathered by a shared concern in the subject matters, participate in classroom activities, and negotiate and construct identities through social participation. According to Lave and Wenger identities are „long-term, living relations between persons and their place and participation in the community of practice" (Lave and Wenger, 1991: 53). The newcomers in a group are initially assigned the peripheral position of novices who are about to start their „fight" for community integration. As the students legitimately take part in the community of practice, they undergo a process of change from being „peripheral/novices" to full participants or old-timers. This process, articulated by a mechanism of learning, enables students to acquire an identity in practice.

The idea that newcomers develop an identity through legitimate peripheral participation brings into focus the significance of „legitimacy". Davies pointed out that legitimacy is linked to hierarchy and the „mechanisms by which the boundary and the internal structure of the community of practice are controlled" (Davies, 2005: 571). As Davies put it, „not only is there a hierarchy, but it is also the case that those within the community of practice are extremely aware of those at the top, and the power that those wield over the other members" (Davies, 2005: 571-2). Lave and Wenger acknowledged the connection between legitimacy, power and social structures, but did not investigate power relations. What they did, was to „suggest a redefinition of the nature of mastery in contexts which rely less on the abilities of skilled individual craft workers and more on people's abilities to co-operate in situations of high interactive complexity" (Blackler and MacDonald, 2000: 836).

Investigating basic adult education in the UK, Harris and Shelswell showed that legitimation conflicts occur where „the legitimacy of a participant – whether central or peripheral – is brought into question by community members" (Harris and Shelswell, 2005: 168). Based on Wenger's notion that experience triggers competence (Wenger, 1998), Harris and Shelswell emphasised that the skills and experience of community members can have both positive and negative effect on their social participation. This depends on their ability to negotiate and form

identities, as well as on the degree of acceptance by their peers within that particular community of practice.

Learning in a community of practice is holistic, as it relies on the interdependence of the learner, the community, and the environment, or, as Lave and Wenger point out, it „implies emphasis on […] the view that agent, activity, and the world mutually constitute each other" (Lave and Wenger, 1991: 32). Since students learn from observing others and practising themselves, they become *cognitive apprentices* within the community (Kurt, 2021). From this perspective, knowledge cannot be separated from practice, and this idea constituted the foundation of the situated learning model, advocated by Jean Lave, Lev Vygotsky, John Dewey and Etienne Wenger who emphasised that learning occurred within situational contexts.

In what follows, we shall first discuss the power structure of the ESP classroom at Ford Craiova in which legitimacy conflicts take place. Then, we shall analyse how classroom participants negotiate and construct their identities among these conflicts. Conflict resolution revolves around the issues of legitimacy, power and social structures, the key elements which define learning in communities of practice.

The power structure of the ESP classroom at the workplace

The ESP classroom under study was part of the English language training project, run by Ford Romania and the University of Craiova, with the aim of improving the language proficiency of Ford employees. It features a community of practice which consists of an English language instructor and engineering professionals.

In the context of this classroom, some clarifications need to be made in relation to the „legitimacy" of the course participants, as well as to the definition of „newcomer" and „old-timer". First of all, the formal classroom context of the training entails that the teacher and the students, as members of the community of practice, are assigned formal social roles. In Romanian culture, teachers are respected, and this respect, traditionally grounded in the belief that knowledge is associated with position, status and age, is evident in the way students address teachers, using the pronoun of politeness „*dumneavoastră*". In the ESP classroom, the teacher already has the legitimate status of being respected and the students pay respect to the teacher initially due to this social role. Apart from this, the teacher has the role of the „expert" in English language and skills, and the students often seek his/her guidance, correction or approval during classroom activities.

On the other hand, the ESP classroom requires interdisciplinary knowledge, that is, knowledge of both language and subject matters.

Whereas the teacher is the expert in language, the students have the subject knowledge and skills acquired while working in the engineering field, the situation being different from a university ESP course where neither the ESP teacher nor the students are experts in subject matters. Legitimation conflicts thus emerge. As mentioned previously, in Lave and Wenger's community of practice model, newcomers have to negotiate their identity on the periphery until they are perceived as old-timers. In the Ford classroom, the teacher acquires the role of the „expert newcomer" (Harris and Simons, 2008) who has knowledge of English, but is new to the engineering context. The student participants are expert in subject matters, and some of them have a good level of proficiency in English; therefore, they can be regarded as „semi-expert newcomers". Consequently, it can be argued that there are no true newcomers in the context of this ESP classroom.

Other important factors that influence the power relations among the group participants are cultural, and refer to age and status within the Ford plant. The social interaction in the classroom revealed deference to seniors in age, which proves that age is a factor that confers legitimacy to a participant. Older participants in the classroom were listened to and treated with respect by their younger peers. It should also be mentioned that the age of the teacher makes a difference in the way she/he is perceived by the trainees. The trainer may be legitimate as a teacher and as an expert, but, being in her thirties does not confer her age-related legitimacy. The same deference was observed in the case of hierarchy within the company, implying that legitimacy is granted to the participants with higher positions. The trainer, as a teaching academic, is perceived from the beginning as having a high position. Age and hierarchy are also related to experience at the workplace, that is, the period of time a participant has worked in the company. As a result, trainees who had been in the plant since Daewoo time were treated with much respect.

In this context of different power relations, participants, teachers and students alike, must negotiate their identities in order to take part in the ESP classroom.

Identity negotiation and construction

As it has already been argued, no participants in this ESP classroom are competent in both knowledge of the English language and knowledge of the subject matter, i.e. engineering. Discussing identity negotiation and construction in a workplace ESP classroom in Thailand, Pimsiri Taylor identifies the roles of the participants as being *the expert newcomer*, *the semi-expert newcomer* and *the non-expert old-timer* (Pimsiri, 2015: 159). Drawing on Taylor's research, we shall investigate each typology in order

to understand the ways in which course participants manage to construct their identities.

The expert newcomer/teacher

From our experience, the teacher can resolve the conflict (expert in language vs. newcomer in engineering/business knowledge) and negotiate his/her identity by relying on the students' subject knowledge, thus making them „partners" in the process of teaching/learning, and increasing their motivation to engage in genuine communication in the class. The teacher acts as a language consultant, accepting equal status with the learners who have authority on subject matters.

At the social level of the ESP classroom at Ford Craiova, in order to solve the tension between being an expert and a novice, the teacher used the mother tongue, i.e. Romanian. The mother tongue constituted a „shared repertoire" (Wenger, 1998) in the studied group, being largely used in classroom humour and gossip. According to Holmes and Marra (2007), humour, an important component of workplace discourse, requires shared cultural understanding, and therefore contributes to transgressing some barriers. Throughout the training course in Ford, the teacher joined numerous humorous talks in order to show that she was willing to build relationships and be accepted as a community member.

As the class progressed, gossip began to emerge, despite the fact that it is regarded as totally unsuitable and utterly undesirable in classroom discourse (Brown 2012). In the community of practice under consideration, negative gossip led to friendship ties which helped the teacher become a community member with whom the students could share their workplace stories, thoughts and feelings. Thus, the teacher had the opportunity to learn more about the workplace, the trainees' duties, the company policies etc. and to be accepted as one of them.

The semi-expert newcomer

Some of the students in the analysed group at Ford had never participated in English training courses before. They joined the classroom as newcomers; yet, many of them had good English knowledge and skills, which turned them into „semi-expert newcomers". Their linguistic abilities led to their pedagogical role, discussed by Fuller and Unwin (2005). During classroom activities, the semi-expert newcomers helped their peers complete the tasks, thus gaining respect and legitimacy within the group.

The role of semi-expert newcomer is therefore grounded in peer acceptance. However, this acceptance did not rely exclusively on the member's level of English language proficiency, but also on his/her status in Ford Craiova. There were certain relationships among members who

had worked together in the same departments for many years, and the pattern of those relationships was somehow brought to the class. Therefore, it was observed that some members negotiated their legitimacy in the community of practice from the perspective of seniority and/or their position within Ford hierarchy of power.

The non-expert old-timer

The „non-expert old-timer" refers to the members who did not excel at English despite the fact that they had been working in the company for a long time (Taylor, 2015: 161). They were the older people in the group who began working in the plant before Ford bought it, at a time when English skills were not required. Although they had knowledge about the workplace culture as well as job-related knowledge, their level of English proficiency was below the required standards. They had to work hard to improve their language skills in order to comply with Ford policy which demands employees to speak English in order to keep up with the corporate work.

Having been in business for a long period of time, the non-expert old-timers had the age legitimacy, and were thus respected by their peers; yet, unlike semi-expert newcomers, they did not have the right level of English for the training course, and consequently, performed at the periphery of the community of practice, that is, they did not participate much in classroom activities. They managed to sustain their legitimate peripheral participation with the aid of humour (Mak et all, 2012).

The non-expert old-timers frequently used jokes in order to negotiate their identity in the classroom. The mistakes they made were taken lightly, and quickly turned into jokes, in an attempt „to save face". There were also cases when non-expert old-timers resorted to self-denigrating humour, with the same aim, of minimising their errors. This strategy ensured the „jokers" the legitimate participation in the community of practice because their peers simply liked them.

At times, the old-timers who had higher position in Ford than some of their group colleagues, attempted to turn their jokes into teasing (Schnurr and Chan, 2011), thus somehow „attacking" the others and even the teacher who was considerably younger. In these situations, their power was often challenged by the semi-expert newcomers who teased them back on account of their low English language skills. Humour therefore served to negotiate one's identity.

Conclusions

This investigation of a workplace ESP classroom shows that legitimation conflicts occur in the power structure of communities of

practice, and consequently the members must negotiate their identity and participation in the community. Legitimacy is not only related to English language proficiency, engineering and workplace knowledge, but also to one's position within the organisation hierarchy, age and social relations.

There were several identities constructed in the process of teaching/learning English in the workplace classroom: the expert new comer, the semi-expert newcomer, the non-expert old-timer. These identities were negotiated by using various tools: English language, the mother tongue, humour, gossip, or even teasing.

To conclude, the workplace ESP classroom at Ford Craiova is a community of practice which epitomises the participants' power conflicts, and their strategies to negotiate an identity and gain legitimate participation in the community. The vital role in this negotiation is, of course, played by language.

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Training and Improving Adults' Speaking Skills

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Abstract:

The present paper is intended to shed some light on one of the most difficult aspects of teaching English as a second language, namely generating and stimulating the development of speaking abilities. Speaking is, for some people the easiest and the most natural way to express thoughts or feelings, but, for others it is a sort of a „burden"; such people feel more comfortable when they use the language just for basic communication, not for an extensive source of externalization. Using a foreign language adds an extra stress level for them. This doesn't mean that those who find it easy to speak English, do it correctly. Speech errors may appear at the level of grammar, vocabulary, pronunciation, etc. However, these may be corrected in time and may not rise obstacles if the meaning is understood by the interlocutor. For introvert people, the situation is not exactly the same. In their case, there is an extra barrier that needs to be overcome: that of finding the right path to become more communicative. How is this possible, especially at an advanced age? How can teachers stimulate such students to become interested, fluent and more active? Is there a unique solution or a flexible approach is the key?

Keywords: *speaking; stress; communicative; barrier; introvert*

Speaking barriers

The latest tendency of communicating at an international level has been fully claimed by „English". It has been adopted at all levels and it has gained an enormous „power" to streamline the conversation between people of different nationalities. The process has been a fast one so that a lot of people from different working fields have been somehow put into the difficult situation of having to acquire it in a rather short period of time. The advancement of technology has been of great help in this sense. Having been „forced" to cope with an enormous amount of information that has been provided only in English, most people have adapted and have got used to various terms. Writing short messages or mails has been facilitated by the auto-correct programs that have been installed on computers. However, speaking has still remained the most required skill

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in English and, for most people, the most difficult one. Why is that? Well, there are numerous reasons or at least this is what people state. One of the most contradictory ones which has been highlighted by many learners is the age limit. Adult learners consider that speaking a new language after a certain age is just like any new device or gadget that appears on the market: „interesting but difficult to know". Is it really like this or is it an excuse for not devoting or not having time and patience? People tend to forget that everything that is new requires time and dedication. The effort is, for sure, rewarded. Once you discover the pleasure of communicating in English with easiness, you will have a wonderful sensation and you will work on improving it. Who said that learning at an advanced age is hard?

"You need to know right now that your age doesn't limit your ability to speak English fluently. It's more likely you believing your age is a limiting factor actually keeps you from learning. Once you overcome this mindset, you'll discover that English isn't as difficult to speak as you thought -and before you know it you've unlocked the secret that has prevented you from going any further."[2] (Nelson, Withney, 2019:12)

Age has nothing to do with learning new things. It's the only way to keep your brain active and effective. Deepening you knowledge in a foreign language is a plus not a limit. If you consider it a „struggle", then your chances diminish. If you perceive it as a sort of a new and interesting hobby, then you will not fail. It's essential to have the courage to try something that is new but extremely useful and pleasant. In the case of adults, the main drawback is the limit of free time they benefit of for investing in other activities. The job and the family take over their life, so, obviously, their tendency is to give up. Moreover, most of the English classes take place in the evening or at the weekends when they are already tired and feel the need to relax. In this case, those that find the study of English as something entertaining and pleasant will manage to master it. Unfortunately, for those that see it as „an obligation" that needs to be fulfilled quickly, will give up in a short period of time.

Age and the lack of time are not always the excuses that people make when it comes to using a new language. Adults have, unlike children, the experience of acquiring a huge amount of information and understanding the grammar rules easier due to their prior knowledge of their native language grammar. Still, when they exercise speaking they tend to put into practice all their grammar notions and do a sort of a translation in their mind of the ideas they want to express. That is perhaps one of the drawbacks since speaking should be a spontaneous act not a mechanical

[2] Nelson, Whitney, *English Fluency for Advanced English Speaker, How to Unlock the Full Potential to Speak English Fluently*, Canada, 2019.

translation. An additional factor of stress would also be the fear of making mistakes in front of others, the fear of being „judged" or „mocked at". Adult learners have the tendency to compete with their peers; if they sense that another colleague speaks or knows better than them, they lose the ability to concentrate and the speech act is totally compromised. All these elements have been grouped under „affective factors".

"Affective factors refer to the learner's anxiety over the risk of blurting things out that are wrong, stupid and incomprehensible. The language ego that informs people „You are what you speak" makes learners reluctant to be judged by listeners. Apart from this, the greatest difficulties learners encounter in trying to speak is not the multiplicity sounds, words, phrases and discourse form that characterize any language, but rather the interactive nature of communication or the so-called interaction effect." [3] (Royani, Esti and others, 2020:11)

Adults are, unlike children, aware of the reaction of their peers. It is not easy to feel comfortable when you know that you have your peers' eyes on you. Reading, listening and writing have a high degree of importance when studying English but they do not need direct interaction with the interlocutor like speaking. In addition, you may adjust your concentration time and not feel the pressure of having to be „analysed" on the spot. You may correct the mistakes and revise the information. The teacher may provide the feedback and your colleagues may not know the level or the result you got. It is a huge relief for people that are shy and lack confidence. Speaking is a direct act and implies cooperation; it's a teamwork activity and requires supervision from the part of the teacher who is in charge of balancing the parts that participate at the dialogue. He/She should guide learners toward reciprocal help and should offer constant encouragement. He/she should identify and monitor the level of stress and search for the right methods to eliminate it.

"Teachers should, therefore, encourage learners to support one another's speaking development, not just as communication partners in a speaking task, but also as learning partners who share their learning plans and goals. Through dialogue, students can co-construct knowledge about what is needed to be proficient speakers, and to apply their knowledge and skills in real-time communication. However, learners should not be left alone to struggle through the learning process. Their efforts must be supported by teachers who can provide the necessary scaffolding, input and guidance".[4] (Goh, Christine, Bruns, Anne. 2012:6)

[3] Royani, Esti, S., H., M.Pd., M.H., C.PS, C.Me., C.Htc., *The Students' Speaking Skill*, Zahir Publishing, 2020.

[4] Goh, Christine, C.M., Burns, Anne, T*eaching Speaking: A Holistic Approach*, Cambridge University Press, 2012.

Raising interest in the lesson

Perhaps one of the most essential elements when teaching English as a foreign language to adults is to do whatever possible to draw their attention. In this sense, the teacher has to come up with materials that rise the learners' attention and stimulate them to produce effective utterances. The topics should be connected either to their work, leisure time hobbies or other points of interest. A survey at the beginning of the course would help the teacher get a clear idea of what exactly they enjoy doing or talking about. Moreover, the teacher has to focus on finding a wide range of activities so that students don't get bored and permanently discover something new. It is, for sure, hard to design interesting and useful materials but the reward the teacher gets when he/she sees that students struggle to exceed their limits is a source of immense joy and generates a certain feeling of accomplishment. Students' progress gives the teacher the right orientation. If the progress is significant, it means that the teaching method is the appropriate one. If, on the contrary, the progress is slightly noticeable, the teacher should look for other ways to conceive the lessons.

"It is very important for lessons to be interesting and to contain varied activities to give students, (….) as much encouragement as possible. Students need to participate actively and to enjoy their English classes. Even in large classes, where there are few resources and space is limited, it is possible to do useful activities.(…) Teachers in different learning situations can organize lessons which motivate their students and give them the best possible chance of improving their spoken English".[5] (Baker & Westrup, 2003:8,9)

Still, despite the wide range of activities and the effort that a teacher pays to conceive functional lessons, there is a certain category of adults that has the tendency to give up. It has nothing to do with the teacher, the lesson or the dialogue partners. They simply become demotivated for a number of other external reasons. At the beginning all students are willing to study English either because of the necessity to use it at the workplace or for their own personal intellectual satisfaction. In time, things change. Adults study a foreign language in their own free time and on their own financial resources. These elements may become a „burden" once time passes; there are periods of time when the heavy workload and the family pressure becomes too much and diminishes their motivation and desire to succeed. Like all new things, acquiring a foreign language needs an amount of time that cannot be anticipated and implication in terms of self

[5] Baker, Joanna, Westrup, Heather, *Essential Speaking Skills, A Handbook for English Language Teachers*, Continuum Publishing, 2003, p. 8-9.

studying or practising at home as well, not only in class. Under such circumstances, there is no wonder that only those that are truly stimulated by the job demand to master a language, by an inner stimulus to be better than others by an extraordinary teacher and wonderful materials, end up being proficient in English. To put it in some other words, motivation plays an essential role and is generated either by the workplace requirements or by a personal desire to evolve. Just as Paul Vergese states, „we need English not only for operational purposes but also for identifying ourselves with those who use the language (…) abroad. Two main kinds of motivation are at work: instrumental and integrative. Geoffrey Broughton and his colleagues (...) say: when anyone learns a foreign language instrumentally he needs it for operational purposes-to be able to read books in the new language, to be able to communicate with other speakers of that language. The tourist, the salesman, the science student are clearly motivated to learn English instrumentally. When anyone learns a foreign language for integrative purposes….he wants to feel at home with it".[6] (Vergese, Paul, 2007:6)

No matter the type of motivation or the free time available to dedicate to the study of English, in my opinion, it is all connected to the personality of the individual. There are, and there will always be people who give up easily when meeting an obstacle or finding a situation a little bit difficult just as there are people who will look for endless solutions to evolve, to become better and to succeed. There is a circle in the teaching process that includes the learner, the teacher, the resources, the motivation, the level of adaptability of each, the classroom environment and many others. Once the teacher and the learner find a common path, the process of acquisition will be a lovely way to success.

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Elemente simple de ortografie și punctuație în clasele primare

Simple Elements of Spelling and Punctuation in the Primary Grades

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Abstract:

Însușirea normelor de ortografie și punctuație reprezintă o sarcină importantă a școlii, cunoașterea și respectarea acestor norme oferă elevului posibilitatea de a-și exprima corect ideile atât în scris cât și oral.

În studiul ortografiei se urmăresc obiective normative, descriptive și productive care se condiționează și se sprijină reciproc. Astfel, învățarea ortografiei și a punctuației trebuie să vizeze realizarea celor trei obiective. ***Scopul normativ*** *urmărește învățarea normelor, regulilor, principiilor, ortografiei și punctuației. Învățarea acestora nu este un scop în sine, ea trebuind să aibă un caracter funcțional, instrumental. Normele reprezintă instrumentele de prevenire a scrierii greșite, ceea ce se realizează în procesul aplicării lor în practica scris-cititului.*

Cuvinte cheie: *ortografie și punctuație, obiective normative, descriptive și productive, norme, reguli, principii, ortografie și punctuație*

Abstract:

Learning the rules of spelling and punctuation is an important task of the school, knowing and respecting these rules gives the student the opportunity to correctly express his ideas both in writing and orally.

In the study of spelling, normative, descriptive and productive objectives are pursued which condition and support each other. Thus, learning spelling and punctuation must aim at achieving the three objectives. The normative aim aims at learning norms, rules, principles, spelling and punctuation. Their learning is not an end in itself, it should have a functional, instrumental character. Norms represent the tools to prevent wrong writing, which is achieved in the process of their application in the practice of reading and writing.

Keywords: *spelling and punctuation, normative, descriptive and productive objectives, norms, rules, principles, spelling and punctuation*

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Însuşirea normelor de ortografie şi punctuaţie reprezintă o sarcină importantă a şcolii, cunoaşterea şi respectarea acestor norme oferă elevului posibilitatea de a-şi exprima corect ideile atât în scris cât şi oral.

În studiul ortografiei se urmăresc obiective normative, descriptive şi productive care se condiţionează şi se sprijină reciproc. Astfel, învăţarea ortografiei şi a punctuaţiei trebuie să vizeze realizarea celor trei obiective. **Scopul normativ** urmăreşte învăţarea normelor, regulilor, principiilor, ortografiei şi punctuaţiei. Învăţarea acestora nu este un scop în sine, ea trebuind să aibă un caracter funcţional, instrumental. Normele reprezintă instrumentele de prevenire a scrierii greşite, ceea ce se realizează în procesul aplicării lor în practica scris-cititului. **Obiectivul descriptiv** are în vedere cunoaşterea semnelor de ortografie şi punctuaţie, a situaţiilor concrete în care ele sunt folosite. **Scopul productiv** se referă la interpretarea normelor de ortografie şi punctuaţie în studiul unor texte în diferite variante stilistice, literare, ştiinţifice, administrative etc.

Procesul de familiarizare a elevilor cu normele de ortografie şi punctuaţie este unul complex, de lungă durată. Particularitatea învăţării ortografiei şi punctuaţiei în ciclul primar este determinată de faptul că acest proces în condiţiile în care nu se poate apela la teoria lingvistică, la gramatică. Normele de ortografie şi punctuaţie nu pot fi evitate în clasa I, încă de la primele activităţi de scriere, cu toate că la această vârstă elevii nu învaţă gramatica de care se sprijină aceste norme.

În această etapă, interesul elevilor pentru cunoaşterea ortografiei şi a punctuaţiei este scăzut, iar capacitatea lor de gândire nu permite fundamentarea regulilor de ortografie şi punctuaţie pe baze lingvistice.

În ciuda celor mai sus menţionate, nu se poate amâna pentru clasele următoare comunicarea unor cunoştinţe elementare de ortografie şi punctuaţie. Acest lucru este uşurat de faptul că unele reguli nu au neapărat nevoie de un suport lingvistic, dar trebuie avut în vedere că, în această etapă, „ortografia se învaţă nu numai raţional, ci şi mecanic şi intuitiv.” (G. Beldescu, 1973, p. 151)

Există situaţii în care ortografia se poate însuşi fără cunoaşterea regulilor, mecanic, o dată cu folosirea practică a regulilor respective. În modul acesta, elevii află despre corespondenţa generală dintre litere şi sunete, potrivit sistemului ortografic al limbii române, despre corespondenţa dintre pronunţie şi scriere, cu excepţiile cunoscute, care, e cale intuitivă, prin repetarea lor, intră în practica obişnuită a elevilor.

Prin contactul continuu cu cuvânt scris, prin lărgirea treptată a experienţei de cunoaştere şi prin folosirea corectă a scrisului, elevii ajung

să-şi însuşească reguli de scriere corectă, fără a le explica pe bază de argumente lingvistice.

Treptat, ei se familiarizează pe cale intuitivă cu unele norme de scriere. „Punctul de plecare în formarea înţelegerii intuitive este comunicarea simplă, directă a regulii în care indicaţia pozitivă, uneori şi cea negativă, se referă numai la cazul întâlnit"(G. Beldescu). Acum regula reprezintă o simplă obligaţie de comportament pentru cazul dat: „se scrie ceartă cu ea nu cu ia; se scrie şi se pronunţă uşă cu ă nu cu e, se scrie Făt -Frumos în două cuvinte legate cu o liniuţă, ambele cu literă mare" etc.: toate aceste obligaţii se stabilesc fără argumentări, fără comentarii, doar cu imperativul: „Aşa trebuie!"

În alte circumstanţe, regula explică empiric fenomenul de limbă, cum se petrec lucrurile în cazul folosirii cratimei. Explicaţia primară este empirică: se pune cratimă între două cuvinte rostite împreună". Explicaţia poate porni de la prezentarea unui model în care unităţile respective de limbă şi înţelesul lor sintactic sunt mai uşor de sesizat de către şcolari. Un exemplu elocvent este în cazul „l-a"(citit: Ion citeşte romanul. El citeşte romanul. Ion (el) îl citeşte. Ion (el) l-a citit. În felul acesta elevul poate ajunge să-şi însuşească o regulă pe cale intuitivă.

Unele reguli soluţionale pentru scrierea pluralului cu un i şi doi i la substantivele masculine pot fi comunicate pe baza înţelegerii intuitive şi a modificărilor fonetice pe care le suferă acestea, odată cu trecerea de la nearticulat hotărât la articulat hotărât. Se poate porni de la situaţii mai simple, de felul elevi – elevii, cai – caii, care capătă la forma cu articol hotărât o silabă în plus; e – levi (două silabe, e – le – vii(trei silabe); cai (o silabă), ca – ii (două silabe). Silaba devine un element al înţelegerii intuitive a motivelor scrierii cu un i şi doi i în cazul anumitor cuvinte.

O situaţie cu dificultate sporită o prezintă cazurile de tipul „prieteni/prietenii". Se poate porni de la enunţul: „Ion are doi prieteni.". După ce se constată că Ion are mai mulţi prieteni, nu doar unul, cuvântul este analizat fonetic şi scris pe tablă, despărţit în silabe, subliniindu-se că are trei silabe şi un i la sfârşit: pri – e – teni (trei silabe, un singur i). Forma cu doi i se spune într-un alt enunţ: „Prietenii lui Ion locuiesc în Bucureşti.". Se reia analiza, se contată că este vorba în continuare de mai mulţi prieteni, dar că acum cuvântul este rostit cu o silabă în plus şi se stabileşte că în situaţia actuală se scrie cu doi i. Astfel, când este vorba de mai mulţi prieteni, cuvântul acesta poate avea trei silabe şi-l scriem cu un i, sau cu o silabă mai mult (patru), iar la sfârşit îl scriem cu doi i.

După ce un asemenea procedeu intuitiv devine familiar, ne putem opri la substantive de tipul: fiu, fii(o silabă, dar doi i, pentru că un i îl are cuvântul şi când spunem fiu), fiii(două silabe, trei i).

Regulile soluţionale se pot aplica la cazuri din aceeaşi clasă întâlnite treptat. Prin aplicarea repetată a unor asemenea reguli şi prin descrieri empirice ale fenomenelor de limbă reprezentate de ortografie, elevii dobândesc treptat instrumente de lucru menite să le regleze scrisul la nivelul nevoilor de exprimare. Trecând treptat de la reproducerea mecanică la înţelegerea intuitivă, elevii ajung, în cele din urmă, la cunoaşterea raţională, în termini lingvistici, a regulilor generale ale scrierii ortografice.

În rândurile de mai sus am enumerat etapele metodice pentru predare ortografiei şi punctuaţiei în ciclul primar, însă cu toate ceste „ustensile" metodice folosite de către cadrele didactice, se poate observa că mulţi elevi care sunt pe cale să absolve ciclul primar întâmpină dificultăţi în însuşirea acestor reguli şi astfel apare întrebarea firească: „Care este cauza?"

O primă cauză ar putea fi faptul că unii învăţători pun accent prea mare pe formalism şi prea puţin pe aspectele de ordin metodic, ceea ce îi face pe elevi să înveţe mecanic şi să-şi însuşească doar la nivel superficial informaţiile transmise de către cadrul didactic.

O altă cauză ar putea fi dată de faptul că elevii nu au fost corectaţi atunci când au greşit sau au fost corectaţi „greşit"(de exemplu în Dl. Goe „marinel" „marinal" „mariner"), astfel copilul percepe cuvântul respectiv ca fiind corect, mai ales dacă acel cuvânt a fost rostit de către un adult pe care copilul îl percepe ca exemplu.

O altă cauză poate fi dată de faptul că unii elevi nu pot face diferenţa între sunet şi literă(forma grafică), mai, ales în primele trei clase primare(clasa pregătitoare, clasa I şi clasa a II-a) când elevii sunt în faza achiziţiilor fundamentale.

În ceea ce priveşte elevii din clasele a III-a şi a IV-a, aceştia întâmpină dificultăţi în folosirea corectă a ortogramelor, deşi par să înţeleagă regulile de folosire a acestora dar şi conceptul de acţiune trecută, atunci când sunt puşi în situaţia de a se exprima în scris, aceştia se scriu de cele mai multe ori greşit.

Pentru corectarea acestor greşeli se repetă regulile de scriere a ortogramelor:

- se scrie „sau" când poate fi înlocuit cu „ori";
- se scrie „s-au" când urmează un verb;
- se scrie „sa" când poate fi înlocuit cu „lui" sau „ei";
- se scrie „s-a" când urmează un verb;
- se scrie ia când are sensul de „a lua";
- se scrie „l-a" când urmează un verb, etc..

Ortografia şi punctuaţia se învăţă nu doar în ore special consacrate acestui scop, ci în toate împrejurările în care elevii sunt puşi în situaţia de

a se exprima în scris. Mai mult decât atât, „momentele ortografice" trebuie să fie introduse şi la lecţiile de citire, precum şi în alte împrejurări în care, cu prilejul efectuării citirii se întâlnesc cazuri deosebite de ortografie şi punctuaţie.

În concluzie, procesul de însuşire de către elevi a regulilor de punctuaţie şi de ortografie în ciclul primar poate fi unul anevoios deşi la nivel metodic lucrurile par destul de simple. Fiecare elev în pare are propriul ritm de dezvoltare, de înţelegere şi însuşire a regulilor de punctuaţie şi de ortografie, ceea ce înseamnă că dacă o metodă este eficientă pentru un grup de elevi nu înseamnă că este la fel de eficientă pentru un alt grup elevi sau pentru un elev anume. În ceea ce priveşte însuşirea corectă a regulilor de scriere a ortogramelor, aceasta este, de asemenea, un proces de lungă durată, care poate fi scurtat prin mult exerciţiu şi prin motivaţia elevului de a învăţa.

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English for Tourism: Course Structure and Methodology

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Abstract:

This paper presents an English for Specific Purposes, namely English for Tourism course, giving details on the overall structure and teaching methodology suitable for both first–year and second-year intermediate to upper-intermediate students. The course aims at helping tourism students to develop reading, listening, writing and speaking skills in English. Therefore, this study is an overview of the topics, vocabulary areas, language skills and grammar aspects covered by the Enhlish for Tourism course.

Keywords: *develop reading*, *listening*, *writing and speaking skills*

1. Introduction

English for Tourism is a subset of English for Specific Purposes (ESP) that focuses on teaching aspects of Tourism in English. Planning English for Tourism course can help teachers identify aims/targets and anticipate potential problems. As university teachers we need to consider a number of factors such as the language level of our group of learners „their educational and cultural background, their different learning styles" [2].

The main goal of the English for Tourism course is to be a right framework which permits the integration of the various aspects of learning.

According to Harmer[3] „the language materials we expose students to should be a completely level too, not only in terms of complexity, but also in range of genre and length. We would not expects beginners to tackle national newspapers in English; we would not offer any advanced students a simplified dialogue". Both fluency and accuracy are two important coordinates when teaching English for Special Purposes, namely English for Tourism. We need to decide whether a particular activity in the classroom is designed to expect the students' complete accuracy- as in the study of a piece of grammar, a pronunciation exercise

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[2] Harmer- *The Practice of English Language teaching*, p. 315.
[3] *Ibidem*, p. 45.

or some vocabulary work for example – or whether we are asking the students to use the language as fluently possible.

2. Course structure

Tourism students learn English for a variety of reasons, which range from reading tourism books and specialised literature, or leaflets, to speaking English more fluently both in travel-related situations and different aspects of tourism. Their interest may also be in writing forms (e0-mails, letters, etc.) or attending specialised courses abroad. There are also students who intend to complete their academic studies in English-speaking countries.

The English for Tourism course should help students to understand and use tourism terminology, to activate their general vocabulary, to learn English pronunciation of specialised terms / phrases ,geographical names and to increase fluency in tourism-related situations.

Besides studying tourism terminology, attention should also be given to useful grammar structures, through a series of exercises that combine specialised terms and general English.

Having in mind all these aspects mentioned above we suggest the course-structure for tourism students should cover the following areas:

- Approaching English for Tourism
- Continents
- Europe
- Rivers&Seas- The Danue
- Who Uses English
- Flora&Fauna
- Weather

2.1. Tourism topics and vocabulary areas

1. Continents (geologic history, relief, interesting aspects)
2. Flora&Fauna
3. Rivers and Seas (physical features, economy, etc.)
4. Words /expressions related to weather
5. Idioms and fixed expressions used in different travelling-related situations
6. Projects / case studies: International Tourism
7. Writing a blog entry (a destination, a hotel, a country, a famous landmark etc.)

2.2 Grammar

- Pronunciation of specialized terms
- Word parts: prefixes, suffixes, roots

- The article
- The noun
- The Adjective (degree of comparison, adjectives used for denoting nationalities)
- The pronoun
- Numerals
- Tenses
- Active and Passive Voice
- Indirect Speech

3. Teaching methodology

The main objective is to actively engage learners in all language skills in Tourism terminology, and if possible at each and every class. A communicative approach can be also integrated, being essential to develop their communicative skills. They will need them working in this field.

In the following part we are going to give details on each language skill and the activities chosen for each part.

- **Reading**

Students read and understand different types of text on tourism or travelling-related situations.

-tourism literature
-books/ journal extracts
-blogs, sites
-case studies

- **Listening**

Students understand a range of tourism travelling situations (listening for gist)[4]

-youtube videos
-radio promotion
-dialogues
-explaining of some natural phenomena
-travelling-related activities (how to make a phone call, booking a hotel, selective different types of services on the phone etc)

- **Writing**

Students may need to write down documents specific to tourism activity:

[4] **Listening for Gist** is when the learner tries to understand what is happening even if he or she can't understand every phrase or sentence. The learner is trying to pick up keywords, intonation, and other clues so as to make a guess at the meaning.

- exchanging e-mails
- blog entries
- filling in an online travel search form
- writing a review (a hotel, a restaurant, etc.)
- writing a travel itinerary.

- **Speaking**

Speaking tasks are very useful for integrating the communicative approach during classes.

- giving directions; location; offering descriptions (facilities, touristic attractions or landmarks
- exchanging information (in a travel agency, in an airport, etc.)
- giving and asking advice
- planning itineraries or activities
- oral presentation on tourism topics

As the core language skills specific to reading, listening, writing and speaking activities students may read for gist, detailed comprehension or translation. To get maximum benefit from their reading, students need to be involved in both intensive and extensive reading The formers encourages students to read for themselves, either for pleasure or general language improvement. The letters is often chosen when teaching ESP because it enables students to develop specific receptive skills.

Students can improve their listening skills and gain valuable language input –through a combination of both extensive and intensive listening materials and procedures. They can be used to elicit main ideas, for pronunciation or translation purposes, to predict or to infer information. Having in mind the communicative approach we should be aware of the fact that if students are interested in the topics we are asking them to speak about they are very likely to invest their language and be actively engaged in. As a final part of a lesson speaking part may consist of discussions and debates, role-plays or identifying topics in a professional dialogue.

According to White and Arndt[5] „writing is re-writing; that revision – seeing with new eyes". A genre approach is especially appropriate for students of English for Specific Purposes, being highly useful as they can produce written work they can be proud of. There is always a danger that students may find both speaking and writing imaginatively difficult. „Having nothing to say or to write down" they may find creative tasks as being de-motivating.

To achieve the integrated skills approach we have set as an objective; a plethora of exercises can be used, including:

[5] Ron White & Valerie Arndt, *Process Writing*, p. 212.

- Fill-in exercises
- Multiple choices exercises
- Matching exercises
- True or false exercises
- Ask and answer targeted questions
- Mind maps
- Crossword puzzles
- „Word-Dissections"
- Tourism anagrams
- Role-plays
- Translations

For instance a mind map[6] is a way of organising vocabulary to show the connections between words. For example, students are asked to find words and expressions connected to the term „holiday" (to book a holiday, to be on holiday, to be holidaying, holiday time, budget –friendly holiday, etc.).

Conclusion

In conclusion this course is specifically designed for students who are studying for a career in the tourism industry. It introduces the vocabulary and the language sector, and includes practice exercises in all four skills. It It can help students not only to expand their knowledge and acquire new skills but also to use tourism vocabulary to activate and consolidate their general vocabulary, though attention is also given to grammar structures as required. Students of English for Specific Purposes may have closely identified goals for their learning. The language of tourism has a specific vocabulary which has to be understood and used when working in the tourism industry, especially in all types of language interactions.

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[6] A diagram in which information is represented visually, usually with a central idea placed in the middle and associated ideas arranged around it.

Reformation and Albanian Literature in XVIth Century

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Abstract:

If in the majority of western European countries, „heretics" Protestants gave a new form of literature and culture, in the history of Albania, Protestant reform is considered as one of the main events of the birth of literature. Although the goal of Martin Luther was not to divide the Catholic Church, but to change it, the split was inevitable. A lot of believers fled from Catholicism. To stop this Protestant bleeding, the Catholic Church, after many unsuccessful efforts, was forced to make some changes and allow Bible translation in national languages. Missal, the first book written in Albanian is a mass-book and dates from 1555, under the signature of the Catholic priest Gjon Buzuku. The book is composed of translated fragments from the Bible. Thus, Buzuku is the first Albanian translator and the Bible is the first book translated into Albanian. The Book of books could distribute its light over the dark life of the Albanians of XVIth century who lived under harsh Turkish rule. Gjon Buzuku sacrificed a lot to make it possible to introduce Albanians with the Scriptures, wanting to help his nation. His book affirmed Albanian individuality and helped establish the identity of Albanians. Unfortunately, over two centuries, this book was left in limbo. Only in 1740, it was discovered and appreciated. After Gjon Buzuku, other Albanian authors, especially priests, continued to enrich the written Albanian language with translations of Bible passages. The influence of the Bible has been so great in Albanian literature, that this period in literary history is also called 'Albanian biblical literature'.

Keywords: *history of Albania, Bible translation, Albanian language, Albanian literature*

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> « *Dieu souffre dans des multitudes d'âmes auxquelles sa parole sacrée ne peut pas descendre; la vérité religieuse est captive dans un petit nombre de livres manuscrits qui garde le trésor commun, au lieu de le répandre. Brisons le sceau qui scelle les choses saintes, donnons des ailes à la vérité, et qu'au moyen de la parole, non plus écrite à grand frais par la main qui se lasse, mais multipliée comme l'air par une machine infatigable, elle aille chercher toute âme venant en ce monde !* »[2]
>
> - Gutenberg, 1455 (traduction d'Alphonse de Lamartine)

Introduction

Depuis des siècles, l'humanité a fait des efforts à améliorer son histoire, s'occupant d'activités de natures diverses. Dans ses relations avec ses semblables, l'homme a dû faire des choix: il s'est occupé d'activités de nature souvent positive, et pourtant, quelquefois, négative aussi, des activités utiles et quelquefois nocives, par amitié ou par hostilité, avec amour ou envie, par la foi ou par l'absence de foi, avec des armes ou avec des paroles. Il y en a qui ont choisi la voie de l'opposition et ont pris les armes ; il y en a d'autres qui ont choisi l'accord et le dialogue, s'occupant ainsi de plumes, d'écriture. Le sort et l'avenir de ceux qui ont choisi les plumes et le dialogue seraient absolument meilleurs de ceux des hommes qui ont choisi les armes et le conflit.

Une des meilleures voies pour établir le dialogue entre les peuples est et a toujours été la traduction. A travers cette action, l'humanité se connait mieux et progresse, avance. Les premières démarches dans la traduction appartiennent aux fragments de la Bible, ce livre étant considéré comme la genèse et le fondement d'une beauté spirituelle qui a influencé toute la culture mondiale.

Il est intrinsèque dans la nature de l'homme de vouloir partager avec les autres ce qu'il connait et apprécie. Ainsi, lorsqu'il a lu la Bible, le livre de l'humanité, l'homme a voulu la transmettre à *l'autre* et c'est comme cela qu'ont vu le jour les premières traductions de la Bible. On commença par la traduction d'un fragment et on termina par la traduction de la Bible en entier. Un peuple ou une civilisation existe et vit avec l'écriture. Sans l'écrit, on ne peut pas connaitre une civilisation, une culture, une histoire. Le parler perd, *scriptum manent*.

Malheureusement, dans le marathon des traductions du monde entier, l'Albanie est partie très tard et elle est restée en arrière. Le problème principal qui devait être résolu dans ce pays, c'était la langue, le fondement de la langue écrite albanaise qui était bannie par plusieurs opposants. Au cours des siècles, des intellectuels albanais ont fait des efforts pour sauver la langue écrite albanaise qui languissait dans une

[2] Alphonse de Lamartine, *Vie des grands hommes*, Paris, Bureaux du Constitutionnel, 1856 (viedesgrandshomm02lama), p. 112.

obscurité profonde. A l'époque où les autres civilisations se raffinaient dans les salons des intellectuels, quand les littératures fleurissaient dans les pays européens, dans les œuvres des poètes, des artistes et philosophes, les Albanais se trouvaient sous un joug terrible qui dura cinq siècles, pleurant leur fortune pour la 'pauvre Albanie', payant avec le sang le grand prix de la parole écrite. Pendant très longtemps, les Albanais avaient été habitués à utiliser plus l'épée que la plume, ce qui a causé cette absence de la langue écrite. Allait cette langue faire face aux difficultés, épuisée par les efforts pour garder son identité ?

Les premiers bourgeons de l'albanais écrit

La littérature n'est pas seulement réflexion de l'histoire d'un peuple, mais elle doit aussi être étudiée sous un point de vue plus général, liée avec la vie sociale et intellectuelle du pays. L'Albanie fait partie de ces pays de la Méditerranée qui ont été christianisés dès les premiers siècles. L'apôtre Paul mentionne l'Illyrie dans la Bible: « *par la puissance des miracles et des prodiges, par la puissance de l'esprit de Dieu ; ainsi depuis Jérusalem et les pays voisins jusqu'en Illyrie, j'ai abondamment répandu l'Evangile de Christ.* ».[3]

Il y a d'autres documents dans lesquels l'Albanie et la langue albanaise sont mentionnées. Des auteurs anonymes ont rédigé des documents sur la situation de l'Albanie du Moyen Age, mais ce sont des documents rares et difficiles à être accédés. Les documents auxquels on peut avoir accès montrent un pays très disparate du point de vue de la religion pratiquée.

Se situant au milieu de deux mondes, deux civilisations, celle grecque d'un côté et celle romaine de l'autre, l'Albanie du Moyen Age était divisée et répartie en deux religions antagonistes: les catholiques au nord et les orthodoxes au sud. Cette division religieuse influença la littérature aussi. A l'époque où l'Albanie se présenta par écrit avec sa littérature, la plupart des autres pays avaient déjà la leur. Dans ce petit pays des Balkans, les périodes de guerres avaient été plus fréquentes qu'ailleurs. Le manque de sécurité extérieure s'aggravait par les conflits intérieurs, provoqués par l'existence de deux églises chrétiennes. De l'autre côté, si dans les pays de l'Europe occidentale on parlait une langue, en Albanie, à part l'albanais, dans les services religieux, il y avait le latin chez les catholiques et le grec dans les services religieux des orthodoxes. L'église luttait contre toute innovation quant au sujet de la langue. Le latin pour les catholiques et le grec pour les orthodoxes avaient la primauté face à

[3] Rom. 15:19, Bible, Louis Segond, Nouvelle édition de Genève 1979, Société biblique de Genève, Paris, 20e édition, 2001.

l'albanais. Ainsi, dans le langage parlé on utilisait l'albanais alors que dans les documents écrits de l'église, on utilisait le latin ou le grec. La langue écrite albanaise était presqu'inexistante. C'est ce qui retarda l'apparition de la littérature, car il ne peut y avoir de littérature si la langue écrite n'existe pas.

Malgré ces difficultés, la langue albanaise, comme les autres langues européennes, a été présentée pour la première fois dans sa forme écrite avec la traduction des fragments de la Bible. Ce sont surtout des phrases courtes, des formules brèves de baptême, des prières, des versets de la Bible, des phrases liturgiques pour l'utilisation quotidienne. Ces écrits sont, dans la plupart des cas, anonymes. Les premières traductions de la Bible ont établi les fondements de cette langue, qui malgré sa richesse, n'était pas élaborée comme il le fallait. Ces premières traductions seront très importantes pour l'avenir de la langue et littérature albanaise.

La « Formule du Baptême » date de 1462, écrit par un évêque de Durrës, Pal Engjëll. Il y a aussi le dictionnaire avec 20 mots et expressions albanais en 1496, réunis par le voyageur Arnold Von Harf. Ce sont surtout des manuscrits. Il se peut qu'il y ait eu beaucoup plus d'autres documents écrits en albanais, mais pour des raisons diverses ces documents n'ont pas pu avoir une longue vie.

L'évolution de la culture albanaise s'est stoppée par l'envahissement turc. Au moment où l'Europe et l'Occident entrait dans la période illuminée de la Renaissance, l'Albanie restait en arrière, régressait.

Evènements cruciaux – Changements importants

La fin du Moyen Age fut marquée par un évènement particulier ; la prise de Constantinople par les Turcs en 1453. Après cette date, en Europe il y eut des changements importants à l'avantage des lumières.

L'invention de l'imprimerie par Jehan Gutenberg en 1450, fut aussi un évènement majeur pour l'époque. Cette invention fut cruciale pour la diffusion des textes, des connaissances, des savoirs. Les textes écrits avant, puisqu'ils avaient été manuscrits, étaient peu nombreux et c'est pour cela qu'ils ne furent pas gardés longtemps.

Au début, Gutenberg utilisa les nouveaux outils pour imprimer des documents appartenant surtout à l'Eglise. Les lettres d'indulgence de l'Eglise catholique ont été imprimées par l'imprimerie de Gutenberg gratuitement, mais après quelque temps, la joie de l'invention nécessitait le profit financier aussi. Ainsi, l'inventeur devait trouver un livre qui lui apporterait le plus de revenus. Alors, il publia la Bible dans sa version en latin, la Vulgate. Le Livre se posa principalement dans les mains des prêtres car ils furent presque les seuls qui pouvaient lire et connaitre le latin, ainsi que parmi les plus aisés qui pouvaient payer le prix du livre.

Un autre évènement important dans l'histoire de l'Europe fut aussi la Réforme protestante. Pendant le Moyen Age, en Allemagne, en France, en Angleterre existait déjà une littérature écrite surtout sous la forme des poèmes épiques. Au moment de la Réforme, Martin Luther et ses disciples firent des efforts pour que l'Ecriture sainte arrive dans ces langues, mais l'Eglise de Rome ne facilitait pas la voie à la publication des textes saints dans ces langues, au profit de la langue latine.

Erasme, le fameux humaniste, contemporain de Luther s'était déjà exprimé sur l'Evangile et son importance dans la vie de l'homme.

« Je suis totalement en désaccord avec ceux qui refusent aux ignorants la lecture des Evangiles après une traduction en langue vulgaire, comme si l'enseignement du Christ était si obscur que seule une poignée de théologiens [ceux qui réfléchissent sur la religion] pouvait le comprendre […]. Pourquoi l'enseignement du Divin serait-il confisqué par une minorité alors qu'elle concerne l'intégralité de la communauté des chrétiens ? […] Je voudrais que toutes les plus humbles des femmes lisent les Evangiles, lisent les Epîtres de Saint Paul. Puissent ces livres être traduits en toutes les langues pour pouvoir être lus et connus non seulement des Ecossais et des Irlandais mais aussi des Turcs et des Sarrasins. »[4]

L'œuvre entreprise par la Réforme protestante fut très précieuse car à travers elle, on put se présenter avec la Bible dans les langues vernaculaires. En 1522, parut la première traduction du Nouveau Testament en allemand à partir des textes originaux en grec. D'après Luther, la source de la foi n'était ni la papauté, ni le concile, ni l'église, mais seulement la Sainte Ecriture. Cette source devait être acquise directement par le croyant, sans l'intermédiaire, ni l'explication de l'église, c'est pour cela que la traduction de la Bible était indispensable pour la compréhension des gens simples. Ainsi, la Réforme protestante appréciait les éléments nationaux de différents peuples et, de cette façon, elle toucha l'universalité de l'empire romain catholique. En traduisant la Parole Sainte en langues vernaculaires, la Réforme protestante effondra le mur existant et ouvrit une porte aux fidèles, rendant chaque individu une pierre spirituelle dans le château du christianisme.

Voilà pourquoi Boileau écrivait, remarquant la réalité de cette époque et ironisant sur cette nouvelle religion:

"*Tout protestant est pape, Bible à la main.*".[5]

[4] Citation d'Erasme tirée de la « Préface au Nouveau Testament » de 1516.

[5] N. Boileau, *Satire XII*, 'Sur l'équivoque », https://fr.wikisource.org/wiki/Satire_XII_(Boileau).

Luther fit ce qu'il considérait le plus important des devoirs: traduire la Bible en allemand. Il refusait de laisser la Bible sous la poussière de la table de l'Eglise et il désirait équiper chaque maison de fidèle avec une Bible pour que, qui croit, puisse y trouver la vérité directement, sans nécessiter un intermédiaire, il suffit d'avoir confiance en Dieu.

L'Ecriture seule, *Sola scriptura*, fut le principe qui guida Luther et ses successeurs. Nombreux fidèles décidèrent de quitter la religion catholique pour embrasser les idées de Martin Luther. L'église catholique s'opposa fortement aux thèses de Luther, mais ses idées firent embrassées par beaucoup de catholiques qui se convertirent en protestants. On fit des efforts à faire taire Luther et ses disciples, on essaya de les convaincre à revenir au sein de la doctrine de l'église, mais malgré des efforts pour la réconciliation, la scission de l'Eglise catholique fut inévitable. Les idées des réformateurs coururent plus vite avec le support des humanistes qui approuvaient l'étude de la Bible en original. Avec l'imprimerie, la diffusion des bibles en langues vernaculaires devint possible. Les dirigeants de l'Eglise catholique se mirent à la recherche d'une solution pour arrêter cette 'hémorragie' protestante. L'église catholique entreprit alors une autre action: la Contre-Réforme. Pourtant, ni avec la Contre-Réforme, l'Eglise catholique n'arriva pas à reconquérir les croyants convertis au protestantisme. A la différence de l'Europe Occidentale, dans les Balkans, l'église catholique se trouva devant plusieurs ennemis: l'orthodoxie et l'islam. Elle utilisa les mêmes moyens utilisés dans l'autre partie de l'Europe, mais ici, elle aurait besoin d'autres outils pour lutter contre l'orthodoxie et l'islam.

Le moment approprié

A l'époque où la Contre-Réforme embrassa toute l'Europe du nord et de l'ouest dans sa lutte contre le protestantisme, dans les Balkans, cela faisait un siècle que les habitants se confrontaient avec un autre ennemi, l'Islam, qui mettait en risque d'assimilation pas seulement les catholiques, mais les orthodoxes aussi. Ainsi, Rome se trouva devant une autre obligation, celle de trouver une autre arme intellectuelle. L'arme utilisée contre le protestantisme au nord et à l'ouest devait être différente de celle utilisée dans les Balkans. Ainsi, la propagation de la Bible dans les langues nationales devenait une des meilleures armes pour diminuer le risque de la conversion islamique des peuples des Balkans. C'est pour cela que l'église catholique, pendant une courte période, fit des concessions pour autoriser des services dans les langues nationales avec la condition de garder les canons de l'église et de la discipline religieuse.

Buzuku, le (ré) formateur albanais

Gjon Buzuku, l'auteur du premier livre albanais connu jusqu'à aujourd'hui est un représentant typique de l'Albanie médiévale. Il a vécu pendant la Réforme protestante et la Contre-Réforme, à l'époque où la Renaissance et l'Humanisme en Europe étaient à leur plein épanouissement. Mais en Albanie, la présence des Turcs empêchait l'arrivée de la lumière. Au XVIe siècle, les Albanais se trouvaient sous le joug de l'empire ottoman. Le pays avait beaucoup changé. Des villes et des villages entiers avaient été ravagés à cause des guerres contre l'envahisseur. Il y avait des changements dans la mentalité des Albanais. Au lieu des églises, des mosquées avaient été construites sur les places des villes et des villages. Beaucoup de familles avaient immigré pour éviter cette nouvelle réalité décevante. Ceux qui y étaient restés, s'étaient convertis à l'islam ou devaient sacrifier beaucoup afin de garder leur foi intacte.

Les Albanais étaient très pauvres dans plusieurs aspects. Dans les églises, les prêtres n'avaient souvent pas de bréviaires pour effectuer le service. La plupart des Albanais étaient illettrés. Edith Durham, une femme écrivain anglaise, qui a connu et étudié de près la vie culturelle dans les Balkans et notamment de l'Albanie, a décrit la situation religieuse en Albanie, surtout les hostilités qui existaient entre les catholiques du nord et les orthodoxes du sud de l'Albanie, ainsi que le manque de profondeur de la religion chez les Albanais. D'après un auteur américain qui a étudié aussi l'histoire de l'Albanie au cours des siècles, Edwin Jacques, « *l'évangile du Christ aurait pu adoucir cette haine, mais il était prêché très rarement dans la langue du pays*. »[6]

Buzuku était un prêtre catholique de l'Albanie du Nord. Les informations sur la vie de cet auteur manquent, à part quelques données qu'on trouve dans l'épilogue où il explique surtout les difficultés auxquelles il a dû faire face lors de l'écriture du livre. On ne sait pas où et quand il est né, d'où il venait et dans quelle famille il était né, où et quand il est mort. Il a commencé à écrire son œuvre le 20 mars 1554 et l'a terminée le 5 janvier 1555, à l'époque du Concile de Trente, pendant la Contre-Réforme dans les Balkans. Son acte n'est pas séparé du moment historique. C'était l'époque où l'église de Rome s'était organisée contre le protestantisme alors qu'en Albanie l'islamisation avançait. On comprend bien que Buzuku a essayé d'utiliser la langue albanaise lors du service religieux. Dans l'épilogue, l'auteur arrive à exprimer clairement ses sentiments patriotiques, le désir qui l'a poussé à donner à ses compatriotes les textes de l'écriture sainte. Il a

[6] E. Jacques, *Shqiptarët, Historia e popullit shqiptar nga lashtësia deri ditët e sotme*, Tiranë: Lajmi i Mirë, 1995, f. 259.

voulu instruire ses frères dans la religion catholique et il avait l'intention d'être compréhensible pour le grand nombre des fidèles. En remplaçant la langue latine avec la langue albanaise, en ajoutant des messes et des prières pour les saints populaires de l'Albanie, le *Missel* de Gjon Buzuku, a transformé l'église catholique albanaise en une église nationale des Albanais. C'était une grande réforme.[7]

Buzuku fait appel aux fidèles et les invite à venir à l'église et suivre la Parole de Dieu. Ce que le grand linguiste et scientifique albanais, Eqrem Çabej, accentue dans son livre c'est que '*le langage général de la liturgie romaine se présente transformé et remplacé par le langage du pays*'[8]. L'auteur a fait des pas courageux à travers la traduction des prières, des fragments de la Bible et même des termes théologiques qui ont été traduits en albanais courant. Ce peut-être parce qu'il voulait aider les prêtres dans leur service quotidien. L'utilisation d'une langue nationale, jusqu'à cette époque-là n'était pas autorisée par l'église catholique. C'est douteux qu'une telle œuvre, pour l'époque où elle a été publiée, soit l'entreprise d'un seul homme, mais elle devrait être écrite sous une autorité religieuse, dans des circonstances religieuses et politiques particulières. Il y a de bonnes hypothèses d'après lesquelles le premier livre albanais doit la vie à la Contre-réforme. Peut-être l'autorité catholique, qui avait autorisé ce prêtre à faire ce travail, avait été contrainte par les événements qui ont suivi la Réforme protestante.

Le *Missel*, la démarche d'un prêtre pour sauver le catholicisme albanais

Le *Missel* albanais contient 220 pages, dont 16 manquent et la seule copie qu'on ait pu garder contient 188 pages. Quant au contenu de l'œuvre, l'absence de la préface rend le travail difficile. A partir de la page XXX, on comprend bien qu'il s'agit d'un Missel. Le *Missel* contient le bréviaire de la page 1 jusqu'à la page 20, il y a le rituel catholique dans les pages 21 à 29 et le Missel, de la page 30 à la page 110. Le texte est écrit en deux colonnes et en marge on retrouve des notes manuscrites, des prières en latin, des noms, des salutations en albanais, etc. L'auteur a utilisé l'alphabet latin, mais il y ajoute cinq autres lettres pour les sons albanais qui n'existent pas en latin, des lettres qui, d'après l'étude de Mario Roques, « *appartiennent à l'alphabet cyrillique de Bosnie* ».[9]

[7] *Buzuku dhe gjuha e tij*, Akademia e Shkencave e Shqipërisë, Instituti i Gjuhësisë dhe i Letërsisë, Tiranë, 2005, f. 208.
[8] Meshari i Gjon Buzukut (1555), Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, Çabej, Tiranë, 2013, f. 23.
[9] Cit. Mahir Domi, Akademia e shkencave e Shqipërisë, Instituti i Gjuhës dhe i Letërsisë, *Buzuku dhe Gjuha e tij*, Tiranë 2005, f. 178.

Le dialecte utilisé est celui Geg, le dialecte du Nord de l'Albanie. Même si l'orthographe est compliquée, même si le langage utilisé est archaïque et il y a des erreurs et des mots qui sont absents, il n'est pas difficile d'interpréter ce livre, étant dans la plus grande partie, une traduction des fragments de la Bible.

C'est un texte très important pour l'histoire de la langue albanaise. Gjon Buzuku a su utiliser un vocabulaire riche. L'auteur du *Missel* albanais se présente comme quelqu'un qui possède une culture humaniste et connait bien le parler du peuple. Son livre est dédié aux prêtres et aux gens simples aussi. Il y a un entrelacement de textes, fragments de la Bible, de l'Ancien Testament et du Nouveau Testament.

Il y a des fragments traduits du Nouveau Testament comme les Evangiles, celui de Mathieu, de Luc ou de Jean, des passages des Epitres aux Corinthiens, ainsi que des passages des Psaumes, du livre d'Esaïe, de Jérémie, des paraboles. Buzuku commence son livre par une prière à Sainte Marie, mère de Jésus, ce qui est caractéristique des catholiques. Après chaque fragment de la Bible, il y a des prières dédiées à Marie, des commémorations de saints, ce qui nous fait croire que le livre est une œuvre catholique, dédiée aux fidèles de cette communauté. On trouve dans le texte des conseils donnés aux prêtres, les aidant à préparer la Messe. Souvent, il y a des mots latins qui ne sont pas traduits en albanais. Dans la page XVIII du Missel, l'auteur fait une litanie dédiée aux saints, commençant par Sainte Marie et continuant avec les apôtres et les saints catholiques des premiers siècles. Dans la page XIX, il y a la prière de Jésus 'Notre Père', et directement après, il y a le psaume de David.

Il y a aussi des prières où l'auteur se présente par son propre nom, priant à Dieu pour lui-même, pour ses amis, pour ses ennemis, pour les vivants et pour les morts.[10] Il prie pour l'âme de son père et de sa mère, qui sont déjà morts.

On y trouve la version albanaise des dix commandements, des conseils aux prêtres pour les baptêmes des enfants.[11] Buzuku présente toute la cérémonie du baptême, ainsi que la cérémonie du mariage. L'auteur choisit des paraboles de la Bible pour prêcher aux fidèles de son église. Dans sa traduction des passages de la Bible, il a voulu donner aux lecteurs des mots plus simples, trouvant le terme le plus compréhensible et convenable pour les chrétiens albanais, présentant ainsi un écart dans la fidélité de traduction. Par exemple, au lieu d'utiliser le mot '*païens*', qui s'utilise dans

[10] *Meshari i Gjon Buzukut* (1555), Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, (Çabej, Tiranë, 2013), 55.
[11] *Meshari i Gjon Buzukut* (1555), Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, (Çabej, Tiranë, 2013), 69.

la Bible par Jésus, il choisit le mot « *non chrétiens* ».[12] Dans la traduction, Buzuku a plutôt pris la mission de transmettre en albanais *l'essentiel brut*[13] du texte latin que d'être fidèle à la traduction. D'après le linguiste albanais Xhevat Lloshi, Buzuku « n'est pas un traducteur comme les autres », il n'a pas seulement traduit des textes du latin en albanais, mais il a surtout adapté le texte en albanais pour qu'il soit plus compréhensible pour ses lecteurs. Ce sont plutôt des résumés des fragments de la Bible, qu'une traduction fidèle au texte original. D'après le linguiste albanais Eqrem Çabej, « *au lieu de reproduire fidèlement le texte source, il donne une version qui n'est pas authentique, mais c'est plus compréhensible pour le peuple.* »[14] Souvent, l'auteur du Missel albanais réduit au minimum le texte latin et arrive à transmettre en albanais des termes théologiques catholiques ce qui n'était pas commun dans la tradition catholique. L'auteur semble avoir la volonté de donner à la langue albanaise le statut d'une langue liturgique.

Il prie ouvertement pour l'église catholique et ses fidèles et les invite à venir à l'église régulièrement. Il conseille aux fidèles de l'église de ne pas '*trahir l'un l'autre en devenant Turcs'.*[15]

Il a fait un choix parmi les extraits de la Bible et il y ajoute des prières pour diverses occasions. Dans la page LXXXIV du *Missel* il y a aussi une prière pour le pape Grégoire.

Vers la fin du livre, il y a plusieurs passages du livre des Proverbes. L'auteur a terminé son texte donnant des conseils à ses fidèles, aux croyants de son église.

Le livre se termine par un fragment du début du livre de Job, où il périphrase les souffrances de Job, comme s'il veut faire un parallélisme avec ses propres souffrances lors de la préparation de la publication du premier livre albanais.

A la fin du livre, l'auteur se présente et donne les raisons pour lesquelles il a voulu écrire ce livre. Il est conscient qu'il peut y avoir des fautes, des erreurs, mais il se justifie du fait de la difficulté de la traduction en albanais. Il invite aussi ceux qui sont plus sages que lui de bien vouloir corriger ses fautes et demande aux lecteurs de prier pour lui. La publication du *Missel* de Buzuku a été réalisée à des fins bien précis. Ce livre devait accomplir trois demandes: a. Le besoin quotidien pour les services de

[12] *Meshari i Gjon Buzukut (1555)*, Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, (Çabej, Tiranë, 2013), 117.
[13] Akademia e shkencave e Shqipërisë, Instituti i Gjuhës dhe i Letërsisë, *Buzuku dhe Gjuha e tij*, Selman Riza, (Tiranë, 2005), 144.
[14] *Meshari i Gjon Buzukut (1555)*, Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, (Çabej, Tiranë, 2013), 23.
[15] *Meshari i Gjon Buzukut (1555)*, Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, (Çabej, Tiranë, 2013), 44.

l'église ; b. La préparation et l'approfondissement des connaissances liturgiques des clercs albanais ; c. L'éducation religieuse des masses des fidèles qui se trouvaient dans les frontières de l'empire ottoman. Il a voulu lutter contre les nouvelles tendances qui menaçaient les fidèles albanais: „les doutes de la foi ancienne" par l'islam qui avançait en Albanie. Pour la première fois, les Albanais se présentent avec les psaumes, traduits par Gjon Buzuku. Il a traduit 28 psaumes, parmi lesquels 27 (tels: 6, 32, 38, 51, 54, 70, 85, 102, 110, 113, 117, 120-131) sont traduits en entier et un, le psaume 116 a été traduit en moitié. Tous ces psaumes appartiennent au 5e livre des psaumes, c'est la partie dédiée aux louanges et aux prières. Ce sont surtout des hymnes, des louanges à Dieu et des prières. On y trouve différentes variantes de traduction pour le même passage de la Bible, surtout pour les Psaumes, comme c'est le cas des psaumes 120, 121 et 130.

Le sort du *Missel* – entre oubli et (re)découverte

L'auteur du Missel albanais a voulu impressionner pas seulement le lecteur, mais plutôt le public des fidèles. Il y a plusieurs hypothèses sur le fait qu'il existe une seule copie de ce premier livre albanais. Une hypothèse est le fait que la censure de Rome était si forte à cette époque qu'elle a empêché la diffusion du livre. Une seconde hypothèse c'est la crainte du réveil national du peuple albanais à l'époque des problèmes vraiment critiques pour l'histoire de l'Albanie. L'absence des premières pages, a longtemps été considérée différemment, quelquefois comme un malheur et souvent comme une chance, car on croit que si on avait gardé le titre, peut-être le livre aurait disparu. Il y a une hypothèse d'après laquelle, ce livre faisait partie de la liste des livres qui auraient dû disparaitre par l'église catholique de Rome. C'est pour cela que ce livre existe en une seule copie et ait été gardé et 'oublié' pour échapper à l'œil de l'Inquisition. Cette copie qui a résisté au temps, a été très usée, il y a des pages déchirées, des notes de la part des prêtres qui l'ont utilisée.

La Contre-Réforme, avec l'Inquisition est entrée dans différents domaines de la pensée et de l'art car il était devenu clair où la Réforme allait apporter les choses. La disparition des exemplaires du Missel serait la conséquence de l'Inquisition de ces types de livres en général. Le fait qu'il existe une seule copie du texte peut être une conséquence de la politique peu stable de l'Eglise pendant et après le Concile de '30. Il se peut que dans cette atmosphère de la réforme, l'Eglise ait donné la permission de faire cette traduction, mais après peu de temps, elle a fait beaucoup d'efforts pour ne pas laisser circuler des livres en langues nationales.

Jusqu'en 1740, pendant presque deux siècles, le *Missel* a été laissé dans l'oubli. Il a été redécouvert par Gjon Kazazi dans la Bibliothèque de Propaganda Fide. Dès la première découverte du livre en 1740, Gjon

Kazazi écrit que le livre était dans un mauvais état. Il définit cet état ainsi: „*L'ancien Missel albanais totalement déchiré par le temps*"[16]. Cette découverte a été si importante pour l'histoire de la langue albanaise. Pourtant, après quelques évocations entre les prêtres eux-mêmes, ce livre fut à nouveau laissé dans l'oubli. En 1909, l'évêque des Albanais[17] en Italie, Pal Skiro l'a retrouvé, il a pris des photos de tout le texte et l'a préparé pour la publication, mais il n'a pas pu voir l'accomplissement du travail de toute sa vie. Il a pu publier seulement quelques fragments de la Bible.

En 1929, Justin Rrota a pu publier au Vatican trois copies du livre. Les études sur cette œuvre sont ou trop courtes, ou très peu profondes. Ce monument de l'albanais médiéval, gardé en un seul exemplaire, a été connu par très peu de spécialistes pendant très longtemps. Il n'y a pas eu d'efforts pour publier ce texte, pour que ce soit l'objet d'études de critiques littéraires albanaises. A l'occasion du 5e centenaire du premier livre écrit albanais, on organisa une conférence scientifique en Albanie, à la fin de laquelle on décida de préparer la publication du *Missel*, qui a terminé en 1958.

En 1968, Eqrem Çabej, a fait une publication scientifique de l'œuvre de Buzuku, l'accompagnant d'une étude plus élargie sur la langue et les mérites de l'auteur. Le langage riche de ce livre et l'orthographe déjà fixés, sont des témoignages que cette œuvre a été appuyée sur une tradition précédente de l'écriture de l'albanais ecclésiastique, une tradition qui a été effacée par les averses des âges hostiles.

Après des centaines d'années, la copie originale du Missel est arrivée en Albanie à l'occasion du centenaire de l'Autonomie de l'Albanie, en 2012, pour être exposée dans la Bibliothèque Nationale de l'Albanie. Ainsi, des milliers d'Albanais ont pu regarder le Missel, mais sans pouvoir le feuilleter, car il a été rendu après à la Bibliothèque apostolique du Vatican.

Hypothèses sur la publication du premier livre albanais – Fruit de la Réforme protestante

De l'épilogue on comprend que Buzuku était prêtre et que lors de l'Edition de l'œuvre, il faisait aussi le service de son église. Buzuku était en train de suivre son appel même si cet acte pouvait s'opposer aux ordres du Vatican. Quand on lit l'épilogue, on comprend que Buzuku n'est pas passé en vain par cette voie. Dans les circonstances créées en Albanie par l'invasion turque, l'église catholique de Rome était obligée de faire des concessions pour brider l'islamisation du peuple albanais. Buzuku a compris cela et il en a profité suivant des intentions pas seulement

[16] Cit. Meshari i Gjon Buzukut (1555), Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, Çabej, Tiranë, 2013, (1968), f. 8.
[17] Les Albanais vivant depuis la fin du Moyen Âge dans le sud de l'Italie s'appellent Arbëresh.

religieuses, mais aussi patriotiques. Il a nationalisé linguistiquement la pratique religieuse des Albanais catholiques. La question qui se pose est la suivante: Buzuku a traduit en albanais le bréviaire catholique suivant un ordre de la part de l'Eglise de Rome, ou c'était plutôt une initiative personnelle ? La traduction du texte en albanais pouvait apporter des problèmes d'écart par rapport à la vraie signification du texte. Qui allait couvrir les frais de l'Edition ? Il y a aussi une hypothèse encore plus convaincante ; c'est l'idée de la traduction en albanais des textes liturgiques catholiques suivant l'ordre du Vatican.[18] Mais lors de la lecture du texte, on comprend vite que le niveau de connaissance de la langue latine de Gjon Bdek Buzuku, est bas. Comment le Vatican aurait-il laissé la traduction de ce texte si important dans les mains d'une personne si peu instruite comme l'auteur apparait dans le texte ? Il y a manque de fidélité dans la traduction faite par Buzuku. Alors le Vatican aurait-il autorisé ces types d'infidélité lors de l'édition de l'œuvre ? Et encore, le texte du *Missel* n'a pas été traduit en entier, mais au contraire il a été réduit au maximum. Le Vatican n'aurait pas autorisé cela. Alors, il y a une autre hypothèse: Buzuku a pris l'exemple des autres pays voisins de l'Albanie, la Bosnie et la Dalmatie où le service religieux se tenait dans leur langue nationale et il a voulu faire la même chose. Peut-être avait-il déjà utilisé la langue albanaise pendant la messe avant d'écrire ce livre. D'après une hypothèse convaincante, Buzuku n'a pas vécu en Albanie, mais quelque part dans l'Adriatique du nord, peut-être dans la région de la Vénétie, où il y avait beaucoup d'Albanais qui avaient immigré après l'invasion turque en 1479. Peut-être là, il a eu l'occasion de suivre des études et de devenir prêtre.

La propagation de la Réforme a eu comme conséquence la réunion du Concile de Trente, qui visait la disparition de la discorde religieuse cherchant la réconciliation avec les protestants, la reformation de la vie des clercs et du peuple chrétien, ainsi que la délibération des chrétiens qui se trouvaient sous le joug de la Turquie. Le Concile de Trente date de l'époque de Buzuku entre 1543 et 1562, ainsi on comprend que Buzuku n'a pas travaillé sous l'influence directe de Rome. Le 3 décembre 1562, on a proclamé le décret pour la mise en œuvre de l'index des livres interdits par l'Eglise. On a autorisé seulement la traduction des catéchismes et des livres de doctrines, tandis que les missels devaient être approuvés par le Pape et écrits en latin. Ainsi, le *Missel*, même s'il était écrit d'après la structure traditionnelle catholique, puisqu'il a été écrit en une langue qui n'est pas le latin, ne pouvait pas être approuvé par l'église catholique ni avant, ni après le Concile.

[18] *Buzuku dhe gjuha e tij*, Akademia e Shkencave të Shqipërisë, Instituti i Gjuhësisë dhe i Letërsisë, (Tiranë, 2005), 117.

Il y a des éléments qui font croire que le livre a été condamné par Rome, a été censuré et a été retiré de la circulation. Quant au niveau de la langue, le texte de Buzuku a des lacunes et montre un niveau modeste de la formation culturelle générale et linguistique en particulier. Le silence des auteurs à venir qui ne mentionnent pas cette œuvre, nous fait croire que le livre a été censuré. La publication du *Missel* n'a pas été une initiative de l'Eglise de Rome, mais plutôt une concession de Rome obligée par les conditions créées en Albanie après l'invasion turque et la peur de l'islamisation du pays.

Le fait qu'il n'existe qu'une copie du *Missel* nous fait penser à une autre hypothèse ; celle que le livre ait été poursuivi par l'église de Rome dans le cadre de la Contre-Réforme. Avec la Réforme, beaucoup de pays commencèrent à avoir des traductions des parties de la Bible, mais le Vatican a insisté à ne pas laisser continuer le développement naturel de ces langues. La Réforme protestante favorisait la consolidation du langage parlé des peuples. Cet acte, la publication du *Missel* albanais, même si ce n'était pas un produit direct de la Réforme, touchaient le caractère de la religion catholique. La Réforme avait 'contaminé' les peuples, appréciant leurs éléments nationaux au détriment de l'universalité de Rome. Cette initiative de Buzuku prouvait incontestablement cette vérité que le peuple albanais a lutté pas seulement pour la délibération de la nation, mais aussi pour l'émancipation religieuse et culturelle de la tutelle gréco-latine.

Une autre hypothèse serait celle que le *Missel* albanais a été considéré de la part de Rome dans les débuts comme un moyen pour aider les Albanais dans leur résistance contre les Turcs et l'assimilation ottomane. Le fait qu'il existe une seule copie de cette œuvre c'est peut-être parce que l'église de Rome était contre cette utilisation de la langue albanaise lors du service religieux catholique, parce que l'utilisation de cette langue aurait petit à petit extériorisé les prêtres catholiques de Rome. Ainsi, on a peut-être anéanti tous les exemplaires qu'on ait pu trouver.

Il y a aussi une autre hypothèse: peut-être Rome a consulté le livre, a trouvé les problèmes de traduction, de manque de fidélité qui y étaient présents et a décidé de retirer ce livre de l'utilisation. Mais un fait ne reste pas clair: pourquoi l'Eglise de Rome n'a pas décidé de rectifier le texte, la traduction et l'éditer après ?

Il nous semble plus convaincant dans ces conditions, que la publication du premier livre albanais fut résultat de la Réforme et pas de la Contre-Réforme.

Les 32 pages qui sont absentes, ont peut-être été déchirées; on ne connaitra pas le contenu de ces pages, ni les messages.

Un Missel entre catholicisme et protestantisme

Cette œuvre doit être étudiée dans le milieu culturel où elle a été écrite. Elle fut le fruit de la politique ecclésiastique élaborée vers le milieu du XVIe siècle. A l'époque, nombreux prêtres ont voulu réhabiliter l'église catholique, la garder et l'élargir. Pour atteindre cela, il était nécessaire de donner aux Albanais un livre de messe en leur propre langue. L'église catholique avait commencé ses efforts contre la Réforme protestante et ses conséquences. Le protestantisme était arrivé jusque dans les Balkans. Un autre fait important pour l'époque, c'était aussi l'invasion ottomane et plusieurs Albanais s'étaient éloignés de la religion catholique, vers la religion musulmane. Ce fait désigne l'importance de ce livre au point de vue politique, social et religieux. L'intention de l'auteur c'était de pouvoir doter l'église catholique albanaise avec un document écrit pour son rituel. C'était un fait incontestable que les prêtres à l'époque n'avaient pas un bon niveau en latin. Mais avec la traduction des parties de la Bible, Buzuku a aussi voulu instruire les masses de fidèles albanais espérant qu'ils pourraient s'instruire en écoutant le prêtre ou encore en lisant directement le livre. Mais l'impression qui prédomine parmi les scientifiques qui ont étudié l'œuvre, c'est que l'auteur a surtout voulu donner au texte les traits d'une langue de prédication, c'est-à-dire, il donne plus d'importance à l'écoute de la parole, qu'à la lecture, étant conscient de l'état actuel des Albanais de son temps.

C'est normal que comme tous les autres missels de cette époque, celui de Buzuku ait la forme et le contenu catholiques: il prie pour le pape. Mais le *Missel* albanais contient aussi une prière qui ne se trouve en aucun autre missel de cette époque: « Garde le peuple chrétien de l'Albanie de la peste, on te prie Seigneur. » [19] Illuminer l'esprit des Albanais, cela a été l'une des intentions pour laquelle Buzuku a publié son œuvre. Buzuku avance encore plus même. Il ne pense qu'à l'Albanie. Il prie à Dieu de garder le peuple albanais de la peste. Il évoque des noms de saints albanais, par exemple Saint Michel, Saint George, Saint Qurk, plus que des noms de saints de l'Eglise officielle de Rome.

Luther avait proclamé que la source de la foi n'était ni la papauté, ni le concile, ni l'église, mais seulement l'Ecriture Sainte. Cette source devait être consultée par le peuple croyant sans l'intermédiaire, ni l'explication de l'église. Ainsi il fallait apporter l'Evangile dans la langue de tout peuple, pour être compris et interprété par les masses. L'église catholique avait interdit cela. Mais Buzuku s'exprime: „*Moi, Don Gjon, le fils de Bdek Buzuku, étant conscient que notre langue ne possède pas un document écrit, par*

[19] Cit. Meshari i Gjon Buzukut (1555), Botim kritik, Punuar nga Çabej, Hyrje dhe transliterim, Pjesa e parë, Çabej, Tiranë, 2013, f. 44.

l'amour pour la Sainte écriture, par l'amour pour notre monde, j'ai voulu comme j'ai pu, éclairer l'esprit de ceux qui écoutent.»[20] C'est comme si Buzuku nous dit qu'il fallait faire quelque chose pour les Albanais. Il est conscient pour la mission qu'il a prise: illuminer les esprits des Albanais.

Ce que Buzuku a fait avec la traduction des parties de la Bible en albanais, c'est une démarche qui demandait un grand courage. Il se place dans le camp des avancés, voulant bouleverser les conceptions du Moyen Age et affirmer l'individualité des Albanais dans la communauté européenne. Il n'a pas entrepris de traduire la Bible en complet, ce qui aurait été un travail énorme et qui aurait demandé beaucoup de préparations du point de vue de la connaissance de la langue, mais il a plutôt traduit un missel où il y a beaucoup de fragments de la Bible, suffisants pour la connaissance de la vérité afin de vouloir faire partie du peuple de Dieu. Buzuku n'était pas un réformateur déclaré, son *Missel* a la forme et le contenu catholiques. Ce qui vient du côté de la Réforme, c'est cette idéologie pour faire ressortir les éléments de l'identité nationale. Pour Buzuku, le texte de la Bible traduit en albanais, allait inviter le peuple à être pas seulement spectateur pendant la messe, mais à comprendre et faire partie du service religieux. Sous ce point de vue, on peut avouer que le *Missel* albanais doit être considéré comme un fruit de la Réforme. Buzuku n'a pas entrepris de traduire l'Ecriture Sainte en total, car les personnes instruites qui la comprendraient et interpréteraient librement seraient peu nombreuses. Alors il a choisi un autre chemin, mais avec des conséquences plus larges: il a traduit la liturgie pour les services religieux où les « Ecritures Saintes » occupent une grande place.

Influencé par les idées du mouvement protestant, Buzuku a commencé son travail pour offrir aux croyants albanais l'Ecriture Sainte. En tant que patriote, il a voulu faire quelque chose pour ses compatriotes, étant conscient qu'avec son travail, il allait servir son peuple, pas seulement pour que les croyants écoutent et comprennent le contenu des services religieux, mais aussi parce que cela constituait les débuts de l'écriture albanaise. Avec son œuvre il a essayé d'affirmer l'individualité albanaise. L'œuvre de Buzuku n'a pas seulement le grand mérite littéraire, mais c'est un pas courageux culturel qui fait partie de la lutte du peuple albanais pour la liberté et le progrès. Avec sa passion fervente pour prêcher dans sa langue maternelle, puis pour élever l'albanais parlé à l'échelle d'une langue écrite, il devient le premier traducteur albanais. Ce premier livre albanais n'est pas seulement une traduction de fragments religieux, mais c'est aussi une œuvre inspirée par un profond patriotisme.

[20] Meshari i Gjon Buzukut (1555), Botim kritik, Punuar nga Çabej, Faksimile dhe transkriptim fonetikrim, Pjesa e dytë, Çabej, Tiranë, 2013, f. 387.

La littérature écrite albanaise lui doit le commencement de son histoire. La traduction de la Bible, commencée par Buzuku, a été poursuivie par d'autres intellectuels albanais, liés encore avec la religion catholique. Avec la traduction de la Bible, Buzuku devient un luthérien. Comme un catholique romain, il est contre Luther, mais il trouve la force et comprend le besoin de cette démarche dans l'Albanie du XVIe siècle et traduit des parties de la Bible en langue vulgaire, en albanais. Ainsi, le christianisme devient la première 'école' albanaise, son livre, le premier livre albanais est le „premier-né" dans la littérature albanaise. C'est Buzuku qui fait parler le Christ en albanais pour recréer le monde.

La religion de Buzuku était aussi un symbole de l'identité nationale albanaise. Le Missel demeure le monument d'efforts du clerc albanais pour sauver le peuple et la patrie du risque de la perte de l'identité nationale et spirituelle, pour garder cette lumière de la civilisation occidentale.

Conclusion

Le *Missel* a des valeurs incomparables pour l'histoire de l'albanais écrit, de la littérature albanaise et de la culture albanaise en général. C'est cette œuvre qui a ouvert la voie à d'autres essais pour l'élaboration de la langue albanaise. La traduction des différentes parties de la Bible en albanais par Buzuku a été une des plus grandes faveurs que Buzuku a faite aux Albanais. Le mur de Rome a été démoli par un fort bouleversement de terre divin. On a fait des efforts à reconstruire de nouveau le mur. Buzuku ou la Réfome est celui qui a apporté l'aube dans la littérature albanaise. La Réforme de Gjon Buzuku avec le *Missel* en albanais peut être très bien comparée avec la Réforme de Luther en Allemagne. Le Missel est un livre liturgique qui peut être comparé avec d'autres œuvres liturgiques de l'Eglise Universelle.

Comme Luther a ouvert la voie et a fondé, avec la traduction de la Bible en allemand, la littérature allemande, Buzuku a été le fondateur de la littérature albanaise. Les deux textes base du culte catholique, le bréviaire et le missel ont été traduits par Gjon Buzuku. Il a voulu nationaliser le catholicisme comme dans les autres pays des Balkans, pour les Albanais qui se trouvaient sous le joug ottoman et pour ceux qui avaient immigré. L'idée de cette église nationale chez Buzuku a peut-être été appuyée par ses compatriotes aussi, qui doivent l'avoir aidé pour publier l'œuvre. L'auteur du *Missel* albanais était objectivement révolutionnaire et potentiellement hérétique.

Buzuku est le premier qui ouvre la voie à d'autres auteurs du XVIIe siècle dans ce cheminement de la littérature albanaise. Son œuvre a une grande valeur dans différents domaines: celui linguistique, littéraire et historique. Le premier livre écrit en albanais lance une gamme de

problèmes qui ne sont pas encore résolus et qui ont une grande importance pour l'histoire de la littérature et culture albanaises. Et pourtant, ce qui est important c'est que dans l'histoire de la langue écrite albanaise cet auteur et son texte demeurent la pierre angulaire et le fondement de la littérature et langue albanaise.

Fantastic Literature against Propaganda in Ismail Kadare's Novels

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Abstract:

This study will be focused on some of the most important novels of Ismail Kadare during the communist regime in Albania, where we can notice a vivid opposition against censorship AND propaganda in the totalitarian context of this country during the second half of the twentieth century. The literature of Ismail Kadare is rich with parallelisms and allegories; it is fixed inside a fantastic background that allows the author to attack the system and the totalitarian regime in Albania, without being exposed directly.

Furthermore, this study will aim to identify the fantastic and allegorical profile of this kind of publications from Ismail Kadare and will argue the literary specifics that bring the literature of this author closer to the model of literature that possess fantastic and allegorical features. We will try to give answer to some specific research questions as below:

1- Does Ismail Kadare manage to suspend contact with reality by making allegorical observations and interpretations in the novels that possess the characteristics of fantastic literature?

2- Is it possible to consider the fantastic profile of Kadare's literature and the allegoric elements in his novels as an alternative of freedom for the readers under the totalitarian communist regime?

Through this research questions, we will aim to highlight that the fantastic literature in I. Kadare is a way out of the traditional framework of a totalitarian system; it has to do with themes and subjects that enable the literature of this author to be freed from isolation and censorship. Mainly because of the use of allegorical paths and fantastic perspectives, we are able to appreciate in some of the most important novels of him, a kind of literature that is able to speak to different readers in various countries, challenging the absence of freedom and the totalitarian vision of governments, by offering something different from the reality that surrounds us every day.

Keywords: *allegory, literary fiction, fantastic literature, other-world, totalitarianism*

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Introduction

The study of the fantastic literature is related not only with the constituent elements and features of this literary manner, but also with the labelling of the „fantastic" as a genre of ethical, social and political irresponsibility. Quite often the fantastic literature is described as a way of writing literature in order to avoid social and political responsibilities. This may be true in times of „historical emergencies", when the silence of literature towards the reality is considered a kind of safe shelter for the writers that publish in totalitarian regimes. But the use of fantastic elements from specific authors in the Albanian literature can be considered as a need to cultivate dreams and aspirations for freedom, to escape from the barriers imposed from the communist regime in Albania, where every need of the people had to first obtain the consent of the political regime of the time. In this sense, Ismail Kadare has undoubtedly the most important role in the Albanian literature, because despite the repressive system that required the modelling of the Albanian people according to the communist political model, this author published a sort of literature that was able to avoid totalitarianism, to challenge the method of socialist realism and the conformity required from that system.

The phenomenon of fantastic literature in Kadare's work also sheds light on the crisis and the individual's maladaptation to the totalitarian historical conditions in which he lives; the literary process of fiction goes in the same direction with the tendency to invest opposing energies in overturning the traditional codes and the politically approved order; through the fantastic background, Ismail Kadare has enabled the freedom to make strong and effective criticisms of the repressive system in the Albanian communist state during the second half of the XX Century. This attitude, this challenge to convey free ideas which fight against any form of control of the state apparatus against the individual, was the ideal path to attack and to battle against the censorship and the conformism of the socialist realism. Through this interpretation, the reader of Kadare's novels can distinguish allegory and fantastic elements that create a cultural, ideological and literary response to the political repression in the illiberal and communist Albania. Ismail Kadare's literature reflects the problems, the anxieties, the insecurities and the challenges of the contemporary man. The works written by this author during the communist regime in Albania, are distinguished by a style and a language that is unique in the Albanian literary landscape. The spirit and vision of some of the most important works such as the *General of the Dead Army*, *The Castle*, *The clerk of the Palace of Dreams*, etc., are not related to

previous models in Albanian literature. They have a modern structure and a special elaboration of the subject, where it is often crossed from the real to the unreal world. These elements can be considered as traces of the fantastic literature in Ismail Kadare. In order to refer concretely to the fantastic features of his literature, let's consider firstly the theory of Rosemary Jackson (1986) that has provided a sociological and psycho-analytical interpretation of the fantastic literature. According to her, the fantastic is a form of language of the subconscious, and at the same time it is a form of social opposition, which opposes the dominant ideology of the historical period in which it appears. Thus, the fantastic has no real basis in the supernatural but builds alternative worlds:

"The fantastic in literature represents a natural world inverted into something strange, something „other". Unlike the secondary worlds of the wonderful, which create alternative realities, the worlds in the shadow of the fantastic do not build anything. They are empty, disintegrated. Their emptiness annuls the visible, complete, rounded, three-dimensional world by sketching within them the absence, the shadows without the objects that reflect them. R. Jackson (1986: 45) pointed out that in this way the fantastic threatens the cultural stability of the society from which it originates, as well as shows the relative nature of the way man reacts to death, through ideology, religion, politics.

Towards this interpretation we will dwell first on the novel „The castle", published for the first time in 1969. This novel narrates about the resistance of the Albanians inside an Albanian fortification to the long siege of the Ottoman imperial army. The events take place centuries ago. There are two narrative plans. The first and shortest is that of a choral chronicle. The second, and most important, is the one that describes everything from the Ottoman point of view. Initially, the Albanian land is described as a dark land, with heavy and low clouds in the sky, surrounded by a heavy atmosphere, almost suffocating for anyone who trespasses and breathes the air of this place:

> *"[...] „The castle that was erected in front of him this time was gloomy. There was something unnatural, almost ominous in its planimetry and in the placement of the towers. He had noticed this unnatural thing two months ago [...] He also raised his head and looked at the mountains for a long time. He had never seen such mountains. They were like a severe anxiety, that presses and presses constantly against you and doesn't let you wake up. The earth and the stones were thrown with such fury towards the sky, that it seemed that they had broken all the laws of nature. [...] A light rain began to fall. Then immediately after the first drops, somewhere far away, in the middle of the camp, the rain drums began to fall sadly. (Kadare, 1969: 8)"*

The castle is a bastion of resistance, but also of sacrifice. In the realm of fiction, a well-known phenomenon occurs in this type of literature:

objects come to life, transformed from motionless and breathless figures, into characters and protagonist figures who have an important role in the narrative. Even in this case, we assist to this kind of transformation: the castle can be felt as a living being. The castle is present and its ubiquity in the pages of the book is not experienced only in the view of the enemy army that keeps it besieged. Every voice of the soldiers trapped inside the castle seems to be the voice of the Castle itself; every cry of the direct witnesses of the attack, seems to be the echo of walls and the stones of the structure of the castle. It is the castle that speaks, it is the castle that suffers in the foreground:

But how does it sound the voice of this castle?

„Their camp is endless. Among the multitude of white tents appear yellow, green, white and pink flags of various wards. In the middle of the camp, horsemen constantly come and take orders. From the right they are raising something that looks like a cannon shed. Apparently, they intend to construct bigger cannons than those usually transported on camels."

(Kadare, 1969: 15).

When the reader accepts the compromise that even walls and stones can release signals of pain or sufferance, it is taken for granted that this lofty building, with heavy and impenetrable walls, emits a voice full of anxiety and rebellion which can be interpreted as a dialogue of the Castle itself with the reader. The latest is the testimony of the feelings and anxieties of the castle; the fear, the gaze from the walls that is nothing but the perception of anxiety, of hope, of the desire that everything might finish very soon. The castle, this castle that suffers as a whole, waiting for a divine punishment or an earthly salvation, can be analysed starting from the subconscious (inner voice) of the Castle. Thus, the Castle is the main character of the book and the people living inside her walls are no different than the stones that embody her: the world and their dreams are the world and the dreams of this huge defensive construction:

„It was downing. I wanted to give the wake-up call, but I thought people were tired and broken from yesterday and I did not do that. I put my head on the big stone of the protective wall and stood like that for a certain time. The bloody stones (we had no water to wash the blood from them), getting wet, were releasing the accumulated heat during the day. They looked alive and at every moment it seemed to me that they would move and breathe.

(Kadare, 1969: 237)"

This episode is narrated shortly before the end of the novel, after the failure of the Ottoman army to penetrate the castle. It seems as if the author himself has an impatience to urge the reader to return once more to the text, in order to be sure that the stones of the castle are almost breathing, almost alive, this organism built with patience, expectation and

metaphysical rupture, is the stillness of time, unmoved by the whims of fate and fatality, and remains there like a living breath, but that rises upwards, so that it can be seen from afar with the naked eye. The multitude of soldiers inside and outside the castle, is a mobile, indeterminate mass, oscillating under the will and whims of chance and fatality, in the predictions of astrologers, in the prayers of imams and the murmurs of believers trapped inside the walls. It seems that the castle has a heavy, ominous, inexplicable shadow that scares the enemies:

„ - Listen here, - said the chief treasurer in a family tone, - I have taken part in many sieges, but this one here... - he pointed at the castle, - ...it is something special."

- There is something ominous - said the chronicler.

- I did not want to say that word, but it's true. You are lucky to be participating in such a campaign. Here, - he pointed out from the walls, - it will become one of the most terrible wars of our time, and you can write an immortal chronicle of it.

(Kadare, 1969: 251)"

The chronicler who has the main and only mission to document and write the history, is conscious about the eternity related with this fortress. And the attacks on the castle, the countless hordes, the black clouds of arrows liberated from the defensive walls, at the same time give to the text a similar effect with that of a dark wave, which moves, animates, crashes, breaks and strikes against the cold walls of time without return.

Through these elements, the author gives to the reader the effect of the fantastic, by narrating events that have nothing supernatural, nor represent a second reality, but which embody the transcendence beyond the narrow boundary of the reality. Furthermore, the author as the narrative voice of the events is equated with the narrative text and becomes one with the narrative dimension. This is such a close connection that it becomes even more interesting due to the fact that the events described in this book have a real impact on the private life of the author Ismail Kadare. The author himself experiences in real life symptoms that do not differ from those of the occupying Turkish commander-in-chief. Kadare's shadow in real life coincides with the shadow of the invader in the text. The pain of the invader is the pain of Kadare. How is such a resemblance possible? Kadare explains this episode, long after the publication of the novel, in the book „Invitation to the studio" (1990), as a detail that goes beyond the ordinary and normal:

„When my wife read the manuscript as usual for the first time, after we talked about it a few times, I felt that she was hesitant to ask me about anything. [...] And she told me something that really surprised me. During the time I was writing the novel I had occasionally pain and noise in my ear. During the reading she had noticed that the Turkish commander who had surrounded the castle, Turkun Pashai, was suffering precisely from the pain

and noise in his ear. So, I had passed on to him a physical suffering of mine. [...] What connection could I have with a Turkish general that was trying to suffocate Albania? [...]?"

From this episode we can think that the castle makes feel the presence in the real life of the author, like it is something that cannot be avoided: the castle comes to life, it becomes an important presence, no longer inside the text, but in the real world of the author. Ironically, Kadare's fantastic vocation does not only aim at achieving emotional effects on the readers, but mediates to calm Kadare's nightmares and spiritual conflicts. It seems as the g hosts and the shadows of the totalitarian system refuse to die and penetrate in the literature; they try to live beyond normal time and push to resize the present in life. But the writer through his fantastic and allegorical view of the reality is always an opponent toward the dictatorial regime; furthermore, he is transcendent in his Pindaric flights and from the position of someone who speaks at the same time to the past and to the present, most of his works can be analysed as an attack to the totalitarian power.

2- Fantastic literature, dreams and reality

The writer Ismail Kadare talks about Albania, describes the Albanian land and at the same time is comprehended and admired internationally. The element of fantasy in his work stands out most prominently in the relationship that unites dreams with reality. Dreams are messages that serve to decipher reality, but at the same time enable the literary work to avoid the censorship of totalitarianism during the communist regime in Albania. But dreams are not innocent, they project all the critical sensitivity that the author has towards the repressive policies in his country. The path of dreams can be considered as the allegorical path where readers can walk and trespass in order to feel free again. Dreams bring the terrain of fantasy closer to the real, tangible, everyday world. This literary choice can be explained partly with the words of one the most important art directors of the XX Century, Federico Fellini:

„I no longer remember well who said that, in the same way in which the individual through dreams expresses that most secret, mysterious, unexplored part of himself that corresponds to the unconscious, so the community, the humanity would do the same thing through the creation of artists. Artistic creativity, then, is nothing but the dream activity of humanity.

(Fellini, 1983: 159)"

Ismail Kadare finds himself very well in the realm of the reality and the unreality, where dreams and the troubled world merge and bring to light the mysterious shadows of existence. Through this point of view, we will first analyse the collection of stories and novels „The Deceptive

Dream". The story from which this book takes its title is a mixture of myth, fantasy and the author's imagination; a meaningful miniature that clarifies its creative process.

Kadare for this story takes the essence of the event from Greek mythology, where dreams were considered children of Sleep and Night. The one who conveyed foolish illusions, fantastic extravagances, and deceptions in people's sleep was called Fantaso. From this myth of origin, we can penetrate the reading of the story by getting to know the main character who performs the casting of deceptive illusions on closed eyelashes. There is an insidious trap in the mission narrated by Kadare. The distribution of deceptive dreams where can be found genius projects or the most heinous folly, goes to real people, to well-known historical figures, which are well known for most of the readers. Among these personalities that feed their glory with deceptive dreams is the name of I. Kadare, along with Confucius, Borges, Gorbachev, etc. but we also have the names of literary characters like Macbeth and Anna K. the fantastic view of the story allows to mix at the same time reality and unreality, living people and book characters, people who are no longer alive, people who are still alive, Gods and demigods.

The paradox and the fatality of the events cause Dante's project to be confused with that of Dedalus, thus exchanging myth with literature or to replace Hitler's project with that of Genghis Khan, that is, antiquity with modernity. Throughout this process, the detailed explanation and convincing way of narrating the events, makes the text unconditionally accepted as something that does not surprise the reader.

In the course of this story comes the mythological trilogy that contains: „Prometheus", „Night of the Sphinx" and „The Chinese Wall", where besides the intersection of the real with the unreal, we can distinguish as an allegorical point of view the suspension of time pillars: the existence has ho beginning and no end; the chaos is life and life produces chaos.

In the novel „Building the Pyramid of Cheops", we have the same atmosphere where the breeze of time confuses the experiences and feelings of the reader. Kadare (1991) offers a random dream, predicting bad feelings, which arose insecurity and panic in our thoughts, even if we are able to notice ow unreal and unprobeable they may seem in the reality:

> *„One morning they brought before Pharaoh a man who had seen an important dream: the pyramid of Cheops covered from snow! No one dared to give an interpretation. They were afraid of the snow ... It was clear that the pyramid was important in every corner of the world. While it has been able to pull the snow from the scary northern areas, that meant that the pyramid had time to go there itself, through thoughts, or dreams, or in other ways, perhaps*."

This is a typical feature of fantastic literature and of magical realism in particular. The world of fiction is not separated from reality and vice versa. Kadare has an ironic distance from the point of view of the fantastic narrative of the event, so as not to compromise reality. At the same time, he respects the „unusual" of the narrative, because otherwise the narrated myth risks to become a total fantasy and to merge into a simple tale, instead of getting synchronized with allegorical interpretations that manifest the reality.

3- Constructing false worlds: the power of imagination in the Palace of Dreams

The fantastic literature deals with the possibility to create other worlds that communicate with the real one through fantastic events that are accepted without hesitation from the reader. Kadare's „the Clerk of the Palace of Dreams" is the perfect example of this phenomenon in Albanian literature. From a comparative perspective, we will see how the intertextuality of the novel is suggested by the author himself who makes an approach of his imagination with Dantean hell. Kadare reveals the details of the writing process of this book: he is inspired from the parable of hell, from the journey in the underground reality, crowded with ghastly souls of the accursed characters, kindled by the sinful fire that never slept, as a phenomenon that had reached its perfection in the imagination of Dante Alighieri. In Kadare's mind there was from the beginning the insistence to imagine and to create a special structure that resembled the ghastly fantasy of the Dantesque subworld, but that needed to be at the same time original and unique:

> *„I was tempted to design an Inferno for a long time. I knew it was difficult, if not impossible, to create an original project after what had been written in the past, from the anonymous Egyptians, to Homer, St. Augustine, Dante. That's why when I started writing „The Clerk of the Palace of Dreams", or rather when I was thinking about the middle chapters, with both joy and fear, I saw that I was inadvertently realizing the old dream: in the whole structure of my novel, as a second plan, it was possible to perceive, to capture, the image or the idea of Inferno. It was a kind of kingdom of death, where if not ourselves, it was our sleep and our dreams, it was a part of us that was already beyond, at the time we were here*
>
> (*Kadare,1991: p. 175)*".

In addition to the unwavering desire to create the abyss of dreams, Kadare illustrates the journey from one world to another, marks the border, here and there, encourages the elusive dreams of the human subconscious, and as such realizes the myth of the great, obscure journey, toward dark mysteries, transporting the narrative voice from the dimensions of the reality, to the unknown ground of the unreal. The

fantastic approach con be considered then as a whole, inseparable communication between the real and the unreal. The world of dreams overlaps with the world of awakening and this becomes a normal routine for the reader of this literature. That is underlined from the Albanian scholar and literary critic, Bashkim Kucuku (2009, p.252) as follows:

> *„At the Palace of Dreams", as in no other novel by Ismail Kadare, and we can say even rarely in other literatures, there is a union between the real with the unreal, the believable with the unbelievable, the ordinary with the absurd, the paradoxical with the grotesque, the defined questions by the indefinite ones, the direct narrative with the symbolic narration, in the dimensions and at the level of a very extended parabolic allegory*."

The whole novel, thus, is based on the fantastic structure of the Palace of Dreams, of this institution where it is required to trace and capture the essence of the dreams of every inhabitant of the Ottoman Empire. Totalitarianism is at the peak of its perfection, as it no longer deals only with the external world of human beings, but has found a way to enter their subconscious, to alienate them, to control them, to judge them, to punish, arbitrarily, according to the interpretation given to people's dreams.

This symbolic kind of folly of totalitarian power coincided with the state of communist Albania at the time the work was written. Every decision for life and death was in the hands of a few people who ruled the country politically, making friends enemies and enemies friends with the same ease as the reading of the future from the first dreams in sleep can be claimed.

Anxiety, crime, wickedness, within the fantastic structure where the palace of dreams is heated are twice as strong: because the battle is with the invisible, with what cannot be controlled, with what comes at night, that is, with the dream. The ideas conveyed in this work are a sharp accusation against totalitarianism and the communist regime in Albania, but these ideas would not have seen the light of day if the author would have chosen would a more realistic context to reflect the regime's ruthless mechanisms towards the people of ordinary.

There is a close communicative relationship between the „Divine Comedy" and the „Palace of Dreams". As the researcher Gilles Banderier (2009, p.239) points out:

> *"It is about [...] some streams, explicable or not, like a river disappearing somewhere, to appear elsewhere [...] There are some similarities that are quite distinct and conscious (between Dante and Kadare) [...] Kadare speaks significantly about „floors", then about „circles". On the sixth and last floor (the worst) he describes the „de-nationalized", the traitors of the mother tongue; Alighieri in the ninth and the last circle of Inferno puts the traitors toward their families, their homeland or their hosts. [...] Inferno in Dante and*

even more in Kadare, is a figure of totality. It almost overlaps the world, stretched in time and space, both horizontally and vertically."

The „elsewhere" dimension, is the Other-Place of the fantastic literature. Likewise, we can consider the fact that the „Divine Comedy" may be analysed as a fantastic journey, „a journey realized with the help of the imagination, allegories and deep philosophic thoughts of Dante Alighieri, thanks to his extraordinary imagination and creative vision. Through this approach, it was possible to penetrate the world of the visible and the invisible, since the images described by Dante were not merely a decorative element, but were nurtured by allegories and symbols. We can discuss in a similar approach about Kadare's Fantastic in „the Clerk of the Palace of Dreams". The symbiosis of the symbol with the images, with the flow of dreams that were collected and then examined and interpreted by the officials of the palace of dreams, is the starting point of deciphering this text. In this way the reader can experience the journey of the human soul, the ascent of the floors to a building that intends Hell, to reach what is elusive, impenetrable, essential.

The main allegories and metaphors in this book are hidden behind keywords such as: collective dream; individual dreams, auspicious dreams; risky dreams; ordinary dreams; main-dream. The temporal stratifications of the text relate to the basic relationship that lies at the heart of the novel: the relationship of the individual to the totalitarian state, the impossibility of being free and happy under regimes that censor fundamental human freedoms. Under these literary circumstances, the reader of the text can understand the level of sufferance or persecution experienced from the characters of the novel. We are in front of an open drama, where nothing is acted in the surface, everything goes beyond what is conscious reality, but everything can be understood because the unsaid, the elusive, the unspoken, the silence, is another way of communicating under totalitarian regimes.

Kadare proceeds in the same way as in the novel „The Castle" by metamorphizing the building into a living creature. He transforms the walls of the Palace of Dreams, into a living organism, which moves with all its nooks and crannies as a totalitarian monster, composed from beginning to end with mysteries, intrigues, traps, anxieties and crimes. There is a persistent search to know the future through the reading of dreams, and this idea feeds all the clerks of this institution and the Sovereign of the Empire:

„[...] The idea of the Sovereign for the creation of the „Total Tabir" was based on the fact that Allah throws the proclamatory dream all over the earth in the same careless way as He throws the rainbow or the lightning [...] Therefore this Palace of dreams is not a light dream, but one of the

foundations of our state. [...] Because the light and darkness of mankind, their honey and poison, their greatness and misery can be found in the nocturnal continent of sleep

(Kadare 2009: p.275)".

The novel summarizes the state of mind, the political conditions, the relations with the totalitarian power and all these are narrated through powerful symbols, allegories and metaphors. The dreams of random people are as vivid as the people who dream them; the world of dreams is the forerunner of the world of people. The dreams have the power to decide about the fate of the dreamer, though they are not the voice of his reason, but the voice of the unconscious, of what is mysterious and inexplicable in the normal life. The fate and life of the dreamer depends on how his dreams will be interpreted. It seems as if the autonomy of existence is in the hands of both imagination and mystery that stands on the continent of dreams.

This transfer of power from the man to his dreams, is complemented by another kind of metamorphosis that takes place inside this Palace: we have the transformation of man into object. Inside the labyrinth of the palace, on its stairs, floors, doors, people can be mistaken for inanimate objects, as happens for example in the meeting of the clerk with his superior:

„[...] But the official's eyes continued to stare at the door at the height of door handle[...] The officer stared at Mark-Alem for the first time, but not in the face, somewhere in the middle of it, where the door handle should have been, as Mark Alem would have been the door

(Kadare, 2009: p.327)".

We can speak of a kind of postmodern coldness distinguished mainly in European literature after the 1980s, where objects came to life and took on human dimensions, while individuals were destined to be emptied of their existential spirituality and humanity.

This kind of description of the protagonist as a standing door, can be another way of interpreting the text on the issues regarding the people against the totalitarian power. It seems that under this dictatorial order, everything may be labelled as worthless, meaningless, if not under the service of the power. The feeling of coldness, of the vague and mysterious fear, spreads and conquers the protagonist who accepts in his thoughts, the trap of this palace that breathes heavily over people-s fates.

It is clear that especially in this novel we have a myriad of allusions and parallelisms between the totalitarian communist regime in Albania and the totalitarian power of the emperor of the Ottoman Empire. In this context, the strength of this allegorical literature, with elements of literary fiction, gives Kadare the opportunity to be a suspect of the totalitarian

communist regime, but without enough evidence of proven guilty, to judge him as an enemy of the regime. Literary fiction, especially in this novel, is more than the narration of an event that evades reality. Here we have an intellectual use of fantastic. The events described mean to create a consciousness that should revive inside everybody who wants to be free again. Kadare choses this fantastic way of writing and its allegoric paths, as an alternative of freedom for the readers under the totalitarian communist regime in Albania and worldwide.

4- Conclusions

In this paper we aimed to focus at some of Ismail Kadare's most important novels, where we found elements of metamorphosis, literary fiction, allegory and symbolism as features that permit a vivid opposition against the totalitarian regime in Albania, during the second part of the twentieth century. The literary analogies and allegories used by Ismail Kadare, bring to the fore the sophistication of his art. The author opposes reality, does not accept censorship and dictatorship, tries to liberate the lives of ordinary people by giving the element of the extraordinary to every human existence. The use of literary fiction allows this author to discover what lies behind the mystery of things, behind the mystery of life, what is wrong with the common rules of total obedience in dictatorial regimes. What's more important, it is necessary to underline the spiritual echo of the characters in the literary universe of his works. It's an attempt to make literature as a way of escaping from totalitarianism. Through this process, Kadare proves that even when literature surpasses the reality, for example when the reader deals with elements of fantastic literature, the subconscious is still not the only source of knowledge, because the fantastic ground is always an open place for the intellectual use of the literature.

As Kadare (2005) declared during the award ceremony for the „Man Booker International" award:

> *„We have believed in literature. And it, in exchange for our fidelity and faith, has given us its blessing and protection. To believe in literature means to believe in a higher reality; to believe in literature means that the terrible regime to which my country was subjected was weaker than the sad greatness of literature. Believing in this art means being convinced that the regime to which you were subjected, that high leaders, functionaries, the whole edifice of tyranny is but a passing nightmare, in comparison with the Supreme Order for which you had become a disciple."*

Kadare's literature is precisely the achievement of such a dimension, where art becomes sublime and it does not matter much to define clear dividing lines, between the reality and what goes beyond it. In some of his

texts we can find the real atmosphere, the surreal climate, the magical realism, the psychological realism, because it is already known that Kadare refers to a certain time but he speaks to all eras through his literature. These elements are combined with the perfect artistic and aesthetic essence and they make Kadare's prose, first of all a beautiful prose, created through narrative, rhetorical and stylistic techniques, which embellish the structure of creation.

Kadare's work is distinguished by the complexity of the constructed figures: the transformation and animation of creatures into other creatures, of stone walls, into allegorical monsters, through the use of a language in a simple and mysterious way. His ideas are hidden inside allegories where images and feelings attract the reader's attention. Even when it seems as if the mystery can finally be discovered, we accept the fact that its full meaning will be impossible to be communicated to us. In this way Ismail Kadare fragment the meaning of the text, gives allegorical nuances to every idea, thus creating the feeling of something great, of the mysterious message that hovers over human existence. All this is accomplished through the use of a style stripped of redundant ornaments. Kadare's fiction in this case, approximates the text with the way of narrating events from the perspective of people who live in our world, but experience a reality different from the so-called objective reality. Everyday routine turns into something unreal and fantastic. The fantastic serves as the accelerator of the event, as the enlightener of everything that seems relatively obscure. Consequently, it becomes the most effective attack that literature can through over totalitarian regimes, by giving hope and resilience for all the readers.

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Îmblânzirea Scorpiei – My Kate

Taming of the Shrew-My Kate

Ileana Mihaela CHIRIȚESCU

DOI: 10.52744/AUCSFLSA.2022.01.22

Abstract:

Spectacolul Îmblânzirea Scorpiei – My Kate în regia Alinei Hiristea, scenariul Radu Aldulescu, are la bază opera dramatică a lui William Shakespeare (Îmblânzirea Scorpiei).

Piesa jucată pe scena Centrului Cultural „Reduta" din Braşov, dar şi în cadrul celei de-a XIII-a ediţii a Festivalului Internaţional „Shakespeare", desfăşurat la Craiova, în perioada 19-29 mai 2022, a câştigat premiul „Spectacolul de teatru al anului 2019", în cadrul Premiilor în cultură , Braşov.

Cuvinte cheie: *spectacol, operă dramatică*

Abstract:

The show The Taming of the Shrew - My Kate directed by Alina Hiristea, the script by Radu Aldulescu, is based on the dramatic work of William Shakespeare (The Taming of the Shrew).

The play performed on the stage of the "Reduta" Cultural Center in Bras ov, but also during the 13th edition of the "Shakespeare" International Festival, held in Craiova, between May 19-29, 2022, won the "Theatrical performance of the year" award 2019", within the Culture Awards, Brasov.

Keywords: *The show, performed, dramatic work*

Spectacolul *Îmblânzirea Scorpiei – My Kate* în regia Alinei Hiristea, scenariul Radu Aldulescu, are la bază opera dramatică a lui William Shakespeare (Îmblânzirea Scorpiei).

Piesa jucată pe scena Centrului Cultural „Reduta" din Braşov, dar şi în cadrul celei de-a XIII-a ediţii a Festivalului Internaţional „Shakespeare", desfăşurat la Craiova, în perioada 19-29 mai 2022, a câştigat premiul „Spectacolul de teatru al anului 2019", în cadrul Premiilor în cultură, Braşov.

„O scorpie zglobie şi fermecătoare, aşa cum o descrie Petruccio (interpretat de actorul Mihai Nițu), Katarina-Kate (interpretată de actrița Patricia Ionescu), cu fire iute şi limba ascuțită, nu-şi găsea leac să fie îmblânzită. Un gentilom, Petrucchio, îşi propune să îi vină de hac „turturicii

nărăvaşe" jucând jocul răbdării şi-al bunei-cuviinţe. Cu Kate nu e uşor, abia se dă pe brazdă, pare cât de cât să fie interesată abia atunci când Petruccio îi spune că este un nobil. Şi încă unul foarte glumeţ care îi mărturiseşte lui Kate că ar vrea să-i fie soţie, într-un limbaj plastic: se numeşte pe sine „cocoş fără de creastă", iar lui Kate îi spune „vei fi găina mea".

Într-un decor simplu care captează voit toată atenţia asupra celor doi protagonişti, unul mai „înţepat" decât celălalt, se derulează scenariul unui du-te vino croit pe jocul atracţiei şi al respingerii dintre cei doi. Petrucchio îi promite lui Kate şi luna de pe cer, dar apare cu întârziere la propria nuntă şi îmbrăcat în zdrenţe, nu-şi lasă aleasa nici măcar să mănânce şi o târăşte spre casa conjugală unde, pe motiv că patul nu este făcut suficient de bine şi de frumos pentru aleasa lui, n-o lasă nici să doarmă.

Cei doi protagonişti se joacă pe tot parcursul piesei, se hârjonesc ca doi copii, se atrag şi se resping constant pentru ca, în final, să se atragă din nou.

Alina Hiristea, în stilul propriu regizoral, deja consacrat, dă profunzime sentimentelor şi pune accent pe calitatea acestora. Şi personajelor Kate şi Petrucchio le-a creionat traseul „îndrăgostirii" şi al „îmblânzirii" cu migală şi cu emoţie intensă.

(Fotografiile sunt din arhiva personală a regizoarei, Alina Hiristea)

Influența Byroniană în preromantism și romantism

Byronian Influence in Pre-Romanism and Romance

Costina Denisa BĂRBUCEANU[1]
DOI: 10.52744/AUCSFLSA.2022.01.23

Abstract:

Literatura comparată facilitează o înțelegere amănunțită a temelor și motivelor în contextul culturii ambelor literaturi și anume ce s-a păstrat și ce s-a împrumutat și felul în care aceste teme și motive creează o simbioză unică în poezii încărcate de semnificații religioase, demonice, sau care conțin un complexio oppositorum ce le acordă acea notă distinctivă, de capodopere. Articolul propune identificarea asemănărilor dintre lirica engleză și cea română, și mai ales, acele poezii în care ecoul romanticilor englezi a răsunat cel mai puternic, cât și acele subtilități care nu se lasă descoperite fără un studiu amănunțit, pe text, unde influențele nu se lasă greu descoperite, căci unele poezii infuzează perfect cu esența liricii engleze, mergând până la coincidența titlului: celebrul erou byronian Conrad, demonul întunecat, un alter ego al marelui Lord englez. Este însă necesară și chiar vitală o studiere amănunțită acolo unde influențele nu cad sub incidența coincidenței și unde trebuie să privim teoria comparatistă în legătură cu alte principii sociale sau istorice, cum ar fi poezia lui Shelley sau Keats.

Cuvinte cheie: *simbioză, complexio oppositorum, preromantism, romantism, erou byronian*

Abstract:

Comparative literature facilitates a thorough understanding of themes and motifs in the context of the culture of both literatures, namely what has been preserved and what has been borrowed, and how these themes and motifs create a unique symbiosis in poems charged with religious, demonic meanings, or containing a complexio oppositorum that gives them that distinctive, masterpiece note. The article proposes to identify the similarities between English and Romanian lyrics, and above all, those poems in which the echo of the English romantics resonated most strongly, as well as those subtleties that cannot be discovered without a thorough study, on the text, where the influences are not left hard to discover, because some poems perfectly infuse with the essence of English lyricism, going as far as the coincidence of the title: the famous Byronic hero Conrad, the dark demon, an alter ego of the great English Lord. But a thorough study is necessary and even

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vital where the influences are not coincidental and where we have to look at comparative theory in relation to other social or historical principles, such as the poetry of Shelley or Keats.

Keywords: *symbiosis, complexio oppositorum, preromanticism, romanticism, Byronic hero*

Byronismul şi tiparul eroului Byronian

Mamut [2], asociind cu numele său demonismul şi satanismul,

„Tu te-asemenea
Cu-o noapte străvezie-n care stoluri
De nouri albi brăzdează în adânc
şi licăresc puzderie de stele
Ca nişte soli pe bolta, minunaţi”[3]

şi creând un model pe care el l-a afişat cu nonşalanţă, o proiecţie de eu, de procese interioare arhetipale şi tumult în exces, Byron deschide un nou curent prin excelenţă, **byronismul.** Astfel, universalitatea curentului byronic cuprinde Germania, Franţa- unde Chateaubriand dezmorţise resorturile, Spania, Italia sau Grecia, ţări care se alimentează din seva poetului damnat, în deceniile trei şi patru, urmând apoi ca în secolul 20, să atingă şi estul şi centrul ţărilor europene, sub numele de *preromantism*, caci aşa cum spun (Chiritescu, Paunescu, 2022:223) „Limba română este un paradis pentru împrumuturi şi s-a adaptat tuturor situaţiilor şi să le depăşească pe toate.”[4]

În byronism este răstălmăcit *Sturm und drang*-ul gotic, (1760-1780), acea plângere melancolică, mister, fantastic, titanism în stare pură, atât de proprii lui Byron, în perioada tinereţii, tinereţe marcată şi de fatalul şi tenebrul gotic al lui *Ann Radcliffe*. In consecinţa, el va fi un hulitor în Cain şi pervertit în **Don Juan**, depăşind sferele preromantice, si fiind receptat ca o variantă a romantismului, care brăzdează forţele creatoare europene şi se impune în literaturile universale.

„Contemporanii şi succesorii imediaţi l-au socotit pe Byron răspunzător şi pentru răspândirea unei atitudini romantice, la prima vedere, de semn contrar faţă de aceea demonică, în realitate complementară acesteia sau combinabilă cu ea, în dozaje foarte felurite.

[2] *Byron Poeme*, traducere de Virgil Teodorescu, *op. cit.* p. 322, Cain.
[3] Ibid, p. 299, Cain.
[4] Chiriţescu, Ileana Mihaela, Păunescu, Floriana Anca, From Moldovian Dialect to Romanian Literary Language--Similarities and Differences: „The Romanian language is a paradise for borrowing and has adapted to all situations and overcome them all. ” Revista de Stiinte Politice, Nr.73, 2022/1/1, p. 223.

E vorba de spleen-ul englezesc, a cărui variantă franceză, a fost le mal du siecle; de acea iremediabilă melancolie, pe care germanii au numit-o Weltschmerz." [5]

Începând cu **Ghiaurul**, Byron devine din ce în ce mai demonic, mai efervescent şi însingurat, prefigurându-l parcă pe tenebrosul şi misticul *Manfred*, lipsit de crez şi fără de speranţe care să-i însenineze existenţa:

„Dar alţii spun ca în acel amurg,
A fost văzut Ghiaurul pe al sau murg
Sub pâlpâiri şi umbre alergând,
Singur în şa, cu aripi de vânt,..."[6] Byron „un tânăr de 24 de ani se povesteşte pe sine lumii şi o domină travestit în haina eroică, în turbanul eroilor orientali ai Moreei, Stambulului sau Mării Egee." [7] **Corsarul** vine să complinească figura eroului byronian cu atribute pe care aceasta nu le primise încă, vorbind despre un tulburător **Conrad**, revoltat şi rebel:

„Misterios, sălbatic şi tăcut,
N-avea nici milă, nici dispreţ n-avea." [8] care trăieşte după propriile reguli, în libertate, prădând castele turceşti, un pirat adocat în insulele greceşti, un supus aventurii, cântului şi singurătăţii mării.

Acţiunile sale de revoltă, rebeliune şi negaţie puternică a tot ce-l înconjoară, prin care se războieşte cu lumea întreagă scot la iveală tenebre ale sufletului său care îşi au izvor în trecutul tumultos, ţinut departe de ochii şi gurile întrebătoare. În acest tumult este totuşi un izvor de puritate care îl inunda şi care îi oferă capacitatea poetului - ce se transpune pe sine în propria poezie - de a iubi cu adevărat: *„Conrad iubea. Era un ticălos. Iubirea, însă, biruise-n el."* [9] Dar, în ultima instanţă, nici iubirea, care ar trebui să-l blazeze şi să-l liniştească, nu-i potoleşte setea de aventură.

El este un arhetip, un erou, un răzvrătit solitar care descinde din sufletul lui Byron- un filozof caustic care-şi pune întrebări esenţiale cu privire la viaţă şi la fragila existenţă umană supusă morţii- şi care mânjeşte şi alte literaturi, inspirând poeme cu acelaşi nume: *Konrad* al lui Adam Bernard Mickiewicz sau *Conrad* al lui Bolintineanu, care cutreieră mările în lung şi-n lat precum şi ţările străvechi, comparând ruinele decadenţei antichizate cu realităţile mizere.

Tiparul eroului byronian şi în speţă romantic, îşi are piatra de temelie în orgoliul nemăsurat pe care îl posedă, un înamorat de pericol şi adevăr, un inadaptabil care poftește la un amor distructiv dar împărtăşit,

[5] Vera Călin, *Romantismul*, p. 141, Editura Univers, Bucureşti, 1970.
[6] George Gordon Byron, *Poeme*, traducere de Şt. Avădanei, Al. Pascu, p. 21, Colecţia „101 Cărţi" Editura Junimea, Iasi, 1972.
[7] Dragoş Protopopescu, *op. cit.*, p. 114.
[8] *Byron, Poeme*, traducere de Virgil Teodorescu, op. cit. p. 55, Corsarul.
[9] *Ibid*, p. 56, Corsarul.

un pesimist până la refuz, un dezabuzat de lume şi un mizantrop fără echivoc. Eroul byronian e un titan, un Prometeu încătuşat în propriul eu, care duce în spate toate relele lumii, parcă numai pentru el urzite, un revoltător împotriva divinităţii, un Luceafăr sau Lucifer, un tânăr Werther, al lui Goethe, care emană un strigăt de deznădăjduinţă. „În fiinţa lui e prea puţin omenesc, şi de aceea drama lui nu poate fi un model pentru oamenii obişnuiţi. Îngerul căzut care împinge la prăbuşire pe cei aflaţi în preajma sa, având o neasemuită putere de seducţie, i-a atras pe mulţi romantici; Byron nu e, desigur, creatorul tipului, dar romantismul european, de la Musset, Lamartine şi Vigny, până la Leopardi şi Lermontov l-a preluat, de cele mai multe ori, de la el." [10]

Preromantismul si romantismul

O fază care mijloceşte trecerea la romantism, „(…) un simplu preambul al romantismului, mai stângaci şi mai neorganizat, căruia îi lipsea doar punerea în scenă şi conştiinţa de sine."[11] scutură hainele grele ale clasicismului care amprentase deja perioada secolelor XVII şi XVIII, şi începuse să scadă în intensitate. Se cerea acum, cu ardoare, simţământul, iar verbul, *a simţi* începe să contureze liniile, din ce în ce mai agresive, ale unei noi etape marcate de sensibilitate, de trăiri, de emoţie, atingând sufletul cititorului prin puterea imaginaţiei creatoare şi a reflecţiilor febrile. Deşi încă conectat la o literatură cu norme tradiţionale, şi datorită împrumuturilor lexicale (Paunescu, Chiritescu, 2022:205), preromantismul - o fază tranzitorie, afişează o anumită corelaţie faţă de etapa următoare, cea a romantismului, şi aduce în prim plan ideea că individul nu mai foloseşte raţiunea înaintea prefacerilor interioare. Sunt acestea din urmă cele care îl ghidează şi îl fac să perceapă realitatea într-un mod aparte. Omul preromantic este emotiv, cu stări sufleteşti schimbătoare, de o melancolie absolută, stări care au puterea să emoţioneze, mai degrabă decât să evidenţieze.

Preromanticul se rupe de închistările clasice, care impuneau redarea unei realităţi de tipar, şi îndrăzneşte să simtă şi să comunice simţământul pentru a insufla un sentiment asemănător în ceilalţi, născând astfel elucubraţii de tip filosofic nebănuite până atunci, în ideea simplă şi absolută că nevoia de a simţi precede nevoia de a gândi. Aplecarea spre singurătate se prefigurează în acest registru, mai grav ca niciodată: singur în natură, admirând colbul de pe ruinele şi mormintele civilizaţiilor decadente, eroul preromantic ezită şi este un simplu visător, cu reverii obişnuite, pe când romanticului- creator de utopii şi scene complexe ale

[10] Byron, *Opere, Poezia*, traducere de Aurel Covaci, Petre Solomon şi Virgil Teodorescu, *op. cit.*, p. 20, în Studiu introductiv de Dan Grigorescu.
[11] Mircea Anghelescu, *Preromantismul românesc*, p. 7, Editura Minerva, Bucureşti, 1971.

umanității - i se succed halucinații bulversante, fiind un ostracizat, un arhitect solitar în eterne singurătăți. „Literatura preromantică este, dimpotrivă, sentimentală, depresivă, obosită, poezia în special, traducând situația claselor sociale în curs de lichidare, a aristocrației, mai ales." [12]

Opoziția preromantic-romantic relevă diferențe semnificative, ca tipologie de eroi sau mod de scriere a poeziei, însă motivele preromantice se găsesc în poziție identică cu cele romantice, cu mențiunea că preromanticul nu se va ridica niciodată la titanismul și demonismul romanticului, nici la sistemul său de gândire filosofică, ci va rămâne în pasivitate obscură, ca într-un refugiu, la umbra mormintelor pe care le gândește. Aici îi putem da exemplu pe Grigore Alexandrescu sau Bolintineanu, - pe când romanticul în solitudinea sa, este geniu, titan, fascinație - Eminescu. (Bărbuceanu, 2020)

„Lumea preromanticului e organizată logic, ca și natura, și coerentă, în sensurile ei fundamentale, el încercând tot timpul să găsească legături între intuițiile sale noi și sistemul cunoscut, acceptat; din inevitabilele nepotriviri i se naște neliniștea, teama, melancolia. Romanticul nu încearcă să găsească modalități de împăcare cu lumea, ci tinde să și-o anexeze, să o transforme; preromanticul e, în mare, un pasiv, romanticul - un activ."[13] Preromantismul evocă un simțământ, o pulsație mai diafană, mai nepalpabilă, transpusă în versuri generale- și nu particulare, cum face romanticul- care invită la dezbaterea și rezolvarea problemelor, nu le trăiește direct. „Trăsăturile identificate drept comune între scriitorii din prima jumătate a secolului XVIII-lea, chiar și atunci când par, în mod foarte plauzibil aceleași, sunt, de fapt, altele din punctul de vedere al funcției îndeplinite și semnificației generale." [14]

Romantismul, absurd, extravagant- „punctul de plecare în evoluția termenului însuși apare sub forma „romant", în limba franceză veche, cuvânt care derivă din forma latină târzie romanticus"[15] are o mulțime de definiții. El apare în 1669 în Franța și în secolul al XVII-lea, în 1674, în Anglia, definind ceva nefiresc; cuvântul „romantic" este redat pentru prima dată, scăldat în supranatural, în poemele medievale ale poetului italian, Torquato Tasso, unul din cei mai reprezentativi poeți ai Renașterii italiene. Tasso a scris epopeea în versuri *Ierusalimul eliberat*, cea mai cunoscută operă a sa.

Cuvântul romantic a fost folosit ca sinonim pentru cuvântul „gotic", în Germania, în 1766, unde „din amestecul religiei creștine și a

[12] D. Popovici, *Romantismul românesc*, p. 1, Editura Albatros, București, 1972.
[13] Mircea Anghelescu, *op. cit.,* p. 25.
[14] Paul Cornea, *Originile romantismului românesc*, p. 27, Editura Minerva, București, 1972.
[15] D. Popovici, *op. cit.*, p. 2.

cavalerismului s-a născut italienischer, geistlich-frommer, romantischer Geschmack (gustul italian, religios-cucernic, romantic)." [16] Literatura romantică își are izvoare în Evul Mediu, originând din vremea *Cântecului Nibelungilor* sau din epopeea irlandeză *Beowulf*, din secolul al VIII-lea, până la poemele epice despre *Carol cel Mare* sau legendele cavalerilor *Mesei Rotunde*, mergând până la *El Cid* sau *Don Quijote* si prelungind eul eroic din operele scriitorilor italieni ai Renașterii, Dante, Boccaccio, Petrarca. Jacques Barzun făcea o diviziune judicioasă a fazelor romantismului, considerând astfel necesară împărțirea acestuia în patru faze, argumentând că, aproape într-un secol, două generații de titani și-au adus contribuția impresionantă în sferele romantismului universal: „Romantismul, ca fenomen european, prinde viață între anii 1780 și 1830 și rămâne un maestru nedisputat al domeniului până în 1850. Această perioadă constituie ceea ce eu găsesc convenabil să privesc ca fiind prima fază. (...) Următoarele trei faze, (...) reprezintă eforturi în specializare, selecție, rafinament și intensificare." [17]

Victor Hugo promovează romantismul francez prin excepționalul roman *Mizerabilii*, care însumează două figuri romantice Jean Valjean și episcopul Myriel Bienvenu sau personaje, precum cocoșatul și urâtul dar sensibilul Quasimodo, din *Cocoșatul de la Notre-Dame*, unde trecutul este preferat prezentului pentru că exacerbează dorințe și sentimente în personaje sfârtecate de imense antiteze. *Legenda secolelor* („La Legende des Siecles") în care autorul sapă temeliile antice și scoate la suprafață miturile antichizate, face o introspecție istorică care-l propulsează în superioritate și prin care își surclasează condiția umană. Romantismul înseamnă deopotrivă și o reîntoarcere în „**illo tempore**", timpul după care tânjim mereu în căutările noastre căci el însumează nostalgia, dorul de absolut, cum spunea Mircea Eliade, pentru a defini timpul mitologic, de creație a lumii, și a găsi acel moment al pâlpâirii primordiale. „Definiția romantismului s-a dat în mod obișnuit în legătură cu clasicismul sau cu realismul. Raportat la aceste două curente literare, romantismul, se caracterizează ca o literatură a sentimentului și a fanteziei. Ea apare, într-adevăr ca o violentă descătușare a sentimentului, după marea încordare, care a fost marea revoluție franceză." [18]

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[16] Rene Wellek, *Conceptele criticii*, p. 137, Editura Univers, București, 1970.
[17] Jacques Barzun, The Four Phases of Romanticism în *Classic, Romantic, and Modern*, p. 99, Edition: 2, Publicată de University of Chicago Press, 1975: „Romanticism as a european Phenomenon, then, comes of age between 1780 and 1830 and remains undisputed master of the field until 1850. This period constitutes what I find convenient to regard as the first phase.(...) The next three phases, which we are about to examine, are efforts at specialization, selection, refinement and intensification. "
[18] D. Popovici, *op. cit.,* p. 5.

În romantismul german îi găsim ca exponenţi pe, E.T.A. Hoffmann, *Elixirele dragostei* (Die Elixiere des Teufles) 1815, Schlegel, Goethe cu „Faust" sau Novalis, cu romanul neîncheiat *Heinrich von Ofterdingen*, care cuprinde mituri şi motive care se regăsesc şi la Eminescu, în *Floare albastra*. Motivul florii albastre – care provine dintr-o legenda antica thusingiană ce înfloreşte în noaptea naşterii Sf. Ioan -a avut un impact considerabil asupra întregului romantism. „Trebuie să admitem că în mişcarea romantică germană a existat un pronunţat stadiu de elenism; rădăcinile lui se află în lucrările lui Winkelmann, un înflăcărat discipol al lui Shaftesbury, şi acest entuziasm pentru elenism a devenit curând extrem de frecvent în Germania." [19]

Coleridge cu al său „The Ancient Mariner", Wordsworth, sau „Ivanhoe" al lui Walter Scott, numiţi şi poeţii lakişti, consideraţi de unii critici ca fiind prima generaţie preromantică, amprentează Anglia cu un stil aparte urmat de Keats, Shelly şi Byron - „(...) un grup destul de coerent, toţi având aceeaşi concepţie despre poezie şi imaginaţie, despre natură şi spirit. Ei au, de asemenea, un stil poetic comun, un mod de a folosi imaginea, simbolul şi mitul care este absolut distinct de oricare din practicile secolului al XVIII-lea, şi pe care contemporanii l-au găsit obscur şi aproape inteligibil."[20] Lordul Byron ajunge în fabulosul poem în trei acte *Cain* să repună în drepturi pe însuşi Lucifer, oferind un alt punct de vedere şi o altă perspectivă a diavolului, transformându-l într-un romantic dezabuzat, sau uman, în cazul lui Milton, *Paradisul pierdut* („Paradise lost"), care îşi exploatează decăderea în câştiguri. „Poezia Mişcării Romantice, de la transformările timpurii până la cele târzii, este marcată de forme extreme de dizlocare şi conceptualizare poetică, în timp ce, problemele umane de care se ocupă poezia sunt resituate şi redirecţionate în diferite moduri." [21]

Dintre romanticii englezi, cel care a făcut cea mai mare carieră în sferele poeziei româneşti, în preromantism şi romantism, a fost, fără îndoială, **Lord Byron**, despre care se auzise însă, prima oară, în 1824, într-o epistolă prin care se anunţa, din păcate, moartea sa tragică, la 19 aprilie. Această influenţă, receptată în acea perioadă drept byronism, a fost posibilă datorită ecoului răsunător al celebrităţii romancierului englez - în primul rând ca soldat, prin acţiunile curajoase întreprinse pe frontul din Grecia, şi nu ca părintele lui „Don Juan" sau „Cain". Mergând pe conceptul că „La noi, romantismul nu vine prin revoluţie ci prin

[19] Rene Wellek, *op. cit.*, p. 170.
[20] *Ibid*, p.185
[21] Jerome J. McGann, *op. cit.*, pp. 137-138, „ The poetry of the Romantic Movement, from its earliest to its latest transformations, is marked by extreme forms of displacement and poetic conceptualization whereby the actual human issues with which the poetry is concerned are resituated and deflected in various ways."

accelerarea evoluţiei. Adevăratul său duşman nu e clasicismul, ci inerţia."[22] descoperirea versului byronian fost posibilă datorită preluării şi însuşirii deschise a operei sale de către poeţii noştri, aflaţi într-un moment în care aveau nevoie să-şi resusciteze inspiraţia cu acel ceva romantic, nepătat şi agreabil, după care tânjau.

„Distincţia Byron - byronism, care nu a fost percepută de cea mai mare parte a scriitorilor secolului al 19-lea, din spaţiul literar european de est şi centru, a fost derutantă şi pentru unii istorici literari români ai secolului al XX-lea, care au menţinut coeficientul de confuzie din cauza, pe de o parte a incompletei cunoaşteri a operei, pe de altă parte, a receptării româneşti pe linia exclusiv a byronismului."[23] Diferenţa dintre influenţa, în special cea a Lordului Byron, în literatura română,- care poate fi etalată ca interferenţe fine, neconştiente de sine, ce pătrund în conştiinţă şi sunt supuse prefacerilor -şi imitaţie - o copie inferioară, fadă şi diluată a esenţei operei în sine, este aceea ca influenţa dă valoare şi substrat operei. Îi poate oferi un punct de plecare semnificativ, mai ales întâlnit la poeţii preromantici. „Reiterarea evidentă şi constantă a lui Byron în cultura română a secolului XX nu poate fi ignorată. Interpretările tipice greşite şi abuziv-politice ale „spiritului revoluţionar" există în anii postbelici, cu eradicarea evidentă a notelor intime în lirismul byronic."[24]

Primele ecouri la Ion Heliade Rădulescu

Manifestarea primordială a spiritului byronian se găseşte în speţă, la poeţii paşoptişti, **Asachi, C.A Rosetti** sau **Heliade**, „un autodidact prin forţa lucrurilor şi un mare devorator de cărţi" [25] efervescent, atins şi de bucuria de a fi trist a lui Lamartine, (a tradus „Meditaţiile" 1830). Traduce şi el enorm pe Byron, şi asemeni celorlalţi paşoptişti se găseşte săgetat de tiparele sociale şi revoluţionare ale timpului, cărora Byron le transmitea o nouă vibraţie, un ecou ce se plăsmuieşte în operele lor meditative: „**Serafimul şi Heruvimul**", 1833, „**Visul"**, 1836. Aici poetul ceremoniază influenţa şi mijloceşte pătrunderea tiparului byronian-romantic în poezia românească cu tentă **religioasă**, făcând risipă de **imagini,** ca în „Serafimul şi Heruvimul":

[22] Paul Cornea, *op. cit.,* p. 523.
[23] Ileana Verzea, *op. cit.,* p. 40.
[24] Richard Andrew Cardwell, *The Reception of Byron in Europe*, p. 198, Edition: 2, Publicată de Continuum International Publishing Group, 2004: „Consistent and overt resuscitation of Byron in Romanian culture in the twentieth century cannot be ignored. Typical misreadings and abusive political interpretations of the „revolutionary spirit" are there in the post- war years with the expected obliteration of the intimate notes in Byronic lyricism."
[25] George Călinescu, *Istoria literaturii române, compendiu*, p.66, Editura Litera Internaţional, Bucureşti, 2001.

„Când viforul se scoală, când cerul se mânie,
Când negura se-ntinde, când norii se-mpletesc,
Când focul şerpuieşte d-a lungul în tărie
Cu fulgerul, atuncea cu groază te privesc." [26] Însă „poetul nu reuşeşte să facă să vibreze de poezie, lumea aceasta a abstracţiunilor de ordin moral şi poezia rămâne o încercare de a da ceva asemănător meditaţiilor lamartiniene, ce se hrănesc din contemplarea divinului." [27] Poezia lui Heliade exacerbează astfel o osmoză de lamartinism şi byronism ce pulsează în versurile poetului care încearcă să combine influenţele mai multor literaturi.

Sub imperiul traducerilor făcute, şi pornind de la aceste concepţii, „**Visul"** lui Heliade se concentrează pe tema poemului, anume că viaţa este reprezentată ca un vis, - **tema**, mai cu seamă, preluată din operele dramatice ale lui Calderon de la Barca, *„La vida es sueño*", Această temă mustește de reverberaţii hinduse, mistica persană şi morala budistă iar Heliade împrumută de la Byron, tiparul revoltei însă nu şi conceptul şi totalitatea ideilor filosofice. Ecouri reverberante ale marelui bard englez şi ale visului său 1816 - în care poetul urmărește istoria celor *două făpturi*: *„Două făpturi văzut-am, în plină tinereţe"* [28], distorsionarea şi transformarea tainică a timpului într-un *ceas*:

„Voi povesti-ntâmplarea ce mi-a vădit-o visul
Pe când dormeam; căci gândul, îmbrăţişat de somn,
E-n stare să străbată prin vreme şi să-nchege
O viaţă, în fugarul răstimp al unui ceas."[29] - se regăsesc şi în opera poetului român: *„Atunci eu lângă mine văzui două fiinţe"*[30] sursa inspiraţiei fiind clară.

„Aici Byron făcea o configurare a visului ca bivalentă a vieţii şi a morţii, tema shakespeariană, guvernând o lume proprie (...) spre a evoca dramele erotice într-o măsură, biografice, călătorii exotice şi sentimentul damnării." [31] Reiterarea aceloraşi versuri, de o asemănare profundă se găseşte la nivelul mai multor versuri care vorbesc de realităţile supranaturale mereu schimbătoare ale visului, fiecare dintre poeţi introducând o nouă scenă cu versul repetitiv:

„Dar visu-şi schimbă cursul"

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[26] Ion Heliade Rădulescu, *Opere, Versuri. Proză.* Serafimul şi Heruvimul, p. 72, Academia Română, Scrieri istorice şi memorialistice, Editura Univers Enciclopedic, Bucureşti, 2002.
[27] D. Popovici, *op. cit.*, p. 183.
[28] *Byron, Poeme*, traducere de Virgil Teodorescu, *op. cit.*, p.126, Visul.
[29] *Ibidem*.
[30] Ion Heliade Rădulescu, *Opere, Versuri. Proză*, *op. cit.*, p.78, Visul.
[31] Elena Tacciu, *Romantismul românesc*, Un studiu al arhetipurilor, Vol. I, Alte lecturi romantice, p. 460, Editura Minerva, Bucureşti, 1982.

„Se schimbă iară visul”[32]- la Byron,
şi la Heliade:

„Dar visu-şi schimbă faţa, se prefăcură toate, (...)
Visu-şi mai ţine şârul, dar cu ceva schimbare, (...)
Dar visu-şi schimbă faţa şi iarăşi lângă mine (...)”[33] Descrierea lui Satan, scălâmbu, cu nas lung şi nări umflate fiind, mai degrabă, una religios-monstruoasă, cu exagerări şi puerilă.

„Concepţia despre natura imaginaţiei poetice şi despre univers are consecinţe evidente pentru practica poetică. Toţi marii poeţi romantici sunt creatori de mituri, sunt simbolişti a căror practică trebuie privită prin prisma încercării lor de a da o interpretare mitică totală lumii a cărei cheie o deţin.”[34]

Nu degeaba alege Heliade să scrie o poezie ca *Visul* inspirată de marele romantic englez, Byron, căci acesta ştia, cu siguranţă că „Germenele existenţei viitoare, dormitând în viaţa noastră actuală, se manifestă mai ales în anumite momente în care forţele vieţii prezente se odihnesc: aşa în cazul presentimentelor, **al viselor**, al fenomenelor de simpatie şi de magnetism animal”[35], după cum ne spune Albert Beguin în „Sufletul romantic şi Visul” asupra simbolisticii visului, de Schubert. Pentru acesta, acţiunea de a visa este, mai exact, o dispoziţie de vigilenţă, pe care Montaigne o definea în contrast, anume ca suntem treji atunci când părem că dormim şi, de fapt, dormim când suntem treji.

O viziune antichizată, parcă desprinsă din poemele titanice ale lui Milton, amestecată cu accente din „Divina Comedie” a lui Dante Aligheri - „un om care-şi mărturiseşte rătăcirea şi îşi caută salvarea” [36] şi cu viziuni cosmogonice ale haosului ce respiră accente din „Cain” se găsesc la Heliade în **Moartea sau fraţii. „**Heliade se apropie de Byron în ideea damnării apriorice a lui Cain” [37] şi împarte ideea de anarhie şi dezordine, doar sub aspect stilistic, căci Cain al lui Heliade nu are nimic în comun cu romanticul şi răzvrătitul Cain byronian. Pe aceeaşi poziţie se situează şi **Anatolida sau Omul şi forţele**” inspirată fiind din „**Heaven and Earth**”, din care Heliade tradusese recent. În **Anatolida sau Omul şi forţele** întâlnim o plenitudine de imagini, sortimente de sentimente şi modele, intonaţii, cu sensuri mistice, morale şi istorice, şi îşi fac loc, mai ales, în cântul al IX-lea, „Maritagiul fiilor cerului cu fiicele oamenilor”, care, „s-ar

[32] *Byron, Poeme*, traducere de Virgil Teodorescu, *op. cit.,* p.128, Visul.
[33] Ion Heliade Rădulescu, *Opere, Versuri. Proză*, *op. cit.*, pp.75- 76 -77, Visul.
[34] Rene Wellek, *op. cit.,* p. 197.
[35] Albert Beguin, *Sufletul romantic şi Visul*, p. 150, Editura Univers, Bucureşti 1970.
[36] Ovidiu Drâmba, *Istoria literaturii universale*, vol. I, Editura Didactică şi pedagogică, Bucureşti, 1968.
[37] Elena Tacciu, *op. cit.*, p. 460.

fi desfăşurat, după toate aparentele, sub influenţa poemei „Cerul şi pământul" a lui Byron." [38]

Heaven and Earth se regăseşte ca temă - încercarea de a depăşi condiţia umană- şi în poemul eminescian **Fata în grădina de aur**, unde dragostea dintre un zmeu nemuritor şi o muritoare pune serioase probleme unirii acestora, şi are materializare diferită la cei doi mari poeţi romantici. La Byron este posibilă o apropiere a celor două incompatibilităţi, pe când la Eminescu, **zmeul,** simbol al superiorităţii omului de geniu pe pământ, creatură tenebroasă nu permite alăturarea dragostei de o simplă muritoare:

„O, geniu mândru, tu nu eşti de mine,
De-a ta privire ochii mei mă dor,
Sângele meu s-ar stoarce chiar din vine,
Căci m-ar usca teribilu-ţi amor!
Curând s-ar stinge viaţa mea, străine,
Când tu m-ai duce-n ceruri lângă sori,
Frumos eşti tu, dar a ta nemurire
Fiinţei trecătoare e pieire. (...)
Şi acest drum al pulberei, pieirei,
Ce ca pe-un plan l-am zugrăvit cu mâna,
Nimic fiind, l-am închinat murirei
În van s-acopără oprind ruina,
Nimic etern în tremurul sclipirei;
În van adun şi-şi grămădesc lumina
În cărţi şi scrisuri, şi în van ş-acaţă
*De **vis etern** sărmana lor viaţă..."* [39]

Fata reprezintă eşecul depăşirii condiţiei umane, ea nu are puterea de a se ridica deasupra acesteia şi nu pot aspira la geniu. La Byron această depăşire nu implică neapărat un motiv de geniu, iar autoritatea supremă este portretizată şi ea diferit: la Byron miresmele îngâmfării absolutiste nu au nimic în comun cu îndoiala şi cerebralitatea **Divinităţii** eminesciene. Dar ce este Divinitatea? „Goethe: „Ce ştim despre ideea Divinului? şi ce ne pot spune ideile noastre înguste despre fiinţa Supremă? Să o strig, asemeni unui Turc, cu o sută de nume, tot nu mi-ar ajunge, şi în comparaţie cu asemenea atribute nemărginite, tot nu aş fi spus nimic."[40]

[38] D. Popovici, *op. cit.,* p. 195.
[39] Mihai Eminescu, *Opera poetică*, Fata în grădina de aur, pp. 665-670, ediţia a II-a revăzută, Polirom, 2006.
[40] Wolfgang Johann Von Goethe, Wallace Wood, *op. cit.*, p. 359, „Goethe" What do we know of the idea of the Divine? And what can our narrow ideas tell of the Highest Being? Should

Trăsăturile proaspetelor adieri preromantice se solidifică, mai ales după 1830, când se observă în literatura noastră o expansiune a scrierilor, avându-i ca autori pe Grigore Alexandrescu, Bolliac, Cirlova, Asachi, Stamati sau Cuciuran şi când apar accente ale „Nopţilor" lui Young. Această înclinare romantică este ţesută cu iz de demonism şi fire nocturne, **ruine** şi întrebări filosofice cu privire la condiţia omului pe pământ, care duc la depresii stropite de melancolism satanic şi byronism, mai ales în Mediaţiile lui Bolliac, care fusese elevul lui Heliade şi culminând cu Grigore Alexandrescu, care îşi făcuse deja o obsesie pentru morminte.

Împletind tiparul neoclasic cu tendinţa romantică, Heliade devine puţin byronian şi în fragmentul epic „**Mihaida**", de factură socială şi patriotică, care după denumire, ne evidenţiază ca erou central pe Mihai cel Mare, în care poetul recunoaşte influenţa marilor barzi, **Virgiliu, Torquato Tasso.** Dar şi o alăturare, mai mult de factură a **tiparului caracterologic**, cu Lordul Byron, exista, deşi numai în acest sens, mai ales ca Tasso şi Byron se asemănau, după cum spune Goethe: „Nu putem" a continuat el, să comparăm aceşti poeţi fără să nu distrugem pe unul prin celălalt. Byron reprezintă rugul cu spini în flăcări care arde sfântul cedru al Libanului până la cenuşă. Marele epos al poemului italian şi-a menţinut faima de secole; dar, totuşi, cu un singur vers din „Don Juan" poţi otrăvi întregul „Jerusalem Delivered".[41]

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I, like a Turk, name it with a hundred names; I should still fall short, and, in comparison with such boundless attributes, have said nothing."

[41] Wolfgang Johann Von Goethe, Wallace Wood, *op. cit.,* p., 75, „One cannot", continued he, compare these poets with each other without annihilating one by the other. Byron is the burning thorn bush which reduces the holy cedar of Lebanon to ashes. The great epic of the italian poem has maintained its fame for centuries; but yet, with a single line of „Don Juan" one could poison the whole of „Jerusalem Delivered".

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An Alternative Approach in Teaching Collocations for Construction Industry

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Abstract:

The present paper aims to introduce an alternative approach in teaching collocations used in construction industry. It is specifically designed for students who are studying for a job in construction field. As you know construction industry covers different areas of engineering, including the design and construction of large structure, such as commercial buildings (schools, hospitals) and residential buildings (houses, apartments). It also includes the industrial sector (factories and power plants) and the infrastructure sector (roads, bridges, tunnels, etc.). We propose a theme-based approach in which the students would engage in speaking tasks around a specific topic or situation.

Keywords: *alternative approach, specific topic, targeted vocabulary, theme-based, approach*

1. The notion of „collocations"

Collocation represents a combination of words in a language to express natural sounding - speech and writing. They are necessary to be acquired for developing competent communication in English.

Sinclair defines collocations as „the occurrence of two or more words within a short space of each other in a text" (Sinclair, 1991:170). He distinguishes two types of collocations, namely „significant" and „casual" collocations, and sometimes reserves the term „collocation" to the former type. (Sinclair, 1991:115). A.P. Cowie is one of the most important representatives of the phraseological approach. Cowie divides word combinations into two main types, „composites" and „formulae". Formulae are combinations with a primarily pragmatic function such as *How are you?* or *Good morning!* (Cowie, 1994:3169) Collocations belong to the group of „composites", which are described as having a primarily syntactic function.

The *restricted collocations* can be divided into three types. The first type is based on the syntactic features of the collocation, the second one

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on its *semantic* characteristics and the third one on the *commutability* of its elements. In terms of syntactic features, for example, Hausmann (1989:1010) devides collocations into six types:

- adjective + noun (*heavy smoker*)
- (subject) noun + verb (*storm - rage*)
- noun + noun (*piece of advice*)
- adverb + adjective (*deeply disappointed*)
- adverb + verb (*severely criticize*)
- verb + (object) noun (*stand a chance*)

In terms of semantic characteristics, there are two classifications. One is limited to verb-noun collocations and it is based on the nature of the meaning of the verb. Cowie distinguishes between verbs with „figurative", a „delexical" and a „technical" meaning.

The third classification for *restricted collocations* depends on the commutability of the elements of a collocation. The most comprehensive classification on the basis of commutability has been made by Howarth; it is, however, restricted to verb-noun collocations. A student who chooses the best collocation will express himself much more clearly and be able to convey not just a general meaning, but something quite precise.

2. The role of collocations in language teaching

Teachers should take into account four important aspects before teaching collocations: the first aim is to identify the typical difficulties in the production of collocations. The second one is to identify the factors that contribute to the difficulty of collocations. The third aspect is to find out what strategies students use to create collocations. In the end the fourth important aspect is to formulate suggestions for language teaching based on these results. More precisely, these aspects are interconnected.

The acquisition of collocations represents a major aim in teaching English to civil engineering students. Our students have low-proficiency in producing real English language. They confirm the lack of productive ability in the target vocabulary, therefore we need a new approach that would improve the student's spoken fluency. An alternative is a theme-based approach in which the students would engage in speaking tasks designed around a specific topic or situation. Prior to the speaking tasks, the students will study a collection of individual words useful when discussing the given theme. For example we'll give a word list consisting of words such as „fees", „utility", and „construction" for a theme about estimating process in the construction industry. However, targeting collocations have two advantages. First, a collocation represents a larger portion of an utterance than an individual word. Second, we fill that if we compile word lists around the particular theme, we would choose the best

option for improving the student's spoken abilities with targeted vocabulary.

Knowing collocations requires an understanding of how individual words function together. Wolter uses the term „collocational productivity" to describe how easily a word can have relationships with other words. High productivity words can have relationships with a wide variety of other words, whereas low productivity words can have relationships with a limited number of words.

Furthermore, collocation study allows students to use what they already know. Woolard emphasize that „learning more vocabulary is not just learning new words, it is often learning familiar words in new combinations" (Wollard, 2000:31)

3. Incorporating 5 themes in teaching collocations to students in Construction Industry

Collocations are useful for foreign language learners if they want to use the language efficiently and more natural. Hill (2000) suggests that classroom procedures involve a) teaching individual collocations, b) making students aware of collocation, c) extending what students already know by adding knowledge of collocation restrictions to known vocabulary, and d) storing collocations though encouraging students to keep a lexical notebook. Collocations encourage students to focus on meaning and context.

Our paper deals with a modern approach in teaching collocations. A theme-based approach to English Construction Industry introduces a selection of major texts adapted to construction students for teaching collocations.

a. Collocations relating to estimating process such as:

preliminary specifications (adjective + noun); other collocations: *complete / detailed / full / clear + specifications; design / technical / job / product + specifications; (verb + specification): draft / draw up / write / meet + specifications; preposition + specifications: according to the + specifications.*

e.g. Each dam can be built according to the technical specifications.

utility requirements (adjective + noun); other collocations: essential / detailed / further / specific / environmental / safety + requirements; (verb + requirements): comply with / meet / satisfy / set down + requirements; (prepositions + requirements): for your... / to your.... ; phrases: subject to the requirements / surplus to the requirements:

e.g. 100 workers at the site have been told they are surplus to the requirements.

relevant information,

various documents,

initial estimate; (adverb + estimate): currently / reliably / officially; (verb + estimate): be hard to / be imposible to / be used to + estimate

e.g. The building construction is officially estimated to have cost $80 million.

specific details,

get accurate,

costs of labour,

subcontractor quotes (adjective + quote): written / free quote; (verb + quote): get / obtain / accept; (adverb + quote): accurately / directly / previously + quote

legal fees (adjective + fee) / high / huge / large / low / nominal / fixed / full / standard / additional / annual / professional / cancellation / licence / registration / student / tuition + fee; (verb + fee): charge / pay / refund / increase / reduce / agree / cover / afford / negotiate + fee; (fee + verb): be payable / cover sth / include sth; (fee + noun): income / structure

e.g. They need money to cover fees and expenses.

building permits,

bid price

These collocations could be easily learned by the students in speaking / listening or reading / writing activities.

b. We propose another important aspect for construction industry which implies explaining how an organisation works, with a help of a chart. Here students should learn to use **collocations with prepositions** to talk about roles and responsibilities of the heads of different departments using an organisation chart. This theme deals with the following collocations:

make sure, liaise with, work with, work for, work out, look for, look after, responsible for, deal with, go through, and so on.

- e.g. My role is *to make sure* that all the project managers have the support they need for materials and equipment. We have a fleet of vehicles which the project managers and site managers use, and I also *liaise with* many different suppliers.
- e.g. There are only five people in my department, two lawyers and three assistants. We handle all the contracts and claims.
- e.g. My department *works with* all the other departments. The project managers *work for* me, but the people in the project teams *come from* the other departments. These teams change as the project *goes through* different phases.

- e.g. Our main role is to *work with* the clients and our management to plan the projects and *work out* costs. We also help to *look for* new clients.
- e.g. Our main task is to *look after* all the income and outgoings in the company. So we *send out* the bills to our clients and pay the suppliers.
- e.g. We are the technical department. We do the maths and *make sure* that things work the way they should. We *work* a lot *with* Operations and also Business Development.
- e.g. We help to recruit new staff and *deal with* training and development. We are also *responsible for* paying expenses and paying wages and salaries.

c. A very important thing in teaching English collocations for the construction industry comprises discussing types of a contract. We introduce for this theme the following **collocations relating to contracts***:*

submit a bid

e.g. Most companies *submitted bids* which were far too high for the hospital's budget.

award a contract,

take over responsibility,

provide contracting services,

take on a project

e.g. Most companies in the area were not big enough to *take on such a large project.*

carry out a study

e.g. The city is looking for bidders to *carry out a study* which will *examine the feasibility* of widening the ring road between Junctions 45 and 49.

find a solution

e.g. The mayor is keen *to find a solution* which will avoid cost overruns.

analyse a tender,

examine the feasibility

d. Giving specific information about documents is a vital theme in construction domain. For this reason, students work with **collocations relating to documents** as follows:

handwritten agreement,

e.g. Don't worry, all the details are in the *handwritten agreement*.

submission date,

serial number,

site plan,

minor changes,

change order, etc.

e. In the end, we propose a theme named communicating Health & Safety guidelines where **collocations relating to advice** are used:

follow the instructions,
take precautions,
keep your eyes open,
watch out,
follow the recommendations

For this type of collocations we use texts for reporting instructions and advice:

„ Don't *give hand signals* unless you're trained. *Make sure* the driver can see you. Don't *stand behind* the vehicle. *Keep away from* cables and moving parts. Don't touch any controls or switches."

Language acquisition involves the storage of collocations in the mental lexicon, and producing fluent speech requires the quick retrieval of collocations from the mental lexicon.

4. Conclusions

A lack of collocational knowledge may result in poor fluency „language students produce grammatical sentences that sound unnatural" (Eyckmans, 2009). Learner need should also be considered. Wood (2010) mentions that different collocations should be targeted for different syllabi. Fan (2009) ranks learner need as being the most important criteria to consider by saying: „While it is important to teach, for example, collocations which are *more restricted* or which occur *more frequently*, teachers should have confidence in focusing on collocational use they see as relevant to the making of meaning in a particular context, taking into account the language needs of their students irrespective of whether such use concerns only lexical words or both lexical and grammatical words. Nobody understands the needs of L2 learners better than their teachers. (Fan, 2009:121)

To summarize, teachers should choose collocations that are frequent, non-transparent, and authentic. Also, teachers can further reduce the number of collocations to be targeted by considering learner needs.

Our paper reveals five theme-based approach which can be easily incorporate into English classes targeted to Construction Industry.

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LR – limbă de studiu pentru studenții străini (lecții de biologie în anul pregătitor)

LR – Language of Study for Foreign Students (Biology Lessons in the Preparatory Year)

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Abstract:

The present paper attempts to present the importance of teaching biology lessons for foreign students who come at the preparatory year of romanian language and their intention is to study the faculty of medicine. It focuses on presentation some theoretical and practical aspects about teaching terms and biology lessons. We have to take into consideration our students present purpose and their future target. The purpose of the lessons is to improve their Romanian and „to introduce" them in the medical domain. Romanian teachers should be aware of the fact that they are not specialists.

Keywords: *LR = LS, term, use, definition, context*

Abstract:

Lucrarea de față încearcă să prezinte importanța predării lecțiilor de biologie pentru studenții străini care vin în anul pregătitor de limba română și intenția acestora este de a studia facultatea de medicină. Se concentrează pe prezentarea unor aspecte teoretice și practice despre predarea termenilor și lecțiile de biologie. Trebuie să luăm în considerare scopul prezent al studenților noștri și ținta lor viitoare. Scopul lecțiilor este de a le îmbunătăți limba română și de a le „introduce" în domeniul medical. Profesorii români ar trebui să fie conștienți de faptul că nu sunt specialiști.

Cuvinte cheie: *LR = LS, termen, utilizare, definiție, context*

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În lucrarea de faţă ne propunem să prezentăm câteva aspecte cu privire la rolul LR ca LS pentru studenţii străini care vin să studieze medicina în România. Ne vom referi la predarea lecţiilor de biologie în anul pregătitor.

Aspecte teoretice

După cum se ştie, cursul practic de LR pentru anul pregătitor trebuie să fie în conformitate cu obiectivele prezente şi viitoare ale studenţilor. Astfel, predarea va fi direcţionată pe necesităţile auditoriului căruia ne adresăm, având în vedere particularităţile sale şi vizând permanent o achiziţie activă, conştientă şi cu beneficiu rapid. După primul semestru, în care studenţii străini sunt familiarizaţi cu varianta limbii comune, pe semestrul al II-lea ei încep să se confrunte cu stilul ştiinţific.

Lecţiile de LR pentru cei care vor studia medicina au două obiective principale: *receptarea şi înţelegerea textului specializat* şi *redarea* lui de către studenţii străini. Criteriul de selectare a textelor specializate în anul pregătitor este cel tematic. Acestea sunt legate direct prin conţinut de viitoarea activitate a studenţilor, ceea ce justifică rolul dublu al LR: disciplină *instrumentală* şi *formativă*. Lectura şi analiza textelor va avea o ordine gradată, texte de cultură generală biologică, igienă, patologie, fiziologie, biochimie sau farmacie. Oferta de materiale în acest sens are o arie largă de referinţă pentru domeniul medical, de la un nivel mediu de informare până la un text specializat dintr-un manual de biologie. Acest traseu didactic asigură condiţiile pentru depăşirea dificultăţilor concrete la nivel gnoseologic, lingvistic şi metodic pe care profesorul le poate întâmpina când abordează un astfel de text.

După părerea noastră, în procesul de predare a noţiunilor din domeniul medical pentru studenţii străini din anul pregătitor trebuie să avem în vedere două idei de bază:

1. Textul specializat nu este un suport pentru învăţarea disciplinelor de specialitate, ci o strategie didactică pentru învăţarea limbii române. Profesorul de limba română nu poate şi nu trebuie să concureze cu specialistul, intrând în detalii care îi depăşesc competenţa. Ţinta este constituirea unei baze de informaţii care vizează domeniul medical. În cazul de faţă, ne referim la biologie. Astfel, pentru primele lecţii de terminologie, vom alege texte de biologie care oferă informaţii de cultură generală.

2. Planul lecţiilor va fi conceput într-o manieră care să faciliteze înţelegerea mesajului ştiinţific. Avem în vedere dozarea gradului de dificultate, explicarea termenilor prin traducere şi cu ajutorul relaţiilor

semantice, în diverse contexte şi implicarea studenţilor pentru a ajunge la achiziţia informaţională.

Experienţa noastră didactică ne permite să exemplificăm câteva constatări care ajută la creşterea randamentului procesului de predare. Aceste constatări pot fi considerate propuneri susceptibile de îmbunătăţire a procesului didactic şi adaptabile cerinţelor, scopului şi situaţiilor concrete.

Astfel, considerăm că în procesul de predare a lecţiilor de biologie în anul pregătitor trebuie să ne raportăm la următoarele obiective:

1. Depăşirea nivelului de comunicare la nivel subiectiv. Ne referim aici la faptul că lecţiile de biologie sunt introduse în semestrul al II-lea când studenţii dispun de noţiunile morfologice necesare elaborării unor enunţuri care să reprezinte un mesaj ştiinţific: substantivul (cazul genitiv, dativ), adjectivul, pronumele personal (acuzativ, dativ), verbul (diateza activă, diateza pasivă).

2. Utilizarea construcţiilor impersonale şi nominale specifice stilului ştiinţific. Explicarea termenilor sau a unor sintagme atât prin traducerea în limbi de referinţă (sau în limba maternă de către colegii care vorbesc una dintre limbile de referinţă pentru cei care nu înţeleg o altă limbă), cât şi folosind sinonime, antonime, familii de cuvinte şi definiţii din dicţionare. În plus, includerea lor în contexte ne ajută să realizăm şi să consolidăm acest obiectiv.

3. Folosirea generică a timpului prezent, caracteristică stilului ştiinţific care ajută comunicarea în această direcţie.

4. Creşterea frecvenţei diatezei pasive în explicarea cuvintelor specializate şi în comunicare.

5. Ţinând cont de faptul că LR va fi limba de studiu şi că scopul însuşirii lexicului specializat este direct legat de activitatea viitoare a studenţilor, trebuie să insistăm şi asupra limbii scrise. Răspunsuri scrise la întrebări pe baza unui text citit, opinii scrise asupra unor afirmaţii, realizarea unor fişe-idei principale/rezumat sau a unor postere şi prezentarea lor sunt câteva strategii didactice care ajută la concretizarea acestei cerinţe. Susţinem această idee pentru că trebuie să îi determinăm pe studenţi să renunţe la situaţia de receptori pasivi şi să se implice activ şi conştient în achiziţia noţiunilor de biologie. De asemenea, aceste activităţi îi ajută pe studenţi să se obişnuiască cu studiul individual şi cu particularităţile documentării ştiinţifice în LR, aspecte esenţiale pentru activitatea lor viitoare.

În ceea ce priveşte corpusul supus predării, ne vom opri asupra unor texte din manualul de Biologie (clasa a XI-a) având în vedere că acesta reprezintă o probă de admitere la facultatea de medicină pentru viitorii studenţi români.

Vom apela atât la texte care oferă informaţii de cultură generală biologică, cât şi la texte specializate. Astfel, lecţiile de biologie vor fi grupate tematic: *Noţiuni elementare de igienă şi patologie, Alcătuirea corpului uman, Sistemul nervos, Analizatorii, Metabolismul, Sistemul osos, Activitatea cardiacă* etc.

Aceste teme au rolul de însuşire a terminologiei de specialitate şi de formare a unei impresii generale asupra unor subiecte aflate în legătură strânsă cu cerinţele studiului individual pe un text ştiinţific amplu şi complex.

Aspecte practice

Textele care oferă informaţii de cultură generală generează posibilităţi variate de explicare şi însuşire a vocabularului. Studenţii vor depăşi situaţia de memorare mecanică având ilustrate diverse înţelesuri şi contexte situaţionale. Pentru exemplificarea consideraţiilor teoretice, oferim următorul exemplu:

Jurământul lui Hipocrate

Când se depune Jurământul lui Hipocrate?

Tânărul medic, înainte de a-şi practica profesia, depune jurământul lui Hipocrate, compus din precepte pe care medicul va trebui să le respecte de-a lungul carierei sale. Normele sunt următoarele:

- *a menţine secretul profesional, adică de a nu revela nimănui ceea ce ţi-a mărturisit pacientul*
- *a lucra cu sârguinţă, îndemânare şi grijă pentru binele bolnavului*
- *a presta ajutor tuturor nevoiaşilor fără a exclude vreunul*
- *a nu face acte care ar putea provoca moartea pacientului*

Prima lectură a textului poate fi considerată un exerciţiu de citire având în vedere că studenţii vor întâlni multe cuvinte necunoscute. Astfel, după citirea textului, putem oferi sinonime, antonime, definiţii scurte şi clare sau contexte pentru o mai bună expunere şi înţelegere a sensului: *a depune= a jura, a lăsa, a pune; a practica=a exercita o profesie, a se ocupa cu...; precept =regulă, principiu, recomandare, sfat; a menţine= a păstra, a face să dureze, a dura; a revela= a(se)dezvălui, a face cunoscut; a mărturisi = a afirma, a declara; sârguinţă=hărnicie, străduanie; îndemânare=abilitate, uşurinţă în mânuirea lucrurilor; a presta=a desfăşura o activitate, a îndeplini o muncă, a furniza un serviciu; nevoiaş=sărac, sărman – bogat, avut; a exclude=a elimina – a include; act=document, acţiune, fapt; a provoca=a incita, a cauza, a invita pe cineva să participe la o competiţie; tânăr – bătrân; înainte – după; O să depuneţi jurământul lui Hipocrate după ce terminaţi facultatea./El a depus cererea la secretariat. I-a mărturisit secretul unei prietene./Avocatul l-a convins să mărturisească adevărul. / Pacientul a mărturisit că nu a respectat indicaţiile medicului. Este bine să*

alegem o profesie care ne place./Pasiunea pentru profesie este cheia succesului. Tratamentul i-a provocat dureri de cap./ Accidentul a fost provocat de o defecţiune tehnică./ Mâncarea i-a provocat vărsături.

Această etapă a lecţiei creşte nivelul de înţelegere la următoarea lectură a textului. Considerăm că după aceste faze ale lecţiei putem verifica/consolida nivelul de înţelegere prin întrebări şi răspunsuri pe baza textului şi putem avea dialoguri tematice: *Când se depune jurământul lui Hipocrate? Care sunt normele din jurământ? Ce părere aveţi despre aceste reguli? Aveţi şi alte sugestii pentru calităţile pe care trebuie să le aibă un medic? Aveţi medici în familie? De ce vrei să fii medic?*

Textele din manualul de biologie sunt mult mai complexe. Acestea impun profesorului un efort de informare în domeniu şi o pregătire amănunţită a lecţiilor. Profesorul va apela la definiţii din dicţionare pe care le va ilustra clar şi concis. De exemplu, dacă textul va fi despre sistemul osos, studenţii vor primi definiţii terminologice: *embriologie = parte a biologiei care se ocupă cu studiul embrionului în toate fazele dezvoltării lui; osteogeneză = parte a embriologiei care studiază formare ţesutului osos, osificare; diafiză = porţiunea din mijloc a unui os lung; corpul unui os lung, aproape cilindric, cuprins între cele două extremităţi numite epifize; osteogen = care produce un ţesut osos; hialin = care are aspectul şi transparenţa sticlei; schelet = totalitatea oaselor care susţin corpul unui vertebrat; sistemul osos aşezat în poziţia sa naturală; humerus = os lung, pereche, cuprins între umăr şi cot, formând scheletul braţului; radius = os lung care, împreună cu cubitusul, formează scheletul antebraţului.* De asemenea, înţelegerea unei definiţii poate cere şi explicarea altor cuvinte necunoscute.

În ceea ce priveşte limba scrisă, orice lectură din această perioadă a anului pregătitor poate fi urmată de activităţi scrise sub diverse forme: *fişe –rezumat despre activitatea sistemului nervos/analizatorul cutanat/hemoragiile cerebrale; fişe –idei principale din texte despre metabolism/ analizatorul vizual/ activitatea cardiacă; întrebări şi răspunsuri; realizarea unui poster tematic: factori de risc asupra pielii / alimentaţie sănătoasă / sportul şi sănătatea; opinii despre un enunţ: O minte sănătoasă într-un corp sănătos, Spune-mi ce mănânci şi îţi voi spune cât de sănătos eşti; descrierea unei imagini sau discuţii pe baza unui material audio/video.*

Concluzii

LR ca LS nu este o limbă uşoară pentru studenţii străini şi procesul de achiziţie este de lungă durată. Anul pregătitor este perioada în care ei învaţă limba comună şi sunt familiarizaţi cu limbaje de specialitate ţinând cont de faptul că profesorii de limba română nu pot fi specialişti şi nici nu

pot concura cu aceştia. Este evident că predarea lecţiilor de biologie presupune un efort consecvent de informare în domeniu şi o pregătire atentă din partea profesorului. Considerăm că strategiile didactice folosite în predarea lecţiilor de biologie pot fi exemple care îi ajută pe studenţi atât să îşi îmbogăţească LR, cunoscută fiind bogăţia semantică a limbii române, cât şi să îşi constituie un vocabular minimal dintr-un domeniu ştiinţific.

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Abrevieri

LR= limba română
LS= limbă străină

Theoretical Insights and Communicative Models in Translation Studies

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Abstract:

The present research thesis approaches particular features of legal language, in what follows we aimed at caring out a translation-oriented research study with regard to current linguistics tendencies applied to the translation of legal documents. We have approached the dynamics of Translation Studies from a relatively new inter-and-cross-disciplinary perspective. Thus, the close interaction between translation as a process and product and the most relevant translation strategies put forward by prominent theorists within the field of Translation Studies shall be regarded from the perspective of legal language particularities and implicitly of legal translation.

Keywords: *legal language*, *implicitly of legal translation*, *inter-and-cross-disciplinary*

Introduction

The linguistic study of legal English has adopted different approaches and dimensions of investigation. It is worth mentioning that legal English has been primarily investigated and analyzed in terms of morpho-syntactic structures. Syntactic complexity of legal documents represents one of the main difficulties in depicting the meaning of legal documents, especially by individuals who are not involved within this domain. Legal English has been characterized by sentences' length and documents' complexity. Crystal's research studies of legal documents have also emphasized the predominant use of nominalization and the use of complex conditionals (Crystal, 1979). Nevertheless, lexical peculiarities came under close investigation within thorough analyses of legal documents; in this respect Trosborg (1997:13) noted that *Legal vocabulary exhibits distinctive lexical features particular to expressing the concepts of law*. Thus, various studies within the field of legal language defined lexical peculiarities as primarily characterized by the use of

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technical terms, common words with uncommon meanings, archaic expressions, doublets, formal items, unusual prepositional phrases.

Regarding structural features of legal documents there have been established two main characteristics of this particular style, i.e. *frozen* and *formal* (Ibid:13). The *frozen* style of legal documents is emphasized by the *formulaic structures which seem old-fashioned in modern language use* (Ibidem), while the *formal* aspect is mainly characterized by long sentences written in an impersonal style with typical expressions and legal terms.

However, within recent years, the study of legal documents adopted new approaches within linguistics. Relatively new approaches of the legal field pointed toward the analysis of discourse-level features of legal discourse. Thus, new areas of interest arose toward the analysis of the various domains of legal language in terms of communicative functions.

Statement of the problem

In line with the previously-highlighted particular features of legal language, in what follows we aim at caring out a translation-oriented research study with regard to current linguistics tendencies applied to the translation of legal documents.

Special attention will be paid to the field of Translation Studies and the dynamics of this relatively new, though inter-and-cross-disciplinary field of research. Accordingly, aspects regarding the close interaction between translation as a process and product and the most relevant translation strategies put forward by prominent theorists within the field of Translation Studies shall be regarded from the perspective of legal language particularities and implicitly of legal translation.

At the same time, while defining and describing legal language in terms of translation as communication, we aim to provide some of the most relevant theoretical insights concerning contemporary linguistics approaches of discourse analysis. In this respect the paper aims at revealing a theoretical and moreover a descriptive framework of discourse analysis characteristics and strategies applied on the drafting and translation of legal documents with a special focus on the translation of contract. Admittedly, one of the main research priorities underpins a theoretical and moreover a practical study of contract texts by means of a corpus-based analysis.

The examples for the analysis have been selected by the method of overwhelming excerption from texts of contracts dated from different years. This fact can be a basis for comparison of linguistic devices used in them.

As previously mentioned the research topic of the paper focuses on contracts both as parts of a business deal and as types of business legal

writings. Therefore our thesis proposes an empirical analysis and interpretation of particular language characteristics encountered in English contracts. In order to provide an exact and elaborate investigation of English contract language translation particularities we further propose a corpus-based analysis of 4 English native contract drafts selected from the field of sales and services. Accordingly, we sought to design a specialised monolingual corpus encompassing English contract drafts issued within the European area, to be empirically investigated in terms of translation-oriented issues. The specialised corpus of contract drafts encompasses the following samples:

Sample 1: *ITC Model Contract for an International Contractual Alliance*
Sample 2: *Draft Service Contract (European Commission – Directorate - General for Education and Culture)*
Sample 3: *Services Agreement between Client and Provider*
Sample 4: *Professional Services Agreement*,

in order to validate our empirical investigation of language particularities in English contract translation we have also applied statistical investigations which have been then interpreted and exemplified by in Excel sheets. By means of this investigation, we sought to prove that our empirically-established results with regard to legal language and contract language particularities are effective.

Scope and limitations of the study

Without claiming completeness the present research thesis proposes the study of two interrelated dimensions of contract language, i.e. particular strategies and methods applied to the translation of discursive features, thus aiming at a better understanding of the specific features and characteristics of this special language.

Taking into consideration that legal language and consequently contract language is placed at the intersection of various scientific approaches, hence involving various disciplines

like *anthropology*, *sociology*, *law* or *sociolinguistics*, it is worth mentioning that our research study focuses mainly on the linguistic dimension of contracts texts, further theoretical approaches like anthropological or sociolinguistic views being only referred to throughout our linguistic investigation.

Focusing on specific translation issues with regard to English contract language and obliquely to specific linguistic aspects of this genre as an overwhelming field of research, it is worth mentioning that this

present research thesis is not an exhaustive study. We have therefore consolidated our translation-oriented linguistic research study around the localisation and characterisation of specific translation strategies and particular taxonomies of legal documents with a focus on contract language particularities. Therefore, various other scientific dimensions and academic approaches in terms of contract language translation are left for further investigations.

Growing aware that not only the fields of translation and linguistics are both overwhelming and multileveled but the contracting domain as well. As contracting documents are those legal language documents most frequently encountered in each individual's every- day activities, a drafter, lawyer, translator, interpreter or just a lay person, we have framed our linguistic inquiry of translation strategies and methods applied to discursive features on services contracts, because such documents are regarded as the most common types of contracting documents. In this respect our translation-oriented analysis of contracts linguistic features is applied only to certain English native contracts within the field of services.

The special language of contracts: text type, genre, discourse

Using the term *genre analysis,* Bhatia advocates the importance of this concept in linguistics an *insightful and thick description of academic and professional texts* in order to obtain form-function correlations that can be further used within various areas of applied linguistics, including ESP (Bhatia, 1993:11). Accordingly, this concept is often referred to as applied genre analysis. Bhatia moves forward explaining that genre *is a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by members of the professional or academic community in which it regularly acts* (Bhatia, 1993:13). We could sustain therefore that the main characteristic of a genre is its communicative function, being governed at the same time by various factors like *content*, *form*, *medium* or *channel*, which participate in creating the nature of a genre.

Consequently, if we modify the communicative purposes of a genre we would obtain a different genre, while using minor changes or modifications we could distinguish sub-genres. Regarding the characteristics of a genre, Bhatia considers it as *a highly structured and conventionalized communicative event* (Bhatia, 1993:14). Thus, specialist members of a professional community, in our situations specialists involved within the legal language domain, are considered to be familiar not only with the communicative goals of their community, but also with the structure of the genres in which they regularly take part. Further characteristics of a genre show that they display *constrains on allowable*

contributions in terms of their intent, positioning, form and functional value (Bhatia, 1993:14). Thus, even though the writer has a lot of freedom to use linguistic resources in any way she/he wishes, there exist certain standard practices within the boundaries of a particular genre.

Considering the fact that each genre focuses towards a successful achievement of a specific communicative purpose, each specialist within a certain genre will use conventionalized knowledge of linguistic and discursive resources.

Under this section we attempt to present specific characteristics of the legal language used to express legal acts in contracts. In addition we propose a pragmatic analysis of the regulative functions of a contract, i.e. *directive* and *commissive* speech acts, trying to establish the realization pattern of these rhetorical functions.

We put forward the situation in which language is the key element that offers the sender a variety of linguistic options in order to deliver his/her message. By using the variety of linguistic options, the sender manages to find a common point with the receiver, creating thus a certain relationship, which in its turn may signalize us various aspects that can be interpreted as rhetorical strategies able to reflect the sender's intentional and strategic selection from the range of options available to him/her.

According to Trosborg (1997:57) contracts *are analyzed for socio-pragmatic occurrence and pragmalinguistic realization of speech acts*. In order to analyze the regulative acts, which in Trosborg's approach represent *the functional tenor*, we have to take into consideration aspects of the social situation to which the realization of the communicative acts correspond. The author defines a contract as *a serious document whose composition demands the same care as that of a statute. The effect is one of extension: the effect is not on society as a whole, but merely on a group of people in society or a few members*. (Trosborg, 1997:57)

The Mode of Contracts

Mode refers to text analysis being related to the function of the text and the *medium* which could be either oral or written.

Regarding written texts and especially contracts, we could say that the analysis of such a text implies considerable effort on behalf of a linguist. Moreover the realization of contract texts is a great challenge for a drafter as well, as he/she has to decide how to organize the material in the best possible way; consequently Trosborg considers that a drafter is a *legal architect* (Trosborg, 1997:64). In organizing the material of a contract, the drafter has to take into consideration three main aspects: *division*, *classification* and *sequence*.

Concerning the division of a contract there are certain rules and norms which have to be followed by each drafter. Thus, the main parts of a contract are: *title, introduction, recitals, definitions, body of document, housekeeping provisions, signatures* and *dates.* Each of these parts displays typical characteristics and rules that have to be represented by the drafter within each drafted contract.

- **Title -** expresses the nature of the document. Sometimes the names of the parties are included as well. A separate title page is conventional only if the document is long enough to require a table of contents.
- **Introduction** –appears to be the only paragraph in the contract which is neither headed nor numbered. The introduction states the nature of the contract and indicates the parties, i.e. who is speaking through the document and generally whom the document binds. The parties express mutual agreement generally to all the remainder of the contract.
- **Recitals** – generally, recitals precede definitions in a contract. The recitals section gives information that forms the foundation or background for the document. Recitals concern facts which were true before the existence of the document and which serve as the basis for the contract, but do not include what the parties agree or do. Previously drafters used to introduce recitals by means of the archaic word *whereas*, but this convention is now generally replaced by *Background* or *Findings*, depending on the context.
- **Definitions** – are used when the drafter feels the need either to define technical words or terms of art that the user of a document is unlikely to know, or to stipulate for the purposes of the document definitions that differ from the usual definitions of words in common use. The defined words are listed in alphabetical order.
- **Body of the document -** the body of the document contains the regulative acts to come into force by means of the document. One of the major rule concerning the body of the document regards the fact that the headings must informative and in agreement with the content of the paragraph.
- **Housekeeping provisions -** are generally used in order to serve to the managing of the business itself; therefore they are distinct from the subject matters of the contract. Not always the phrase *Housekeeping Provisions* is used when drafting contracts; in some cases they are called *Miscellaneous*.
- **Signatures and dates** - in order to make a contract valid it must be signed and dated. A variety of formalities often rising to the level of requirements for validity and enforceability pertain.

The Field of Contracts

Following Trosborg's classification of legal language as a subordinate branch of LSP and from which further sublanguages and subcategories develop, *the language of the law* is *the specific term referring to language as realized specifically in documents.* (Trosborg, 1997:58).

Within literature there have been established two main categories of contracts based on the relationship that takes place between the participants within the contract. We can distinguish between *trasnactions* and *decrete*. *Decretes* define generally a single deal for a short period of time, for example a tourist hiring a car from a car rental. The *relational* or *intertwined* dealings are long-term relations between people who get to know one another and whose futures are bound by their dealings, for example employment or long term supply contracts.

A translation-oriented approach of the interactional tenor in contracts

As mentioned in the previous sections, the interactional tenor refers to the relationship between the sender and the receiver which can be either *symmetrical* or *asymmetrical.* Taking into consideration the fact that the parties to a contract are specified in the introduction and by their signature, we could say that within a contract the parties are both senders, because the contract has been previously drawn up and they have agreed upon the subject-matter of the contract and its content.

In view of the characteristics of simple contracts, Trosborg considers that *either party may be said to hold something of great value and interest to the other* (Trosborg, 1997:59) namely *promise* and *consideration*. Thus, regarding the level of authority in contracts we could talk about a *symmetrical relationship* between the parties.

Describing the relationship that occurs between the parties to a contract we could mention Bhatia's approach, who considers that the participants of a discourse must socially communicate as equals (Bhatia, 1992:9). In addition, we could consider that among other institutionalized discourses, contracts display a kind of equality. Only in case of conflicts might the symmetrical relationship change to an asymmetrical one, yet these are separate situations. The roles of the individuals involved within a contract is fixed, each party receives a title according to the role it plays, i.e. *seller/buyer; principal/agent; franchisor/franchisee.*

In cases where the parties are identified as corporations, the individual who represents them is invested with the proper authorization and will sign the contract on behalf of the corporation.

Attempting to describe the legal discourse as it is realized in contracts, we would further sustain Trosborg's characterization of the

communicative process, where according to the author- the potential receiver may be seen as the *hidden hand* (Trosborg, 1997:60).

Additionally, the author explains that the receiver becomes the scope for the contract. The contract itself, on the other hand, represents the authoritative element which imposes restrictions on the parties, as the content of the contracts has to be in conformity with the legal framework. It is also the contract text which forces the parties to adopt politeness strategies in order to reduce the *face-threatening* acts of the regulative speech as well as the incorporated intentions of the law with their references to *remedies* and *sanctions*, if the parties do not comply with their contractual duties and obligations.

Trosborg mentions the situation of asymmetrical power relations between the potential receiver and the parties of the contract taking into consideration that the scope and the liberty of their action are restricted and limited by the institutional authority of contract law. Considering this approach, the lawyer acts as an *intermediary filter* of the communicative process as he/she has to ensure that the contents of the contract are in agreement with the scope for dispositional freedom on the part of the parties to the contract as limited by the legal framework. It can be said therefore that the **form** side of the contract is oriented towards the specialists *the esoteric audience*, i.e. lawyers and jurists, while the **content** side is oriented towards ordinary individuals, non-specialists, *exoteric group* i.e. the parties of the contract- as their relative particular data, decisions and declarations of legal intent make up the content side of a contract (Trosborg, 1997:58). Moreover the **functional** side relates to both groups, as both the intentions of the parties and the intentions of the legal framework will manifest themselves in the contract.

A translation-oriented approach of the functional tenor in contracts

The contract has been generally defined by authors within the field of legal language as *a legally binding agreement, that is, an agreement imposing rights and obligations on the parties which will be enforced by the courts* (Redmond 1979 in Trosborg, 1997:62). Admittedly, we could consider the language of contracts as referring to mutual rights and obligations in relation to *promise* and *consideration*. In this respect we have to take into Trosborg's classification as the author distinguishes two major categories of regulative acts: *directives* and *commissives*, i.e. the speaker's intention to regulate the world (Trosborg, 1997:62). Considering this classification both *directives* and *commissives* appear as subclasses of the category of *regulative acts*. In addition, we could consider the legislative power as *exercitive*, while the promise in contracts could be

considered as an obligation issued by one party over the other- that is *directive*, or by a party commuting him/herself, i.e. *commisive*.

Directive acts

When drawing-up the terms of the contract, the rules are formulated with the intent of ordering human relations. One party of the contract, i.e. *the seller*, imposes a certain behavior upon the other party, *the buyer* and vice versa. According to Trosborg *the ordering of human relations may be administrated by means of directive acts* (Trosborg, 1997:63).

Directives are *impositive acts* which imply various linguistic aspects. Thus, Trosborg (Ibid: 37) considers that *politeness* and *effectiveness* are decisive factors in realizing a scheme. In this respect researches of the linguistic domain have developed a theory of linguistic politeness which is based on *face* and *rationality*. The theory has been presented in terms of two major categories of *positive politeness* and *negative politeness*. This notion has been developed by Brown and Levison (Brown and Levison, 1987), and according to Trosborg, it derives from the English folk term *losing face*, in the sense of being embarrassed or humiliated, it acknowledges politeness as ritual, and maintaining face in interaction- is the central element in commonly accepted notions of politeness (Trosborg, 1997:37).

Regarding these matters research studies have argued that a sender is oriented both towards his/her own and his/her receiver's face showing on the one hand a defensive positioning for saving his/her faces and on the other hand a protective positioning for saving that of the receiver's. Scientifically, it has been demonstrated that people tend to defend their faces if threatened, and when defending their own faces they are likely to threaten other people's faces in turn. Therefore we could speak about a common interest of the parties to maintain each other's faces and thus to cooperate in maintaining face in interaction. This situation has been defined by Brown and Levison in terms of speech act theory as *face-threatening acts* (Brown and Levison 1987:60 in Trosborg 1997:37).

In order to achieve successful communication, the participants in an interaction should be concerned continually with maintaining each other's face. Politeness has typically been conceived of as a part system attending to the addressee's positive or negative face. Moreover, modals like *shall* and *must* are employed to impose a high degree of obligation on the addressee. Face-redness, on the other hand, can be obtained by using conventionally indirect directives, either in the form of hearer-oriented questions concerning the ability/willingness of the addressee to perform a certain action, e.g. by employing the modals *can/could*; *will/would*; or by permission statements- employing the modals *may/might*; *can/could.*

Commissives and Directives in Contracts

According to Trosborg, *commissive acts* imply statements that obligate the sender, implying therefore verb promise like: *vow, pledge, covenant, contract, and guarantee, swear* Trosborg, 1997:63).

We could say that commissive acts imply intention; the context refers thus to the development of some future action made by the sender. The sender's obligation to accomplish the act described through an explicit performative verb by means of the modal verb *will* functions as an implicit performative.

As previously mentioned, the relationship between the two parties of a contract is symmetrical, as both parties have something of interest to the other party, i.e. *promise* and *consideration.* Under this section we will seek to locate and moreover analyze the occurrence of indicators of *commissives* and *directives*, mainly achieved by means of lexical items and modal verbs.

Concerning the strategies for the realization of regulative acts in contracts, Trosborg proposes a classification of four main categories of regulative acts based on lexical items and modal verbs:

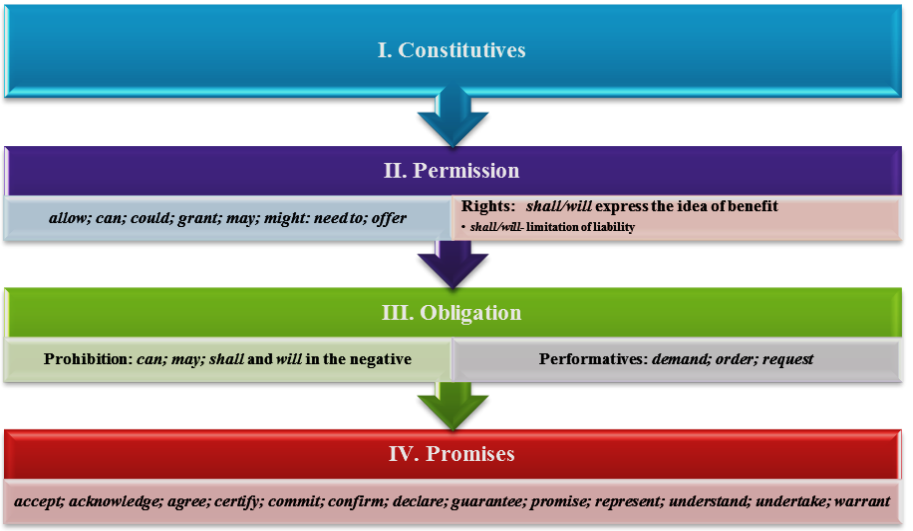

Figure 1. The classification of four main categories of regulative acts based on lexical items and modal verbs

In what follows we shall apply Trosborg's classification of the regulative strategies on the proposed research corpus, i.e. on the 4 contract samples. First we aim at carrying out a quantitative analysis of the encountered results, pointing out the frequency of each regulative category. On a scale from 0% to 100% we aimed at showing how often different lexical and grammatical devices occur in order to produce such communicative strategies.

frequency	100%								0
Permission	may	allow	can	could		grant might		need to offer	
Rights	shall (benefit) shall (limitation of liability)								
Obligation	shall must will		has to	obliged to				obligate are to	
Prohibition	shall not		cannot will not may not						
Performance	demand		request	order					
Promises	agree accept warrant guarantee confirm certify undertake represent								

Figure 2. Frequency rate of regulative categories

The results our corpus applied analysis indicates that there were recorded no constitutive acts. Permission appeared to be mainly expressed by means of the modal *may*, approximately 80%. Quite close to the modal *may* we have recorded the occurrence of the prformative verb *allows* 70%. Additional analysis proved further use the modals *can/could*, though at a smaller rate, at the end of the proposed scale we could register the presence of verbs like *grant, might, need to, offer,* with a frequency of 45%to 7%. *Rights* are mainly expressed by means of the modal *shall*, communicating both the idea of benefit and that of limitation of liability. *Obligation* and *prohibition* proved to be expressed also in terms of the modal *shall*, though with different functions. Regarding obligation *shall* record almost 100% frequency, followed closely by *must* (85%) and *will* (78%). *Prohibition* proved to be expressed also by means of the modal *shall*, this time in the negative (90%). There were also encountered the negative forms *of cannot, will not* or *may not,* yet in a lower proportion. *Performance* and *promises* appear in the corpus mainly expressed by performatives. For *performance*, the highest frequency was recorded by the verb *demand* (92%), followed by *request* 76%. *Promises* are mainly expressed by verbs like *agree accept warrant* and *guarantee* (95% to 72%), at the other end of the scale we recorded a a lower frequency of verbs like *certify, undertake and represent* (30% to 5%).

Conclusions

Based on our theoretic enquiry and applied research study of legal documents features in terms of translation as communication, we have succeeded in identifying and classifying and analysing a series of particular aspects of legal language in general and of contract language in particular.

✧ In our research study we have applied the classification put forward by Newmark (1988) who divides and characterizes three types of texts: expressive, informative, vocative, though the concept of text hybridization is a central issue in discussing text typology.

✧ In the same climate of opinion as Cao (1996) we have further applied the multilayered model of *translation proficiency*, based on Bachman's model of communicative language ability. This consists of three components or sets of variables:

✧ ***Translational Language Competence*** (further including four groups of sub- competencies, i.e. grammatical sub-competence, textual sub-competence, illocutionary sub- competence, sociolinguistic sub-competence);

✧ ***Translational Knowledge Structures***, accounting for subject matter knowledge. In short, translational knowledge structures refer to the knowledge about the world and about the subject matter necessary for communication to take place in intercultural and interlingual situations.

✧ ***Translation Strategic Competence***, involving a processing and synthesizing ability, in order to integrate the two other components in the translation process.

✧ Another central question we sought to answer when featuring legal language is to what type of translation is legal translation attributable. With reference to this perspective, a fundamental approach to translation typology highlights two main categories, i.e. literary an non-literary translation, while parallel terminologies such as ideational (technical and non- technical) and interpersonal (fictional and non-fictional) have been also introduced and used within the field of Translation Studies by House (1977).

✧ Furthermore, Delisle (1988) distinguishes between the translation of pragmatic texts and the translation of literary or artistic texts. In the same spirit, Sager (1993) proposes a classification model based on language use and the division of natural and artificial language, thus he distinguishes two types of translation, i.e. literary and industrial translation.

✧ Regarding the differences and especially the similarities that may occur among the various types of translations postulated by prominent scholars within the field of Translation Studies, Snell-Hornby (1998) puts forward the so-called *natural categorization* that is, in the form of *prototypes that have a hard core and blurred edges* (1988: 27).

✧ In this context, Cao (1995) characterises legal language as prominently linked, on the one hand, to the normative, performative and technical nature of the language use and, on the other hand, to the

inherent interdetermined nature of the language in general. Thus, based on the general/literary and the specialised/technical classification of translation, we could envisage that legal translation falls under the specialised or technical category of translation.

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On How to Improve Oral Fluency in Technical English

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Abstract:

The present paper catches a glimpse of some of the issues involved when teaching English for engineers, more precisely the factors which are to be considered when working on the improvement of oral fluency in Technical English. The task of the teacher becomes challenging when designing activities that are meant to help them in the process of communicating in English. The aim of any English course or seminar is to prepare students for the future expectations and requests of the labour market. The paper discusses the concept of fluency and it proposes the 'step-by-step' practice approach meant to help students overcome anxiety of speaking and improve oral skills. Students' attitudes and expectations towards the learning of English as a foreign language, as well as some of the factors which hinder the development of speaking skills are presented based on the questionnaires and discussions with 1st year undergraduates studying engineering at the University of Craiova.

Keywords: *expectations; ESP; oral fluency; TE; speaking skills*

1. Introduction

The world nowadays is characterized by a stringent need to communicate, especially due to the rapid development of technology. English has become the main language of communication for those who need to perform in a society driven by globalization and internationalisation. More and more students and people start learning English 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 spoken for leisure and travelling. Depending on the various reasons people start studying the language, they may embrace learning General English or English for Specific Purposes (ESP). The present paper offers a glance at English for Engineering Purposes, more precisely Technical English (TE) with a focus on how to improve the speaking skills of students studying it.

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As it is the case of any ESL course, the goals of TE classes is to develop the reading, writing, listening and speaking skills of students with the difference of transforming the course into a vocational-oriented one. Thus, the syllabus, the learning objectives, the choice of materials as well as the didactic approach should be relevant to the future profession of engineers functioning in an international context. It is impossible to state a specific skill which would be of greater significance to engineers in their profession since, when it comes to using English, the future engineer needs to function as a whole – he/she might need to read, understand and interpret written messages or specifications, they might face the situation of listening to other speakers from other countries or making presentations in English in front of colleagues or people from outside their organization.

The university undergraduates specializing in engineering, be it power engineering, electro mechanics, computer engineering or aviation engineering at the University of Craiova, Romania, study English as a compulsory subject during their first two years of study, with an average of 1-2 courses a week. Teachers face a real and significant challenge when designing a TE course since they need to cover as many relevant aspects as possible in a relatively short period of time so that they meet the needs of both their students and of the continuously changing labour market. The aim of the course is to prepare them for the future expectations of the employers. And, in this picture, speaking, as an act of communication, plays an important role. A future engineer will not be restricted to written messages or presentations, he/she will have to orally communicate to others in different instances. Specifically, for this reason, teachers need to train them into the act of speaking in a foreign language, help them become better and better and break the barriers of fear and anxiety when they express themselves in English.

When it comes to communicative competence, one of its major characteristics is fluency. The oral fluency of students is manifested into their ability to speak freely, without hesitations, unnecessary pauses and with the use of a vocabulary range specific to their specialization. Fluency has been defined in various ways, as „the flow or smoothness of delivery when speaking" (Chambers, 1997), 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. Other researchers bring into discussion the appearance and relevance of formulaic speech units and multiword frames to the creation of fluency in learners' speech (Chambers, 1998). In terms of cognitive psychology, fluency is perceived as the ease of processing information, based on the recognition of familiar stimuli to which objects and experiences refer (Jacoby, Dallas, 1981; Reber et all, 2004). Making the distinction between fluency and accuracy, Lennon (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). At the same time, fluency has become an issue of didactics, teachers and trainers being interested in how to enhance their students' fluency. Chambers (1997) sees it as a result of developed skills while Littlewood (1984) refers to both the cognitive and behavioral aspect when producing messages. So, special attention is paid to the way knowledge is organized in the students' minds to apply it efficiently in the future.

2. Students' attitudes and expectations

As it was aforementioned, engineering students learn English during their first two years of academic studies. It is a compulsory discipline, with 1 or 2 sessions every week which is meant to help them acquire the necessary knowledge to perform successfully in this field. Yet, in order for any course or seminar to be lucrative, it must meet the needs of the participants. Starting from this, at the beginning, students are always given a questionnaire whose answers are of great help in designing the course. Most of the students, when being asked about their expectations out of attending the English class, answer that they wish they would speak better in English. Interestingly, many of them consider that they hadn't had the chance of freely expressing themselves in the foreign language when studying it at school and that much focus was offered to grammar rules and reading practice. Though they somehow know the rules of

sentence formation and correct tense use, when it comes to speaking, they do not feel confident and consider the rules are not of help anymore. Students' interests go towards speaking on general themes and also on specialized ones since their desire is to prepare for the future demands. As Boncea (2021) states, „a technical English programme should be centered on an assessment of aims, expectations and needs and the functions for which English will be used in the future technical career the students will embark on" (Boncea, 2021: 16).

At the same time, students' attitude towards speaking tasks differ, depending on their previous experience and the level of knowledge they have acquired. So, in front of the teacher there is a compact group, divided into three: there are some who speak with no hesitations, who seem confident on their level of language and speak easily and efficiently, then there are those students who speak quite well, yet with the need of improving aspects such as accuracy and pronunciation and peers who are afraid to 'open their mouths' so that they do not make mistakes or simply cannot find the words with ease and turn to their native language for communicating ideas. In this case we talk about a feeling of anxiety when they are asked to express themselves in the foreign language. Thus, the task of the teacher becomes challenging when designing activities that are meant to help them in the process of communicating in English. 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.

An important feature for the development of a successful oral communication process is represented by the cultural knowledge of students, a characteristic which attracted many of my students and arouse their interest in the process of communication. Being able to identify the cultural features of different nations they might have to interact with or the ability to switch the style from an informal to a formal one depending on the situation, are not only indispensable but also interactive and attractive to students. For engineers as well it is essential to be aware of and apply such knowledge in their future careers when faced with negotiations or meetings. My students' response to such instances of cultural awareness was a positive one.

When asked about the factors that hinder their development of speaking in English, students have mentioned several. Yet, the one that appeared on top of their answers is the limited exposure to oral interactions. Students have never had the chance of speaking in reality with foreigners except for the rare instances of travelling abroad and asking for information or ordering food or drink. At the same time, they

live and study in a non-English speaking country, so their interaction in English is limited. Social media or online computer games are the only instances they need to use English and this generally happens in a written form of communication. So, lack of interaction in English both inside and outside the academic environment has been listed as a major factor for preventing a good oral communication in the foreign language. Then, there is the fear of making mistakes when speaking which plays a major role in their desire of trying to express themselves in English. Students feel they do not have enough time to prepare the speech, they are afraid of using wrong tenses or inaccurate pronunciation of words, factors which lead to their unwillingness of speaking during classes. Thus, it stands in the power of the teacher to foster oral fluency as frequently as possible and advise students on what they may do in order to improve this skill in their free time, outside the classroom. Overall, students' attitude towards acquiring TE is a positive one since most of them are interested in improving their competence in the L2.

3. 'Step-by-step' practice

It is the responsibility of the teacher to try to offer students opportunities for them to express orally in English. Though it might seem a difficult task, considering the available amount of time during meetings or the high number of students attending at one time, it is not an impossible chore as long as it meets their expectations. It is a good idea to implement speaking activities 'step-by-step', starting with simple general interactions and continuing with more and more complex ones the moment students become familiar with what spoken messages require. The topics of discussions should be drawn both from real life and should be relevant to their future professions as engineers. We, as teachers, should bear in mind that we prepare students for real-life situations and speaking activities are to follow this goal as well. At the end of a research conducted on how to enhance oral fluency during General English for technical learners, Gorkaltseva et all. (2015) conclude that, „oral fluency as a specific feature of verbal communication can be successfully developed by the cognitive-communicative approach, which provides multiple opportunities for real-life interaction. Creating situations for regular real-life communication is especially important for technical learners, who tend to appreciate practical activities" (Gorkaltseva, 2015: 147).

Introductions are one way to 'break the ice' of speaking in English. They help students perceive the task as a simple, enjoyable and real activity. Following patterns for introductions, students leave apart their anxiety of speaking in a foreign language and take courage in future

discussions. Teachers might ask those with a better level of knowledge and more self-esteem when speaking in English to turn the informal style of presenting themselves into a more formal one. It is an activity which suits both beginner and intermediate-level students. Then, from the language of introductions, we turn to role-plays and role-cards containing information to be used in their speech, an activity which most of the time is enjoyable to students since they interact to one another and are not stressed by what they should include in the message. As Bălănescu (2019) states, „the aim of a communicative activity in class is to create an information gap, and thus encourage students to exchange ideas, facts, opinions, etc., as to ensure realistic and meaningful interaction" (Bălănescu, 2019:63). The presentation of technical features of products and devices is a next phase in the improvement of oral fluency of students in engineering. When describing technical characteristics of devices, students relate to their knowledge and, using prompts, they feel at ease with conducting the presentation. Peers' feedback is of high importance in this process as well. Debates on relevant topics represent somehow the next step in the development of their speaking skills, being an interactive and cooperative activity. They include preparation, collaborative work and great outcomes at the end. Oral presentations are the conclusive step in students' development of speaking skills. As Codreanu (2015) states, „…the oral presentation functions as a quality regulator or a 'speech-checker' from the language, content and delivery point of view, wherein the student is double-checked throughout the presentation itself and throughout the questions-answers session followed by a written feedback" (Codreanu, 2015: 82).

4. Conclusions

The improvement of speaking skills in English is of high importance to students in engineering as well since, for them, not only the technical vocabulary is salient but also their future ability to orally interact in the foreign language. In their professional lives, engineers are faced with various instances of communicating orally to other people in the second language, be it for introductions, telephone conversations or presentations, so they need to prepare ever since academic studies for such situations. Students expect from the English seminars to offer them the possibility to speak more often and improve their communicative skills, so it is in the hands of the teacher to create the proper environment and select relevant activities and topics to help them develop in this matter. Practice will help students overcome anxiety and fear of making

mistakes. Fluency takes time and patience, but with the proper approach, students are able to progress.

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Pericolul oriental în mentalul colectiv român și polon

The Oriental Danger in the Romanian and Polish Collective Mind

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Abstract:

Each state contains certain geographical advantages and disadvantages that place it in a position of strength or exposure in relation to the states in its proximity. Both Romania and Poland throughout history had borders made up of natural elements that gave an advantage to the state on the defensive, but the eastern border was constantly exposed to incursions and represented a weak point that different peoples used in their advantage, and this had a profound impact on the perception of the population of the two states.

Keywords: *Romania, Poland, weak people, different peoples*

Abstract:

Fiecare stat conține anumite avantaje și dezavantaje geografice care îl plasează într-o poziție de forță sau de expunere în raport cu statele din proximitatea sa. Atât România, cât și Polonia de-a lungul istoriei au avut granițe formate din elemente naturale care dădeau un avantaj statului în defensivă, dar granița de est a fost expusă constant incursiunilor și a reprezentat un punct slab pe care diferitele popoare l-au folosit în avantajul lor, iar aceasta a avut un impact profund asupra percepției populației celor două state.

Cuvinte cheie: *România, Polonia, oameni slabi, popoare diferite*

Fiecare stat conține anumite avantaje și dezavantaje geografice ce îl plasează într-o poziție de forță sau expus în relație cu statele aflate în proximitatea acestuia. Atât România cât și Polonia de-a lungul istoriei au avut granițele formate din elemente naturale ce oferă un avantaj statului aflat în defensivă, însă frontiera de est a fost constant expusă incursiunilor și a reprezentat un punct slab pe care diferite popoare l-au folosit în

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avantajul acestora, iar acest lucru a avut un impact profund în cadrul percepţiei populaţiei a celor două state.

În cazul Poloniei, un stat format în secolul al X-lea şi ale cărui frontiere au fluctuat de-a lungul secolelor, două elemente au fost constante: Frontiera de sud delimita statul polon de vecinii săi prin elementul său montan, în timp ce frontiera din nord era formată de către lacurile Mazuriei şi Marea Baltică – Aceste bariere naturale au oferit stabilitate şi siguranţă statului polon în nord şi sud în timp ce la vestul statului se afla Sfântul Imperiu Romano-German, care prin descentralizarea sa oferea un pericol minim a unei posibile invazii. Graniţa de vest a devenit însă problematică odată cu ascensiunea regatului Prusiei şi mai târziu a statului german centralizat unificat de către aceştia. Problema securizării frontierei de vest este aceiaşi ca cea securizării frontierei de est: Polonia de-a lungul istoriei sale a fost întotdeauna străbătută de la est la vest de către Câmpia Nord Europeană, fiind un element definitoriu al reliefului său, „pole" fiind tradus din poloneză în „câmpie", denumirea de Polonia putând fi astfel tradusă ca şi „Ţara oamenilor de câmpie/câmpenilor".

În cazul României, un stat format recent în secolul al XIX-lea prin unirea Ţării Româneşti şi a Moldovei în 1859 şi care la finalul Primului Război Mondial si-a extins considerabil teritoriul controlat, a avut ca elemente centrale geografice: Munţii Carpaţi, Dunărea şi Marea Neagră. Acestea au oferit un element defensiv considerabil asupra graniţelor de Sud, Sud-Est în cazul Dunării şi a Mării Negre şi Nord şi Vest în cazul Carpaţilor – fie că este luată în considerare perioada pre-formării statului unitar român, când ofereau protecţie Moldovei în vest şi Ţării Româneşti în Nord şi Vest fie în perioada Interbelică când elementul defensiv al Carpaţilor a fost oferit în principal de către Carpaţii Occidentali asupra frontierei de vest în detrimentul celor Orientali şi Meridionali ce erau situaţi într-o zonă centrală în componenţa noilor graniţe. Teritoriile de est au fost întotdeauna cele mai expuse deoarece Câmpia Română este o extensie a Câmpiei Nord-Europene ce nu conţine niciun element geografic ce ar putea oferi protecţie, Râurile Prut şi Nistru neavând lăţimea Dunării pentru a putea oferi aceleaşi avantaje defensive conferite de către fluviu.

Elementul comun atât în cazul Poloniei cât şi în cazul României este reprezentat de către vulnerabilitatea frontierelor de est, iar de-a lungul istoriei un număr semnificativ de popoare migratorii şi sedentare au exploatat acest element geografic, fie că este vorba de popoarele migratorii din perioada târzie a Imperiului Roman de Apus, popoarele slavice de est în perioada medievală, mongolii în secolul al XIII-lea, tătarii sau Imperiul Ţarist/Uniunea Sovietică/Federaţia Rusă. Câmpia Nord-Europeană este ideală pentru expansiunea rapidă urmată în multe dintre

cazuri de fragmentarea statală iar aceste elemente au contribuit în mod direct sau indirect în formarea identităţilor naţionale a celor 2 popoare.

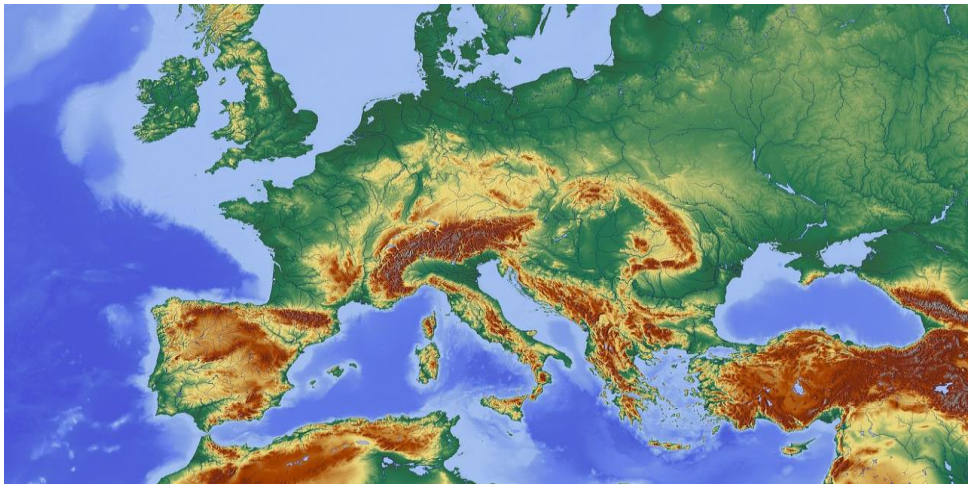

Fig. 1 – Harta topografică a Europei

În perioada antică, Sarmaţii, un popor iranic nomadic aparţinând familiei Sciţilor era prezent pe teritoriul actual al Ucrainei în zona Stepei Pontice, iar influenţa acestora s-a manifestat până în secolul IV, când sub presiunea perioadei migraţiei au fost absorbiţi de către popoarele vecine, inclusiv de către slavi. În perspectiva nobilimii polone (Şleahta), aceştia erau consideraţi predecesorii nobilimii polone. iar această ideologie a influenţat radical cultura şi politica din Regatul Polono-Lituanian prin elemente vestimentare şi estetice, dar şi prin intermediul elementului politic specific al statului – dreptul la liberum veto, un procedeu prin care votul unui membru al Sejmului Regatului Polono-Lituanian, o instituţie medievală asemenea unui parlament modern, avea aceiaşi importanţă ca şi votul regelui. Astfel, se poate remarca un prim element cultural al polonezilor ce este prezent într-o măsură redusă şi în prezent în societatea polonă. În cultura română, influenţa popoarelor iarnice de la nordul Mării Negre este minimă, exceptând denumirea oraşului Iaşi, ce îşi are originea în denumirea unuia dintre triburile respective ce s-au aflat în zona Moldovei.

În a doua jumătate a secolului al XIII-lea Europa de Est a fost expusă raidurilor mongolilor, iar armata mongolă formată predominant din cavalerie şi nu din infanterie a folosit terenul plat al Câmpiei Est-Europene în avantajul său pentru a înainta şi prăda teritoriile actuale ale României şi Poloniei. Hanatele ce au succedat invaziei mongole au realizat incursiuni constante pe teritoriul Moldovei şi Poloniei, reprezentând unul din principalele pericole externe pentru cele două state, iar incursiunile Ungariei în secolele XIII-XIV pe teritoriile din exteriorul Arcului Carpatic au

avut ca scop principal crearea unor state-tampon între Regatul Ungariei şi teritoriile controlate de mongoli şi tătari în scopul de a reduce din pericolul asupra existent asupra nucleului statului maghiar. În cazul Poloniei se poate remarca o situaţie diferită deoarece în Marele Ducat al Lituaniei în secolul al XIV-lea a realizat o expansiune rapidă asupra teritoriilor ce aparţineau Rusiei Kievene înainte de invazia mongolă, iar ulterior în urma Uniunii de la Lublin din 1569, statele Poloniei şi Lituaniei au devenit o singură entitate condusă de acelaşi rege. Deoarece expansiunea s-a produs într-un timp relativ scurt, iar controlul statului Polono-Lituanian în zonele periferice de sud si est era minim, diferite grupuri de oameni au migrat în zonele respective din motive ce variază de la fuga ţăranilor de pe moşia nobilului până la dorinţa de haiducie şi s-au alăturat grupurilor de „oameni liberi" numiţi cazaci. Cazacii aveau un mod de viaţă descentralizat şi cu minimă influenţă din partea statului Polono-Lituanian şi era utilizaţi la rândul lor ca un teritoriu-tampon între regiunile controlate de tătari şi teritoriile de vatră ale Poloniei, o situaţie ce prezintă anumite asemănări cu rolul Moldovei pentru Regatul Ungar în secolul al XIV-lea.

Principalul pericol în secolele XVII-XVIII a fost înlocuit treptat de către Rusia pe măsură ce acest stat a continuat să se extindă în teritoriile controlate de tătari, iar în final a ajuns să poarte războaie de cucerire pe teritoriile deţinute de către polonezi şi români. Această ostilitate s-a extins în secolul al XIX-lea, deoarece Rusia era privită cu ostilitate de către populaţia şi nobilimea polonă şi română.

În cazul polonezilor ostilitatea faţă de ruşi era datorată următorilor factori:

1. Populaţia polonă era predominant catolică, în timp ce ruşii erau predominant ortodocşi.
2. Rusia încă din perioada domniei lui Ivan cel Groaznic a dus războaie de cucerire a teritoriilor Polono-Lituaniene, ce au culminat cu partiţia statului Polono-Lituanian în 1795.
3. Procesul de rusificare a polonezilor de pe teritoriile ruseşti.

În cazul românilor factorii erau asemănători:

1. Deşi ambele popoare erau predominant ortodoxe, ortodoxismul românesc era asociat elementelor şi influenţelor greceşti şi cu propriile mitropolii înfiinţate în secolul al XIV-lea, în timp ce Rusia autoproclamată „A Treia Romă" avea ca scop principal aducerea lumii ortodoxe sub conducerea propriului Patriarhat.
2. Tendinţa Rusiei de a purta războaiele cu Otomanii pe teritoriile Ţării Româneşti şi Moldovei, culminând cu anexarea Basarabiei în 1812.
3. Procesul de rusificare a românilor de pe teritoriile ruseşti.

În secolul al XIX-lea această ostilitate a căpătat noi forme, odată cu iniţierea proiectelor de obţinere a independenţei şi de emancipare naţională celor două popoare. În cazul polonezilor, existau divergenţe în privinţa proiectului naţional deoarece existau două tabere: tabăra celor care doreau crearea unui stat polonez care să fie la bază un stat naţional care să cuprindă regiunile cu majoritate polonă şi tabăra celor care doreau refacerea statului medieval Polono-Lituanian în graniţele de dinaintea Partiţiei. În ambele tabere însă ostilitatea cea mai mare dintre cele 3 imperii în care se regăseau polonezi se manifesta către Imperiul Ţarist Rus din cauza procesului cel mai agresiv de asimilare şi a religiei ortodoxe a statului, biserica catolică reprezentând cea mai importantă instituţie de menţinere a identităţii polone în cele 3 state.

În cazul României se regăsesc anumite particularităţi diferite de cazul Poloniei, în primul rând statul nou înfiinţat in 1859 era vasal Imperiului Otoman, însă pericolul cel mai mare era perceput ca fiind Rusia din cauza faptului că Imperiul Otoman era în declin iar statul care a profitat cel mai mult de regresul acestuia a fost Imperiul Ţarist. De asemenea, atât în cazul României dar şi a românilor din provinciile aflate sub control străin în secolele al XIX-lea şi al XX-lea a existat un proces amplu de emancipare naţională, iar ca urmare a unor politici precum adoptarea alfabetului latin în 1862, reformarea politicilor Bisericii Ortodoxe Române şi standardizarea limbii române se dorea o asociere a poporului român cu restul popoarelor eurpene, iar Rusia era privită ca o entitate separată, non-europeană.

Odată cu încheierea Primului Război Mondial şi realizarea idealurilor naţionale atât în cazul Poloniei cât şi al României, percepţia a s-a schimbat către pericolul din est: Imperiul Ţarist Rus ortodox fiind înlocuit de către statul ateu comunist şi cu tendinţe revanşiste – Uniunea Republicilor Socialiste Sovietice. Această temere comună a dus la realizarea alianţei defensive dintre România şi Polonia ce s-a semnat în 1921 şi a fost menţinută până în momentul declanşării celui De-al Doilea Război Mondial, când Germania Nazistă a invadat Polonia. După încheierea războiului, URSS-ul şi-a consolidat influenţa în regiune prin anexarea de teritorii aparţinând României şi Poloniei, şi nu numai, ce fuseseră deja cucerite în 1939-40 ca urmare a Pactului Ribbentrop-Molotov pentru a crea o regiune-tampon între nucleul rusesc al statului sovietic şi graniţa acestuia. Este important de menţionat că deşi au fost expuse mai multe contexte în care este prezentată perspectiva a celor două popoare care reprezintă subiectul principal al articolului, la rândul său poporul rus a fost prins în această situaţie datorată geografiei dezavantajoase ce a necesitat o extindere constantă pentru a separa nucleul rusesc de graniţele statului pentru a evita la rândul său să fie

cucerit de către alte popoare ce folosesc Câmpia Nord-Europeană ca pe o „autostradă" pentru armatele acestora invadatoare.

Prăbuşirea Cortinei de Fier, a regimurilor comuniste din Europa Centrală şi de Est, între 1989-1991 a dus la schimbarea radicală a situaţiei politice, economice şi sociale în regiune. Perioada anilor 90 şi 2000 au fost caracterizată de un stat rusesc slăbit ce a favorizat ascensiunea Poloniei şi României în structuri precum UE şi NATO, o revenire a acestor state în concertul european ce fusese brusc încheiat în 1939. În prezent, pericolul oriental este în creştere încă o dată deoarece acţiunile Rusiei din ultimii 20 de ani au evidenţiat o tendinţă de retrasare a zonelor de influenţă a acesteia, culminând cu invazia Ucrainei - un război ce se poartă deja de peste 10 luni în momentul scrierii articolului.

Ca o rezumare a ideilor menţionate mai sus, se pot remarca anumite procese ciclice atât în cazul Poloniei cât şi al României. Aceste procese se datorează geografiei regiunii ce favorizează crearea în graniţele de est a celor două state recent menţionate a unei entităţi ce prin geografia locală va trebui să se extindă constant sau să se prăbuşească, vidul de putere creat fiind întotdeauna ocupat de o altă entitate ce va deveni la rândul ei captivă a geografiei ce o înconjoară. Este de aceea important de menţionat că acest articol nu este realizat strict pentru a evidenţia ostilitatea românilor sau polonezilor asupra Rusiei, ci în schimb pentru a evidenţia că acesta este un proces natural care s-a fi realizat indiferent de ce popoare ar fi fost implicate şi că orice popor s-ar fi aflat în zona Carpaţilor sau a câmpiilor poloneze ar fi dezvoltat o mentalitate ostilă faţă de entitatea care ar fi unit vastele teritorii ale Câmpiei Nord-Europene şi ar fi început un proces natural de extindere către un relief geografic cu caracter defensiv mai avantajos: Munţii Carpaţi în cazul României şi îngustarea către un punct minim a câmpiei între zona lacurilor Mazuriene şi Munţii Carpaţi în cazul Poloniei.

Un alt element ciclic este tendinţa de oscilare a regiunilor Poloniei şi României între influenţa Europei – Biserica Catolică, Imperiul Bizantin, Naţionalismul secolelor XIX-XX, aderarea în cadrul structurilor Euro-Atlantice şi influenţa orientală – Cuceririle mongole, expansiunea Moscovei şi mai târziu a Rusiei, perioada comunistă. Elementul comun a acestor regiuni este de a reprezenta graniţa dintre cele două lumi, aflându-se sub influenţa directă a ambelor tabere.

În prezent şi viitorul apropiat, tendinţa Rusiei de a reface sferele de influenţă în zonă va duce natural la o cooperare mai strânsă pe plan economic, militar, cultural şi diplomatic între România şi Polonia, datorită experienţelor anterioare şi unei abordări pragmatice a proverbului „Duşmanul duşmanului meu îmi este prieten". Pericolul oriental a fost constant, doar denumirea entităţii s-a schimbat de-a lungul timpului.

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Improving Speaking Skills during Technical English Classes

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Abstract:

By the mid-1970s, textbook developers were beginning to focus more on learners' purposes, goals and expectations rather than on specialist language as the thrust engine leading technical English classes. The concept of need was becoming central to language classes from all walks of life as a result from turning back to the essential issue: what does this specific customer need? The approach of needs analysis clearly reconsidered the place of needs as central to ESP. In order to investigate one's needs, the target situation for which learners were being prepared has to be defined. According to Chambers (1980: 123) [...] needs analysis should be concerned with the establishment of communicative needs and their realizations, resulting from an analysis of the communication in the target situation- what I will refer to from now on as target situation analysis (TSA).

Keywords: *essential issue, target situation, learners*

By the mid-1970s, textbook developers were beginning to focus more on learners' purposes, goals and expectations rather than on specialist language as the thrust engine leading technical English classes. The concept of need was becoming central to language classes from all walks of life as a result from turning back to the essential issue: what does this specific customer need? The approach of needs analysis clearly reconsidered the place of needs as central to ESP. In order to investigate one's needs, the target situation for which learners were being prepared has to be defined. According to Chambers (1980: 123) *[...] needs analysis should be concerned with the establishment of communicative needs and their realizations, resulting from an analysis of the communication in the target situation- what I will refer to from now on as target situation analysis (TSA).*

The learners and their purposes for learning English for professional communication represent the focal point of technical English classes. Students are usually young adults who have already had some form of contact with English and are learning the language in order to

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communicate and develop a set of professional skills and to perform particular job-related functions. A technical English programme is therefore centered on an assessment of aims, expectations and needs and the functions for which English will be used in the future technical career the students will embark on.

As ESP combines subject matter and English language teaching so students are able to apply what they learn in their English classes to their main field of study, be it accounting, business management, economics, computer science or various engineering fields. Being able to use the vocabulary and structures that they learn in a meaningful context reinforces what is taught and increases student participation and motivation. Moreover, learners in technical English classes are generally aware of the purposes for which they will be using English. Having already oriented their education toward a specific field, students are able to see their English training as complementing their future professional career. Knowledge of the subject area will enable the students to identify a real context for the vocabulary and structures of the technical English classroom. Thus, the learners can take advantage of what they already know about the subject matter to learn English.

During technical English classes, university students approach the study of English through a field that is becoming known and relevant to them. This means that they are able to use what they learn in the ESP classroom right away in their work and studies, the relevance of what the students are learning is enhanced in the sense that students become aware of what they know and they become motivated to learn even more English and to interact with professionals, English speakers and specialized texts. The ultimate goal in developing speaking skills is to ensure communicative efficiency in their preferred profession. In order for learners to be able to make themselves understood they should learn how to employ their current proficiency to the fullest while harnessing newly emerging communicative contexts that pertain to their profession. Another important aim is to become aware of and avoid confusion in the message due to faulty pronunciation, grammar, or vocabulary, and to observe the social and cultural rules that apply in each communicative situation.

Students develop communicative efficiency in speaking when the teachers choose balanced activities that combines language input, structured output, and communicative output. In technical English classes, getting students to speak or improving their speaking is often impaired by the misconception that speaking about technical subject is more difficult than speaking about other things. This is not necessarily the case if the teacher is well aware of lesson objectives and students aims,

capabilities and proficiency and adapts the speaking subjects to them and vice-versa. In recent years, teachers and educators worldwide have created a new generation of ESP materials based on the understanding of learning and to a number of learning-centered approaches:

> *„Our concern in ESP is not with language use- although this will help to define the course objectives. Our concern is with language learning. We cannot simply assume that describing and exemplifying what people do with language will enable someone to learn it .... A truly valid approach to ESP must be based on an understanding of the processes of language learning.*"
>
> (Hutchinson and Waters, 1982)

Language input can refer to teacher talk introducing a subject matter, listening activities, video watching, reading passages, vocabulary and visual diagrams as well as the language heard and read outside the classroom. It provides learners with the material they need to begin producing language themselves. Language input may be **content oriented** or **form oriented**. Content-oriented input emphasizes information gathering, be it a brief product chart or an extended presentation on an academic topic. Content-oriented input may also refer to descriptions of systems, technical objects, phenomena together with instances of their usage.

On the other hand, form-oriented input focuses on manners in which the language is actually used. It is often accompanied by guidance from the teacher or another source regarding vocabulary, pronunciation, and grammar (linguistic competence). It can also refer to what is appropriate to say in specific contexts (discourse competence); expectations for rate of speech, pause length, turn-taking, and other social aspects of language use (sociolinguistic competence). It can also include explicit instruction in phrases to use to ask for clarification and repair miscommunication (strategic competence). Additionally, it can refer to modelling syntax that students can replicate to create their own utterances such as how to give instructions, how to describe a technical process, how to render safety measures with modal verbs etc.

In the initial stages of a lesson, the ESP teacher combines content-oriented and form-oriented activities. Essentially, input that is actually provided in the target language depends on students' speaking and listening proficiency and also on the situation. For instance, at lower levels, or in situations refining a vocabulary relation, it is often the case that an explanation in English is more appropriate than one in the target language especially is the teachers also uses visual aids.

Structured output insists on the use of the correct forms, students are provided with options for responses, but which require them to use the specific form or structure that the teacher has just introduced. Structured

output is intended to make learners feel more comfortable producing specific language items recently introduced, sometimes in combination with previously learned items. Technical English teachers often use structured output exercises as a transition between the presentation stage and the practice stage of a lesson plan. In order to generate structured output, teachers can use templates that can be adapted to new communicative topics, they can use guided speaking modelling or instantiate gradual expansion into increasingly complex structures.

The *communicative output* refers to activities in which the students' main purpose is to complete a task, such as obtaining information, developing an action plan, or creating a technical tutorial/description. Students thus may use the language that the instructor has just introduced, but they may also employ and practice additional vocabulary, grammar and communication strategies that they possess. In communicative output activities, the measure of success relies heavily on whether the learner manages to convey the intended message and achieve communicative interaction. Accuracy is not under scrutiny unless it produces misunderstandings of the message.

Nonetheless, in actual practice, the teacher will use a variety of activities from these categories of input and output as the combined approach is more likely to result in effective language learning.

How can teachers increase speaking competence during Technical English classes?

Communicative output activities allow students to practice the language they know in situations that resemble real situations they will be faced with in their future professional lives. During communicative technical English activities, students should work together and negotiate to develop a solution plan, resolve a problem, or complete a process. The most common types of communicative output activity are *role-plays* and *discussions*. During role-play activities, students are assigned roles and asked to act as if in situations that they may actually encounter outside the classroom. Because role-plays imitate life, the range of language functions that may be used expands considerably and is virtually inexhaustible as a teaching resource. Additionally, the role relationships between students involved in role-plays enable them to practice and develop their linguistic competence as well as their social integration skills. Students will have to adapt and employ language that is appropriate to the situation and to the characters while coping with the challenges of speaking as a professional in a technical domain. This obstacle can be overridden if the speaking activities are chosen in a way that they set a starting point for effective communication and not a high standard for technical knowledge. In other

words, though the topics for discussion may cover some professional situations in engineering, their purpose should not be to specifically verify or deepen technical or super-specialized vocabulary. Students need to gain the necessary confidence to start and carry out a conversation about technical issues in their future engineering profession with a range of vocabulary and grammatical structures that are available to them at that specific moment. In other words, the aim of the speaking activity should be emphasized as communicative achievement rather than the need to impress with hyper-specialized knowledge of the subject matter.

Role-playing and discussions are normally engaging and relaxing, but students who suffer from anxiety or low-confidence levels or have lower proficiency may find it intimidating at first. There are some pre-requisites for teachers to make sure they devise pleasant and successful speaking activities:

- Prepare carefully: Introduce the activity by describing the situation and making sure that all of the students understand it. Refer to the aim of achieving communication between parties.
- Set a goal or outcome and make sure the students understand what the product of the role play should be: a plan, a schedule, a group opinion, a description, a ranking or some other output.
- Use role cards by providing each student a card that describes the person or role to be played. For lower-level students, the cards can include words or expressions that that person might use, thus helping them to replicate a model in their output.
- Brainstorm as a pre-speaking activity. Before you start the role-play, the teacher should ask students to generate ideas as a class to predict what vocabulary, grammar, and idiomatic expressions they might use. Additionally, teachers can use a visual aid to help with idea generation: a diagram, a photo, some physical technical objects: instruments, products, gadgets etc.
- Keep groups small and manageable. Less-confident students might feel more inclined to participate if they do not have to compete with many voices. Moreover, the teacher can manage the groups more efficiently.
- Allow students time to prepare. As forewarned is forearmed, if the teacher allows students time to work individually to outline their ideas and the language they will need to express, they might feel more confident and able to render ideas.
- The teacher should be a resource rather than a monitor. Speaking is very much about students conquering their fears and embarrassment rather than producing language perfectly. If they feel somebody is hunting their mistakes, the inhibition will end up locking their jaws.

- Allow students to work at their own levels. Each student possesses unique language skills, has individual approach to working in groups and a specific role to play in the activity. Do not expect all students to contribute equally to the discussion or to use every grammar structure that has been taught. Just because some students produce less amount of output does not mean their contribution is not valuable.
- Focus on topical follow-up. Students should learn to report to the class on the outcome of their role plays, thus becoming aware of their learning achievement and receiving a boost of confidence.
- Do linguistic follow-up: After the role play is over, give feedback on vocabulary, grammar structures or pronunciation problems identified. Thus, meaningful errors are analysed and prevented from reoccurring and the speaking is not disrupted.

Preparation

Discussions and role plays display a higher degree of success when the instructor prepares students beforehand thus making it clear what the activity will consist of and what is expected from them. There are some preparatory steps the teacher can undertake to make sure the speaking activity is a success:

- Students need input (both topical information and language forms) so that they can make sure they have something to say and the language with which to say it. Diagrams, tables, pictures, technical videos can be put to good use in the pre-speaking stage to provide much needed input. Also, students can pe offered input in the form of a technical quote or a controversial idea they can discuss, debate and brainstorm around.
- A goal or outcome is another mandatory condition that makes speaking activities meaningful. This can take the form of a group product, such as a debate about technical issues, individual reports on the views of others in the group, a plan, a course of action, a summary etc.
- Variety and choices must be made available. Students can be asked to suggest the topic for discussion or choose from several options. Discussions do not always have to be about formal issues. Students are more eager to participate in topics which interest them: television programs/films about scientific subjects, an interesting fact they is a hot issue in the press, or working as an engineer in a foreign country. Intimidating topics like how to combat engine failure are not as engaging and require high linguistic competence on the part of the students. The teacher can provide a variety of topics in a way that they lead to the intended lesson type.
- Shorter is better. Students work better with a defined period of time of about 8-10 minutes, for discussion and up to 20 minutes for

role-plays. Also, they should be allowed to stop sooner if they run out of things to say.

- Small groups are more appropriate than whole-class discussion as larger groups make active and passive participation difficult to balance and manage.
- Students should be allowed to participate in their own way because not every student will feel inspired to talk about any topic. Additionally, they should not be expected to contribute equally to the communication activity and the teacher should take into account individual particularities and encourage stepping outside comfort zones. For instance, introverted students might feel uneager to participate fully and wholeheartedly in speaking activities but they must proceed gradually by being assigned speaking tasks that gradually increase in complexity.
- Linguistic and grammar feed-back should be presented after the discussion either by the teacher or by peers.

In essence, knowing a foreign language is primarily judged by people's ability to use it in communication. Carefully chosen communicative activities encourage students to experiment and play with the language, and create a supportive atmosphere that will gradually make them feel relaxed and without fear of embarrassment. Moreover, teachers should emphasize that the aim of speaking is to help students start to feel comfortable with feeling uncomfortable and will challenge their limitations. This will contribute to their self-confidence as speakers and to their motivation to learn more.

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Simbolistica emblemelor României și Poloniei

The Symbolism of Romania's Emblems and Poland

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Abstract:

Each state, whether recognized or unrecognized within the United Nations, has a set of unique symbols that differentiate it and give it uniqueness among existing states. These symbols are represented by: The National Flag. National Anthem, National Emblem, National Animal, etc. each having a historical and cultural load belonging to the respective state. In the following article I will present the national emblems of Romania and Poland, highlighting the similarities and differences between them, a brief history of the two emblems and the changes they underwent in the past, and the symbolism behind the two emblems in the historical and current context.

Keywords: *unique symbols, emblems, symbolism*

Abstract:

Fiecare stat, fie că este recunoscut sau nerecunoscut în cadrul Națiunilor Unite, are un set de simboluri unice care îl diferențiază și îi conferă unicitate între statele existente. Aceste simboluri sunt reprezentate de: Steagul Național. Imnul Național, Emblema Națională, Animalul Național etc. fiecare având o încărcătură istorică și culturală aparținând statului respectiv. În articolul următor voi prezenta emblemele naționale ale României și Poloniei, evidențiind asemănările și diferențele dintre ele, o scurtă istorie a celor două embleme și a schimbărilor pe care le-au suferit în trecut, precum și simbolismul din spatele celor două embleme în istoric și contextul actual.

Cuvinte cheie: *simboluri unice, embleme, simbolism*

Fiecare stat, fie el recunoscut sau nerecunoscut în cadrul Organizației Națiunilor Unite, deține un set de simboluri unice ce îl diferențiază și îi oferă unicitate în cadrul statelor existente. Aceste simboluri sunt reprezentate de către: Steagul Național. Imnul Național, Emblema națională, Animalul Național etc. fiecare având o încărcătură

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istorică şi culturală aparţinând statului respectiv. În următorul articol voi prezenta emblemele naţionale ale României şi Poloniei, evidenţiind asemănările şi deosebirile dintre acestea, o scurtă istorie a celor două embleme şi a modificărilor suferite în trecut de acestea şi simbolistica din spatele celor două embleme în contextul istoric şi actual.

Conceptul de emblemă naţională este în strânsă legătură cu conceptul de stat naţional ce a început să se dezvolte în secolul al XIX-lea. Până în momentul respectiv statele centralizate şi definite de către Pacea de la Westfalia încă aveau o legitimizare dată de concepte precum dreptul divin al monarhului, iar fiecare familie nobiliară, în special cea aflată la conducerea statului respectiv, avea un blazon al familiei respective, ce devenea de regulă steagul statului respectiv sau reprezenta un element distinctiv al stindardului respectiv. Ideile ce au fost introduse în cadrul statelor europene în timpul Războaielor Napoleonice au dus la alterarea acestor concepte. De-a lungul secolului al XIX-lea, au fost iniţiate mişcări naţionale ce au solidificat anumite entităţi: Revoluţiile din anii 1848-1849, Unificarea Germaniei şi a Italiei şi Independenţa unor state Balcanice aparţinând unei conduceri Otomane directe sau indirecte (în timp ce pentru anumite state aceste procese au avut succes abia in secolul XX). Aceste mişcări aveau de regulă un steag tricolor sub care susţinătorii se regăseau, un model mult simplificat comparativ cu steagurile utilizate de statele existente înainte de secolul al XIX-lea, iar statele nou-înfiinţate au adoptat pe lângă steagul care era în majoritatea cazurilor tricolor şi o emblemă naţională. Emblemele respective, spre deosebire de blazoanele regale existente în secolele anterioare, nu reprezentau o anumită familie nobiliară ci aveau scopul de a reprezenta poporul naţiunii recent înfiinţate – un simbol asupra cărora se regăseau toţi sau majoritatea cetăţenilor statului respectiv.

Fig. 1 Emblema Naţională a României

Emblema națională a României în formă actuală a fost adoptată de către parlamentul României în data de 10 Septembrie 1992, ca urmare a căderii conducerii comuniste în urma Revoluției din Decembrie 1989, având la bază acvila și simbolurile utilizate de către Regatul României în perioada 1922-1947, iar în data de 11 Iulie 2016 a fost adăugat ultimul element al actualei embleme, coroana regală fiind plasată pe capul acvilei simbolizând trecutul regal al statului. Cele 3 culori ce predomină emblema României sunt aceleași care se regăsesc și pe tricolor, iar fiecare element reprezintă un element specific istoric și cultural al poporului român.

- Acvila aurie având pe fundal un scut albastru este asemănătoare acvilei prezente pe stema Țării Românești, aceasta fiind un simbol al Latinității. În ciocul acvilei se regăsește o cruce ortodoxă, simbolizând religia predominantă a românilor, iar în dreptul membrelor inferioare sunt ținute o sabie în membrul stâng și un buzdugan în cel drept, simbolizând independența statală, sabia fiind asociată cu domnitorul Moldovei, Ștefan cel Mare, iar buzduganul cu domnitorul Țării Românești, Mihai Viteazul.
- În mijlocul Acvilei este plasat un al doilea scut care este împărțit în 5 embleme, acestea sunt folosite pentru a reprezentata regiunile istorice aflate în componența României.
- În stânga-sus este emblema Munteniei, aceasta este formată dintr-o acvilă aurie având în dreptul capului un soare în partea stângă și o lună în partea dreaptă și ținând o cruce ortodoxă în cioc, asemenea Acvilei principale, această emblemă își are originea în heraldica Argeșului și a localității Curtea de Argeș, prima capitală a statului român centralizat aflat în sudul Carpaților.
- În dreapta-sus este plasată stema medievală a Moldovei formată dintr-un cap de bour cu o stea cu 5 colțuri între coarne (însă care semnifică soarele), un trandafir în stânga capului de bour și o lună în dreapta – toate având culoarea galbenă pe un fundal roșu.
- În stânga-jos este plasată emblema Olteniei și a Banatului, un leu ce ține in membrul superior drept o sabie și este plasat pe un pod ce simbolizează Podul lui Traian construit în timpul primei campanii de cucerire a Daciei.
- În dreapta-jos este reprezentată emblema Transilvaniei, Maramureșului și Crișanei, aceasta este formată dintr-un fundal orizontal albastru în partea superioară, roșu în partea centrală și galbenă în parte inferioară. Pe fundalul albastru se află o acvilă neagră având în partea stângă un soare cu chip de om și o lună în partea dreaptă, ambele elemente simbolizând secuii, iar cele 7 turnuri roșii din partea inferioară a emblemei reprezentând sașii.

- În centru-jos este reprezentată Dobrogea prin intermediul a 2 delfini cu capul în jos pe un fundal albastru.

În perioada comunistă statul român nu a utilizat ca emblemă națională acvila din perioada regală și a optat pentru utilizarea a unei embleme ce era formată din spice de grâu înconjurate de tricolor, iar în mijloc se regăseau elemente naturale și antropice ce simbolizau resursele și dezvoltarea statului socialist (Munți, păduri și ape deasupra cărora este situat soarele și o stea roșie ce simboliza partidul comunist).

Fig. 2 Emblema Națională a Poloniei

Emblema națională a Poloniei este formată dintr-un vultur alb cu gheare și cioc aurii pe capul căruia este așezată o coroană aurie având pe fundal un scut roșu de model modern francez. Culorile predominante ale emblemei sunt roșu și alb, acestea fiind și culorile naționale polone. Legenda originii acestui simbol menționează fondatorul mitic al Poloniei, Lech, a văzut pe cer un vultur complet alb, asupra căruia razele soarelui i-au făcut vârfurile aripilor să pară de aur, și care își avea cuibul în zona respectivă. Lech a decis în momentul respectiv să folosească vulturul alb ca și blazon al său, iar capitala fondată de acesta a fost numită Gniezdno (în prezent orașul Gniezno). În limba polonă cuvântul gniazdo traducându-se ca și „cuib". Acest simbol a apărut mai târziu și pe monedele din perioada domniei lui Bolesław I (992-1025), iar în secolul XII, vulturul este folosit pe scuturile, emblemele, monedele și sigiliile familiei nobiliare Piast, dinastia aflată la conducerea statului Polon. Uniunea de la Lublin din 1569 a formalizat unirea dintre Regatul Poloniei și Marele Ducat al Lituaniei, o uniune ce exista de facto din 1386 odată cu căsătoria reginei Poloniei, Jadwiga și Marele Duce al Lituaniei Jogaila, care a adoptat apoi numele creștinesc Władysław II Jagiełło. Pe durata întregii existențe a statului Polono-Lituanian steagul a fost format dintr-un bicolor orizontal roșu-alb-roșu, iar emblema era poziționată în mijloc formată din dubla alăturare a celor 2 embleme ale Poloniei și Lituaniei, vulturul alb pe un fundal roșu și

cavalerul lituanian – emblema lituaniană având denumirea de Pahonia. În mijlocul acestor 4 embleme era plasat blazonul nobiliar al familiei regelui ce se afla în perioada respectivă la conducerea statului. Un caracter aparte în regatul Polono-Lituanian fiind faptul că statul era o monarhie electivă, iar odată cu schimbarea familiei regale era inițiat și acest proces de schimbare a emblemei familiei nobile de pe steagul statului. Un element constant rămânând însă prezența emblemelor celor 2 state în mijlocul steagului.

Partiția Regatului Polono-Lituanian nu a dus le eliminarea completă din uz a simbolului polon, teritoriul administrat de Rusia Țaristă între 1815 și 1863 avea în partea stângă-sus vulturul alb pe fundal roșu și chiar și după eșecul Revoltei din 1863 a polonezilor, a centralizării crescute și accentuării procesului de rusificare ca urmare a înfrângerii respectivei revolte, vulturul polonez a continuat să fie folosit ca emblemă a teritoriului Vistulei. Odată cu reapariția Poloniei pe hartă după încheierea Primului Război Mondial, vulturul polon a fost restaurat ca emblemă a statului și a rămas în uz chiar și în perioada comunistă, suferind doar modificări precum eliminarea coroanei sau alte corecturi estetice minore.

Cele două embleme au anumite asemănări între acestea dar și cu alte embleme utilizate de state europene ce necesită menționate. Vulturul a reprezentat o asociere cu latinitatea în simbolistica europeană, această asociere poate fi considerată prin intermediul lingvistic și cultural, precum în cazul României secolului al XIX-lea, ce dorea să își creeze o identitate care să se distanțeze de trecutul său oriental Otoman și care dorea o emancipare națională și o integrare în spațiul european al perioadei respective.

În cazul Poloniei asocierea cu latinitatea se datora bisericii romano-catolice, religia predominantă în cadrul statului medieval Polon și religia nobilimii populației vorbitoare de limbă polonă în perioada Regatului Polono-Lituanian, un stat multi-etnic și religios. Astfel, în perioada Partiției, când biserica catolică au întreținut ample procese de păstrare a identității polone în Prusia/Germania, Rusia și Austro-Ungaria, catolicismul a devenit sinonim cu ideea de națiune polonă, vulturul evoluând astfel în a deveni un simbol național și nu doar blazon al familiei regale. Alte state în Europa care folosesc sau au folosit vulturul pentru a evidenția asocierea cu Biserica Catolică sunt: Germania, Austria, Cehia, Lichenstein – Prin componența acestora în perioada medievală în Sfântul Imperiu Romano-German și a emblemelor statelor sau regiunilor ce sunt acum în componența statului modern sau Spania în perioada dictaturii lui Franco.

Cazul României este unul aparte, după cum am menționat anterior, România în momentul adoptării acvilei ca emblemă națională era într-un amplu proces de emancipare și definire a identității naționale. În momentul formării statului modern român și pe întreaga sa perioadă până în prezent a avut ca religie predominantă a populației aflată în

componenţa acestuia religia Creştin-Ortodoxă, iar simbolul utilizat de statele ortodoxe este cel al vulturului cu două capete. Acest simbol îşi are originea în perioada existenţei Imperiului Roman de Răsărit iar state precum: Rusia, Serbia, Muntenegru, Armenia, Albania (În cazul Albaniei, populaţia majoritară este musulmană, cu populaţii catolice şi ortodoxe minoritare, iar utilizarea vulturului cu 2 capetele este legat de strânsele legături culturale în perioada medievală cu Imperiul Roman de Răsărit) au adoptat acest simbol pentru a evidenţia caracterul ortodox al populaţiei sale. Astfel, din motive pragmatice, elitele româneşti ale perioadei respective au decis utilizarea vulturului cu un sigur cap, asociat cu lumea catolică dar şi cu cea latină în detrimentul vulturului cu 2 capete ortodox. O logică asemănătoare se poate explica şi în cazul emblemei Republicii Moldova ce este prezentă şi pe steagul său naţional. Evidenţierea caracterului latin şi/sau românesc al populaţiei aflate pe partea opusă a Prutului a jucat un rol mai important în realizarea emblemei naţionale odată cu obţinerea independenţei din URSS decât utilizarea vulturului cu două capete ortodox sau a bourului, un element local ce a fost plasat însă pe scutul aflat în mijlocul vulturului de pe stema Moldovei.

Se remarcă astfel strânsa legătură a emblemelor utilizate de statele naţionale moderne şi istoria şi cultura unificatoare ce este simbolizată prin utlizarea elementelor specifice. Elemente ce pot fi comune între mai multe state, precum ideea de latinitate, dar care sunt evidenţiate în două moduri diferite după cum au fost exemplificat în cazul emblemelor României şi Poloniei.

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Some Notes on Teaching Reading to IT Students

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Abstract:

The paper follows a series of activities that can be employed in an ESP language lesson in order to train the reading skill. Targeted at IT students, the sequence develops in an integrative approach, as other skills are trained interdependently, in order to gradually build the students' confidence in tackling authentic materials: introductory activities, meant to activate the students' schemata; reading for gist; reading for specific information; post-activities. Finally, activities that train the processing of a specific genre, represented by computer magazine articles, are meant to lead towards extensive reading, which will foster student autonomy in the long-term acquisition of language.

Keywords: *extensive reading, intensive reading, ESP, ICT vocabulary, digital resources*

Like listening, reading is a *receptive* skill, which involves making sense of a text. There are several ways of reading a text, as we have different interests related to it, and there are also different types of texts. Along their working life, engineering specialists may find themselves in a variety of situations, in which they need to gather information from different types of texts in English, which they need to learn how to handle. Thus, they may have to read formal or informal emails, reports, technical specifications, newspaper and specialized magazine articles, research articles, specialized courses, webpages, etc. to name but the most obvious. Secondly, as part of a larger organization, their advice may be sought interdepartmentally, for example they can be asked for their opinion in the case of a service contract in the engineering field, which they need to read in detail.

To understand a text, it needs to be both *coherent* (to be logically connected to the world of knowledge) and *cohesive* (grammatically constructed so that its parts are held together as a whole). In order to make texts easier to understand, teachers should underline for students

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the stylistic elements and structure for each type, so that they should know what to expect from these texts and even more, in order to be able to write some of these types of texts themselves, in an imitative manner.

Generally, the literature distinguishes between four types of reading, so-called reading *subskills*:

- *reading for specific information* or *scanning* – the text is not read completely, but one hurries over most of it until some specific information is found;
- *reading for gist* or *skimming* – reading quickly through a text to get a general idea of what it is about;
- *reading for detail* – in order to get the meaning out of every word;
- *extensive reading* – reading long pieces of text, e.g. an article, with one's attention and interest varying; it is a subskill which needs to be given a lot of opportunities, in and out of class, in order for learners to develop their fluency in reading.

Learning activities which are intended to develop the reading skill are referred to as *intensive reading*, but this is not a subskill in itself. (adapted from Spratt, Pulverness & Alan 2005: 22-3)

Teachers should be able to choose texts according to their difficulty, or the learners' level. As is pointed out in Spratt *et al*, „We can make a difficult text easier for learners to read by giving them an easy comprehension task. Similarly, we can make an easier text more difficult by giving a hard comprehension task." (2005: 23) The same authors speak about *simplified* texts, written especially for learners of English, and about *authentic material*, written for first language speakers. The idea is to build the learners' confidence and pass from easier to more complex texts, through exposure to both simplified and authentic materials.

And of course, it is obvious that learning to read will not only depend on the training of the different reading subskills; this skill will develop naturally, as new vocabulary and structures of grammar are acquired, and as the other skills (listening, speaking and writing) develop; language skills cannot develop individually, but there will always be interdependence.

In what follows, a section of an ESE textbook dedicated to training the reading skill will be analysed. That section is part of a larger unit, called „Living in a digital age", in Santiago Remacha Esteras' *Infotech. English for computer users* (2008), intermediate level.

The reading section begins with „*introductory activities*" (Spratt *et al* 2005: 23), which consist of matching four captions with four pictures:

A. **Match the captions (1-4) with the pictures (a-d).**

1. In education, computers can make all the difference ___
2. Using a cashpoint, or ATM ___

3. The Internet in your pocket ___
4. Controlling air traffic ___ (Esteras 2008: 2)

This activity is meant to activate the students' general knowledge about the topic of the text. The task is easy at this point, but it leads to a speaking activity, which will arouse the students' interest, as they need to speculate in relation to a certain subject:

B. **How are computers used in the situations above? In pairs, discuss your ideas.** (Esteras 2008: 2)

By its completion, this further task will have generated a sufficient level of interest, and activated enough of the students' general knowledge about the topic to make the reading text a lot easier to process. As we can see, the next task follows naturally, as students will be reading for gist; it opens the „*main activities*" (Spratt *et al* 2005: 23) series:

C. **Read the text and check your answers to B.** (Esteras 2008: 2)

The text itself is in a simplified form, being written for language teaching purposes. The layout is easy to follow, with paragraphs that are separated by indent spaces. In the original layout, every fifth line is numbered, so that the teacher and students can more easily identify certain elements that need to be pointed out in the text; some key vocabulary items and collocations are written in bold letters; the syntax is simple, sentences are short and coordination among sentences is used more freely than subordination. A fragment of the text is provided below:

The digital age

We are now living in what some people call *the digital age*, meaning that computers have become an essential part of our lives. Young people who have grown up with PCs and mobile phones are often called *the digital generation*. Computers help students to **perform** mathematical **operations** and improve their maths skills. They are used to **access the Internet**, to **do** basic **research** and to communicate with other students around the world. Teachers use projectors and interactive whiteboards to **give presentations** and teach sciences, history or language courses. PCs are also used for administrative purposes – schools use word processors to **write letters**, and databases to **keep records** of students and teachers. A school website allows teachers to publish **exercises** for students to **complete** online. (Esteras 2008: 2)

The following task asks students to read for specific information, as they need to find a series of words and derive their meaning from context:

D. **When you read a text, you will often see a new word that you don't recognize. If you can identify what type of word it is (noun, verb, adjective, etc.) it can help you guess the meaning.**

Find the words (1-10) in the text above. Can you guess the meaning from context? Are they nouns, verbs, adjectives or adverbs? Write *n, v, adj* or *adv* next to each word.

1. perform (line 6) ____
2. word processor (line 13) ___
3. online (line 16) ___ [...] (Esteras 2008: 3)

For the next task, students also need to read for specific information, as it represents a continuation of the previous one:

E. **Match the words in D (1-10) with the correct meanings (a-j).** (Esteras 2008: 3)

The last comprehension task represents a *post-activity* ("activities which ask learners to talk about how a topic relates to their own lives or give their opinions on parts of the text. These activities also require learners to use some of the language they have met in the text." (Spratt *et al* 2005: 23)):

F. **In pairs, discuss these questions.**

1.How are/were computers used in your school?

2. How do you think computers will be used in school in the future? (Spratt *et al* 2005: 23)

As can be seen, the reading task has passed on to a speaking activity. The students' speaking skill has also improved following the reading activities, as new vocabulary has been acquired, which is going to be activated by developing a topic from the same area of knowledge: language related to computers.

Another example of a reading text, this time an authentic one, is the following, which was taken from an online journal:

Student Scholarship

The IEEE Computer Society is offering $40,000 in student scholarships of $1,000 and up to recognize and reward promising, active student volunteer leaders in student branches or chapters. The scholarships were established in honour of the late Richard E. Merwin, past president of the IEEE Computer Society. The winners of this award serve as IEEE Computer Society student ambassadors for their local IEEE region. Student ambassadors collect and disseminate information to

student branches or chapters in their region and serve as a liaison to the IEEE Computer Society Member and Geographic Activities Board. More than a dozen academic-year scholarships are available.

SCHOLARSHIP CRITERIA Graduate students and those in the final two years of an undergraduate program in electrical or computer engineering, computer science, or a well-defined computer-related field of engineering who are active members of a student branch or chapter are eligible. IEEE Computer Society membership is required. Applicants are required to have a minimum grade point average of 2.5 out of 4.0, and be full-time students as defined by their academic institution during the course of the award. Evaluation criteria include involvement in chapter or branch activities (40 percent), academic achievement (30 percent), other extracurricular activities in college (10 percent), and a letter of evaluation by a branch or chapter advisor (20 percent). Each winner will submit a brief statement at the end of the academic year outlining his or her accomplishments. (*IEEE Computer Society* 2012: 101)

The text can be used in a variety of ways in order to train the reading skill:

1. students can be given 10 seconds to tell what the text is about (reading for gist);

2. unknown words in the text can be identified by the students and their meaning derived with the teacher's help (scanning);

3. the online journal which the text was taken from can represent an opportunity for students for further, extensive reading, as it may have aroused their interest by providing information about student scholarships; therefore, it may appear to them as a valuable source of information which is worth referring to in the future (extensive reading);

4. the same interest in student scholarships from the students' part can lead to reading the whole text for detail; this will also be a good opportunity for the teacher to point out the structure and features of a newspaper article, which will subsequently facilitate the students' reading of similar texts.

In what follows, we will present some activities that can lead students towards a better understanding of journalistic language, as this may familiarize them with the genre and encourage their further engagement in extensive reading. More specifically, we will deal with the comprehension of magazine headlines, which will then develop into a discussion of the headlines of an online computer magazine, *PCMag.com*.

We can begin by explaining that headlines use a telegraphic style, with very few words, namely those having rich lexical meaning and which give readers a brief idea about the topic, thus often omitting grammatical function words (copulas, auxiliaries, articles, prepositions, conjunctions

etc.); the Present Tense Simple is very widely employed instead of other tenses, since authors seek to restrict the use of auxiliaries.

A good exercise would be to start by reversing the process, namely to make students become aware how neutral / normal sentences functioning in everyday language can be turned into headlines. A useful material of this type is provided by an exercise in Foley & Hall (2008), in general language, which begins with an example and follows with a few practice sentences:

Rewrite these sentences from newspaper articles as headlines to the articles. Use

the underlined words and phrases to help you.

1. The chief inspector of prisons last night called for the release of the Bulger killers.

Prisons chief calls for release of Bulger killers.

2. A High Court judge has blocked the proposed ban on tobacco adverts.

……

3. The chief of police admitted that errors were made during the Chinese President's visit to the UK.

……

(Foley & Hall 2008: 51)

After solving the exercise, an activity at hand in a synchronous online lesson is to access an online magazine (the chosen one is *PCMag.com*) and check whether students can understand the meaning of genuine headlines by shifting the process in the previous exercise. Thus, they will be asked to make neutral everyday sentences out of headlines of the type (note that headlines containing verbs in the Present Simple were chosen, in order to be consistent with the exercise above; also students will be encouraged to recover the meaning of the headlines from the main article body):

Twitter $8 Verified Plan Relaunches Dec.2 With Blue, Gold, and Gray Checkmarks (Humphries 2022a) *vs*.

Elon Musk will relaunch the $8 Verified Plan for Twitter on the 2nd of December along with a few different checkmark colours choices: blue, gold and gray.

Valve Bundles a Turkey Fryer With Repaired Steam Deck (Humphries 2022b) *vs.*

Valve video game developer has surprised a gamer by bundling a turkey fryer with a repaired Steam Deck handheld gaming computer.

Conclusions

While specialized vocabulary and grammar books can provide materials for training intensive reading, online digital resources are often convenient for extensive reading activities. Moreover, online texts are ideal for ICT language training, as the field of computers is very dynamic and IT specialists can keep track of the latest developments through readily accessible content. By gradually building the students' confidence to engage with authentic materials, learning autonomy and long-term language acquisition processes can be thus significantly stimulated.

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Ukraine's Tragedy

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Abstract:

On 24th of February 2022, the lives of Ukrainians changed drastically. The cause was the „special military operation" launched by Russia. According to President Putin, this military operation was necessary because the Russian minority was persecuted by the Ukrainian government.

In fact, this totally untrue reason was only an excuse for the war that was just starting. Putin's so-called reason was hiding Russia's intention of conquering some Ukrainian territories and another lesser-known intention was to gain access to Ukraine's natural resources. Ukraine is a rich country because it has abundant reserves of iron, titanium and coal; as for gas reserves, Ukraine occupies the second place in Europe after Russia.

Since February 2022, the aggressions and invasions in Ukraine were brutal and they are still continuing. After almost 10 months of continuous bombardment and invasions from the Russian troops, the war continues. With the help of European and American allies, Ukraine has succeeded in creating a strong counter-offensive that destroyed big parts of the Russian army. Nevertheless, the Russian aggressions continue and the patriotism of the Ukrainians should serve as a model for everyone.

Keyword: *Ukraine, Russia, special military operation, tragedies*

On 24th of February 2022, Russia began its assault on Ukraine. Although there were signs (diplomatic statements from the Russian counterpart) that could have predicted a possible aggression against the independence of Ukraine, no one expected a war in Europe. The invasion of Russia on another territory had, from the first day, all the features of a war. This was and is a total invasion by land, air and sea which came as a surprise because, since the end of the Second World War, no other state from Europe experienced such a full-military attack.

Even the most skilled European and international leaders couldn't convince President Putin to put an end to his aggression against Ukraine. Ukraine's president Volodimir Zelenski understood that the only chance for his country was to fight back and force Russians to retreat from his

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country's territories. The Ukrainian army proved to be very offensive, well-trained and resistant to all the difficulties that appeared during these months of war.

Impressive TV shows illustrate the courage of the Ukrainian army: they survive harsh weather conditions; they stay in muddy trenches and use all their technology and military equipment in order to defeat and re-conquer the Ukrainian territory.

In September 2022, after illegal and fraudulent referendums, Vladimir Putin proclaimed the independence and the acceptance of four Ukrainian regions. In a special ceremony held in Kremlin – Russia, Putin proclaimed the fraudulent annexation of *Kherson, Zaporizhzhia, Luhansk and Donetsk.* Although no European and International president, forum, journalist or top-leader recognized this annexation, Putin went on with his plans. He gave a speech in which he mentioned the results of his fake-referendums that took place under pressure and with military aggression. Even after this proclamation, Ukraine didn't cease the battle against Russia's army. Ukrainians' succeeded in taking control of the western Kherson region and other villages or parts of cities that were under Russian terror. This tragic war not only killed thousands of Ukrainians, destroyed buildings, but it also threatened Europe's security. There was and it still is a big pressure regarding the Nuclear Power Plant from Zaporizhzhia.

The Zaporizhzhia Nuclear Plant is Europe's largest of its kind and it has six reactors. This Nuclear Plant was under great pressure from the Russian army. Despite the fact that Ukrainians fought to rescue and to keep the plant's independence, Russians took it under their control. Since March 2022, the Russians decided to use the site of the plant for their military troops. The battle for this plant continued to the point that there was a big danger regarding its safety. At a certain point it was thought that it could blow up and, therefore, Romanian authorities decided to give iodine pills to our population. These pills were and are essential in case of a nuclear disaster.

So far, the situation at this plant is somehow stable, but international and European authorities monitor its safety. In the past, Ukraine had a terrible experience with the nuclear plant from Chernobyl. In 1986, the fourth reactor of this plant was damaged by fire. The studies have shown that at least 5% of this radioactive reactor was released in the air. All these radioactive materials affected many parts of Europe. The same thing could have happened at the Zaporizhzhia plant. Intensive Russian military attacks that took place around the plant led to power shutdown. Rocket attacks targeted the plant's structure and in August 2022, the Zaporizhzhia plant was disconnected temporary from electricity. This

disconnection of the plant from Ukraine's power grid was absolutely necessary because otherwise a radioactive accident could have happened.

A peace treaty

A peace treaty between Ukraine and Russia couldn't be possible so far. President Zelenski has declared several times that Ukraine wants back all its territories and does not accept *the Russian military theft.* On the other hand, Russia continues with its pressure, it wants Ukraine to surrender totally. Not even the European and international sanctions that were placed for Russia, didn't stop Putin from launching racket attacks and sending military troops in Ukraine. Nobody can predict Russia's intentions. President Putin has even declared that he would use the nuclear bomb if his country is at risk or is attacked. The only option for Ukraine is to keep its resistance and to fight as much as possible.

Ukrainian refugee crisis

Ukrainian people, the majority of them (90%) women and children left their country right after the war started. The methods by which they left were diverse: by car, by plane, by bus or by train. We saw hundreds of Ukrainians at the Romanian boarders. Romanian authorities in collaboration with international aid and humanitarian societies offered help, shelter, food and clothes to the ones in need. Despite the fact that most Ukrainians were only transiting our country, Romanians prepared a lot of programs of social inclusion and job offers. Most Ukrainians left our country in order to arrive in countries from Western Europe. For example, only in Berlin-Germany arrive in a day approximately 100 Ukrainians. The costs of this forced migration are huge and everyone speaks and mourns the tragedies that Ukrainian people have to face. Most of them left without anything – all their personal things, belongings were abandoned in Ukraine. The images and videos that we see from Ukraine are terrifying: buildings, houses, entire villages have been destroyed by Russian bombs. Those who decided to stay – most of them men were enrolled in the Ukrainian army.

It is said that more that 6 million Ukrainians have left their country. All of them hope to go back and reconstruct everything after the war is over and after their homeland is freed from the Russian aggression. The Ukrainian men who remained in their country are required to fight because Ukraine is under martial law.

War losses

Because the situation between Ukraine and Russia was from the first day, one that had all the premises of a war, the losses were and are

immense. Around 13.000 Ukrainians lost their lives or were badly injured in the battle. Approximately 90.000 Russians suffered in the war, although there isn't much information regarding Russian losses because their reports do not reflect reality.

Moreover, more than 15.000 civilians lost their lives or were injured in the war. The drama of the Ukrainians affected civilians either in incidents that involved mines, bombs, hostages and explosive materials. A lot of the Ukrainian infrastructure was destroyed and more than 150 Ukrainian cultural sites have been partially or totally bombarded. For example the ***Kharkiv State Academic Opera and Ballet Theatre*** which was a building with great architecture, was heavily bombarded by Russians. This building hosted many cultural and artistic events and its destruction attacks the entire Ukrainian culture. Certain specialists in Ukrainian culture consider that the destruction of these monuments hides a message from the Russian counterpart. To target such important, cultural buildings creates big losses for the Ukrainian language and its means of expression and communication. To attack the culture of a country means, in the end, the destruction of that country. Once these buildings have been destroyed, Ukraine lost an important part of its cultural heritage and identity. Other constructions that have been affected by the invasion and the attacks from Russia are: Ukrainian churches, museums, libraries and monuments.

Many bridges were blown up during this war. These bridges linked important cities and in some cases they represented a major mean of transport and communication between strategic parts from Ukraine. Such a bridge is the one from Kherson city; its destruction meant that people could go across the river only with improvised means of transport or they had to go 50 km north in order to find the next crossing. The ***Antonivka Bridge*** was most likely destroyed by the Russian troops.

The Ukrainians succeeded in making the Russians retreat from the Kherson city. Kherson is a port city in Ukraine and it is highly important because it is near the Black Sea and it links Ukraine to Crimea. For Russians, Kherson city was an important territory to gain; in fact it was one of the first that they invaded. Although both parts blame each other for the destruction of **Antonivka Bridge,** the bridge was bombarded several times after that it was repaired and in November 2022 when the Russians were thrown away from the Kherson city by the Ukrainians. In fact, ***Antonivka Bridge*** collapses amid the retreat of Russian troops.

Another bridge that was affected and bombed during this war was the ***Kerch Bridge*.** This bridge was a crucial factor that helped Russians transport supplies and weapons from Crimea to south Ukraine. The ***Kerch Bridge*** is the longest one from Europe and it was opened by Russian

president Vladimir Putin. This bridge links the Crimean Peninsula to the northern part of Russia. Its destruction weakened and slowed down the Russians. After this great loss, Russia has announced that the bridge will be completely restored by July 2023. Its importance is crucial for Russia because it links eastern Crimea to the southern part of Russia.

Crimea was also a part of Ukraine, but in 2014 it was illegally annexed to Russia. It was a quick movement because the Russian troops were well- prepared and they immediately secured the entire peninsula. After that, a forced referendum took place. It was reported that the majority of the population from Crimea wanted to join Russia. Even if the results couldn't be verified, Crimea and Russia signed a Treaty of Accession. This meant that Crimea was assimilated by Russia. Since 2014, the situation of Crimea remained the same – it is under Russian control.

Moreover, coming back to the 2022 war between Russia and Ukraine, in Ukraine many apartment blocks have been damaged, houses were devastated by Russian troops and things were stolen. Those who left the country don't have high expectations when it comes to the things that they left behind. Ukrainians know that a war can destroy their belongings but all of them are optimistic and speak about reconstruction. It is estimated that this war has left millions of Ukrainians homeless.

The human and financial losses were huge for both countries, but peace seems to be far away. It is important that European and International authorities have decided to help the Ukrainian government surpass most of the difficulties caused by this tragic situation. Even the capital of Ukraine – Kyiv has been affected by Russian military invasion. Ukraine's infrastructure which includes roads, airports, railways and hospitals all of these were partially or totally damaged. The population had to endure days without any source of light or heat. The key Ukrainian energy and gas infrastructure has also been bombarded.

In the beginning of the war, Russia sent a huge military convoy (of 30 km length) in Ukraine. This convoy entered the country and tried to force Ukrainians to surrender. To their surprise, Ukrainians held resistance and caused Russians great losses.

Ukrainian and Russian forces fight with everything they got. President Putin said that his country will use all its military resources including weapons of destruction in order to secure the Russian position in the four regions: ***Donetsk, Luhansk, Kherson and Zaporizhzhia***. The Ukrainians and the Russians conduct ground attacks and they launch rockets in order to attack (Ukrainians attack the Russians) or to destroy(in Russia's case) strategic regions, buildings or infrastructure. Both countries shift tactics according to the situation from the battlefield. They use drones, ballistic and cruise missiles, long-range rocket

launchers, anti-tank weapons as well as tanks. Everyone in Europe as well as internationally is helping Ukraine resist to Russia's attacks. European countries are sending military equipment that is meant to help Ukrainians fight for the independence of their country.

Conclusions

So far the war between Ukraine and Russia hasn't ended. It's been ten months of continuous attacks, statements from both parts and tragic events that changed the lives of Ukrainians. In a recent statement, president Putin said that the Western should recognize the fact that four Ukrainian regions are under Russian control. This can't be possible because it breaks every international law and in reality the Russians don't fully control these regions.

On the other hand, winter is coming and Ukraine has suffered many attacks on the power infrastructure. The outcome of this war can't be predicted. What we all know is that at the end of February 2022, Russia launched an unprovoked attack over Ukraine. Since then, entire European polices have changed. The relationships between Europe and Russia took a negative turn and Europe decided to look for other means of getting gas, oil and energy. Step by step economic ties with Russia have been shut down. The EU member states have even imposed drastic sanctions against Russia. Even the famous Nord Stream 2 gas pipeline was stopped. This project wanted to provide gas from Russia to Germany.

In conclusion, a war brings a lot of pain first of all to those involved and secondly it destroys, shuts down or ceases relationships between countries. This war had a big impact on the energy and food markets worldwide. The members of the European Union had to look for alternatives especially in the energy field after Russia's unexpected and violent attitude towards Ukraine.

Teaching the Reading Skill through George Orwell's *Nineteen Eighty-Four*

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Abstract:

Starting from authentic texts, excerpts from George Orwell's novel "Nineteen Eighty-Four", this article proposes a number of activities that can be used for teaching the reading skill. The activities are addressed to intermediate students, they do not present high difficulty, and are attractive for their solvers, whom they make enjoy both literature and the English language involved in solving the respective activities. (scrambled paragraphs, cloze, quizzes for reading comprehension, characters' trials a. o.)

Keywords: *scan, skim, rearrange, answer, fill in*

Introduction

The dystopian novel *One Thousand Ninety*-Four includes many passages that can be used for teaching the skill of reading. At seminars, the reading lesson should be done in two snail-like cycles: the first reading is skimming, or reading for general comprehension, and the second cycle is scanning or reading to search for certain details in the text. In the following activities, I propose exercises feasible at the intermediate level during the seminar.

Reading 1. Rearrange the following scrambled paragraphs to restore Chapter 1:

A. Behind Winston's back the voice from the telescreen was still babbling away about pig iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a whisper, would be picked up by it; moreover, so long as he remained within the field of vision that the metal plaque commanded, he could be seen as well as heard. There was, of course, no way of knowing whether you were being watched at any

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given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate, they could plug in your wire whenever they wanted to. You had to live – did live, from habit that became instinct, - in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinised.

B. Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig iron. The voice came from an oblong metal plaque like a dulled mirror that formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window.: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the Party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades, and the cold of the winter that had just ended.

C. Outside, even through the shut window pane, the world looked cold. Down in the street, little eddies of wind were whirling dust and torn paper into spirals, and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The black-mustache'd face gazed down from every commanding corner. There was one on the house immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level, another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word, INGSOC. In the far distance, a helicopter skimmed down between the roof, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was in the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

D. The hall smelt of boiled cabbage and old rag mats. At one end of it, a coloured poster, too large for window display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty -five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times, it was seldom working, and at present, the electric power was cut off during daylight hours. It was part of the economy drive in preparation for the Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift shaft, the poster with the enormous face

gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

E. It was a bright cold day in April and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. (Orwell 4)

Key 1E, 2D, 3B, 4C, 5A.

Reading 2. Scan the following dialogue and answer the questions:

(O'Brien tortures Winston with electric shocks to make him admit that the Party monopolises the truth)

'It is impossible to see reality except by looking through the eyes of the Party. That is the fact that you have got to re-learn, Winston. It needs an act of self-destruction, an effort of the will. You must humble yourself before you can become sane.'

He paused for a few moments, as though to allow what he had been saying to sink in.

'Do you remember,' he went on, 'writing in your diary, 'Freedom is the freedom to say that two plus two make four?'

'Yes,' said Winston.

O'Brien left up his left hand, its back towards Winston, with the thumb hidden and the four fingers extended.

'How many fingers am I holding up, Winston?'

'Four.'

'And if the Party says that it is not four but five- then how many?'

'Four.'

The word ended in a gasp of pain. The needle of the dial had shut up to fifty-five. The sweat had sprung out from all over Winston's body. The air tore into his lungs and issued again in deep groans which even by clenching his teeth he could not stop. O'Brien watched him, the four fingers still extended. He drew back the lever. This time the pain was only slightly eased.

'How many fingers, Winston?'

'Four.'

The needle went up to sixty.

'How many fingers, Winston?'

'Four! Four! What else can I say? Four!'

The needle must have risen again, but he did not look at it. The heavy, stern face and the four fingers filled his vision. The fingers stood up

before his eyes like pillars, enormous, blurry, and seeming to vibrate, but unmistakably four.

'How many fingers, Winston?'

'How many fingers, Winston?'

Stop it! Stop it! How can you go on? Four! Four!'

'How many fingers, Winston?'

'Five! Five! Five!'

'No, Winston, there is no use. You are lying. You still think there are four. How many fingers, please?'

'Four! Five! Four! Anything you like. Only stop it, stop the pain!'

(…) 'Again,' said O'Brien.

The pain flowed into Winston's body. The needle must be at seventy, seventy-five. He had shut his eyes this time. He knew that the fingers were still there, and still four. All that mattered was somehow to stay alive until the spasm was over. He had ceased to notice whether he was crying out or not. The pain lessened again. He opened his eyes. O'Brien had drawn back the lever.

'How many fingers, Winston?'

'Four. I suppose there are four. I would see five if I could. I am trying to see five.'

'Which do you wish: to persuade me that you see five, or really to see them?'

'Really to see them.'

'Again,' said O'Brien.

Perhaps the needle was eighty-ninety. Winston could only intermittently remember why the pain was happening. Behind the screwed-up eyelids, a forest of fingers seemed to be moving in a sort of dance, weaving in and out, disappearing behind one another and reappearing again. He was trying to count them, but he could not remember why. He knew only that it was impossible to count them, and that this was somehow due to the mysterious identity between five and four. The pain died down again. When he opened his eyes, it was to find that he was seeing the same thing. Innumerable fingers, like moving trees, were still streaming past in either direction, crossing and recrossing. He shut his eyes again.

'How many fingers am I holding up, Winston?'

'I don't know, I don't know. You will kill me if you do that again. Four, five, six – in all honesty I don't know.'

'Better', said O'Brien. (Orwell 286-288)

Answer the following questions:

1. What does O'Brien uphold about the only way to see the truth?

2. What comment had Winston written in his diary?

3. Why does O'Brien not accept Winston's first answer that there are five fingers?

4. When the needle goes uppermost, what does Winston see? Can he still think?

5. How does Winston's attitude evolve: towards dignity or towards humility?

6. The passage is based on repetition. What elements are repeated in the dialogue?

7. Is O'Brien calm or angry in exercising his sadistic act?

8. Is Winston sane or insane at the beginning? How about the end?

Key

1. Impossible otherwise than through the eyes of the Party.
2. 'Freedom is the freedom to say that two plus two make four?'
3. Because he is still the master of his logic and will.
4. He sees forests of fingers, and his logic stops
5. Because of the unbearable pain, he becomes humble.
6. 'Four'; 'Five'; 'How many, Winston?'
7. Calm
8. In the beginning he is sane. In the end, he is insane.

Reading 3. The students are requested to imagine what might have happened between the starting point of the excerpt above, and what might happen after the end of the excerpt.

Reading 4. The students are requested to propose reasons for the slogans that Winston encounters everywhere:

WAR IS PEACE.

FREEDOM IS SLAVERY.

IGNORANCE IS STRENGTH.

Does he live in a logical or absurd world.? Why are the slogans exhibited everywhere? What is their effect on collective thinking?

Reading 5. Group work: Debate. The students decide whether the story (or the whole novel) would make a good film. What modifications should it suffer in order to become a good film script? Functions of the activity: discussion, reaching a consensus, drawing (i.e. transfer)

Reading 6. Character trials. Who is guilty? Only the torturer? Should the victim have had a different attitude? Would dignity have been possible to the end? Would shrewdness have saved him the pain?

Reading 7. Read the following text and fill in the blanks with the words in the list. Then answer the questions.

The 1……ideology abounds with contradictions when there is no practical reason for them. Thus, the Party rejects and vilifies 2……. principle for which the Socialist movement originally stood, and it chooses to do this in the 3……..of Socialism. It preaches a contempt for the working 4……..unexampled for centuries past, and it dresses its members in a uniform which was at one time peculiar to manual 5…….. and was adopted for that reason. It systematically undermines the solidarity of the family, and it calls its leader by a name that is a direct appeal to the 6……..of family loyalty. Even the names of the four 7……by which we are governed exhibit a sort of impudence in their deliberate reversal of the facts. The Ministry of Peace concerns itself with 8……., the Ministry of Truth with 9……., the Ministry of Love with 10……and the Ministry of Plenty with 11…….. These contradictions are not accidental, nor do they result from ordinary hypocrisy: they are deliberate exercises in *doublethink*. For it is only by reconciling contradictions that 12……can be retained indefinitely. In no other way could the ancient cycle be broken. If human equality is to be for ever averted - if the High, as we have called them, are to keep their 13……..permanently – then the prevailing mental condition must be controlled insanity.

But there is one 14……which until this moment we have almost ignored. It is: why should human equality be averted? Supposing that the mechanics of the process have been rightly described, what is the 15……..for this huge, accurately planned effort to freeze history at a particular moment in time?

Here we reach the central 16…….. As we have seen, the mystique of the Party, and above all the Inner Party depends 17……..*doublethink*. But deeper than that lies the original motive, the never-questioned instinct that first led to the seizure of power and brought *doublethink,* the Thought Police, continuous warfare, and all the 18…….. necessary paraphernalia into existence afterwards.

(Orwell 246-247)

official; name; class; sentiment; Ministries; lies; starvation; places;
motive; upon; other; workers; war; torture; power; question; secret; every

1. Is this text absurdist literature or political propaganda?
2. Bring arguments for your choice.

Key:

1 official; 2 every; 3 name; 4 class; 5 workers; 6 sentiment; 7 Ministries;

8 war; 9 lies; 10 torture; 11 starvation; 12 power; 13 places; 14 question; 15 motive; 16 secret; 17 upon; 18 other

Conclusion

As it can be seen, a literary text can be used like any other one to build activities on it. Of course, in the case of fiction, reading skills are the first that come to our minds. Moreover, the text is authentic language, and students can benefit from it much more than from an ordinary grammar book. Tens of other activities can be proposed to develop students' reading skills and their taste for reading.

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Teaching the Speaking Skill through George Orwell's *Animal Farm*

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Abstract:

This article aims to show how George Orwell's dystopian animal fable and roman à clef Animal Farm can be used at seminar classes for teaching speaking. When using authentic texts to work on, students benefit more than when they are exposed to artificial texts of textbooks. They can be provoked to discuss the novella, to role play it, and to participate in various communicative activities that approach them to real-life communication. The article presents a number of such communicative activities based on excerpts from the respective book.

Keywords: *farm, animal, human, pigs, horses*

Animal Farm is a fable à clef that narrates, sometimes in detail, the Russian Revolution and Stalin's and Trotsky's careers. The pig Napoleon stands for Stalin, the Old Major boards Karl Marx, Snowball is Trotsky, Farmer Jones is the Czar, Pilkington is the Allied Powers, Frederick is Germany, a.s.o.

Speaking 1. Role play. (written role cards) and real play (blank cards). The students have to act out what is written on the cards or what they remember from what they have read in *Animal Farm*.

Speaking 2. Debate. What do you price more animals or humans? Or are they both as limited and sinful? Remember the Seven Commandments of the Farm, which ultimately reduce to one: "Four legs are good, two legs are bad". Are you an anthropophilic or a zoophile?

Speaking 3. Cut the last paragraph of the novella. Retell it, to make it unexpected or odd.

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Speaking 4. Retell the story from Napoleon's point of view, then from Snowball's point of view, then from the horses' Clover's or Boxer's point of view. Do your groupmates see the differences?

Speaking 5. Retell the story from the humans' points of view (Jones's, Pilkington's, Frederick's. Are these zoophobes? If so, are they right or wrong to be?

Speaking 6. Retell the story from a chicken's point of view. Remember that their eggs are sold by pigs and they starve to death or are killed. Do they stand for the poorest peasantry in Russia in the fable?

Speaking 7. The students interview a stranger/visitor to their class. They ask him various questions and take down notes to write an article about this interview.

Speaking 8. The employment interview. One student is the employer, the other is the candidate who presents his CV and answers the employer's questions about his education and work experience.

Speaking 9. Bargaining. One student is Napoleon, who sells the animals' products for cash that he appropriates. He bargains with the buyers for each product, to make more money.

Speaking 10. Transactional talk. Debate. In Orwell's view, which is the most intelligent: Napoleon or Snowball, Benjamin the donkey or Boxer- the hard-working horse?

Speaking 11. Riddles. "20 Questions". The class can ask 20 questions to guess what character a colleague impersonates.

Speaking 12. Practising varieties of speech ("genre"):

- a manual
- apolitical slogan
- a hymn or political song, e.g. "Beasts of England"
- a dog's speech
- a horse's speech
- a hen's speech
- a dictator pig's speech
- a drunken farmer's speech
- a greeting formula
- a joke

- chatting with a friend

Speaking 13. Tell a joke about animals.

Speaking 14. Vote for a dictator of Animal Farm. Do not be surprised if Napoleon may not have unanimity or even a majority. The animals may have had enough of him and his lies.

Speaking 15. Transactional conversation. Convince two or three colleagues to abandon imitating the human style of life and luxury and live again as natural beings, animals not influenced by politics.

Speaking 16. Transactional conversation. Convince two or three other students to stop the war against Mr. Jones (the Czar) or against Mr. Frederick (Germany). Bring arguments and counterarguments.

Speaking 17. The assistant tells a bit of the story in his own words, and then the students continue in their own words. Functions: this activity helps the students to rephrase, summarise, to invent, using their memory and imagination.

Speaking 18. Pyramid discussion. Take a decision regarding rebuilding the windmill. Talk first in pairs, then in fours, then in eights. Reach a decision made by the majority of the class.

Speaking 19. Problem solving. How can we get rid of poverty and starvation on our farm? Propose solutions.

Speaking 20. Think of an impressive historical figure of the past who could replace the Dictator Napoleon (i.e. Stalin). How should he act to be successful?

Speaking 21. Panel speaking. The balloon debate. Imagine the animals in a balloon too heavy to rise. Whom should we throw out of the balloon? Every student boasts and tells the others about his necessary presence, and his usefulness.

Speaking 22. Speaking in pairs. Students talk in pairs, trying to find similarities between different species of animals, and what they have in common.

Speaking 23. The chat show." 40 questions". One student is the host, who asks incommode questions, and the other is the guest, answering the questions.

Speaking 24. The Animal reading school. Read and answer the questions:

As for the pigs, they could already read and write perfectly. The dogs could read fairly well, but they were not interested in reading anything except the Seven Commandments. Muriel, the goat, could read somewhat better than the dogs, and sometimes used to read to the others in the evenings from scraps of newspaper that she found on the rubbish heap. Benjamin (i.e. the donkey) could read as well as any pig but never exercised his faculty. So far as he knew, he said, there was nothing worth reading. Clover (i.e. the horse) knew the whole alphabet, but could not put words together. Boxer (i.e. a horse) could not get beyond the letter D. He would trace out A, B, C, and D in the dust with his great hoof, and then would stand staring at the letters with his ears back, sometimes shaking his forelock, trying with all his might to remember what came next and never succeeding. On several occasions, indeed, he learned E, F, G, and H, but by the time he knew them, it was always discovered that he had forgotten A, B, C, D. Finally, he decided to be content with the first four letters and used to write them once or twice every day to refresh his memory. Mollie (i.e. the mare) refused to learn any but the five letters which spelt her name. She would form these very neatly out of pieces of twig and then would decorate them with a flower or two and walk around them to admire them. (Orwell 23)

What trait of character or psychic flaw or disorder did each of the mentioned animals have?

Speaking 25. Parodical ode. Minimus (a poet pig) writes an ode to Napoleon (a parody of the odes to Stalin). Detect the elements of irony.

Friend of the fatherless!
Fountain of happiness!
Lord of the swill-bucket! Oh, how my soul is on
Fire when I gaze at thy
Calm and commanding eye, Like the sun in the sky,
Comrade Napoleon!

Thou art the giver of
All that thy creatures love,

Full belly twice a day, clean straw to roll upon,
Every beast, great or small
Sleeps at peace in his stall,
Thou watchest over all,
Comrade Napoleon!

Had I a sucking-pig,
Ere he had grown as big
Even as a pint bottle or as a rolling pin,
He should have learned to be
Faithful and true to thee,
Yes, his first squeak should be
"Comrade Napoleon"

Speaking 25. Boxer, the horse, works as hard as three horses and is extremely devoted to Napoleon's cause. When the horse gets old, Napoleon calls a horse slaughterer and glue boiler and makes Boxer get into the merchant's van, inscribed " Alfred Simmonds, Horse Slaughterer, and Glue Boiler. Dealer in Hides and Bone Meal." Speak about human cruelty towards old and sick animals.

A cry of horror burst from all the animals. At this moment the man on the box whipped up his horses and the van moved out of the yard at a smart trot. All the animals followed, crying at the top of their voices. Clover forced her way to the front. The van began to gather speed. Clover tried to stir her stout limbs to a gallop and achieved a canter. "Boxer!", she cried. "Boxer! Boxer! Boxer!", and just at this moment, as if he had heard the uproar outside, Boxer's face, with the white stripe down his nose, appeared at the small window at the back of the van.

"Boxer!", cried Clover in a terrible voice. "Boxer, get out! Get out quickly! They are taking you to your death!"

All the animals took out the cry "Get out, Boxer, get out!" But the van was already gathering speed and drawing away from them. It was uncertain whether Boxer had understood what Clover had said. But a moment later his face disappeared from the window and there was a tremendous drumming of hoofs inside the van. He was trying to kick his way out. The time had been when Boxer's hoofs would have smashed the van to match-wood. But alas! His strength had left him and in a few moments, the sound of drumming hoofs grew fainter and died away. (Orwell 87-88)

Speaking 26. Of all the Seven Commandments, only one remains: ALL ANIMALS ARE EQUAL. But now it has a coda, which makes it both inequitable and ludicrous ALL ANIMALS ARE EQUAL

BUT SOME ANIMALS ARE MORE EQUAL
THAN OTHERS (Orwell 96)

That is the response addressed to some starving chickens, whose eggs had been stolen and sold by Napoleon, therefore they were asking for their rights. Comment on the Commandment and compare it to the justice some people get from their peers.

Speaking 27. Animals start imitating humans in every respect, not only in injustice. Napoleon and Squealer walk on their hind legs and say: "Two legs are better than four!", whereas the old Commandment had been: "Four legs are good. Two legs are bad." Comment on the ridiculous situation when a species tries to become human, another species, an impossibility.

Speaking 28. In the final pages of the book, the revolted, mistreated and hungry working animals go to Napoleon and the pigs, only to find them playing cards with the human Allies (Pilkington). Napoleon deletes the word "Comrade" from the language and changes the name of the farm from "Animal Farm " to "Manor Farm". (Orwell 100) Is the end of the novella optimistic or pessimistic? Is one right to speak of a dystopia?

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The Realm of Questions

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Abstract:

The present article sheds light on the necessity of appropriately enquiring about a subject and adequately responding to a question. Questions must show precise knowledge and understanding of the language structures in interrogative sentences or in sentences with an interrogative meaning. Thus, in constructing questions, people must be able to interpret their context correctly and implicitly the function of the question type chosen. Regardless of discourses, speakers and writers have to activate their thinking skills in order to identify if the question must be information-oriented or analytical so that they can ask relevant questions, offer valuable information, or provide complete analysis depending on their role in the discourse and the situation they are in. Questions can be considered in terms of the expected answers or the given contexts.

Keywords: *questions, answers, thinking skills, active listening, communication, efficiency, relevance, information, analysis*

It is essential that people should have the ability to use the right question and/or give the best answer according to what is needed and imposed. In addition, efficiency is equally important in communication instances and thus, asking irrelevant questions or too many questions and taking too much time to answer a question or providing wrong answers can lead to unsuccessful networking or results in general. Mastering the existing questioning techniques can open up pathways for dynamic and fruitful interaction, comprehension of the words read or heard, and implicitly for relevance in all follow-ups. Additionally, being capable of preventing disaster in an interaction with the help of questions is also a useful art.

Knowing how to ask questions correctly and/or to identify the exact purpose of a question helps people effectively pursue their interests, find solutions to intricate situations, fix issues, and comprehend print and audio content as well as media messages whether they appear in a physical environment or in the online environment. Syntax, semantics, pragmatics, and intonation must be considered together to grasp

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questions fully and render responses adequately. Moreover, it is important for people to be clear in formulating questions and address them to whom they matter and in cases where they are relevant. Nevertheless, sometimes explanations are helpful and even indicated, such as it happens when in a summit delegates have to vote, so they have to answer a closed question, but in the same time, they have to justify their answer shortly. Therefore, the methods of asking and answering questions must be studied thoroughly in English language classes, whether ESP or EFL classes.

The scope of this paper is to paint a picture of the role of questions and answers in people's discourses. The grammar aspect is not pointed out, but its function is clear from the contexts created. There are two main categories of questions based on the answers targeted – closed questions and open questions. Each one is meant to be used at a specific moment and in a certain place, requiring responses which must be well-defined and exact or responses which must prove thinking skills and analytical power or which must be addressed in order to correct or direct the course of a discourse.

Closed questions require a short answer and only rarely do interlocutors reuse the words in the question under a statement form or do they add an extra comment. The answers are limited and specific in the sense that the respondent cannot provide unique, personalised, and/ or unexpected answers. On the one hand, there is a clear need for somebody to know if something can be confirmed. On the other hand, the questions are charged with extra meaning when modal verbs are used since an interrogative question with a modal verb is more than anything else about asking for advice, or making suggestions, or introducing a request and so on. Closed questions are meant to check understanding, ask for information, or look for direction. It can be said that by using them, the initiator wants to achieve closure. The questioner has control over the dialogue and needs a focused answer. The closed questions and their possible answers can be seen below.

A "yes" or "no" type of answer can come with or without explanations which, if they exist, are meant to reinforce the idea expressed or stand for a polite justification. So, as John Eastwood points out, the full sentence following a short answer adds "emphasis to the answer" (Oxford Practice Grammar, p. 86) or exists because a polite reply containing reasons is natural.

e.g. 1. "Is there an internet problem at your end?"

"'Yes."/"Yes, there is."/"Yes, there is an internet problem at my end."/"Yes. The internet connection is unstable and that's why I need to do something to reduce lag." // "No."/"No, there

isn't."/"No, there isn't an internet problem at my end."/"No. The problem could be at your end, or it could be a problem with the app. I can't see any changes in my internet reception."

2. "Is he likely to support us tomorrow?"
   "Yes."/"Yes, he is."/"Yes, he is likely to support us tomorrow."/ "Yes. I think he will definitely be on our side since his sister is on our team." // "No."/ "No, he isn't."/ "No, he isn't likely to support us tomorrow."/"No. I don't think he will be our supporter because his childhood friend is in the other team."

In addition to the simple "yes-no" focused questions, there are interrogative sentences with modal verbs. In such interrogative sentences, it is not about a mere "yes-no" response; it is about clarifying whether or not the advice, suggestion, request, offer, invitation, rule, or possibility, etc. is legitimate and/or leads to the desired action. However, in some cases, the questions are just polite questions with an affirmative answer expected, like in the questions about requests with "can or could." Moreover, explanations are necessary if the answer to a modal verb question is negative. It is worth pointing out that natives prefer answering with "Yes, of course" or "Yes, please" to modal verb questions when the answer is positive, as John Eastwood stressed in his *Oxford Practice Grammar*.

1. "Should we tell him that they're lying to him?"
   "'Yes."/ "Yes, of course."/ "Yes, we should."/ "Yes, we should tell him that they're lying to him."/ "Yes. It's important for anybody to know who his real friends are. The truth must never be kept a secret."// "No./ No, we shouldn't./ No, we shouldn't tell him that they're lying to him. We shouldn't interfere in someone else's business, especially if we don't have any proof in which case we might be caught in a war that is not ours."
2. "Shall we go out for dinner tonight and talk more?" // "Yes."/ "Sorry, I can't. I have an appointment. Maybe, tomorrow."
3. "Would you like to come over for a coffee this evening?" // "Yes, please. I would love to." // "I'd love to, but my family and I are going to a theatre play. Let's get a raincheck!"
4. "Must we wear a helmet inside the plant?" // "Yes."/ "Yes, you must."
5. "You've sent them a Christmas e-card ( )?"// "Yes, I have."
   "You haven't sent them a Christmas e-card ( )?"// "No. I haven't."

To the "yes-no" simple questions, we must add the alternative questions, those questions which, according to the online Cambridge Dictionary, are in fact the interrogative form of different grammar structures and tenses and "can be answered as 'yes-no' questions depending on the context." Alternative questions can simply use a positive interrogative form followed by "not" often to show "annoyance or impatience" or they can be 'wh-questions' to which the alternatives are added although sometimes only the alternatives appear accompanied by rising intonation. So, with alternative questions, the aim is asking the listener to choose between two or more options or even a drop-down menu inviting to a choice based on a list of given possible responses. However, in a verbal interaction, the respondent might feel the need to emphasise the answer or strengthen his choice by explaining or to clarify it by making a follow-up comment as part of a game or some set of rules. Attention is requested in these instances as extra words or statements are inappropriate, like those interviews with a focus on pre-established answers aimed at obtaining statistics, or those quick and general descriptions of somebody or something, or those multiple choice tests with definite answers, or certain surveys designed to obtain statistics.

e.g. 1. "Are there biscuits or candies in the cupboard? I can't remember."

"Yes. There are both biscuits and candies." // "Yes, there are biscuits/candies."

2. "Did the students find out about this Debate Club from you, from other persons or from our website?"
   "'From me."/"From me. They found out from me."/"From me. I was the one to inform them. I always make sure they are up to date with the new events in our city."
3. "Would she like to eat omelette with meat and vegetables, milk and cereals, or jam and toast for breakfast?" // "Omelette with meat and vegetables, milk and cereals, or jam and toast for breakfast?
   "Omelette with meat and vegetables."/ "She would like to order omelette with meat and vegetables for breakfast."/ "Omellete with meat and vegetables. She should eat a hearty breakfast because Mondays are hard and busy days, so she isn't going to have lunch."
4. "Are you pro or con our green technology motion?"
   "Pro."/"I'm pro your green technology motion."/ "I'm pro your green technology motion. I support it because we ought to do more to save the Earth and ourselves from destruction."// "Con."/ "I'm con your green technology

motion."/ "I'm con your green technology motion. I'm against it, at least for the time being, because there aren't any funds we can use for its development. Our current financial situation is really bleak."

5. "How would you rate this application?"
   "Excellent ___"/ "Good ___"/"Average ___"/ "Bad ___"
6. "Have you ever been interested in joining volunteering groups?"// "I have."/ "I have never."
   "I have."/I have. In my teenage years, I helped raise money for the poor families in my great-grandmother's village."// "I have never."/ "I have never. I might seem selfish, but it's not me. My parents don't trust today's volunteering organisations."

1. "Would you rather rake the dead leaves or vacuum the carpets and mop the floors?"// "Vacuum the carpets and mop the floors."/ "Rake the dead leaves."
2. "Where are the learners waiting, inside or outside the building?"
   "Outside the building."

In *A Comprehensive Grammar of the English Language*, Quirk R. compares alternative questions to yes-no ones. He writes that "the first type differs from a yes-no question only in intonation; instead of the final rising tone, it contains a separate nucleus for each alternative: a rise occurs on each item in the list, except the last, on which there is a fall, indicating that the list is complete." (p. 823) Should this difference in intonation be disregarded, there can be some misunderstanding - as the contrast between these replies indicates:

e.g. 1. "Do you want a new smartphone ↑ or an update of your desktop computer ↓?" // "An update."
2. "Did they travel by train or by car last weekend? ↑ // "No, they took the bus."

Negative questions are also part of the "yes-no" questions as they target a "yes" or "no" answer suggesting agreement, showing surprise, checking information, obtaining information and even persuading or giving an opinion. Sometimes, they start with a "why" question word to make a complaint or express criticism or, as Hewings says, "to show that an action is wrong" (*Advanced Grammar in Use with Answers*, p. 54). Even if those based on the structure "Why don't you + verb …?" appear as suggestions, instructions or advice, there can be an irritable tone attached to them as the recommended activity is not being performed (Quirk, R, p. 821). Eastwood stresses, though, that only the structure with a past

tense "Why didn't you + verb …?" has a critical tone (*Oxford Practice Grammar with Answers,* p. 109). Negative questions can also start with other question words, but not precisely because there is a need for an answer. They imply something obvious or expect no answer being thus, similar to rhetorical questions in those cases when they are follow-up questions with the meaning of a rhetorical question stressing an obvious point. Sometimes the "wh-word" direct questions are used to "ask for information." (Eastwood, J. p 109)

e.g. 1. "Haven't you heard of the latest news."//"Yes, I have (heard it/the latest news)."/"No, I haven't (heard it/the latest news)".

2. "Won't you take another piece of cake?"//"Yes. Thank you."/"No. Thank you."/"Yes, I will."/"No, I won't."
3. "Isn't this the greatest film?"//"Yes."/"Yes, it is."/"No."/"No, it isn't."
4. "Why haven't you, as their parents, helped them?" --- Meaning: "I strongly believe you should have done it and I am disappointed."
5. "Why shouldn't we hire a famous person to endorse our services? We have the money, so nothing holds us back."//"Indeed. Let's do it!"
6. "Why don't you try to use another method?" (suggestion) //"Why didn't you send an apology email?" (reproach)
7. "I'd love an iPhone 11."
   "Who wouldn't?!"
8. "What was our champion able to do for those poor people?"
   "What wasn't she able to do? She was their moral support, their financial sponsor, their inspiration."
9. "Who hasn't understood?"//"John./I haven't"//"What exercise haven't you finished?"
   / "Exercise 5."

Negative questions can be included in the closed questions category. They are introduced into the conversation expecting a clear answer and carrying two meanings according to the tone of voice: checking something – usually some surprising or shocking piece of information – or reproaching something to somebody. We can use them to stress that something is not true, in which case they resemble rhetorical questions, as well as to check that something is correct, in which case a follow-up question is immediately used and hence there is no confusion about the answer. Nevertheless, when we just need to check something, it is advisable that we should form a positive sentence requiring only a "yes"

or "no" answer in order to avoid ambiguity or even confusion if the intonation is wrong. There are situations, though, when a negative question is indicated. In their *Grammar for Business*, McCarthy M. et al. highlight the fact that it is the moment we want to convince somebody of something when interrogative-negative forms are indicated and the expected answer is "yes" (p. 111), a case in which the opinion of the questioner is implied.

e.g. 1. "Haven't you informed them?" (1. "I'm sure you have said that you have done it, I'm just checking."// 2. "I think you haven't and you should have done it.")

2. "Have you informed them?" (A positive question requiring a "yes" or "no" answer prevents you from sounding rude or critical.)

3. "Why don't we/Can't we choose activities that are both fun and educational?" (Let's do it!)

It must be noted here that how we use 'Yes' and 'No' in answers to negative questions depends on the answer, not the question, as seen in the first examples of negative questions. Swan M. and Walter C. explain that "'Yes' goes with or suggests an affirmative verb; 'No' goes with or suggests a negative verb." (Oxford English Grammar Course, p.6) and Eastwood, J. makes the same assertion "The answer 'yes' means that the positive is true, and 'no' means that the negative is true." (Oxford Practice Grammar, p. 109) It could also be mentioned here that if the answer is 'No' in certain cases, an explanation should accompany the response, whereas in others, an explanation is not necessary as there is no need to continue the conversation.

e.g. 1. "Didn't you tell us a few weeks ago that you are a vegetarian? I thought you might like a vegetarian meal. We are on a detox diet, so we're having veggies."//"Yes. I am a vegetarian."/"No, I'm not a vegetarian. You misunderstood."

2. "Haven't you signed up to come on the exploration trip?"//"No. I haven't."

Question tags and their answers are also part of the "yes-no" category of questions. They are used to check information, ask for confirmation, have somebody do something, and encourage people to elaborate on their answers while keeping the conversation going. The meaning of the tag is given by the rising or falling intonation.

e.g. 1. "Andy hasn't seen his friends this week, has he?" ↑ //"No, he hasn't."

2. “It was an emotional message, wasn’t it?” ↑ //“Yes, it was heartwarming.”

3. “Someone will be there for you, won’t they?” ↑ //“Yes, they will.”

4. “Nobody had told them, had they?” ↑ //“No, they hadn’t.”

5. “You have got your ID card, haven’t you?” ↑ //“Yes, here it is.”/“No, I haven’t. Is this a problem?”

6. “Mum, you will pay for that course I was telling you about the other day, won’t you?” ↓ We talked about it.”//“Yes, I will.”

7. “Kathy works hard, doesn’t she?” ↑ //“Well, yes, but not always.”
“You didn’t close the windows, did you?” ↑ //“Yes. Actually, I did close it.”

8. “They will fork out 100 dollars for the concert, won’t they?” ↑ // No. As a matter of fact, they won’t do it this time.”

9. “Stacy doesn’t like quince, does he?” ↑ //“No, she doesn’t and she is even allergic to them.”

10. “You can add that to Santa’s List, can’t you?” ↑ //“It depends on whether or not you send your request within the time frame given for everybody.”

11. “I’m wrong to be judging them for making those comments, aren’t I? ↓ They just wanted to help.”//“Yes, I’m afraid you are.”

12. “You couldn’t fetch me the file from the other office, could you?” ↓ //“Of course, I will do it. Don’t worry!”

As shown above, the meaning of a question tag is strongly connected to intonation, which is why these questions are rarely used in writing except when extra explanations follow. If the voice goes down, the listener is merely invited to agree with what the statement before the tag suggests. The questioner is quite sure of the answer. Quirk R. sees these questions with a falling intonation as having “the force of an exclamation rather than a genuine question.” (*A Comprehensive Grammar of the English Language*, p. 811) And if the voice goes up, there is an actual question which needs clarification, i.e. the questioner is not sure of the answer, although its initiator may be hoping for an answer that matches his/her supposition. So, question tags are used to require information or to ask somebody to do something – the voice goes up at the end of the tag – and to confirm something the questioner thinks he/she already knows, the question tag being sometimes followed by a comment to prove understanding of the situation, as well as to make a request – the voice goes down in such cases.

There are a few other cases of question tags. Foley M. and Hall D. in *Advanced Learners’ Grammar* (p. 97-98), Murphy, R. in *English Grammar in Use* (p. 104), and Quirk R. in *A Comprehensive Grammar of the English Language* (p. 812-814) enumerate the following:

• after "Let's go for a stroll," the question tag is "shall we" and the voice goes up as an answer is expected, hopefully a positive one since the hearer is invited to agreement.

• after "Don't say that again," the question tag is "will you" and the voice goes down since the answer should be in accordance with the statement before the tag, a tag meant to build a polite question.

• with imperatives when the tag is a modal expressing a request, an invitation, an urge, a polite command.

e.g. "Show me again your proposal, could you?"//"Join us, will you?"//"Enhance your security system, would you?"//"Wait outside until we ask you in, will you?"

• for expressing sympathy (positive sentence + positive tag)

e.g. "You are tired after working all day in the garden, are you?"

• for expressing irony (positive sentence + positive tag or negative sentence + negative tag – the context should make the meaning clear)

e.g. "This is a tasty dessert, is it? That's what happens when you are cheap and buy only when things come with a massive discount."

"You can't say a nice word, can't you? It is as if you paid every kind word in gold coins or something."

• after statements and exclamations tags may be appended to invite the listener's response having the same form whether the statement is positive or negative, and take a rising tone:

e.g. "They liked the speech, am I right/isn't that so/wouldn't you say?" ↑

It is also necessary to emphasise that sometimes in business a positive sentence is followed by a positive tag when people need to find out or to check information. However, this can be misleading as this structure is also used to show irony. Yet if they are accompanied by a matching tone of voice, a rising tone like in any case of information research, then there is no doubt about the purpose of the questions as it appears in the *Business Talk* unit about tag questions of McCarthy et al.. (p. 115)

e.g. "They rely on sponsorship for the implementation of the new app, do they?" ↑

"Yes, they do." / "No, they don't."

Question tags are necessary to help advance the conversation, especially in business meetings, and to keep the conversation going in small talk situations. By using them, people can prove that they are paying attention to what is being said and listening actively. In informal situations, these questions can also make the dialogue friendlier. They should not be used in writing, especially in formal writing, e-mails included.

Although not part of the "yes-no" question stem, questions targeting a specific answer are closed questions, which are occasionally followed by an explanation that can take the form of rhetorical questions.

e.g. 1. "What do you do in that company?"//"I'm a security expert in technology".

2. "Why has Mark been texting you continuously for the past hour?"//"He is trying to come up with the perfect marketing poster for the holidays, and he keeps sending me pictures of his work for me to rate them on a scale from one to five."

3. "Do you think (that) laptops are better than desktop computers, or on the contrary?"//"There are advantages to using laptops, such as their lightweight and thus the possibility to move them around. Yet, they can't be customised easily or entirely, and they can't always be repaired because some of their components, like the graphic card or the built-in speakers, can't be replaced once they become obsolete or they break."

4. "From whom are you receiving these promo gifts?"//"They are being sent by a local business person (who cares about sustainable choices and desires to encourage other companies to join him in his desire to do something for our children's future)."

5. "Which university has the highest ranking in Romania? On what grounds?"//"The university from Cluj (has the highest ranking). You have to look into this yourself as I haven't listened to the whole news report."/"The university from Cluj (has the highest ranking). Aren't the reasons well-known?"

6. "Would you mind giving us some details about your presentation?" // "Well, 1st of all …"

7. "What time and where did they meet?"//"They met at 5 p.m. opposite the university building at a café."

Two other types of closed questions are used to request further information and stress that in a dialogue, our interlocutor is actively listening to us. These are the follow-up questions and the reply questions. They are usually "wh-" questions targeting specific but additional information.

e.g. Nick: "I have finally managed to make peace with myself."
Gina: "Have you? How have you done that?"
Nick: "I have understood that it is only natural to make mistakes, and I should focus more on what I do well than on my failures. What is more, I try to be the best version of myself each day and always be grateful for what I achieve, for what I have."

Rhetorical questions "do not require an answer (and they do not require a non-verbal response either) because they are uttered in soliloquy or because the speaker himself gives the answer." (Kiefer, F., p. 98). They have the form of questions directed towards oneself for argumentation or directed at the listeners. However, they do not need an answer or are answered by their initiators – who could include themselves in the question to lessen the load of the lesson embedded. There are cases when "a course of action is worthless" (Foley, M and Hall, D., p. 97) and we suggest it by using a rhetorical question with the help of the grammar structure "What's the point in/the use of + vbING/noun/pronoun …?."

All rhetorical questions are thus used to make an assertion about someone or oneself/ something, to draw attention to something – often negative, and to introduce a new topic or a challenging idea appearing thus in articles, literature, oral presentations, business situations, or in marketing whether they stand as titles or as content material. It is natural that the purpose of these questions should be to impact the listeners or the readers and not to elicit an answer from them. Moreover, given these traits, they entail critical thinking and/or emotion, making it probable that they are included in conversations. Sometimes they might contain metaphors, comparisons, repetitions, hyperboles, or light-hearted words for stylistic reasons or fun – depending on the context - and thus, the impact is more significant. The rhetorical question emphasises the direct call to action, the strong motivator, the instilled pathos, and the clear opportunity. Suddenly the correct and logical way of action is evident in the mind of the interlocutor.

e.g. 1. "Why is your desk always cluttered? Please make sure you tidy your desk after a day's work!"

2. "What can people do to minimise pollution? They can start by introducing environmentally friendly actions into their daily life. For instance, …"

3. "I'm so proud of you and the way you have taken control of your life. Aren't you like a fish in the water when it comes to family life?"

4. "What's the point in/use of asking employees to work long hours? Tired people are not productive."

5. "There are companies which hire children from underdeveloped countries and pay them very little for a full day of work. How is it possible that we condone the exploitation of children?"

6. "Will you be able to work the rest of your life in such an oppressive environment? Can fish ever survive out of water? Don't we all need an appropriate, i.e. a healthy, environment like we need air?"

7. "Did you know about their security software program?"

"This soft is the best regarding security issues and it won an award at the IT autumn fair."

8. "What went well? Everything! So, pat yourselves on the shoulder."

9. "We ought to be kind all year round, not just on Christmas time. Do you see/know what I mean? Kindness is by no means seasonal."

10. "This is exactly like Shakespeare once said: 'All the world's a stage, and all the men and women merely players.' Was he right or was he right?"

11. "Do I want to keep being seen as the underachiever? No, it's high time I started being the best version of myself every day without undermining myself."

Other closed questions that can't be used in writing are statement questions because they have the form of declarative sentences and it is the intonation which turns them into questions. They are never used to ask about a new topic that has not been touched upon in the conversation because the purpose of such questions is only to check understanding by repeating a complete statement as a question or by rephrasing the statement somehow. Statements can also have the value of questions in comprehension exercises requiring *True* and *False* or *Given* and *Not Given* type of choices to exam requirements and no other additions or explanations and statements voiced with a rising tone "to check something we think we know or to express surprise" (Foley, M and Hall D., p. 96) with a "yes-no" answer, a short answer, a full sentence answer for emphasis, implied answer and sometimes followed by extra comments made by the questioner like in rhetorical questions while others resemble a tag question inviting the hearer's verification (Quirk, R., p. 814) and having a rising tone, but the form must be assertive as the orientation is positive. Moreover, Quirk also mentions two other types: the positive question with assertive form and positive orientation but a comment clause and a fall in intonation and negative questions with negative orientation and nonassertive forms (p. 814)

e.g. 1. "They are refusing to collaborate."

"They are refusing to collaborate?"

"Yes. Our team has done everything possible to get them on board, but nothing."

2. "The writer is in favour of the new government proposals for education in schools"// „True."/ „False."// „Given" / „Not Given."

3. "You have finished filling in the form and sent it?"// "Yes."/"No, not yet."

4. "Mimi does all the tasks herself? This is unbelievable."

5. "The team has agreed?" ↑

6. "So, they are confident about the way they made the speech, I believe? ↓ The way it was delivered and the impact it had."

7. "You didn't receive any feedback to use in your future work?"

There are statements that use grammar structures considered polite to make requests in business e-mails and letters. *Grammar for Business* offers the structures used in formal situations to ask somebody something politely: "I/We would be grateful for/if you could …," "I/We would appreciate it if you could …," "I/We would welcome any advice …," "Please let me/us know if/when/where …," "Please inform us/me about/if/when …" (p. 123)

eg. 1. "We would be grateful for your feedback/if you could send us your feedback."

2. "I would appreciate it if you could write a letter of recommendation for me."

3. "We would welcome the advice of an expert like you."

4. "Please let me know/inform me when and where we can count on his presence."

Other types of sentences, that are not interrogative and yet they have the meaning of questions, are certain exclamatory sentences. On the one hand, we have the imperative "Let's + verb …!" and on the other hand, we can encounter positive and negative exclamatory sentences with a falling intonation just like that of a tag question in which the one speaking is not waiting for a response as it is obvious. Quirk R. differentiates between positive and negative exclamatory sentences claiming that the positive one has "a positive response [that is] self-evident" and the negative one has "an appeal for the listener's confirmation" as the speaker clearly has "strong feelings" and although the wording is negative the meaning is "vigorously positive" (*A Comprehensive Grammar of the English Language*, p. 825).

eg. 1. "Let's go for a walk!" (Would you like to go for a walk?/ Shall we go for a walk?)

2. "Isn't she beautiful!"

3. "What a great performance this is!"

It is interesting to note at this point that Quirk R. puts forward the idea that some closed, yes-no, questions, have the verb in the interrogative form, but they are exclamatory sentences (*A Comprehensive Grammar of the English Language*, p. 825), thus we can say similar to those rhetorical questions with an implied answer:

eg. 1. "Oh, my God! Have they done a wonderful job!"

2. “Am I tired! It’s been a hectic day.”

Closed questions – especially those for which the respondents have to choose from the given answers appearing as a multiple-choice enumeration of A, B, C points written under the question, a drop-down menu, or as checkboxes – rank and are conclusive in nature, and thus they can be used when working on a survey as the answers can be categorised according to the respondents’ options. The researcher must have a clear understanding of the topic before creating the questions; otherwise, he/ she will not provide sufficient options, and the survey result will be limited and even wrong. Moreover, closed questions – which have different answers offered for the respondent to choose from – could influence his/her judgement, and then the answers cannot be real proof that the question has been understood.

We can find open questions at the other end of the realm of questions. These questions are usually the “wh-/ how questions.” They begin with “wh-“ words or “how”: who, whom, what, which, whose, when, where, why, or with how. These questions require a more extended, i.e. a more explicit answer, as they often ask the respondent to think, reflect and then offer opinions and feelings, allowing him/ her to control the answer he/ she provides. Open questions are used to discover new and/ or more information as well as to develop conversation.

e.g. 1. “Who ought to get involved in this project to ensure its success on the IT market?”
2. “To whom would you give your vote if you were to choose the least of all evils?”
3. “What is your take on climate change? What worries you the most?”
4. “Which plan is the better one, George’s or Ana’s?”
5. “How does the author choose to emphasise the evil arising from belittling?”
6. “Whose advice did you take to score so highly?”// But first, on whose side are you?”
7. “When can we come to visit your country and fully enjoy its beauty?”
8. “Where will you be travelling next summer, given the existing perils? What kind of a trip are you looking for as a way to recharge your batteries?”
9. “Why have you chosen us under the circumstances? Why not them?”
10. “How can I help you with your transition?”
11. “What could I do to support the newcomers?”

12. "If the Romanian state were to introduce Death Penalty, what would be the implications for the people and for the Justice Ministry?"
13. "What might happen if guns were legalised in Romania?"
14. "How can we better apply the principles of democracy in our educational system?"
15. "What would you be ready to start doing for a sustainable future?"
16. "How do you feel about climate change?"

Open questions are meant to prompt the listener to figure out answers rather than memorise them from a certain source. There is no specific response expected; the response can arise from a wide range of possibilities and is based on abstract thinking. Such questions are complex, and the responses build bridges between knowledge – old as well as new – and issues in order to analyse, diagnose, reinterpret, raise awareness, and even judge. They entail reflection and are original since the person responding has to infer, predict, summarise, exemplify, and clarify while offering opinions and elaborating.

Given the fact that open questions invite the respondent to express his/ her thoughts, ideas, and feelings about a particular subject, they are ideal when wanting to obtain additional information from specialists or mere people who would be free to share their knowledge with the questioner or when looking for answers from a small group of people like a team working on a project. Nevertheless, sometimes the amount of data provided can be overwhelming and difficult to digest, and thus a good process of selection and critical thinking must also come from the questioner, who could as well insert some closed questions to make sure he/ she understands the answers or to lead the respondent into a direction he/ she is interested in.

When describing the realm of questions, one must also refer to questions within an exchange of ideas, within a dialogue. Knowing how to combine closed and open questions is hard to acquire in such complex situations without understanding this realm. Take for example, the questions that lead the presenter, preview the topic or buy time to think. These questions are sometimes similar to rhetorical questions when used to influence somebody, announce a subject, or stall for thinking time. Sometimes the answer is either implicit or provided shortly by the speaker and other times, these questions need merely yes-no answers or an alternative; often the choice offered is biased, preventing the listener from providing accurate and qualitative details by suggesting the possible

answers. However, there are also questions that suggest some analytical process as well and that encourage creative answers.

e.g. 1. "If your kids keep skipping classes and you won't do anything about this, then how good will their results be at the end of the year?" (leading)
2. "Did you see the suspect walking down the street at 5 p.m.?" (leading)
3. "How dark was it outside? Would you say dark enough or pitch-dark? Could you distinguish a figure at least? Take your time." (leading)
4. "Martha, you haven't mentioned anything about the changes introduced?" (leading/ previewing)
5. "Are you ready to find out the most efficient strategies in social media marketing? Let's dig in!" (previewing)
6. "It's probably best if I just start by showing you a short video on augmented reality, don't you agree?" (previewing)
7. "It is not clear to me how proficient you are in the subject? Could you give me your angle on things?" (stalling)
8. "Now, how can I explain this in a nutshell to save some time?// Now, what could I say more?"// "Now, how could I make this easier for you?"// "So, you might be wondering what the aim of this is." (stalling)

Within the same idea, it is worth mentioning here that people can check information in other ways, including through echo questions – words or whole sentences with a question word at the end used to check one key piece of information that we might not have heard or found surprising. Positive echo questions can be used "to show interest and make a conversation flow (… using) a rising intonation" while negative echo questions show "emphatic agreement with the speaker (… using) a falling intonation" (Foley, M and Hall D., p 99)

e.g. Billy: "Some of my students have decided to study in the U.K.?
Andy: "Study where?"
Billy: "In the U.K.."
Andy: "Study in the U.K.? What a great choice for them! They deserve the best in life!"
Billy: "They do! They were your star students, weren't they?"
Billy: "Yes, they were! They each have a different reason for going abroad."
Andy: "A different what? A different reason?
Billy: Well, yes, like money – one has got a scholarship, a place to live – another one has relatives there, opportunities –

the third one has chosen the university where he has been guaranteed a job after graduation."

Echo questions stand on their own, but they are more often found in clusters. Clustered questions are also two–step questions, which are part of a two-stage process of asking for something, usually used as a preface for another question which would sound rather impolite if asked directly. In other cases, the questioner might choose to use a hedging expression or other politeness signals to avoid sounding impolite through his/ her question.

e.g. 1. Rania: "Are you going to take the car to the teambuilding?"
Raul: "No. We are all taking the train."
Rania: "Do you mind if I drive your car at the weekend? Mine is at the repair shop."
Rania: "No, I don't. Just be very careful and keep it tidy."

2. Kandy: "Can I ask you/ Could you tell me why they have to pay from their own pockets?"
Mark: "Their medical insurance does not cover that procedure."

3. Mihai: I was wondering if you could/ might/ would ever volunteer at an NGO."
Sandy: "Yes, why would you ask me this? Do you need help with anything?"

4. Tiffany: "I just want/wanted to ask you something."/ "I have a question."
Vera: "Yes, what is it?"

Tiffany: "I would like to enrol on your communication skills class. Is it still possible?"
Vivian: Yes, but you must apply online officially. I can't just put you on a list."

Consequently, politeness and sensitivity are other aspects to be considered when asking questions. For instance, indirect questions are used "to make questions more polite and more tentative" (Foley, M and Hall, D, p. 99) and these can be formed with the help of closed or open questions. The words used and the situations are important in the construction of the appropriate approach. There is a need for being cautious since an irritated tone combined with negative and strong words can be seen as a reproach.

e.g. 1. "Can you let me know whether or not you will be able to attend our volunteering meeting?" (a polite enquiry)

2. "Could you explain to us how this endorsement works?" (an indirect approach through a polite request)
3. "I'd like to ask you if you can join us on the school trip tomorrow." (an invitation and possibly a polite request)
4. "Do you know where the post office is?" (a polite question)
5. "Do you mind if I leave earlier today?" (asking for permission) // "No. It's ok." / "I'm afraid it's not possible because of the visit the ministry of education is to pay us this afternoon."
6. "I wonder whether or not they have returned from their business trip."
7. "Do you realise what you have lost/done?" (a reproach)
8. "Can you explain how on earth you managed to destroy everything in a matter of minutes?" (a reproach)

Polite questions often take the form of indirect questions introduced by "Can/Could you …?" or "I'd like to know …" or "Do you know …?" or "Do you mind if …?" or "I wonder whether or not …". Sometimes these indirect questions are in the past simple ("I was wondering if + subject + could/might/would + verb…," "Subject + was hoping/thinking that + subject + could/might," "I wanted …" and other times we use the past tense interrogative or a declarative with a past tense verb and an interrogative meaning ("Subject + thought …"). These sentences are usually requests or favours or simply a respectful way of asking for something in a particular situation. Below there are a few sentences that illustrate the use of these forms:

eg. 1. "I was wondering if you could/might/would endorse and sponsor our cause." ("Could you do it?/Is it likely that you will do it?/Would you do it?") – a request
2. "We were hoping/thinking Gina might grant us free access to her Christmas event." ("Is it possible?") – a request
3. "Your grandparents were hoping you could give them a helping hand to prepare for Easter." ("Can you help them?") – a request
4. "We were thinking that the teacher could explain the differences between past tense and present perfect again." ("Could she do it?") – a request
5. "We, girls, thought you, boys, might like the day off since it's the 9th of March." ("Would you like that?") – a favour
6. "Did you have a discount code?" ("Do you have a discount code?") --- a more polite and less direct way to ask the customer or client for something in a shop or a restaurant, according to McCarthy, M. et al. (p.31) – a respectful way of asking something

7. "What was your name again?" (What is your name?") --- another example of past tense with present meaning to ask a customer or a client something in a polite way. – a respectful way of asking something
8. "I just wanted to talk to you about yesterday's meeting because I kind of need a little bit of help understanding the report discussed." ("Could we possibly talk?") – a favour

Interrogative forms used to avoid offending someone or being too inquisitive are quite common in English. It is not only a modal verb in the interrogative that can represent a polite form; the future continuous is preferred when asking about somebody's plans "to soften questions (…) and make them more polite." (McCarthy, M et al. l, p. 59).

eg. 1. "Will you be working as a freelancer next year as well?"
2. "What will you be doing on your sightseeing trip?"
3. "How will they be repaying their neighbours for the support provided during COVID-19?"
4. "When and where will they be helping our NGO?"
5. "Will your friends be travelling business class or economy class?"
6. "Could/Would you show them how to do it?" (polite requests in formal contexts, the former based on mutual benefit, the latter based on willingness)
7. "Could you tell me what the best strategies are?" (asking somebody to do something in a polite way using a modal verb and an indirect question)
8. "Could/Might we take a comfort break?" (asking for permission politely in a formal context) //"Yes, you can/ may."
9. "Could/May I have an aisle seat?" (asking somebody for something politely in a formal context) //"Yes, you can/may." / "I'm afraid not. They are all taken."
10. "Would you consider investing in our new security app?" (a polite request)
11. "Would you be willing to offer some of your services free of charge for the benefit of some homeless families?" (a polite request)

Being able to engage in a conversation and stay part of the conversation while creating solid questions is also part of the art of asking questions politely and sensitively. From being ice-breakers to being engaging and entertaining, questions must show cultural awareness and wit. In the book *When Cultures Collide: Leading Across Cultures*, we are told

that reactive cultures can be an example in interactions because they "listen before they leap" since they "are the world's best listeners in as much as they concentrate on what the speaker is saying, do not let their minds wander (…) and rarely, if ever, interrupt" (p. 58) While this is difficult for Latins, surprisingly Finns and Chinese try to avoid confrontation and discord. The same book points out that reactive cultures prefer silence and thinking time to immediate follow-up responses, unlike the linear-active and multi-active cultures keen on engaging in a dialogue and making frequent comments. So if, in America an open question like "What do you think?" is seen as appropriate and receives a response, in Finland such a question will be followed by a silent moment, and then Finns will probably express "their thoughts in half-utterances indicating that the listener can fill in the rest" (p.59) as a compliment to the interlocutor. Therefore, it is compulsory that everybody should have such a book as a reference book to check before starting to interact with a person from another culture because knowledge of the question types may be insufficient and entail failure in communication or misunderstandings without such a reference book. It's easy to realise this if we think of the simple English courtesy question "How are you?" requiring a polite and short response like "Fine. Thank you! And you?" or "So and so, but ready to start work.". This question can be interpreted as an invitation to dialogue and socialising in Romania. Thus, there are situations when such an approach can be problematic, like in the business context where personal interaction can be considered inappropriate or at least time-consuming.

Politeness is hence vital in communication, but this does not mean allowing people to get away with any answer: a contradictory answer, an ambiguous one, or even an incorrect one. It is advisable that the questioner should synthesise information sometimes for a less direct confrontation or to allow the other person to repair things or dissipate confusion. This is regardless of the culture of the participants in the dialogue. Take for example, interviews where interviewees happen to provide unsatisfactory or inconsistent answers to the interviewers' questions, usually open questions, in which case they must synthesise information instead of choosing a direct confrontation or letting things glide or dismiss the candidate. So, asking appropriate follow-up questions allows somebody to understand the other better and gain meaningful information. Such follow-up questions can be polar questions of a high complexity inviting the interlocutor to a detailed explanation and clarifications or leading questions being used to discover the implications of a certain response.

eg. "What are your greatest strengths?"

" ..."
"Is that what you meant earlier when you said that you prefer direct interaction with the client?"
"Yes. I strongly believe that ... ." / "No. Actually, what I meant was that ...."
"How do you think such an approach works in our work environment?"

Atypical questions are also questions that need attention in conversation. There are interrogative sentences which "function more as an exclamation than a question (Jackson, p. 145) and are followed either by no answer and some silence or by a full sentence reply under the form of an explanation. Foley and Hall, in their *Advanced Learners' Grammar,* mention 'Wh-questions' introduced by "wh-words" – with the exception of "whose" – to which "-ever" is added or after which phrases like "on earth, the hell, or in heaven" follow to express surprise or annoyance (p. 97). There are also those questions aimed at discovering people's reasons for doing something and these questions contain only "Why?" or "Why not?" being used instead of a whole interrogative question as a follow-up question to a positive statement or a negative statement, respectively. Furthermore, there are times when for brevity, we use only questions without "Are you" or "Do you" or "Have you" (McCarthy, p. 84) in informal conversation contexts or friendly e-mails. Last but not least, there are situations when forms like "... have you?," "... isn't she?," or "... do they?" follow a positive or negative question to show interest or surprise regarding somebody's statement (Murphy, p. 102.)

eg. 1. "How could we show our faces there again after all this embarrassment?"
2. "What an earth/Whatever have you done to this room?"
3. "However did they manage such a narrow escape?"
4. "I'm into eating outdoors."//"Why?"
5. "She isn't keen on partying."//"Why not?"
6. "Working late this week?"//"Yes."/"Yes. I'm afraid I am." / "No." / "No. I'm not. Not this week."
7. "Need some money for your night out with your friends?"//"Yes, I do."/ Yes. That would be great!" / "No, I don't." / "No. We're just going for a walk."
8. "Been to her new place yet?"//"Yes, I have."/ Yes. I was there with my husband yesterday." / "No, I haven't." / "No. She hasn't even invited me."
9. "I have just finished all my reports."//"Oh, have you? So, quickly!"

10. "Mark isn't on board."//"Isn't he? I wonder what has happened."
11. "They lost yesterday's game."//"Did they? What a shame after so much training!"

Clearly, asking appropriate questions and providing smart answers is based not only on somebody's knowledge of language structures but also on their understanding of the context they are in. Consequently, there are situations when knowledge of grammar structures and their uses is a must so that we can avoid misunderstandings which can lead to failure in communication or to impolite or inappropriate approaches, which implicitly entail a loss in interactions, possibly with irreparable consequences. For instance, when doing business with the Germans people must expect to be asked the most difficult questions from the beginning (*When Cultures Collide*, p. 205) not as an intimidation strategy but as a way of seeking whether or not there is "efficiency, quality of goods and promptness of service" (206) and if they want to do business with the Japanese they must not be shocked if the Japanese ask the same tough questions but many times to ensure a good result. (206)

The realm of questions is complex, and cross-cultural factors will affect the choice of closed and open questions used in interactions. Springing from the need to keep a conversation going, avoid misunderstandings, and show active listening skills so necessary in fruitful communication, listeners must pay attention to the syntax of the question, to their context and to the body language of the questioners while considering cultural aspects as well.

Differentiating between certain questions can be the key to a successful discourse. There is a place and time for each question; therefore, awareness of pragmatics can be crucial in good interactions. Categorising questions in accordance with the existing context is mandatory. There is formality, politeness and desired outcome to be taken into account within the context of the interaction. Both closed questions and open questions have their role in communication instances, their value being given by the environment in which the interlocutors are. Closed-ended questions can quickly check comprehension, verify knowledge, and identify specific data.

Open-ended questions probe and elicit expanded thinking and processing of information, which can lead to various perspectives encouraging reasoning, opening up discussions, and developing ideas.

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El sufrimiento en Cela's la familia de Pascual Duarte y Beckett's Malone muere

Suffering at Cela's the Family of Pascual Duarte and Beckett's Malone Dies

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Abstract

Este artículo pretende centrarse en la representación de diferentes niveles de sufrimiento y fracaso en dos novelas de gran valor en la literatura del siglo XX: La familia de Pascual Duarte de Camilo José Cela y Malone muere de Samuel Beckett. El objetivo principal de este estudio fue distinguir diferentes tipos de fallas, crear una tipología general y luego considerar cada tipo con análisis adicionales y ejemplos de los dos autores. Este estudio se basa principalmente en asociaciones comparativas entre las implicaciones psicológicas de los conceptos de fracaso y sufrimiento y sus reflejos en las novelas.

Palabras clave: *sufrimiento, fracaso, humanidad, aislamiento, libertad*

Abstract:

This article aims to focus on the representation of different levels of suffering and failure in two novels of great value in twentieth-century literature: The Family of Pascual Duarte by Camilo José Cela and Malone Dies by Samuel Beckett. The main objective of this study was to distinguish different types of faults, create a general typology, and then consider each type with additional analyses and examples from the two authors. This study is mainly based on comparative associations between the psychological implications of the concepts of failure and suffering and their reflections in novels.

Keywords: *suffering, failure, humanity, isolation, freedom*

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Malone muere es la segunda parte de una trilogía de novelas del autor y dramaturgo irlandés Samuel Beckett, compuesta por *Molloy, Malone Dies y The Unnameable*. La publicación original *Malone muere* fue en francés, en 1951, mientras que *La familia de Pascual Duarte* de Camilo José Cela había sido ya publicada en 1942 en Argentina y era la primera novela del autor. Las dos novelas tratan el tema del sufrimiento de los personajes principales, Malone y Pascual, en un aislamiento tanto físico, como metafórico que representa una huida permanente de sí mismo y, al mismo tiempo, una aceptación de lo que es para conseguir la libertad.

Malone y Pascal son dos narradores-protagonistas que se mueven por la vida dolorosamente, a través de un mundo en el que se ha roto el vínculo entre causa y efecto, un mundo que, por lo tanto, carece de sentido, y en el que la redención solo puede venir a través del fracaso, ya que en un mundo vacío de significados absolutos solo puede haber ficciones. Mientras los lectores están inconscientemente ocupados creando la ficción que yace en sí mismos y ayudando a sostener la ficción más grande que es la sociedad, Malone y Pascal estaban creando conscientemente o no sus propias ficciones.

Malone muere y *La familia de Pascual Duarte* desarrollan el tema del sufrimiento absoluto como parte del fracaso humano universal repetido de generación en generación. Nietzsche consideró (Holub 2018:385) que la connotación del concepto de fracaso era importante para su percepción del Eterno Retorno. Esta noción sostiene que todo, cada momento de la vida de las personas se repite infinitamente en su más mínimo detalle; que cada acto realizado y cada palabra hablada se recicla sin cesar a lo largo de la eternidad, y sin variación posible. La conexión con el fracaso podría ser la observación de Nietzsche de que sólo aquellos que se han revolcado en las últimas profundidades de la desesperación tienen derecho a desear el Eterno Retorno. Un verdadero proponente del Eterno Retorno querría que todo, los éxitos, los fracasos, las tragedias, los triunfos se repitieran, y el tema principal es que, a menos que hayas experimentado lo peor de ti mismo y del mundo, no tienes derecho a que se repita, porque no entiendes completamente qué es lo que estás dispuesto. Se descarta a alguien que ha llevado una existencia superficial y acogedora. Se descarta el fracaso y el sufrimiento. Este tipo de caracterización interna va bien con los personajes de Beckett y Cela en sus novelas. Por ejemplo, en *La familia de Pascual Duarte*, el lector nota que hay momentos en la vida de la madre de Pascual que se repiten en la de él, luego el propio Pascual tiene una recurrencia espiritual en Rosario, y también en su vida hay acciones que tienen su eco en la vida de su padre. En otro plano, Malone comparte un

estilo literario semejante al de Molloy, repetido una y otra vez y que denota una falla del lenguaje, una falla artística, una falla de percepción clara de la realidad, una falla física y una falla mental.

Malone muere sigue la técnica del flujo de conciencia de un anciano que yace agonizante en una habitación sin nombre. Nunca se revela explícitamente de qué está muriendo o si está en un hospital, un asilo o en su casa. Relata una historia que parece inspirarse en su propia vida, ya que comprende elementos reales de su propia experiencia. La línea de la historia hace una presentación de un hombre anodino que termina al cuidado de una institución poblada por personajes excéntricos. Su historia parece no llegar nunca a su fin; continuamente cae en espiral hacia narrativas en las que se ilustran y critican aspectos del carácter y la sociedad y se difuminan las líneas entre la prosa y la poesía. Beckett estaba explorando una vez más los límites de la forma narrativa y le pide a su audiencia que lo acompañe en un viaje surrealista a través del paisaje embrujado de la memoria y la imaginación.

La familia de Pascual Duarte muestra un sufrimiento estrechamente relacionado con el tremendismo, corriente que dominó la literatura española en los años de la posguerra. No obstante, Camilo José Cela en varias ocasiones se opuso a aceptar las relaciones hechas entre sus novelas y el término "tremendismo", ya desde los primeros momentos en los que éste comenzó a utilizarse para describir el sufrimiento de sus personajes. Camilo José Cela escribe en un artículo suyo que publicó en el *Correo Literario,* en 1944, dos años después de la publicación de *La familia de Pascual Duarte*:

"El tremendismo en la literatura española es tan viejo como ella misma. Aunque estamos en tiempos un tanto desorbitados, en los que los novelistas se creen más novelistas que Galdós y los pintores más pintores que Velázquez [...], me cuesta cierto trabajo suponer que haya podido influir sobre Quevedo, o sobre el anónimo autor de Lazarillo. Bien sé que todo es cuestión de adiestramiento, pero a esta idea por ahora, no he podido adiestrarme"[2].

Aun después de mucho tiempo, en los años sesenta, durante una entrevista, Camilo José Cela respondió a la pregunta de qué opinaba sobre el tremendismo:

"— ¿Qué quiere que le diga? Esto del tremendismo es una estúpida etiqueta que hizo fortuna; es curioso lo espantadiza que es la gente que, después de asistir a la representación de una tragedia que duró tres años

[2] «La columna de Camilo», *Correo Literario. Arte y Letras Hispanoamericanas,* Madrid, III, *46* (15.4.1952), p. 3

y costó ríos de sangre, encuentre tremendo lo que se aparta un ápice de lo socialmente convenido..."[3]

Sin embargo, en la misma entrevista, declara del realismo:

"Es la gran línea, es el camino real de la literatura narrativa, aunque quizá fuera mejor hablar de realismos, en plural, puesto que son o pueden ser múltiples y cambiantes. Se ha abusado más de la cuenta en la denominación de las tendencias —y aun de las modas— literarias y ese abuso ha originado no poca confusión entre los críticos y no digamos entre los lectores"[4].

No obstante, queda claro que se trataba de una obvia necesidad de denominar el fenómeno literario surgido en la posguerra, ya que representaba una forma concreta de las múltiples que el realismo puede tener, tal como lo dice Cela. El término de *tremendismo* arraigó, puesto que esta denominación, entre tantas otras que se utilizaron, resultó la más apropiada. Parece que finalmente el autor se resignó a aceptar dicho término, explicándolo como "la sanguinaria caricatura de la realidad; no su sangriento retrato, que, a las veces, la misma disparatada realidad se encarga de forzarla a lo monstruoso"[5].

Pascual, como Malone, reconoce el dolor y el sufrimiento de su vida, aun sabiendo que nació en un hogar singularmente conflictivo. Interpreta sus circunstancias a través de la lente del derecho, sin considerar nunca que tal vez no pueda elegir sus circunstancias, pero puede elegir su respuesta. Al negarse a hacerse cargo de su vida, Pascual Duarte no encuentra sentido a su sufrimiento. La experiencia del sufrimiento puede volverse valiosa y esencial para la vida de una persona si se ve a través de la lente de un mayor significado personal. La gente está dispuesta a sufrir hasta el martirio por causas externas en las que cree, pero Pascual queda atrapado internamente, igual a Malone, dentro de un aislamiento mental tremendo. No tiene suficiente objetividad para considerar la naturaleza del sufrimiento, viéndolo más bien como una plaga personal.

La idea del fracaso y del sufrimiento es una figura central en *Malone muere*, concentrándose principalmente en la condición de Malone como un fracaso humano, idea también elaborada en *La familia de Pascual Duarte*. Durante el transcurso de la novela, Samuel Beckett deja a un narrador, Malone, a cargo de las intrincadas historias, personajes y eventos que se van a exponer. Este narrador comienza a escribir su obra

[3] Andrés Amorós, «Sin máscara. Entrevista con C. J. Cela», *Revista de Occidente,* 99 (junio 1971), p. 272

[4]Andrés Amorós, «Sin máscara. Entrevista con C. J. Cela», *Revista de Occidente,* 99 (junio 1971), p. 279

[5] Matilde Sagaró Faci, *Claves para la lectura de «La familia de Pascual Duarte» de Camilo José Cela,* Madrid, Ciclo, 1990, p. 96

literaria siendo consciente de su muerte bastante inmediata, pero, sin embargo, de alguna manera necesita hacerlo para redefinirse como ser humano y llagar a una cierta clase de libertad. De hecho, se limita a enumerar descriptivamente una larga lista de fracasos: no logra vivir lo que le queda de vida a causa de su escritura, no tiene compañía y, por lo tanto, pasa el tiempo que le queda solo en su habitación, no logra morir cuando siente que no puede soportar nada más, también falla como escritor ya que no tiene control sobre el contenido de sus historias, no logra completar sus ideas y no logra mantener la atención de sus lectores. Malone podría estar viviendo la agonía antes de la muerte y, en su presentación literaria, podría intentar reorganizar su mente para prepararse para recibir una espiritualidad superior, la liberación, igual de esperada de Pascual y obtenida sólo después de haber cometido el crimen más horrible de toda la humanidad.

Malone pasa por un proceso de creación. (Porter Abbott 1973:110-123) "Live and invent. I have tried. I must have tried. Invent. It is not the word. Neither is live. No matter. I have tried"[6] (Beckett 1965: 194). Él quiere escribir de manera significativa para explorar y revivir su juventud antes de morir. Sin embargo, debido a esto, no logra vivir su propia vida, pierde la experiencia de cualquier reminiscencia que le quede en su presente y decide seguir viviendo en el pasado. (Topsfield 1988: 82) Para lograr esto, Malone comienza a escribir tres historias, la primera de las cuales es de particular interés. La historia no logra ser sobre un hombre, como había planeado el autor. En cambio, se trata "about a boy named Saposcat, who is meant to be wholly fictional but is unintentionally semi-autobiographical"[7] (Acheston 1995: 119)

"Nothing is less like me than this patient, reasonable child, struggling all alone for years to shed a little light upon himself, avid to the least gleam, a stranger to the joys of darkness. […] I want to be there a little before the plunge, close for the last time the old hatch on top of me, say goodbye to the holds where I have lived, go down with my refuge. I was always sentimental. But between now and then I have time to frolic, ashore, in the brave company I have always longed for, always searched for, and which would never have me." (Beckett, 193)[8]

[6] "Vive e inventa. Yo he tratado. Debo haberlo intentado. Invención. No es la palabra. Tampoco es en vivo. No importa. Lo he intentado"

[7] "de un niño llamado Saposcat, que pretende ser completamente ficticio pero sin querer es semiautobiográfico"

[8] Nada se parece menos a mí que este niño paciente y razonable, luchando solo durante años para arrojar un poco de luz sobre sí mismo, ávido del menor brillo, ajeno a los placeres de la oscuridad. […] Quiero estar allí un poco antes de la zambullida, cerrar por última vez la vieja trampilla encima de mí, despedirme de las bodegas donde he vivido, bajar con mi refugio.

Malone finalmente admite que la línea de la historia de Sapo se basa en gran medida en su propia vida y, volviendo a esta búsqueda implícita de sí mismo, espera aprender algo sobre la persona que solía ser y sobre la persona en la que se ha convertido desde entonces. La segunda de las historias de Malone trata sobre un animal y la tercera sobre una cosa, probablemente sobre una piedra, como él mismo dice. El carácter inicialmente establecido de las historias era su atributo de ser altamente introspectivo. Sin embargo, tienden a ser bastante frívolos y ficticios, y Malone a menudo los abandona para reflexionar sobre sí mismo y su estado actual. Su estado de confusión mental hace que no pueda ofrecer control sobre el contenido de sus historias. (Acheston 1995: 118)

En *Malone muere*, uno ingresa al período del individualismo moderno, en el que, sin protección contra la dependencia, Malone (man alone =hombre solo) busca en vano para sí mismo la guía que otros le habían brindado anteriormente. Tiene la intención distinguida de informar lo que ve a medida que se encuentra con él, de la misma manera que lo habían hecho Molloy y Moran, ya que necesita proporcionar utilidad al tiempo libre que tiene. En su proceso de escritura, Malone siente como si estuviera jugando un juego sin saber a dónde va debido a su falta de control sobre lo que sucede. "And I call that playing. […] Already I forgot what I have said. That is not how to play."[9] (189)

Pero entre las travesuras de su juego, principalmente introducido por "What tedium", Malone no puede evitar admitir que ojalá pueda ser su propia empresa. Este intento desesperado de curar su soledad no le dejó otra alternativa que volverse hacia adentro, buscar compañía dentro de sí mismo en lugar de fuera. Con este fin, abandonó el mundo que lo rodeaba en favor del mundo dentro de él. Como ahora descubre, este compromiso consigo mismo y con lo incognoscible, una estrategia hostil al "juego" de las formas prefabricadas, lo ha dejado tan solo como antes. Mientras cada movimiento siga siendo una búsqueda de algo más que el placer de la búsqueda en sí, Malone seguirá jugando con la representación y participando en ella. (Yamasaki Toyama 1994:91)

Pascual Duarte, por otra parte, centra una buena parte de su sufrimiento en acusar a su madre. Cuando empieza a hablar de que odia abiertamente a su madre, Pascual dice que es porque sospecha que ella, junto con Lola, lo culpan de la muerte de su hijo. Ella no ha dicho ni hecho nada para apoyar esta teoría, pero Pascual inventa la idea en su mente y permite que se encone. Esencialmente, está proyectando su propia

Siempre fui sentimental. Pero de vez en cuando tengo tiempo para retozar, en tierra, en la valiente compañía que siempre anhelé, siempre busqué y que nunca me tendría.

[9] "Y a eso lo llamo jugar. […] Ya se me olvidó lo que he dicho. Así no se juega"

vergüenza en una fuente externa: su madre. Debido a que ella fue una madre negligente y abusiva cuando él era joven, se presenta como un blanco fácil. Después de todo, ella era la responsable de establecer sus expectativas sobre la vida, el amor y la salud; sin embargo, Pascual ya no es un niño. Si perdonó a su madre por su terrible crianza, podría liberarse de su influencia y hacerse cargo de lo que quiere para sí mismo, pero en cambio, proyecta su propia vergüenza sobre ella. También decide, metafóricamente, a abandonar el mundo que lo rodeaba en favor del mundo dentro de él. Pascual culpa a su madre por insinuar su culpa, una idea que nace de su propia conciencia. Al proyectar esta vergüenza, Pascual eventualmente se desvincula de su conciencia.

Un problema de mayor importancia es que Pascual no tiene en cuenta a los demás. En su mente, él es la única persona real, un síntoma de narcisismo que se convierte en sociopatía cuando proyecta su conciencia sobre su madre. Para cuando decide culpar a su mamá por su sufrimiento, Pascual ya se ha convertido en una persona capaz de extremar la violencia. Luego comete una serie de asesinatos.

Pascual Duarte atribuye el sufrimiento de su vida a la idea amplia de desgracia. Él cree en destino. Sin embargo, no tiene ningún tipo de consideración en lo que concierne el sufrimiento de las personas que lo rodean. En su opinión, está particularmente afligido, llamando a su aflicción la "estrella oscura", que luego confronta con su madre, creyendo que ella tiene alguna influencia maligna sobre él. Aunque no está lejos de la realidad cuando concluye que no todas sus desafortunadas circunstancias están bajo su control, Pascual generaliza en exceso. Necesita aceptar la responsabilidad por su violencia y los fracasos en sus relaciones íntimas, pero incluso en esas situaciones culpa al destino, creyendo que no se le permite tener éxito o ser feliz. Soporta una gran cantidad de sufrimiento, pero en última instancia, Pascual sigue siendo responsable de su propia felicidad. Si alguna vez se hubiera detenido a considerar el sufrimiento de quienes lo rodean, habría encontrado la objetividad para considerar la naturaleza de la vida humana, que necesariamente incluye el sufrimiento. Al negarse a hacerlo, elige su propio destino, que es permanecer atrapado en una pesadilla psicológica.

Igual a Pascual, Malone es un narrador-protagonista que se somete a un estado de descripciones confusas. Sin embargo, a diferencia de Pascual, Malone está colocado en rutinas eternamente estáticas, sin nada más que hacer que recordar y escribir. Es un autor que pasa su tiempo encerrado en una habitación, sentado frente a una hoja de papel con un lápiz en la mano describiendo el presente de su condición futura. Malone parece no estar consciente de nada más que de su voluntad interior de seguir creando hasta el último día de su vida. Esto podría estar centrado

en un deseo instintivo de someter el intelecto y la razón a los poderes de la voluntad. La voluntad de Malone es una lucha continua por obtener algo, por satisfacer al menos algunas de sus necesidades y deseos. Su voluntad implica sufrimiento y el establecimiento de su voluntad va perfectamente con el establecimiento del dolor. La inspiración mínima para contornear solo modestos bocetos del espíritu de sus personajes hace que Malone esté aún más decidido a no dejar de imponerles su propia marca. Sin embargo, su determinación lo lleva al fracaso constante porque está tentado a perder su adhesión y fusionarse con ellos.

En conclusión, aunque diferentes en sus motivos y uso del lenguaje, el sufrimiento une a Malone y Pascal que pasan por casos similares de fracaso. Ellos fallan elegantemente en percibir la realidad exterior y recurren a la introspección como refugio. Además, no logran vivir y, en cambio, se esfuerzan por lograr la liberación del sufrimiento a través de la muerte física. Crean la ilusión de que el tiempo es estático, ya que no logran experimentar el progreso, tanto en términos de desarrollo personal como con respecto a sus textos. Estos últimos no tienen un desenlace claro y se caracterizan por un uso restringido de los recursos comunicativos, lo que conduce a una obstrucción del sentido e invita a la libertad imaginativa.

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