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ERRANCE ET ALTÉRITE OU LES CHEMINS MULTIPLES : L'ŒUVRE DE MALIKA MOKEDDEM

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Abstract: In the texts of the Algerian writer Malika Mokeddem, the topics of the wandering, co-education and the otherness are strongly present. Its protagonists cross the borders of the racial, generic, geographical..., controls by men. Multiple, varied and very significant are their displacements and their migrations from a space to another. But this travel is also followed by disenchantment, disappointment, existential discomfort, resistance, revolt and hope.

Besides his rebellious spirit, identity search, thirst for freedom and revolt against the company, Malika Mokeddem transmits to his characters his identity, cultural and linguistic "mixing" and poetizes its remarks such as its ancestors did it.

While in particular choosing to think otherness in a situation of interbreeding, it draws from his memory to nourish its writings but at "modernistic" ends and more "futuristic". Its writing, crossed by the bursting, the interculturality, the interbreeding..., translated a search of the universality and becomes thus a sign of renewal of the French-speaking novel. How do the interbreeding and the interculturality cross and impregnate the texts of Malika Mokeddem ? By building its model reader, whom the writer seeks: identity or otherness? How can the writing be offered like a place of meditation on the relations between men?

Our matter which tries to seize the innovative character of the novels of Mokeddem proposes to place the emphasis on the searches, investigations and requests of oneself and other to show how imaginary fertile revolves around certain cores in a ceaseless re-creation.

Keywords: interbreeding, otherness, identity.

Introduction

Il est des mots qui connaissent des changements sémantiques considérables en l'espace de quelques années, à la suite d'un engouement aussi rapide que prétentieux (Lévi-Strauss, 1977 : p. 9). Tandis qu'elle se répandait, la notion d'identité s'est en même temps communautarisée, en glissant nettement d'une dimension individuelle à une dimension collective. Ces déplacements des délimitations identitaires reflètent des changements dans la manière de définir l'identité. Quelle définition de l'identité emploie-t-on en littérature? Comment les identités se définissent-elles les unes par rapport aux autres ?

Dans les études francophones littéraires, la question d'identité, - politique, nationale, culturelle, religieuse - est très controversée du fait de la polysémie que la notion recouvre. Notion multiréférentielle, plurielle, complexe, l'identité est récusée par certains auteurs qui estiment qu'elle n'a aucune consistance conceptuelle. Les visions des écrivains sont différentes les unes des autres si bien qu'elles deviennent objet de réflexion.

L'un d'eux est l'écrivaine algérienne Malika Mokeddem[1] dont le thème de l'identité parcourt en filigrane toute l'œuvre romanesque redéfinissant à travers son écriture les deux concepts : l'identité et l'altérité.

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Dans ses textes, les thèmes de l'errance, la mixité et l'altérité y sont fortement présents. Ses protagonistes traversent les frontières raciales, génériques, géographiques,… régies par les hommes.

En plus de son esprit rebelle, de sa quête identitaire, de sa soif de liberté et de sa révolte contre la société, Malika Mokeddem transmet à ses personnages son « brassage » identitaire, culturel et linguistique et poétise ses propos tel que le faisaient ses ancêtres. Son écriture, traversée par l'éclatement, l'interculturalité, le métissage, … traduit une quête de l'universalité et devient ainsi un signe de renouvellement du roman francophone.

Comment redéfinit-elle la notion d'identité ? Comment le métissage et l'interculturalité traversent et imprègnent ses textes?

Notre propos qui tente de saisir le caractère novateur des romans de Mokeddem se propose de mettre l'accent sur les quêtes, enquêtes et requêtes de Soi et de l'Autre pour montrer comment un imaginaire fertile gravite autour de certains noyaux dans une incessante recréation.

1-D'une culture à une autre ou « l'identité plurielle »

Lévi-Strauss recommandait dans son essai *L'identité* : « *L'identité se réduit moins à la postuler ou à l'affirmer qu'à la refaire, la reconstruire, et [...] toute utilisation de la notion d'identité commence par une critique de cette notion* » (Lévi-Strauss, 1977 : 58). Certes, l'identité est difficile à saisir du fait de la polysémie qu'elle recouvre mais les dictionnaires et autres théoriciens proposent des définitions qui leur semblent appropriées comme celle du *Petit Robert* : « *Caractère de ce qui demeure identique à soi-même* » (Petit Robert, 1990 : 957).

Cette définition révèle un lien avec des notions comme « homogénéité » et « unité », impliquant explicitement l'idée d' « exclusion » de tout ce qui n'est pas « identique ». Avec plus d'éclaircissements, Allen Wheelis définit l'identité comme étant : « *l'attribution d'un sens cohérent à soi-même.* »[2] (Wheelis, 1958 : 19)

A la pensée de l'un et de l'unité qui implique que «*toute identité est une identité à racine unique et exclusive de l'autre* » (Glissant, 1995 : p. 23), Edouard Glissant présente une autre conception:« *remplaçant l'idée de l'unicité par celle de la multiplicité, l'exclusion par la relation, la vocation d'enracinement par la vocation à l'errance, la profondeur par l'étendue, la route par la trace* » (Glissant, 1995 : 124).

De leur part, Gilles Deleuze et Félix Guattari, par le concept de la déterritorialisation[3] et qui signifie une rupture avec les périphéries traditionnelles et les anciens repères en permettant une liberté vis-à-vis des origines à travers une re-création du sujet, confirment le refus d'une racine unique.

En s'inscrivant dans la lignée de la théorie féministe, à contre courant de la pensée de la racine unique, dans le sens où elle prend ses distances par rapport à par rapport à une

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[1] Malika Mokeddem est née le 5 octobre 1949 à Kénadsa dans le sud ouest algérien. Médecin de formation (elle est spécialiste en néphrologie), elle fait ses études à Oran, puis à Paris. Elle s'installe à Montpellier en 1979 et obtient en 1991 le Prix Littré (France) et celui de la Fondation Nourredine Aba (Algérie) .

[2] La citation est à l'origine en anglais. Elle a été traduite pour les besoins de la communication.

[3] Gilles Deleuze et Félix Guattari ont créé le concept de « déterritorialisation » qui décrit tout processus de décontextualisation d'un ensemble de relations.

identité figée et unitaire, Malika Mokeddem redéfinit, en fait, la notion d'identité tel que représenté par le discours théorique postcolonial et le discours féministe.

Le recours à l'autobiographie met en scène un auteur qui privilégie le mouvement, la non fixation, la migration, le nomadisme et dont l'écriture se situe dans un contexte culturel hybride, refusant l'unicité dans la définition de l'identité.

En effet, elle tente de dépasser la notion d'identité unique par l'ancrage territorial. Le désert, dans *Le Siècle des Sauterelles, Les Hommes qui marchent et La désirante,* est un espace métonymique et métaphorique, un espace complexe, un lieu d'enfermement et de mort, mais constitue le lieu identitaire de l'écrivaine. « *Marcher comme écrire. Ecrire le pas des mots, les mots des pas, sur ces seuils hauts, les plateaux, socle du désert*» *(Les hommes qui marchent* : 114).

L'autre espace que privilégie l'auteure est La Méditerranée. Dans *N'Zid* et *La désirante*, c'est un espace bénéfique car transculturel d'errance et symbolisant le refus des frontières. La question identitaire est inscrite au sein de l'espace maritime, elle est considérablement élargie en ce sens qu'elle convoque l'héritage culturel méditerranéen. La Méditerranée est assimilée au sang, liquide vitale circulant dans tout le corps assurant ainsi sa survie. Nora, l'héroïne amnésique du roman *N'zid*, voguant au sein de la Méditerranée, espace sans balises, tente de recouvrir sa mémoire :

«*L'Algérie ? L'Egypte ? Israël ? […] Elle pense à l'ambiguïté avec laquelle se débrouillent tous ceux qui portent en eux plusieurs terres écartelées. Tous ceux qui vivent entre revendications et rupture* ». (*N'zid*: 22).

Elle entreprend sa quête identitaire dans un espace ouvert; sa quête se veut en osmose aux différentes identités, aux différentes cultures .C'est ainsi qu'elle déclare :

«*Je suis Eva...Eva Poulos. Eva Poulos ! Mes parents étaient grecs...Etaient ? Père copte, mère juive. Je suis née à Paris. Une franco-gréco-arabo-athée pur jus* ». (*N'zid* : 64).

Ainsi est conçue l'appartenance identitaire de ce personnage, elle recèle une dynamique interculturelle méditerranéenne qui reflète l'interaction, l'échange, la communication, la complémentarité et le partage entre les différentes cultures. En gommant les différences et transcendant les tensions flagrantes qui sévissent entre ces différents pays, un appel au dialogue constructif entre les différentes cultures apparaît nettement à travers la quête identitaire de l'héroïne de *N'zid*.

Pour Malika Mokeddem, cette redéfinition de l'identité passe nécessairement par le mouvement, le déplacement voire l'errance[4].Dans son second roman, *Le Siècle des sauterelles*, en quête de la mère défunte et de ses assassins, une errance s'engage pour Yasmine et Mahmoud dans le désert mais aliénés dans leur propre culture, le père et la fille s'isolent dans le désert, unis par leur amour à l'écriture. Leur exclusion du clan correspond à la définition que fait Julia Kristeva de l'étranger: « *Qui est étranger? Celui qui ne fait pas partie du groupe, celui qui n'en est pas, l'autre* » (Kristeva, 1988 : 139).

Dans *L'Interdite,* Sultana, l'héroïne principale, revient de France dans son pays natal, en Algérie, et vit une expérience douloureuse de rejet.

Partir encore? Quitter alors et la France et l'Algérie? Transporter ailleurs la mémoire hypertrophiée de l'exil? Essayer de trouver un ailleurs sans racines, sans racisme ni xénophobie,

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[4] Pour Glissant « *l'errance a des vertus(…) de totalité : c'est la volonté de connaître le « tout monde », mais aussi des vertus de préservation dans le sens où on n'entend pas connaître le « tout monde » pour le dominer, pour lui donner un sens unique perpétuant et poussant à son paroxysme le « déplacement », l'errance l'appréhende différemment.* » (Glissant, 2010 : 37)

sans va-t-en-guerre? Cette contrée fantasmagorique n'existe sans doute que dans les espoirs des utopistes. (*L'interdite* : 117)

Cependant, le fait d'être étrangère est surtout perçu comme un acte de liberté : « *Non, ce n'est pas un drame d'être étranger, non ! C'est une richesse tourmentée.* » (*Les Hommes qui marchent* : 253)

L'acte de Sultana ne peut donc être considéré comme une fuite mais plutôt comme l'acte d'une identité migrante, une identité rhizome qui se définit par l'errance et le mouvement.

Que ce soit Nora , Sultana, Yasmine, ou Shamsa, les protagonistes de Malika Mokeddem sont en quête perpétuelle d'eux-mêmes. Ce sont des êtres errants obéissant à la loi du non-retour. Les espaces traversés et balisés par les allers et retours sortent du schéma classique d'une écriture réaliste où l'itinéraire du personnage épouse sa quête au niveau narratif.

Enfin Mokeddem valorise les territoires de l'errance, de la marge, de l'entre-deux, se réinventant sans cesse dans ses déplacements, selon le principe de la marche des nomades que tente de reconstruire son écriture.

2-L'altérité : la différence féconde

Il y a lieu d'affirmer de prime abord que « L'altérité » est un concept philosophique qui signifie : « *le caractère de ce qui est autre* ». Elle est liée à la conscience de la relation aux autres considérés dans leur différence. L'autre s'oppose à l'identité, caractère de ce qui est dans l'ordre du même.

Le mot « autre », qui vient étymologiquement du latin « alter », exprime l'idée que quelque chose n'est pas le même, qui est donc distinct, différent ou étranger. Le dictionnaire *Petit Robert* donne la définition suivante du mot « autre »: « *Ce qui n'est pas le sujet, ce qui n'est pas moi*, *nous*». (*Petit Robert*, 1990 : 138)

De l'étymologie de ce mot et de la définition du dictionnaire, « l'Autre » est donc une chose ou une personne qui est différente de nous, qui ne nous appartient pas, mais qui se définit par rapport à nous. Car l'Autre ne peut seulement exister que dans la rencontre ou la confrontation avec un moi, un nous.

La rencontre avec l'Autre place donc l'individu dans un entre-deux : entre le moi et l'Autre. Le moi doit se situer, trouver son identité, par rapport à l'Autre, c'est-à-dire dans l'entrevue avec son altérité.

Malika Mokeddem vit elle-même aussi bien dans sa vie personnelle que dans son écriture cet entre-deux se situant entre l'Algérie et la France.

Dans ses textes, le lecteur peut remarquer que c'est par le contact quotidien que, inconsciemment, l'adhésion des personnages, comme Leila, l'héroïne dans *Les Hommes qui marchent*, à une culture, différente de la sienne, s'est faite. En effet, petite fille déjà, elle était en contact quotidien avec cette diversité de cultures qui ne pouvait qu'enrichir, sa personnalité et, par conséquent, la préparer à être différente tout en acceptant l'autre dans sa diversité. Plusieurs phénomènes ont favorisé, donc, l'adoption par la protagoniste d'une autre culture, d'autres cultures convergeant vers d'autres perspectives, plus ouvertes.

Pour aller à l'école, Leila devait traverser un quartier à caractère multiculturel : « celui des roumis » (quartier français), « le mellah » (quartier juif), « le vieux ksar » (quartier arabe).

Aussi, les voix radiophoniques provenant des transistors, comme celle d'Edith Piaf ou celles des animateurs de « Paris Inter », l'avaient bien marquée.

Enfin, Leila a abreuvé ses soifs de lecture grâce à une bibliothèque universelle : « la littérature arabe », «la documentation historique », « la littérature française et étrangère ».

Par cette disposition d'ouverture à l'universel, elle lui a fait agréer d'autres données culturelles. Située, ainsi, au carrefour des cultures, il était évident pour le personnage-féminin qu'il en fût fortement imprégné.

Ce sont des signes annonciateurs d'un métissage à tous les niveaux qui répond à l'origine de l'auteure, à son parcours fait de départs et de ruptures, et qui se retrouve au niveau de son écriture poétique.

Dans le roman *L'interdite*, le récit de Sultana contraste avec celui de Vincent qui vit une expérience singulière du métissage de corps qui est comme une métaphore du métissage d'esprit. Vincent est un Français qui a subi une intervention chirurgicale au cours de laquelle il a reçu une greffe de rein et qui éprouve un choc d'apprendre que le greffon appartenait à une femme algérienne. Mais son corps a accepté le rein et le rein a ainsi intégré son corps. Métissé, Vincent devient l'incarnation d'une identité plurielle, d'un croisement de deux sexes, de deux cultures.

Cette tolérance ne pouvait empêcher l'idée qu'avec cet organe, la chirurgie avait incrusté en moi deux germes d'étrangeté, d'altérité: l'autre sexe et une autre « race ». Et l'enracinement dans mes pensées du sentiment de ce double métissage de ma chaire me poussait irrésistiblement vers les femmes et vers cette autre culture, jusqu'alors superbement ignorée. (*L'interdite* : 42)

La capacité du corps d'accepter un tissu sans faire une distinction de sexe et de nation, surprend son imagination et fait rêver d'une possibilité de résoudre les contradictions d'une intégration culturelle.

Gascon et chrétien, devenu athée, par mon père; juif par ma mère, polonaise et pratiquante par solidarité; maghrébin par mon greffon et sans frontière, par "identité tissulaire", je n'en garde pas moins un noyau d'habitudes grégaires, entêtées. Mon identité butine à son gré, fait son miel et mâtine ses vieux tanins. Elle mélange, accommode. Elle ne renie rien. Je suis un éclectique, un arlequin dirait Michel Serres. (*L'interdite* : 87)

La conscience identitaire est exprimée dans la métaphore de l'abeille qui transforme le pollen en miel, et par l'arlequin qui est le symbole de la multiplicité.

En somme, Malika Mokeddem qui tisse son texte à fils multiples oscille son écriture entre la culture française dans laquelle sont ancrées l'intellectualité et la formation de l'auteure, d'une part, et la culture d'origine, ou plus précisément une culture de l'oralité du Sud algérien qui a influencé son écriture.

3-« Brassage » identitaire et métissages (textuels) des genres

La lecture des textes de Malika Mokeddem nous laisse penser que le roman mokeddemien est plutôt un genre carrefour, une sorte de super genre se nouant en une mobilité, en un transfert ou en une transhumance de diverses formes d'expressions culturelles.

Dans *Le Siècle des sauterelles*, l'histoire-fiction ne convoque pas seulement le conte, en matière de littérature orale. La parole conteuse prend en charge en même temps que le conte, d'autres formes d'expression de la tradition orale, comme l'épopée, la légende, le mythe …, introduisant dans le champ de l'écriture la dimension du fabuleux, du fantastique et de l'étrange qui traverse de part en part le roman.

Le récit commence après la fuite de Mahmoud qui réussit à échapper à El Majnoun[5] : Mahmoud a un but à atteindre, la ligne bleue de la montagne. Il lutte contre le déchaînement apocalyptique des éléments de la nature qui le forcent à arrêter sa chevauchée et à chercher un refuge. C'est la rencontre fantastique entre la légende de «l'homme au cheval bai », «venu avec la tempête » et de Nedjma[6], l'esclave noire, nommée *Bent El Kelba*[7], puis leur marche jusqu'au «seuil du désert », leur entêtement à vivre dans l'hostilité du désert, leur combat acharné jusqu'à la mort, parfois entrevue, souvent désirée qui d'un « *doux baiser de délivrance leur fermera les yeux brûlés sur des rêves restés toujours aux limbes de leur vie comme le furent les mirages à leur marche* ». (*Le Siècle des sauterelles* : 137)

Ainsi, c'est la parole conteuse qui donne une dimension épique à des événements diégétiques et à leur dimension spatio-temporelle. Elle permet à des personnages comme El Majnoun d'être décrits comme un héros de légende. Le récit légendaire de Mahmoud, « *l'homme au cheval bai, qui revient du passé* » forge son itinéraire dans son rapport ambigu avec l'autre figure légendaire, celle d'El Majnoun, l'homme qui galope dans l'ombre de Mahmoud, « *Tantôt doté de pouvoirs magiques, tantôt on lui prête les plus maléfiques* ». (*Le Siècle des sauterelles* : 127).

Aussi, la dimension légendaire de Nedjma est d'autant plus affirmée qu'elle est greffée sur une absence d'identité civile, une non reconnaissance d'un statut social quelconque ; condition qu'elle partage avec la communauté noire des esclaves qui errent ainsi en marge de la société. « *Non, non ne t'étonne pas. C'est mon nom et mon prénom*! » (*Le Siècle des sauterelles* : 123).

Enfin, il est important de signaler que *Le Siècle des sauterelles* génère deux récits, avec deux voix, la voix narrative extra-diégétique prenant en charge le récit historique (événements diégétiques), et la « parole » conteuse traduisant « *ce temps fabuleux des commencements* », c'est à dire le récit mythique.

Par conséquent, bien que l'emprunt du roman à diverses formes d'expression de la littérature orale, le conte, l'épopée, le mythe, la légende, la suprématie de la fiction réaliste soit incontestable, c'est la parole conteuse qui en dernière instance organise le signifié narratif, occupant alors une place importante dans le texte:« *Je vais t'éclairer en te contant non pas une légende mais la véritable version des faits.* » (*Le Siècle des sauterelles :* 127)

C'est grâce au discours de cette parole conteuse que les textes de Malika Mokeddem peuvent être lus comme étant à la fois des fictions réalistes enracinées dans l'Histoire. Le lecteur est frappé par l'omniprésence de cette matière de l'oralité contique inscrite dans la trame romanesque et aussi cette volonté de s'approprier les formes d'énonciation de l'oralité, dans le passage en texte de la tradition orale à l'oralité.

Ainsi, l'écriture de Malika Mokeddem peut être qualifiée d'écriture métissée, hybride, inclassable - parce qu'à la fois écrit et oral - mobilisant les atouts de la représentation théâtrale. Une écriture multidimensionnelle.

Conclusion

En étudiant les romans de Malika Mokeddem, apparaît le problème d'hybridité qui se présente à la venue de l'Autre. Il se place souvent sur le croisement des cultures

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[5] Madjnoun : mot arabe signifiant « le dément ».
[6] Nedjma : mot arabe signifiant « étoile ». C'est aussi le titre du roman de l'écrivain algérien Kateb Yacine (1929-1989).
[7] Bent el kelba : mot arabe signifiant « la fille de la chienne ».

différentes, et la négociation se produit entre celui qui recherche son moi et l'extérieur, où une identification se crée entre le Même et l'Autre sans vraiment appartenir ni à l'un ni à l'autre.

Malika Mekeddem, qui refuse le principe d'unicité dans la définition de l'identité, et qui revendique le principe d'hybridité et de métissage, ne se contente pas de raconter des histoires plaisantes ; elle met en évidence l'un des fonctionnements essentiels de la littérature contemporaine. Dans ses romans, l'oralité rencontre l'écriture, s'amalgament également la poésie et l'histoire dans un métissage textuel éloquent. La scripturalité de Mokeddem épouse les formes orales, d'où cette interaction langagière qui donne au discours et à l'écriture une dimension de préservation de la mémoire et une autre identitaire. L'oralité algérienne écrite dans la langue française efface les frontières entre les langues, dans une fusion heureuse. Ce passage de l'oralité à une pratique hybride qui prend ses distances vis-à-vis d'elle, inscrit les romans de Mokeddem dans le cercle des nouvelles écritures francophones.

L'auteure recycle l'esthétique de l'oralité, on se rend cependant bien compte que son appartenance à un « monde rhizomatique »[8], selon une terminologie de Deleuze et Guattari a eu des effets scripturaires.

Nomade du désert ou nomade des eaux, Malika Mokeddem qui multiplie les stratégies d'écriture et ouvre ses romans sur une esthétique et un espace d'écriture où la « machine » de la déconstruction de tous les stéréotypes qui se met en branle, remet en cause toute vision monolithique et unitaire de l'idée de culture, de sexe, d'identité.

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[8] Dans la théorie philosophique de Gilles Deleuze et Félix Guattari, un « rhizome » est un modèle descriptif dans lequel tout élément peut affecter ou influencer tout autre (Deleuze et Guattari, 1980:13)

http://ressources-cla.univ-fcomte.fr/gerflint/Algerie4/algerie4.html, consulté le 14/8/2014
http://biblioweb.u-cergy.fr/theses/06CERG0294.pdf, consulté le 14/8/2014

IMPRESSIONS OF ROMANIAN RELIGION AND MORALITY IN SOME NINETEENTH-CENTURY TRAVELLERS' ACCOUNTS OF THE DANUBIAN PRINCIPALITIES

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Abstract: Mostly Protestant, and coming from a culture influenced by Evangelicalism, British travellers in the first half of the nineteenth century often express their disquiet at aspects of religion and morality in the Danubian Principalities, in particular, The paper looks at some of the points of difference that prove particularly disturbing for the travellers and attempts to set them in the context of typical British attitudes in the period.
Keywords: Travel, Wallachia and Moldavia, Religion.

For British travellers in the decades before the Crimean War, the Danubian Principalities of Moldavia and Wallachia might seem to be "on the verge of Christendom", as William Macmichael remarks on approaching the Danube from Bucharest and seeing the mosques and minarets of the then Ottoman outpost of Giurgiu (Macmichael, 1819: 123), or even a transitional space where Europe and "the East" meet and mix. Charles Colville Frankland, for example, passing through Transylvania and Wallachia in 1827 on his way to Constantinople, writes of Pite ti, where he arrives after crossing the Carpathians from Transylvania: "Here one begins to feel that one has left Europe and arrived among a different people; for at this point the manners and costumes of the East first begin to show themselves. (Frankland, 1829: I, 30-31)

In such a space of transition, the identity of the traveller was frequently confronted with perceived alterity. For British visitors in the first half of the nineteenth century, the shock of difference could be particularly powerful in matters concerning religion and morality. Despite, or perhaps rather because of being aware that they were in Christian lands, British travellers in the Principalities—in most cases Protestants, and indeed some of them Anglican or Presbyterian clergyman—, found much that seemed to offend against the religious practices and, for them inseparable from religion, the moral norms that they were accustomed to. It is the aim of this paper to highlight some of the points of difference in religious and moral matters that seem to have been particularly disturbing for British travellers, and to show how their perceptions of alterity are shaped by their own Protestant identity, in a period in which, across denominational divisions, the Evangelical movement, with its focus on word rather than ceremony and its preoccupation with personal and public morality, was becoming "a basic ingredient in the dominant ideology" (Harrison, 1979: 133).

An Account of the Principalities of Wallachia and Moldavia by William Wilkinson, agent of the Levant Company and de facto British consul in Bucharest from 1813 to 1818, was the first book in English exclusively devoted to the Principalities, and an important influence, directly or indirectly, on the perceptions of later visitors. Wilkinson's portrayal of religion in the Principalities is entirely negative: he sees it as characterized by superstition and by the corruption of true Christian doctrine by an uneducated clergy:

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> The absurdities of superstition, which form so great a part of the fundamental principles of the present Greek faith, have gained equal strength in Wallachia and in Moldavia: even the most precise doctrines of the Christian religion are there corrupted by the misconceptions or selfish view of low-bred and ignorant priests, a set of men, indeed, who have here made themselves a manifest disgrace to the sanctity of the Christian name. (Wilkinson, 1820: 151)

Outward observance takes priority. Frequent attendance at divine worship is required, but seemingly trivial gestures have displaced what, from Wilkinson's unmistakeably Protestant point of view, is most essential: Bible reading and preaching: "the signs of devotion performed in it, consist in making crosses and prostrations before the images, kissing them, and lighting a candle to some favourite saint. The Gospel, when read, is heard with indifference and inattention. Preaching is not customary" (Wilkinson, *op. cit.*: 153). Equally displeasing to a Protestant, Wilkinson finds that among the peasantry: "Invoking the Holy Virgin or any saint, is always substituted to regular prayer. Divine Providence is never directly addressed" (*ibidem*: 157).

Turning from Wilkinson's generalizations to the particular impressions of other writers, we find that wayside crosses are prominent among the visible marks of Romanian religion for travellers in transit through the Principalities, evoking varied reactions. For Charles Colville Frankland, they seem more suggestive of pagan idols than anything he can recognize as Christian:

> I observed many crucifixes, sometimes three together, and sometimes twelve all in a row. These crucifixes are covered with inscriptions in the Wallachian character, and with the most barbarous symbols of the Deity, of the Blessed Virgin, of the Magdalen, St. John, and other saints. I never saw among the Mexican or Peruvian idols anything more grotesque and barbarous than these objects of veneration and worship.—(Query, how far is the Greek church removed from Paganism?) (Frankland, *op. cit.*: I, 29-30)

However Frankland's impression of radical otherness is not necessarily typical of British travellers' reactions. Robert Walsh describes the crosses that he saw by the roadside on his journey through Wallachia in a much more objective manner, drawing attention to their similarity to monuments to be seen in his own country:

> These singular and striking monuments begin at the Danube, and continue to the extremity of the Carpathian Mountains, and exactly resemble similar ones of stone in Ireland. The crosses here, however, are universally of wood, ten or twelve feet high, and covered with inscriptions carved in relief, in Sclavonian Greek. On the cross beams and the centre are monograms of Christ and the Virgin, with figures of saints; on the stem are the inscriptions, which occupy both front and sides. Sometimes ten or twelve stand together in a row, by the roadside; and sometimes a single one is enclosed in a little wooden temple: such was that which we now saw, which bore the date of 1824, but some are very ancient. (Walsh, 1828: 261-2)

He goes on to explain the function of these crosses, raised either as votive acts or in commemoration of violent death:

> A Wallachian, in any critical situation, makes a vow to erect, before his death, a bridge, a fountain, or a cross: the last seems to be the favourite, for these monuments are much more numerous than the other two. Whenever, also, a man has met with a violent death, a cross is erected on the road-side, to mark the place, and commemorate where it happened, and prevent the dead from becoming a vampire. (*ibidem*: 262)

Part of the explanation for Walsh's particular interest in the wayside crosses is perhaps to be found in the first passage quoted, where he compares the wooden crosses of Wallachia to the much older stone crosses of his native Ireland. His appreciation of the significance of these monuments for cultural and religious identity in his own country, even for Protestants, is illustrated by his efforts to locate, recover and re-erect an ancient stone cross in the parish where he served as curate before his posting in Constantinople, which had been buried over 160 years previously to prevent its desecration by Cromwell's soldiers (Walsh, 1888: 147-149). For Walsh, then, the Wallachian crosses are not the primitive artefacts of an incomprehensible religion, but reminders of something familiar and valued in his home environment as markers of local identity and signs of Christian continuity.

The Church of Scotland ministers Andrew Bonar and Robert McCheyne, visited Wallachia and Moldavia in 1839 in the final stages of a mission of enquiry into the situation of the Jews that had already taken them through Egypt and the Holy Land. As members of a Church in the Calvinist tradition, with little place for visual symbolism (and indeed belonging to the Evangelical tendency within the Church of Scotland), it might be expected that they would disapprove of such objects as wayside crosses. In fact their reaction is more nuanced, however: what concerns them is not any suspicion of idolatry but the indifference with which the crosses appear to be treated:

> One object that meets the eye in these vast plains is a stone-cross at various intervals. This may be intended to remind travellers of Him who died for us; but certainly the people showed it no reverence. Seldom could we discover even the appearance of devotion among them. In the morning, indeed, one of our rough postilions, before mounting his horse, crossed himself three times, stooped down, and said a few words of prayer; but we rarely saw even this attention to religious duties. (Bonar, McCheyne, 1843: 511-2)

They have previously observed that the cross is also a prominent feature of Orthodox churches, though for them its glittering presence on church roofs is emblematic of the obscuring of the true cross:

> The ornamented double cross on the Greek churches attracts the eye by its glittering in the sun, being either gilded or made of polished tin. Alas! They hid the divine glory that shines from the true cross of Christ, and try to make up for what they hide by dazzling the carnal eye with its gilded image. (*ibidem*: 504)

The missionaries seem to have begun to form their impressions of the state of Christianity in the Principalities while still in quarantine in Galaţi, thanks to their discussions with the British Vice-consul Charles Cunningham, who provided them with a general introduction to the country, including the information that:

> The Greek priests of Moldavia are low in character; so much so, that half a dozen of them may be found openly drinking in a tavern at any hour of the day. Though they are priests, yet they often carry on business, and they oppose the Bible. (*ibidem*: 497-8)

This last allegation probably alludes to Metropolitan Veniamin Costache's refusal the previous year to allow the British and Foreign Bible Society to distribute copies of the New Testament in Moldavia, in contrast to the more positive reception the proposal had received both from the Prince and from the ecclesiastical hierarchy in Wallachia (Tappe,

1966: 101-02)[9]. The shocking, to Bonar and McCheyne, spectacle of clergymen "openly drinking in a tavern" is confirmed later in the journey when they observe in Bârlad a Sunday in radical contrast to the Sabbath observance that they are accustomed to: after the Sunday morning service, "the whole day is spent in amusements, cards, billiards, and drinking, the priests themselves setting the example" (*ibidem*: 536).

In Bucharest too, waking up in "Khan Manuk" (Hanul lui Manuc) on their first morning in the city, they find themselves nostalgic for the quiet of a Scottish Sunday:

> The second floor had a wide promenade all round, and on it were gathered groups from many different countries, especially Russians, Hungarians, and Greeks. A mixture of strange barbarian languages filled our ears. We sighed in vain for the holy quietness of a Scottish Sabbath, and being determined if possible to find a more peaceful residence, we removed in the forenoon to a much smaller and cleaner place, called Khan Simeon, kept by a Greek. Here we enjoyed the rest of the holy day, and worshipped together in peace and comfort. (*ibidem*: 327-328)

In order to place these observations in a broader context, it is only fair to quote also McCheyne's account of the Sunday the missionaries had spent in Paris earlier in their journey, in a pastoral letter to his congregation at home in Dundee. Paris is certainly no better than Bucharest as far as Sabbath observance is concerned:

> Alas! poor Paris knows no Sabbath; all the shops are open, and all the inhabitants are on the wing in search of pleasures,—pleasures that perish in the using. I thought of Babylon and Sodom as I passed through the crowd. I cannot tell how I longed for the peace of a Scottish Sabbath. There is a place in Paris called the *Champs Elysées*, or Plains of Heaven,—a beautiful public walk, with trees and gardens; we had to cross it on passing to the Protestant church. It is the chief scene of their Sabbath desecration, and an awful scene it is. Oh, thought I, if this is the heaven a Parisian loves, he will never enjoy the pure heaven that is above! (Bonar, 1892: 251)

Such observations clearly say more about their author and his convictions than about the society he is observing. Paris and Bucharest alike represent an offensive otherness to the Scottish missionaries for whom Sabbath observance is not only part of their religious identity, but indeed something taken for granted in the broader cultural environment to which they are accustomed.[10]

Perhaps most shocking of all to the British travellers was the apparent ease and prevalence of divorce in the Principalities. Wilkinson devotes a full six pages to the theme (Wilkinson, *op. cit*.: 146-151). He sees it as a reflection of the general state of immorality and indecency among the Boyar class (*ibidem*: 144), aggravated by the Church's abusive use of the power to pronounce divorce (*ibidem*: 147) and by the tendency for parents to interfere in their married children's family life (*ibidem*: 150-

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[9] The missionaries seem to know nothing of the same Metroplitan's conflicts with the secular authorities in Moldavia over state interference in Church affairs (Vintil -Ghițulescu 2013: 165), an issue of concern also to them in the years leading up to the Disruption of 1843, in which Bonar was among the ministers who left the established Church in protest at state interference (McCheyne had died in the meantime) (*Oxford Dictionary of National Biography*, s.v. Bonar).

[10] Strict Sunday observance has come to be particularly associated with Scottish Presbyterianism, but it was then by no means limited to Scotland. Colin Matthew writes that "Nothing appalled Protestant visitors to the continent more than to see Sunday treated as a day of recreation" (Matthew, 2000: 5) Conversely, Geoffrey Best remarks (of the period 1851-1875) that the English Sunday became a "fixed thing of amazement and terror to the foreign traveller" (Best, 1979: 195).

151). His general remarks are supported by a presentation of three recent cases of women who divorced their husbands for apparently trivial reasons, on which he comments: "They are such as to excite astonishment, and appear almost incredible; yet they created no other sensation at the time than any other common news of the day, deserving but little notice" (*ibidem*: 150).

To some extent the "astonishment" that Wilkinson expects to be excited can be explained by the contrast between the apparent frequency of divorce in the Principalities and its extreme rarity in his home country at this time. Prior to 1857, a divorce could only be obtained in England and Wales by means of a lengthy and expensive legal process, involving a private Act of Parliament, and it was more difficult for wives to obtain than for husbands (a double standard which remained even after 1857), in apparent contrast to the situation described by Wilkinson, whose three examples from the Principalities are all of divorce initiated by the wife (Howarth, 2000: 181).

There is, however, also clearly a moral and religious dimension to Wilkinson's shocked reaction, and this becomes even more apparent in the writing of other travellers. Edmund Spencer takes a generally more positive view of the Orthodox church than is typical of British travellers in the period, observing with approval the absence of any distinctions of social rank in its services—there is no princely pew—, and finding its ceremonies "imposing, and well adapted to strike the imagination with awe and reverence" (Spencer, 1838: II, 231)[11]. However he finds that it suffers from "the want of a virtuous, well-educated, and enlightened priesthood", listing foremost among the effects of this weakness the fact that: "Perhaps in no other country of Europe is the sacred tie of marriage less respected, or violated with less remorse", before moving on to the common theme of the prevalence of "senseless superstitions" (*ibidem*: II, 230).

While Wilkinson and Spencer focus on the causes of easy and frequent divorce, others dwell more on its effects. Not surprisingly, British clergymen visiting the Principalities tend to have more to say on this subject. For Bonar and McCheyne, divorce is a source of wider evil, as well as not just the symptom, but also the cause, of more general degradation:

> One of the most fruitful sources of crime in this country, and one of the most revolting symptoms of its depravity, is the frequency of divorce. This is easily obtained, is accounted no disgrace, and the separated parties are soon married again to others. (Bonar, McCheyne, *op. cit.*: 517)

Charles Boileau Elliott, an Anglican vicar, similarly regards the ease and frequency of divorce as a fountainhead of social evils, blaming the allegedly common practice of infanticide among the poor on the bad example set by the divorces of the "higher orders":

> Immorality of the worst description pervades all classes in the principalities, and mothers frequently carry their new-born infants to the Danube to drown them. "When they act so towards their own children," said a lady residing here, "you will readily believe that I cannot feel mine safe with them, when out of my sight." But the example so closely imitated originates with the higher orders. It is actually, we were told, in the power of every married person, man or woman, to obtain from the metropolitan a divorce on the score of caprice alone or the preference of another party. (Elliott, 1838: I, 161-2)

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[11] In this period there was little interest in ceremony in the Church of England. The High Church revival of ritual was a phenomenon of the second half of the century (Rosman, 2003:85).

Not only is divorce easily obtained, it seems to carry none of the social stigma that an English gentleman might expect it to be associated with:

> Thus it frequently happens that a gentleman and lady, who were once man and wife, accompanying their respective partners to a ball-room, will there meet two or three ci-devant husbands of the lady, and as many ci-devant wives of the gentleman, nor will either party be less esteemed in society on account of their frequent divorces. (*ibidem*: I, 162)

But it is clear that for Elliott, divorce is above all a source of moral degradation that corrupts the whole of Wallachian and Moldavian society:

> Where the marriage tie, the bond of all the charities of life, is thus unheeded, the whole fabric of social happiness is undermined, and neither moral nor intellectual excellence can be expected. The result sanctions this conclusion; and it may safely be affirmed that Christendom does not contain a country more demoralized and more degraded than Wallachia and Moldavia. (*ibidem*: I, 162)

In view of the considerable coverage given to the issue of divorce in the writings of British travellers about the Principalities, it is perhaps surprising that another moral issue of considerable importance for the British in the nineteenth century, namely slavery, gets very little attention. Wilkinson briefly mentions the enslaved status of the Gypsies, remarking with apparent approval that the Principalities "make a more profitable use of them than other countries do, by keeping them in a state of regular slavery" (Wilkinson, *op. cit*.: 169), and emphasizing the discreet manner in which the buying and selling of slaves is carried out: "No regular traffic of them is carried on in the country, neither is it customary to expose to public inspection any who are to be disposed of. Both sales and purchases are conducted in private […]" (*ibidem*: 171). Other travellers occasionally allude in passing to the existence of slavery as a fact of Mold-Wallachian life, but Elliott stands out in suggesting that there is a moral dimension to Gypsy slavery, although his concern is more with its effects on family life among the slaves than with the rights and wrongs of slavery itself:

> A healthy man costs three pounds, a woman two ; and both sexes are bought and sold by the nobles without any regard to the bonds of domestic union. Only eight days before our visit to Tchernitz [Cerne i, Mehedinți county], a boyar, close to the house where these notes were penned, who had a slave, supporting a wife and three children by his daily labor, separated him from them and sent him to a distant establishment in the interior, while he sold his family into other hands. Another noble, one of whose Zinganis was making a little money as a blacksmith, sold his wife and children in order that he might dispose of all that the man earned. Nor are instances of this kind rare; on the contrary, they are of too frequent recurrence to be recorded as individual cases. (Elliott, *op. cit*.: I, 161)

In view of the importance of slavery as a matter of public concern in Britain at this time—following the banning of the slave trade in 1807, legislation abolishing slavery itself in the British empire had been passed in 1833, and Linda Colley has argued that opposition to slavery now became an important part of Britain's identity in the world, "offering [...] irrefutable proof that British power was founded on religion, on freedom and on moral calibre, not just on a superior stock of armaments and capital" (Colley, 1996: 380)—it may seem surprising that British travellers make so little comment on slavery in the Principalities; did they simply accept it as an inevitable part of the semi-"oriental" ambience of a land on the margins of the Ottoman empire, or did it seem to

them in some way different in kind from the slavery of the Caribbean and American plantations?

The deficiencies of family life remains a concern for James Henry Skene, who travelled extensively in the Principalities in 1850-1851. Skene, who had lived in Athens and Constantinople and whose wife was Greek, the daughter of a former minister in the government of Phanariot Wallachia (Tappe, 1972: 581), generally treats cultural and religious matters with a degree of ironic detachment, but without the hostility to the Orthodox Church that is apparent in the writings of earlier travellers. He recounts with enthusiasm, for example, an excursion to a number of Wallachian monasteries, evoking for his readers the idyllic surroundings and relatively unrestrained life of the nuns at N m e ti, for example, and emphasizing the contrast with the negative images they have in their minds of enclosed Roman Catholic convents in Italy or Spain (Skene, 1854: II, 87)

When it comes to the transgression of what he considers the norms of family life, however, the detached tone gives way to direct moralizing. What distresses Skene about the ease of divorce is the destructive effect that it has on what he clearly firmly believes are the proper relations between husband and wife:

> The young ladies of this country are invariably Bloomers, in the moral sense of the term, and are regularly brought up to rule the roast. The fortune is generally theirs, and a divorce being easy, they keep their husbands in order by threatening to dismiss them. My host had fallen into a state of submission to the ascendancy of his wife, and they lived *quasi* happily for a few years, although they did not deserve their happiness, and had no right to it, for neither of them fulfilled the respective conjugal missions of their sex; marriage being protection on the part of the husband, and sacrifice on that of a wife; the former being an entity increased but not changed; and the latter, whose individuality is merged in her husband's, having ceased to be a unit and having become a fraction existing in, and by, another being. (*ibidem*: II, 23-4)

It would seem that even for a well-travelled "British resident of twenty years in the East" such as Skene, this particular divergence between Moldavian practice and British ideals[12] touched deep nerves.

Another visit, this time to a country house in the valley of the Arge , leaves Skene with a far more positive impression, however. Although he does not identify his hosts, its is clear from Skene's description and remarks that he is talking about the Golescu family home at Gole ti:

> The house is spacious and comfortable, and its interior differs little from the style of such residences in England; indeed, the inmates too are more like honest Britons than members of the corrupt society of Bucharest. That, I also understood to be the reason for their preferring to live in the country, for they are a family forming an exception to the general Wallachian rule, and consequently incapable of devoting themselves to the frivolous and dissipated mode of life prevalent in the chief towns of the province. Several unaffected and well-informed young ladies, two kind and worthy parents, and a grandmother who looks like the eldest sister of her granddaughters, lively and good-humoured, always amusing herself

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[12] British attitudes to marriage were of course not monolithic, and there was considerable change during the nineteenth century, but the patriarchal notion that a married woman's identity was subsumed in that of her husband continued for a long time to be reflected in law. It was only in 1870 that the law of England and Wales began to recognize the right of a married woman to own property in her own name (Howarth, *op. cit*.: 181)

with her garden in the morning, and gathering an affectionate circle around her after dinner[13]; such was the agreeable party which I found in the valley of the Ardjish; and it will be easily comprehended, however familiar may be to us the image of a similar home, it is heroism to realize it in Wallachia; elsewhere respectability is but a duty, here it is the highest of social virtues. (*ibidem*: 58-59)

Here, at least, Skene has found a family who conform in every respect to his ideals of home life, as well as being, as he goes on to show, models of patriotism and commitment to liberal values (*ibidem*: 60).

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[13] The grandmother is Zoe Golescu (1792-1879), widow of the man of letters Dinicu Golescu (1777-1830). The "kind and worthy parents" are her daughter Ana (1805-1878) and her elderly husband Alexandru Racovi a; one of their daughters, Zoe Racovi a, had married Effingham Grant, secretary of the British consulate, in 1851. Possibly it was Grant who had introduced Skene to the family. Zoe Golescu's four sons, tefan, Nicolae, Radu and Alexandru, were in exile at the time as a result of their revolutionary activities in 1848. (See Iordache, 1982: 215-229.)

DIRE LE VRAI

Dominique JOUVE·

une pierre après l'autre(…). Agir comme si on se donnait mille ans pour devenir ami
Ismet Kurtovitch

Abstract : *The dialogue between cultures is essential for the present and future of Pacific Islands where colonization imposed the clash between the autochtones and the colonists. In New Caledonia, the foundation of a "common destiny" passes by a reflexion on what is the "commun run" that all the communities could share. The poets Déwé Gôrödé (a female political kanak leader) and Nicolas Kurtovitch (whose Eurpên ancestors arrived in the XIXth century) gave free course to their desire of sharing in the poetic collection published in 1999* Dire le vrai/ Speaking the truth*, where texts of the one and other alternate on jointly decided topics. The shape of the book supports the perception of an interval where the difference can play apart from dualism, apart from any hierarchy. Because it is not a question of thinking this dialogue in terms of identity and difference; and each poet presents himself to the other in the common space which constitutes the poetic language. Each one is put moving towards the other and respects its share of personal opacity, at the same time as the cultural differences become sources of words of peace.*
Keywords*: New Caledonia, poetry, cultural dialogue.*

Dans une Europe qui a eu du mal à se fonder, dans une Europe élargie aujourd'hui à 28 états membres sans compter les territoires ultramarins divers que l'histoire a reliés à l'Europe et qui en font partie, au moins du point de vue institutionnel (on élit des députés au Parlement européen dans le Pacifique), que signifie le dialogue des cultures ? Sous quels angles faut-il l'envisager ? Comment faire pour que de cette diversité puisse maître de la communauté, du « commun » ? En posant cette question dans le Pacifique, nous nous demandons ce qu'ont en commun les populations océaniennes et les populations qui sont arrivées lors de la colonisation. Ce « commun » est à fonder pour que soient possibles une vie ensemble, un « destin commun » selon les termes du préambule de l'Accord de Nouméa.

Le problème de l'altérité en Nouvelle-Calédonie doit être envisagé sous l'angle des études postcoloniales et nous nous intéresserons à un recueil poétique intitulé *Dire le vrai[14],* écrit par Nicolas Kurtovitch, un calédonien d'origine européenne et Déwé Gôrödé, une femme indépendantiste kanak, en 1997. Le titre nous prévient : il s'agit de se dire à l'autre en toute transparence. Or dans l'histoire de la Nouvelle-Calédonie, y compris la période la plus récente, les identités diverses ne se rencontrent pas dans un espace éthéré ou idéalisé, pas plus lors d'un « devis » comme au XVIe siècle ou lors d'une conversation entre personnes de bonne compagnie, ni même lors d'une discussion/ « disputatio » intellectuelle. Elles sont en conflit, éventuellement en opposition frontale. L'autre est parfois évacué de la vision de l'un, par des jeux de regards stéréotypés sur les sociétés colonisées, en dehors même des manifestations de la violence (personnelle, collective, institutionnelle etc.). La méconnaissance de l'autre se

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[14] Nous citerons l'édition originale de 1999, comprenant un cahier de dessins de Mathieu Venon, et non l'édition de poche établie postérieurement (2000).

double d'une intériorisation des mépris, de la haine ou de la honte de soi. On a donc vu s'installer, et perdurer beaucoup d'incompréhension de part et d'autre, et des affrontements armés, après de nombreuses révoltes kanak au XIXe siècle, ont eu lieu entre 1981 et 1988 en Nouvelle-Calédonie. C'est cette quasi guerre civile que les Accords de Matignon ont tenté de régler en 1988 par deux textes acceptés par toutes les parties, suivis d'une loi ratifiée par un référendum.

La position des signatures sur la page de l'Accord, en deux colonnes, émane d'une vision bipolaire : indépendantistes kanak (à droite) versus loyalistes blancs (à gauche de la feuille), avec les autorités de l'État comme arbitres (en haut et au centre). Les indépendantistes kanak ont dû recourir à la violence pour exister face à l'évidence de la présence des blancs, des colons comme interlocuteurs de l'état. À Nouméa aussi bien qu'en brousse et dans les îles, culture kanak et culture des blancs (surtout d'origine européenne et spécifiquement française) sont co-présentes selon un régime d'extériorité très marquée par les langues, l'histoire, les pratiques sociales, le niveau de développement économique etc. Chaque culture est de plus en elle-même hétérogène, car de plus en plus de Kanak vivent à la ville ; ainsi leurs liens avec les pratiques sociales ou religieuses et les rites traditionnels qu'on appelle du nom de « coutume » se transforment et se distendent. De l'autre côté, les Français présents depuis plusieurs générations opèrent une distinction entre descendants de la colonisation libre et pénale ; ensemble, ils s'opposent de plus aux Français immigrés de fraîche date, ceux qu'on appelle volontiers les « zoreilles ». Il faut rajouter à ce tableau les descendants des immigrés divers et des travailleurs sous contrat : Japonais, Javanais, Tonkinois, Wallisiens, Futumiens, Tahitiens, Réunionnais etc.

On a souvent considéré ces deux cultures en face à face : comme deux personnages distincts dans la scène fantasmatique du premier contact, dans une altérité totale, sans qu'aucune intercompréhension ne soit possible de l'un vers l'autre et de l'autre vers l'un ; des romans historiques récents reprennent à satiété cette fantasmagorie de la première rencontre depuis plus de trente ans. Ainsi la littérature de la Nouvelle-Calédonie est-elle dominée, de 1853 à 1930 par le regard du colonisateur, de l'intrus occidental sur une île et ses habitants ; ce regard n'est déjà pas simple car chaque missionnaire, chaque visiteur, chaque déporté a sa propre vision avec des variations individuelles, religieuses, idéologiques. Cependant, en général, c'est un regard habité par les stéréotypes raciaux, par l'exaspération d'une différence vue comme supériorité de l'homme blanc civilisé, sur l'indigène kanak, présenté comme primitif, cruel, sournois, etc. Cette altérité-là se donne percevoir dans une surface, une forme extérieure, comme les silhouettes des femmes kanak qu'aperçoit depuis son bateau le héros de la nouvelle « Sauvages et civilisés », de Georges Baudoux, écrite en 1935.

Or, si l'on suit les analyses de Lévinas, « l'altérité totale (…) ne luit pas dans la *forme* des choses par laquelle elles s'ouvrent à nous, car, sous la forme, les choses se cachent » (page 209 dans *Totalité et Infini, essai sur l'extériorité*, Le Livre de poche, 1971, rééd. 2009, biblio essais). D'où s'ensuit une mise à l'épreuve des images ordinaires pour penser cette co-présence marquée par l'illusion, le stéréotype, la méconnaissance : surface/ intérieur (l'intérieur étant considéré comme l'essence de la chose), l'endroit et l'envers. Le philosophe en conclut que seule la parole peut dire l'ouverture entre l'endroit et l'envers, permet d'échapper au caractère mystérieux, hermétique de la façade. Il faut donc penser l'autre/ l'autrui en dehors de l'idée de la différence, qui catégorise, qui range des objets en fonction d'un « genre » qu'ils auraient en commun. En effet, « l'altérité d'Autrui ne dépend pas d'une qualité quelconque qui

le distinguerait de moi, car une distinction de cette nature impliquerait précisément entre nous cette communauté de genre qui annule déjà l'altérité ». (page 211)

Il ne s'agit donc pas pour Lévinas, de penser la rencontre avec l'autre sur fond de semblance ou d'identité et il est rejoint sur ce point par le philosophe François Jullien. Celui-ci mène une critique de la notion de « différence » en soulignant que ce concept est un concept identitaire et il fait ce constat qui va à l'encontre d'une idée reçue sur la différence : il n'y a pas d'identité culturelle possible. Car, écrit-il « L'*identité* borde, en effet, la *différence* au moins de deux façons : dans son amont, l'identité étant ce dont procède et que sous entend la différence ; dans son travail d'élaboration, la différence faisant couple avec l'identité, comme son opposé ; enfin dans son aval, l'identité fixant à la différence sa visée. » (Page 24)

Il exprime alors une pensée du même type que celle de Lévinas : réfléchir en termes de différence nous condamne à rester dans un espace solipsiste « car la différence suppose d'abord une identité plus générale — disons : un genre commun — au sein de laquelle la différence marque une spécification. » (Page 25) Il s'autorise également d'une difficulté devant laquelle tous reculent : on n'a pas réussi à nommer « cette culture commune dont toutes les cultures se contenteraient de déplier les différences comme un éventail », et ce, pour une bonne raison : cela n'existe pas. Il faut donc se dégager de ce préjugé et considérer qu' « il n'y a pas de culture première, en amont, au singulier et servant d'identité commune, dont les diverses cultures rencontrées de par le monde, au pluriel, ne seraient que des variations. » (page 25)

Et en effet, si nous considérons la littérature de la Nouvelle-Calédonie dans son développement historique, l'auteur (principalement de nouvelle) qui centre son travail sur la différence entre ce qu'il appelle « les races », Georges Baudoux, nomme « primitivisme » cette étrangeté qui le fascine et qui nourrit nombre de ses descriptions de gestes, de postures, de coutumes et de croyances dans ses nouvelles[15]. Ainsi, le peuple évoqué appartient-il bien à nos semblables du genre humain, mais nettement moins avancés sur la trajectoire du progrès… La fascination de la différence aboutit à un classement : les blancs, représentants de la civilisation, ont une identité bien supérieure à ces peuplades arriérées. C'est seulement à la fin de sa vie que Georges Baudoux a modifié quelque peu son approche et tenté de penser la vie et la mort des cultures, le choc dramatique entre les fusils des blancs et les casse-têtes des Kanak.

Même un écrivain qui se dégage de la pensée coloniale, Jean Mariotti, tente de dessiner une sorte de concert des cultures et civilisations dans lequel la culture kanak rejoindrait, plus ou moins, la culture gréco-latine, en particulier dans sa réflexion sur l'harmonie des contraires et ce que les Pythagoriciens nommaient le nombre d'or. La différence qui avait tant occupé Baudoux se résout alors dans une mystique poétique.

Un changement complet a lieu lorsque les Kanak prennent la parole dans des travaux de recherche, des discours d'analyse politique et culturelle, avec Apollinaire Anova Ataba et Jean-Marie Tjibaou. Désormais, ils ne sont plus objets du regard et thèmes de la parole des Autres, puisque que le système colonial leur a confisqué leur parole ; ils tentent de dire « nous sommes là » et aussi « qui » ils sont, sans tomber dans le piège des comparaisons et des différences. C'est sur cet arrière plan qu'il faut donc situer l'entreprise de Nicolas Kurtovitch et Déwé Görödé : les deux poètes se présentent l'un à l'autre, dans cet espace de partage que représente la langue poétique: le temps

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[15] Un exemple entre mille : « un sens inné de l'orientation, qui existe chez les primitifs, lui révélait que le cortège marchait à l'envers » dans « Kavino », page 197 in *Légendes canaques, 1 Les vieux savaient tout,* Nouvelles éditions latines, 1989.

n'est plus à l'affrontement des guerriers, de part et d'autre des barricades. Il ne s'agit pas de se dire contre l'autre mais en relation à l'autre, l'un se met en mouvement vers l'autre, en respectant sa part d'opacité, d'étrangeté et de mystère. Au fond ce recueil poétique répond à l'injonction de Frantz Fanon, plus de cinquante ans après la parution de *Peau noire, Masque blanc* en 1952 :

> Pourquoi tout simplement ne pas essayer de toucher l'autre, de sentir l'autre, de me révéler à l'autre ?[16]

Ainsi, la page de couverture du livre annonce-t-elle un programme : deux formes humaines, peu ou pas sexuées, avancent leurs bras tendus vers l'autre et se courbent dans un geste d'accueil et d'humilité : mais si les mains se touchent, elles ne le font que sur un fond rouge, un triangle rouge (l'éclair de l'orage qui ouvre les cieux ?) qui est à la fois le lieu de la rencontre et sa condition de possibilité. Il faut que les formes soient séparées par ce rouge, qu'il constitue le fond du tableau (les autres couleurs de fond, jaune paille et ocre, peuvent évoquer le sable des bords de mer et la terre rouge des latérites) pour que ce geste de partage soit visible. Le rouge peut être associé à ce qui a divisé : la violence historique, mais c'est aussi le sang de la vie renouvelée, celle qui va irriguer le présent et le futur.

Cette image de couverture n'a pas été créée par le peintre Mathieu Venon en même temps que les poèmes s'écrivaient, elle est postérieure à la lecture du manuscrit. Il a très bien saisi cependant que le plus important, ce n'est pas l'identité de chacune des deux formes humaines, mais l'écart, l'interstice qui les sépare et grâce auquel elles peuvent exister chacune pleinement et se parler.

En effet, les poèmes, organisés en 18 thèmes, ont été écrits en 1997, lors d'une tournée que les deux écrivains faisaient dans quatre grandes villes australiennes, Sydney, Adelaïde, Melbourne, Canberra. Le premier séjour est le plus long, il correspond à un colloque de littérature organisé par l'Université de Nouvelles Galles du sud (University of New South Walles).

Le contexte politique et historique précis nous aide à comprendre le projet des artistes. En 1997, la Nouvelle-Calédonie était à un an du référendum sur l'indépendance prévu par les Accords de Matignon. Or, depuis 1975, la vie politique bruissait de rumeurs et autres indications fragmentaires sur des négociations concernant un pacte, ou un traité, ou un nouvel accord destiné à éviter un résultat donnant 60% des voix au maintien de la Calédonie dans la France, et 40% pour l'indépendance : une proportion qui, tout en se conformant aux lois de la démocratie, ne donne pas à l'un ou l'autre parti un avantage décisif, ce qui alimente la crainte de nouvelles violences.

La société civile n'avait aucune idée du contenu des négociations, d'où une impatience générale et même de l'agacement par rapport aux hommes politiques. Le dessein de dialogue entre un écrivain d'origine européenne, ce qu'on baptise parfois « Caldoche », et la plus connue des intellectuels et écrivains kanak, est donc politique, c'est une initiative citoyenne. Mais il ne s'agit pas de littérature engagée, il n'y a pas de thèse à défendre, sinon celle du dialogue et du partage. Grâce aux pouvoirs de la poésie, chacun avance vers une meilleure connaissance de l'autre par un échange équilibré, sincère, construit de façon à éviter tout rapport de domination. Chacun se dit et travaille sur sa part d'aliénation, sur ce qui l'empêche d'aller plus loin vers l'autre et entrave son désir d'humanité.

Quelle a été la méthode ? Les deux poètes se sont accordés sur un certain nombre de thèmes sur lesquels écrire un poème chacun par jour : la liste a été travaillée en

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[16] Page 188, Fanon, *Peau noire, Masque blanc.*

commun et des mots clés comme « la guerre », ou « être guerrier » ont été abandonnés, ainsi que « la ville ».

Cette entente n'était peut-être possible qu'entre des personnes que reliaient déjà la confiance et l'amitié : par la suite Nicolas Kurtovitch a également écrit une pièce de théâtre à quatre mains, *Les dieux sont borgnes*, avec Pierre Gope, dramaturge kanak originaire de l'île de Maré. Déwé Görödé, une femme militante indépendantiste et féministe, originaire de la Grande Terre, a également écrit en commun avec Wenilo Ihage, un homme originaire de l'île de Lifou, un recueil de nouvelles édité en 2002 *Le Vol de la parole*. Nicolas Kurtovitch et Déwé Görödé ont donc en commun le courage de tenter l'écriture en partage, de découvrir ce qui se passe lorsque l'inspiration se vit au delà de l'individu.

La composition du recueil suit le trajet de ville en ville, avec 9 thèmes pour Sydney, 3 pour Adélaïde, 2 pour Melbourne, 2 pour Canberra. L'entrée dans le livre se fait par un séjour de 9 jours et 9 thèmes pour Sydney, le voyage se déploie dans les trois autres villes pour revenir vers Sydney avec 2 thèmes supplémentaires. Il se termine par la séparation qui ramène chacun des auteurs vers ses préoccupations, ses interrogations, ses occupations. Deux poèmes d'envoi marquent le salut final, avec une dissymétrie : Déwé dédie un poème « à Bernadette », *une grande dame du pays*[17], tandis que Nicolas remercie Déwé. Il n'y a pas d'homologie entre le parcours temporel et le parcours spatial : en effet, le lieu de production ne laisse guère de traces dans les poèmes : on trouve deux mentions des Aborigènes dans les poèmes « Autre » et « Espoir », quelques allusions à des promenades dans Sydney, mais peu spécifiques : un trottoir et une boîte de nuit dans le poème « Espoir ». Cependant l'adresse « Vers demain »[18] de Déwé Görödé élargit le propos à toutes les luttes des peuples colonisés. En fait le voyage est moins une occasion de découverte, dans ce recueil, qu'un temps d'arrachement aux habitudes, aux liens sociaux, familiaux ou amoureux qui enserrent l'individu dans ses occupations ordinaires. Chacun des deux poètes, arraché à son quotidien, est ainsi disponible pour l'autre et pour la page blanche :

Il y a dans le départ
L'abandon salutaire
L'échappée indispensable,
L'autre surface
Encore vierge encore vide [19]

Un silence se fait, propice au recueillement. Chacun est disponible pour l'autre.

Quels sont les obstacles à la rencontre ? Ce sont d'abord les pesanteurs historiques, et en premier lieu une domination coloniale encore active, avec le souvenir des affrontements violents de la période des « Événements », et une terre marquée par toutes les souffrances.

Pour Déwé, le fait d'écrire ici et maintenant ne peut être dissocié de la domination coloniale qui prive l'autre de son être et de sa voix, donc de sa vie. Il faut arracher les mots, par un âpre combat, au néant auquel le colonisateur vouait les colonisés. Ce thème est d'autant plus fort que le poème est écrit sur cette terre australienne où les habitants premiers, les aborigènes, étaient presque exterminés à la fin du XIXe siècle. Il n'y a pas là d'image de la page blanche, mais des mots de lutte :

Écrire

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[17] Il s'agit de Bernadette Kurtovitch, la mère de Nicolas : hommage indirect également au fils.
[18] La dédicace à Denis Freney rappelle la mort récente (1995) de ce grand militant pour l'indépendance du Timor oriental.
[19] Page 12, Nicolas, « écrire ».

Une île
Un pays
Où les êtres étaient
Où les êtes étaient sans être
Où les êtres sont sans être
sans dire
sans voie
sans voix
sous la chape de
silence
et en coupe réglée
de la pensée unique

Tout vers est arraché aux bâillons imposés par le système colonial, avec l'interdiction des langues kanak, les entraves à la circulation, les spoliations foncières, les répression armées lors des révoltes. L'être dominé n'a eu guère que le choix entre la compromission et la corruption, il ne pouvait que *vasouiller/ ou nager en eaux troubles/ comme un poisson dans l'eau* tant que le temps des luttes organisées pour l'indépendance n'était pas venu. Il n'y a pas de haine, pas de violence dans le ton mais une ferme détermination.

Nicolas Kurtovitch insiste sur un autre aspect du colonisateur et dénonce son « arrogance », son « arbitraire » qu'il s'agit de débusquer dans le corps lui-même :

à pleine main j'ausculte je palpe
J'appuie je cherche l'os
Cherche les muscles trouve
Nerfs viscères vaisseaux veines
Artères canaux je presse
Trouve la douleur[20]

Les propriétés de l'aliénation coloniale sont assimilées par métaphore à des masques qu'il faut enlever, arracher, pour retrouver « l'être véritable » :

Révéler à soi l'être véritable
Offrir alors ce qu'il a de pur
De silencieux d'attentif et patient
Par l'humilité des sentiers
Á deux parcourus[21]

La poésie est donc d'abord une violence faite à la violence ; elle associe la vigilance à l'action du burin. Elle accomplit une sorte de sortie de soi (*pose tes yeux au loin/ à flanc de montagne/ comme si tu y plaçais ton cœur*) qui permet de se voir avec le regard de l'autre, et qui amène le souhait fervent :

Ensemble soyons l'autre
de l'autre
alors nous saurons
être [22]

Le souvenir des affrontements passe par les émotions de l'autre mêlées à celle de soi : constat de la peur collective et des haines déchainées :

l'autre de la peur
l'autre de la domination
l'autre du pouvoir
l'autre du viol

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[20] Nicolas, poème « écrire », page 12.
[21] *Ibidem* page 13.
[22] Nicolas, poème « l'autre », page 21

de la case brûlée
des yeux rouges de sang
l'autre de la haine
au moment des barrages
des embuscades
du massacre
des larmes
du sang [23]

Cet échange est d'autant plus remarquable que Nicolas Kurtovitch a dû quitter sa maison à Lifou quand celle-ci a été incendiée au moment des « événements ». Les poèmes du début du recueil lui font recommencer le geste de salut qui lui permettra d'être accueilli sur la terre de l'autre : un *touché/au sol*. À partir de cette humilité, le poète peut espérer être accepté tel qu'il est : il ne veut pas comprendre l'autre au sens de le rendre transparent et de l'assimiler, mais échanger ces places où chacun est un autre, se pencher sur cet abîme, être aspiré par ce vertige : l'ipséité de l'autre, *l'âme dans son souffle*. À lui, l'Européen, de bouger comme la vague (*la beauté d'être le ressac de la vague*) vers celle qui est là, ferme, calme, (*comme je te sais/ bien assise/ la cordyline près de toi*), bien installée dans son lieu, sa terre reconquise, ou du moins en voie de reconquête.

Au contact de l'autre, le dominateur arrogant qu'était le blanc colonisateur, dont il reste toujours quelque trace dans le soi, s'altère :

De la Connaissance et de la Compassion
Viendra l'être véritable
Ailleurs est si loin
Nous avons notre vie à réinventer [24]

Si les transformations touchent l'un et l'autre, celles-ci sont de nature différente. Comme le rappelle Lévinas, la relation interpersonnelle est toujours asymétrique :

Ces différences entre Autrui et soi ne dépendent pas de « propriétés » différentes qui seraient inhérentes au « moi » d'une part et à Autrui de l'autre ; ni de dispositions psychologiques différentes que prendraient leur esprit lors de la rencontre. Elles tiennent à la conjoncture Moi-Autrui, à l'*organisation* inévitable de l'être « à partir de soi » vers « Autrui ».[25]

La culture kanak a toujours une place pour l'étranger, à condition que celui-ci se présente avec humilité et respecte le lieu où il se trouve : car la terre, ce sont des ancêtres, c'est l'histoire des clans, c'est l'harmonie des vivants et des morts, la hiérarchie bien ordonnée du « séjour paisible » selon la traduction proposée par Maurice Leenhardt d'un concept a'jië. Ce sont bien ces rapports entre la femme du pays kanak et l'étranger, donc les lois de l'hospitalité, qui structurent le début du recueil.
Le point de vue de Nicolas Kurtovitch qui s'inspire de la sagesse bouddhiste, exclut le métissage culturel et tout ce qui pourrait se résoudre dans une fusion, une entité faite de semblables, dans la « molle bouillie » dont parlait Segalen. L'autre demeure autre, dans son opacité, son irréductible différence, l'autre peut et doit être objet du regard, c'est un objet distinct :

Je vois votre peau votre corps
Les généalogies les perches plantées

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[23] i*bidem*.
[24] Nicolas, poème « être », page 33.
[25] Page 237 dans Lévinas, Emmanuel, *Totalité et infini essai sur l'extériorité*, Le Livre de Poche, Biblio essais, 2009.

> En terre
> Et s'y tenant le vieil homme conduit
> Le peuple [26]

Le signifiant de l'altérité est la matérialité d'une présence physique : la peau, le corps, et parmi toutes les pratiques culturelles kanak, c'est le discours sur le bois qui est choisi, acte de mémoire (dire les généalogies, les récits de fondation, énumérer les alliances…) et aussi acte politique puisqu'il s'agit de conduire le peuple. Cette expression a une petite saveur biblique (Moïse conduisant le peuple juif ?), ce qui permet de se demander si le regard occidental sur l'Autre océanien ne se rattache pas encore quelque peu à l'idée d'une humanité première et primordiale, conservant un lien authentique avec l'Origine. Ceci s'adresse davantage à l'homme kanak qu'à la femme qu'est Déwé Görödé : Nicolas la voit comme représentante de la culture kanak et elle va lui répondre sur le même plan, en acceptant ce poids : être la représentante du peuple kanak entier.

Dans cet espace nouveau qu'a ouvert le poème, organisé par la Connaissance et la Compassion, le poète place un échange de regards qui servent de révélateurs : puisqu'il a demandé pardon, puisqu'il a salué la terre et les hommes qui ne font qu'un avec elle, il demande à l'autre qu'il/elle le voie dans toute son humanité ; il se propose à son approbation puisque son travail a dégagé de toutes ses gangues un soi régénéré, purifié, enfin authentique:

> Dis-moi que tu vois
> l'être en l'autre
> redevenir humain [27]

La distance maintenue entre les deux partenaires de l'échange se manifeste par le choix éditorial de coloris différents pour les pages dues à Déwé (claires) et à Nicolas (grisées). Cette répartition signifie que c'est en tournant les pages, en passant du clair au gris, que s'ouvre le dialogue. L'édition originale utilise un gris argenté qui apporte de la lumière, mais avec discrétion. Ce jeu de réversibilité nuancée nous invite à passer de l'un à l'autre sans préjugé, et à jouir de cette différence. Ainsi peuvent se tendre des fils de pure humanité reliant l'un et l'autre par des affinités, une égale sincérité, le refus des compromis, des à-peu-près, une égale rigueur dans la démarche. Alors que nous vivons d'ordinaire le contact entre Kanak et Européens comme un dualisme, le lecteur est convié ici à en explorer les complémentarités pour un pays à construire. L'utopie politique oriente en effet toute la rencontre, ainsi que le soulignent les dessins de Mathieu Venon.

Nous l'avons vu, Nicolas construit l'autre comme représentante du monde kanak : il s'adresse à elle en l'assimilant à la terre :

> Dis-moi ta terre
> mon amie
> l'empreinte de ton âme
> dis-moi ton sang
> la source de ton âme [28]

Ce qu'il cherche, ce qu'il sent, c'est la communauté kanak plus que l'individu femme en face de lui. C'est ainsi qu'il peut demander un pardon qui lui serait accordé au nom du peuple kanak tout entier. Dans cette rencontre, une dimension est quasiment absente, au moins des poèmes de Nicolas, c'est la différence entre l'homme et la femme.

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[26] *Ibidem.*

[27] *Ibidem.*

[28] Nicolas, poème « la terre », page 40.

Sont-elles d'ailleurs du niveau de la mêmeté (des propriétés exclusivement créées, produites par la société et l'éducation) ou de l'ipséité (un sentiment d'être soi, en relation avec son corps, ses émotions et sensations, et avec des expériences communes entre femmes liées à la maternité, la sexualité) ? Les images de Mathieu Venon soulignent cette dimension asexuée, sauf si nous projetons sur la forme plus petite, plus courbée, l'image du féminin : mais ne serait-ce pas là un stéréotype ?

L'être selon Déwé Görödé est relié aux ancêtres, à la terre et aux éléments, au cosmos ainsi qu'aux autre femmes et hommes, selon les alliances entre clans qui donnent aux Kanak leur identité :

> une île
> où
> la terre
> et la pierre
> parlent (…)
> pour dire
> la place
> de l'enfant
> à
> naître [29]

Si Nicolas peut s'imaginer dépouillé, nu, pour la rencontre avec l'autre, Déwé, elle, sait qu'elle est toujours AVEC. Les racines de l'identité plongent dans la terre, ou plus exactement sont un extension du *cordon ombilical rendu à la terre* (page 14) car à la naissance, on rend ce lien à la terre, de même que la parure de la chrysalide tombe à terre : la vie se définit bien non comme une identité fixe de type « racine unique » mais comme une mue, avec une suggestion de métemsomatose. Ce moi-rhizome est prédisposé à l'accueil du monde et de sa diversité. Loin d'être déterminée par le passé, l'identité de l'autre kanak vu par Déwé est un « chemin vers les autres », écrit-elle. Et son envoi, à la fin du recueil, à une personnalité respectée et remarquable de la lutte autochtone internationale dessine ce sentier.

Pour Déwé, tout est signe dans sa vie ; *une fleur inattendue (…), une palme de cocotier (…) une odeur de coccinelle, un vol de mouche bleue* sont autant de signes de la mort imminente ou déjà accomplie : le cosmos et la communauté humaine sont un tout, il n'y a pas de coupure entre le monde et l'homme, entre les vivants et les morts. La mort au quotidien, dans le poème intitule « la mort », ce n'est ni la maladie ni le vieillissement, mais l'humiliation, la domination, la violence et l'assistanat : *la mort lente d'un peuple/ la mort programmée/de ceux qui dérangent*. On voit alors se manifester non seulement la conviction de la militante indépendantiste mais aussi celle de la féministe. C'est elle qui assume fermement les liens entre le poème et la mort :

> La mort
> de tous ceux en qui
> à toute heure
> du jour et de la nuit
> meurent de mille morts
> mes vers de femme Kanak
> ou mes mots d'être Humain. [30]

L'ouverture à l'autre est une évidence pour elle, et elle définit l'utopie politique non seulement avec des termes comme « libre », « souveraine » mais

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[29] Déwé, Poème « écrire », page 11.
[30] Déwé, poème « la mort », page 23.

également « être ensemble », « peuple qui partage », et nous comprenons au sein de la communauté kanak mais aussi avec toutes les composantes de la société calédonienne. Ces propos engagent non seulement l'individu mais également son groupe et sans doute son parti. La devise de la Nouvelle-Calédonie adoptée quelques années plus tard, en 2008, n'a-t-elle pas été « terre de parole, terre de partage » ?

La définition de l'être par la rencontre, l'idée d'être avec, est fondamentale dans la pensée kanak. Lorsque Déwé écrit *que serait l'un/ sans l'autre* , il ne s'agit pas d'une formule proverbiale un peu creuse. C'est une allusion à une expression fréquente dans les contes kanak « u et duéé », désignant les fantômes ou revenants et les esprits de la forêt. Lorsque les personnages disent qu'ils sont seuls avec « u mâ duéé », il est question d'un état proche de la folie, liée à une profonde souffrance et amenant la perte de soi. Ces éléments sont ici inséparables d'un projet pragmatique. Par exemple, lorsque Déwé évoque « les déracinés, les déculturés, les sans repères », c'est pour dessiner un axe socio-politique ; ils sont, écrit-elle

> à amener
> à sortir
> de l'asile
> de l'aliénation
> de la prison
> du soi
> de la solitude
> du moi [31]

Alors que pour Nicolas, la solitude est propice au recentrement et à l'écoute de soi et de l'autre, (*dans l'oubli de soi réside le vrai*, écrit-il), Déwé exprime une pensée matérialiste : être, c'est être avec l'autre, et agir pour partager avec les démunis et les malheureux. Aucune perspective mystique, mais un accord avec la terre, la lumière, le ciel, le vent, ainsi qu'elle le dit dans « la terre » :

> Une perle de rosée
> Sur une tige d'igname
> Ou un cœur de taro
> Où palpite mon être
> Au rythme de la terre [32]

Ainsi, le dialogue avec l'autre ne se tourne pas vers une fusion ; l'éthique qui se lit dans le poème « attente » est tournée vers des actions à projeter avec l'autre :

> dire ce qu'il faut
> écrire
> pour trouver ensemble
> le mot qui réconforte
> la parole qui apaise
> et l'acte qui libère [33]

Déwé Görödé rejoint ici, de manière inattendue l'analyse de Lévinas :

> La parole ne s'instaure pas dans un milieu homogène ou abstrait, mais dans un monde où il faut secourir et donner[34].

Dans cette éthique de lutte au quotidien s'inscrit également le sens de la création poétique, car il s'agit, sur le plan du langage, d'en découdre avec les stéréotypes et la pensée unique, ici et ailleurs, dans une indifférenciation de l'ailleurs et

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[31] Déwé, poème « être seul », page 34.
[32] Déwé, poème « la terre », page 39.
[33] Déwé, poème « attente », page 43.
[34] Page 238 dans Lévinas, *op. cit*.

de l'ici : « ici » se constitue par l'écoute, le dialogue et le partage. Nicolas Kurtovitch imagine le Soi pur comme *sans parure ni masque*, comme un cœur flottant, mobile qui peut aller vers toutes les frontières, vers tous les ailleurs. Ce que le Soi gagne à frôler l'altérité, c'est d'être regardé « avec une bienveillante ironie » par le voisin, écrit-il, au terme de l'opération de dépouillement effectuée par les poèmes.

Déwé Görödé insiste davantage, me semble-t-il, sur l'expérience d'une altérité consubstantielle à l'activité de l'écrivain : elle s'exprime et écrit aussi bien en paicî, sa langue maternelle, qu'en français. Ce duo est intérieur à son rapport à la langue du poème. Son travail poétique, elle le voit comme une activité d'estoc et de taille, il met en jeu avec une certaine violence, la matérialité des signifiants linguistiques, mais aussi le discernement, la rigueur, la volonté, tout autant que l'imagination :

Saisir le sens
à mots couverts
ou au figuré
de la césure
à la cassure [35]

Elle ne refuse pas la turbulence dans son rapport aux mots et expressions toutes faites :

Trier les mots
à demi mot
ou en porte-à-faux
de la brisure
à la démesure [36]

En affrontant la langue, l'écrivain affronte son autre le plus intérieur, dans toutes ses dimensions, de la suggestion la plus ténue à la bataille rangée. Ce qui est vrai de l'écrivain en général qui se confronte à la langue comme intérieur-extérieur, l'est particulièrement pour celui ou celle qui écrit en pays dominé et qui livre bataille :

Tailler l'idée
à la pointe du jour
ou au plus noir de la nuit
de la blessure
à la rupture
vivre l'écriture
en guenilles
ou en va-nu-pieds
vivre l'écriture
au pied du mur
et en terre étrangère
hors de moi
ou en outsider
dans cette langue
qui n'est pas mienne [37]

« Tailler » implique une métaphore sur des réseaux multiples : activité du sculpteur et du scripteur (appointer un crayon), c'est aussi une activité de jardinier, au sens d'élaguer, de supprimer l'inutile et l'inessentiel pour aller vers le vivant, favoriser la croissance et le développement de la vie. Ainsi jaillissent la liberté et le souffle, parole enfin retrouvée.

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[35] Déwé, poème « création », page 54.
[36] *Ibidem.*
[37] *Ibidem.*

On le voit, la poésie n'est pas simplement messagère ou porte-parole, entremetteuse entre l'un et l'autre. Elle instaure l'ordre de la parole, et la dialectique du Même et de l'Autre, ou plus exactement du Même vers/à l'Autre. La communication croisée et hybride intègre l'écoute de Soi et l'écoute de l'Autre ; l'écoute de Soi inclut la parole dite à l'Autre, tandis que l'écoute de l'Autre inclut la parole de l'Autre qui entend sa propre parole dite à Moi. Cet échange entre Moi et l'Autre, ou de Moi vers l'Autre est indispensable à la construction du Moi et à la reconnaissance de l'Autre, à la révélation de l'être. *Dire le vrai*, pour reprendre le titre du recueil, c'est donc témoigner de Soi mais surtout de l'Autre en soi, de l'Autre pour soi, écrire et témoigner de l'identité des uns et des autres, de l'altérité, de la solitude, de la mort, du vivre ensemble. Dire le vrai, c'est dévoiler, c'est révéler, c'est effectuer un travail à deux qui engendre, du moins les deux poètes l'espèrent, la société de demain.

Conclusion

Plus qu'ailleurs peut-être la vie sociale, la vie civique en Nouvelle-Calédonie est liée à la présentation de l'Autre au Même : le même étant défini comme l'instance qui édicte les normes, fixe les lois de l'échange. C'est le statut figé de ce face-à-face qu'ont modifié les « événements » de 84-88, puis les accords politiques et économiques appelés Accords de Matignon. À ce moment de l'histoire, un référendum d'autodétermination aurait, semble-t-il, aurait donné force à cette confrontation, sans possibilité qu'il y ait du jeu dans la société. C'est pourquoi a été préparé puis validé l'Accord de Nouméa, qui tente de poser les bases, les conditions de possibilité d'un « destin commun ». Les problématiques de l'altérité et du « commun » sont donc d'une actualité brûlante de Nouvelle-Calédonie, où récemment, lors des élections des assemblées de province, le programme d'un parti politique comportait l'effort de création d'un drapeau commun, alors qu'actuellement ce sont deux drapeaux qui flottent sur tous les bâtiments officiels : l'emblème du FLNKS et le drapeau français.

Reprenons en l'adaptant à notre propos, la question de François Jullien : qu'arrive-t-il à la pensée quand elle quitte, tel le Bateau ivre, « l'Europe aux anciens parapets »[38] ?

Et appliquons-la à la poésie, qui chante même en des temps de détresse de doute, d'interrogation.

La poésie telle qu'elle se pose en Nouvelle-Calédonie dans ce recueil nous suggère que c'est dans l'entre, dans l'écart, que se situe la jouissance de la diversité, que peut se déguster de la variété. C'est elle qui nous amène à penser la fécondité de l'autre.

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[38] Page 20, François Jullien, *op. cit.*

FUNCTIONAL IDENTIFICATION OF PARTICIPANTS AT DISCOURSE LEVEL

Mădălina CERBAN[*]

Abstract: *Identification is concerned with tracking participants, namely introducing people and things into discourse and keeping track of them. These resources are textual, being interested in how discourse makes sense to the reader. Identification systems involve two systems: one for presenting the identity of the participants in questions and another for relating their identity to another identity through comparison. This paper discusses the types of participants that can be identified. The first part explains the concept of 'tracking' and the ways we can done it, e.g. the use of pronouns, proper names, the definite determiner 'the'. The second part analyses the types of things that can be identified: things, institutions and abstractions, what people say and things in special discourses, as well as the ways these types of things can be tracked, paying a special attention to administrative texts.*
Keywords: *identification, tracking, participants.*

I. Identification and tracking

The way in which participants are identified is an important aspect of how a text unfolds. Stories use the most the reference resources to introduce and track participants through a discourse. In other genres, such as newspaper's articles, general participants are presented and only briefly tracked.

In order to make sense of discourse, one of the first things that a reader should do is to be able to track of who or what the discourse is about in any moment. During a conversation about somebody or something, the speaker or the write should name them. After naming the participants, the speaker/reader uses the pronominal reference, using pronouns such as *he, she, it*. By this means the speaker/reader can keep track of the participants in the discourse, namely we know exactly which person or thing we are talking about.

For example, when the author of this newspaper article presents the political problems involving the new British EU commissioner, he introduces several participants: David Cameron, his candidate (Lord Hill of Oareford), top EU job, his views, economic portfolio.

e.g.   *David Cameron's candidate for a top EU job was warned yesterday that he could be blocked by Brussels because of his Eurosceptic views.*
Lord Hill of Oareford is the prime minister's choice as Britain's next EU commissioner and Mr. Cameron had travelled to Belgium yesterday promising to secure a key economic portfolio for the peer.
However, the campaign immediately ran into trouble as the president of the European parliament launched an outspoken attack on the former lobbyist and self-declared Eurosceptic, warning that he could be blocked when MEPs vet candidates in September.

(The Times, 16th of July, 2014)

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Some of these participants are introduced indefinitely: a top EU job, an economic portfolio, an outspoken attack.

But, after introducing the participants, they author uses the definite article *the* (*the former lobbyist, the campaign*), assuming that we know whom he refers to. Other participants are things referred to with *the*, assuming that we already know what the author is talking about: *the EU parliament.* We can notice that there are a range of resources for introducing participants into a discourse and for keeping tracking them in the text. We can express this as a set of choices, first between introducing participants and then tracking them. Then we can make a difference between pronouns, names and things preceded by the pronoun *the*: *he, Lord Hill of Oareford, the candidate.*

II. Types of participants that can be identified:
1.   Identifying people
In this article the main character, *Lord Hill of Oareford,* is introduced by using a Noun Phrase which tells us that there is someone whose identity we cannot assume yet. When we cannot assume an identity, this means that this identify is 'indefinite'. On the other hand, when we can assume an identity, the participant is considered to be 'definite'. Once it is introduced, the main participant is tracked using pronouns, in this case *he.*

Another tracking resource is *the* in the expressions such as *the former lobbyist.*

Comparing people
Unlike many other languages, the English language tend to insist on signaling the presence of a participant, and this is the reason why comparison is not very used, being optional. However, the resources used compare one participant to another, and so are known as comparative reference. Comparative reference may involve simple contrast, numbers such as *first, second*, and the superlatives such as *best, better.*

Possession
Another important resource for identifying participants is possessive pronouns that work in the same way as *some, the, this, those* in order to tell us whom participant we are talking about.

These are the main resources of identifying participants within a text. According to Martin and Rose (2003: 150), "technically, we can say that resources that introduce people are **presenting** reference, and those who track people are **presuming** reference". However, we should notice that comparative reference and possessive reference are a bit different because they are used in both presenting and presuming reference. In an example as the following:

e.g.   *British people have become too inclined to blame* **someone else** *when something goes wrong, the justice secretary said yesterday.*

someone else presents a new person, at the same time as the British people presume the person they are compared with.

In conclusion, the resources for identifying people are: indefinites, e.g. *a, one, someone, one*, having the function of presenting people, definite article, demonstratives, personal pronouns, e.g. *the, this, these, that, those, I, you, etc,* having the function of

presuming, possessives, e.g. *my, his, etc,* comparatives, e.g. *similar, another, same, different, else.*

2. Identifying things

Different entities can be identified in different ways. Identifying things refers to identifying objects, institutions and abstractions.

2.1 Identifying objects

Concrete objects can be identified as people, namely indefinitely, and they are subsequently tracked by using the definite article *the* or the pronoun *it.*

e.g.   *He put the ring on her neck, and she admired **it.***

There are some ways to introduce plural participants. One way is to use the plural with no determine.

e.g.   *We saw twenty people waiting in the lobby. **These people** wanted to take part to the political meeting scheduled later.*

Another resource is the use of the plural of *a,* namely *some.*

e.g.   *There were **some friends** at my house. While waiting for me they looked for **some sugar** to put in their coffees.*

As we know, the English language uses the indefinite plural *some* with things that can be counted (*some friends)*, and things that cannot be counted, mass nouns, (*some sugar).* However, with plural things or with masses we also have the option of presenting participants without *a* or *the.*

e.g.   *I put **flowers** in all the vases in the house.*
         *I put **honey** in my tea.*

In informal English, it is possible to introduce major participants with *this* or *these* (comparable to the expression *a certain* in formal language)

e.g.   *I met **this** guy last night at a party.*

2.2. Identifying institutions and abstractions

Less concrete things, like institutions (*national parliaments, The European Parliament)* and abstractions (*a closet look, democratic scrutiny, recent proposals, national parliamentary involvement*) are identified similarly with objects:

e.g.   *We examine the role of national parliaments and the European Parliament in law-making and decision-making in the EU. We take a closer look at democratic scrutiny, subsidiarity and at recent proposals to enhance national parliamentary involvement in EU affairs.*

Comparison can also be used to distinguish types of abstractions:

e.g.   ***Freedom*** *of expression is the touchstone of American democracy, but there is **another freedom** that is also very important: freedom of information.*

There are some other resources for comparative reference, like *same, other, else.*

e.g.   *I would have done the **same** as you, but I thought you were wrong.*

Another means used to identify things is by comparing the intensity of their qualities with adverbs such as *better, the best.*

e.g.   *I saw how he tried to achieve **the best** performance he could.*

They can also be identified by comparing their quantity, with words such as *most, more, fewer, less, so much, so little.*

e.g.   *What is wrong with him? Could he have changed **so much**?*

Things can also be identified by comparing their order:

e.g.   *More than one year ago, I met **my first** love with the help of my cousin.*

Other resources for identifying things by their order include *first, second, third, next, last, preceding, subsequent, former, latter.*

Beyond abstractions, we can also identify what people say. The most used reference is *this:*

e.g.   *Does God exist? **This** is not a frivolous question, but a very serious issue.*

2.2.1.Tracking in administrative discourse

In administrative discourses almost every participant and everything mentioned is generic due to the fact that provisions are drawn up to be generally applied. The exception is represented are the specific participants and institutions set up to fulfill these provisions. In administrative discourses, these provisions are numbered very precisely, paragraph after paragraph and so on as the text unfolds.

Referring to the previous example (*Does God exist? **This** is not a frivolous question, but a very serious issue),* this type of reference is used to what has just been said, to refer to a point that's just been made, possibly to evaluate it. Generally, what was said before is tracked by using the demonstratives *this, that:*

e.g.   *Everybody is scared of earthquakes. **This** is generally true.*

According to Martin and Rose (2003: 154) "The advantage of this kind of tracking is that stretches of meaning can be packed up to play a new role as the argument unfolds". In the following text (quoted from the Lisbon Treaty), the author packages up the content of lawmaking in oder to expand on its areas:

e.g.   *Lawmaking: the 'co-decision procedure' (renamed 'ordinary legislative procedure') has been extended to several new fields. **This** means that Parliament now has the same degree of lawmaking power as the Council in some areas where **it** used to be merely consulted or not involved at all. **These** areas include legal immigration, penal judicial cooperation (Eurojust, crime prevention, alignment of prison standards, offences and penalties), police cooperation (Europol) and some aspects of trade policy and agriculture.*

<div align="right">(Lisbon Treaty, www.europe.eu)</div>

This kind of tracking of what was said is called *text reference.* We can notice that this text reference is used to go from big meanings to little meanings in order to understand better what we talk about. New meanings can grow, and the meaning also moves along.

The method of tracking things in administrative and legal discourses is quite different, because the resources used for doing it have to be very precise. This includes some specialized features that can be seen from the example below:

e.g.   *For the purposes of this Convention the term* **forced or compulsory labour** *shall mean all work or service which is exacted from any person under the menace of any penalty and for which the* **said** *person has not offered himself voluntarily.*

(Forced Labour Convention, 1930 (No. 29), www.ilo.org)

The word *said* is used alongside *the* to refer precisely to what have been said. *Said* is the specialized version of *the*, specifying that the identity it refers to can be found in the previous text. Another example of specialized reference is the tracking device *therewith* which refers to a specific location in the text. *Therewith* is more general than the demonstratives because it treats discourses as meaning, in opposition to a collection of people.

e.g.   *The mission of the commission is to offer special powers and certain functions and to provide matters connected* **therewith**.

Conclusions

Identification is concerned with tracking participants, namely introducing people as well as things into a discourse and keeping track of them once put into the text. These textual resources are concerned with how discourse makes sense to the reader, by keeping track of identities.

We used several examples, some from newspapers, in order to illustrate especially the means of tracking institutions or other abstractations.

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THE IMPACT OF ENGLISH BORROWINGS ON THE ROMANIAN ECONOMIC LANGUAGE

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Abstract: The phenomenon of English borrowings in contemporary Romanian refers to the mixing of English and Romanian words into a seemingly hybrid and debased linguistic variety. It is a gratuitous and haphazard process which is not governed by any rules, and which has fuelled an attitude of criticism and rejection towards this area of linguistic innovation in present-day Romanian.

This article aims at outlining the impact that the avalanche of English borrowings has had on the Romanian language. It is a true fact that the various English borrowings have invaded our language especially in the last decades. It is a massive penetration, which continues to grow at an accelerated pace, but finds motivation in the need to create new linguistic realities.

The study is based on previous scientific research in the literature of this field and on empirical research as well. I have conducted the study on a corpus extracted from the business and financial publication entitled Capital, and I have examined the elements of English origin in their evolution. I consider that due to its uninterrupted circulation and broad coverage in terms of the topics discussed, the above mentioned publication gives a reliable picture of the on-going contact between English and Romanian.

Keywords: English borrowings, linguistic variety, Romanian language.

The language change which results from language contact can be examined on many levels, one of which is the phenomenon of borrowing, or the use of a lexical item in language. The major influence of English on Romanian started in the second half of the 19th century, with the intensification of the cultural and economic relations between the two countries (Constantinescu, Popovici and Stef nescu, 2002), this influence being recorded in the lexicographic works of the time. Thus, Diaconovici's encyclopedic dictionary (1898- 1904) as well as other lexicographic works published around the turn of the century contain English borrowings like *baseball, cent, dolar, gallon, lady, sir, sport, tennis, tory, whig*. Hristea (1982 quoted in Constantinescu et. al. 2002) shows that the neologisms Romanian started to borrow from English in the 19th century, came almost exclusively through the intermediacy of French, many of them belonging to the sports terminology: *aut, baschet, base-ball, bowling, bridge, corner, dribbling, fault, fini , fotbal, hen , ofsaid, meci, outsider, polo, pressing, ring, rugby, scor, set, skeet, sportsman, start, ut, tenis, volei,* etc. Besides this intensification of relations, a minor source of influence is reported to have been the emigration of many Romanians from Transylvania and Banat to America between 1880 and the First World War, some of whom returned to their native villages.

A very important wave of English borrowings in Romanian began at the turn of the 20th century, and coincided with the intensification of economic and cultural contacts, being encouraged by Romania's industrial and economic development on West European models, many of them of British origin. Thus, English technological methods, and with them English terminologies were brought to the attention of specialists in oil drilling, mining, finance, steel production, shipbuilding, weaving, etc.

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To these economic elements, others were added such as military and political circumstances- Romania's joining the Triple Entente countries in 1916 or the fact that Queen Maria, the wife of Ferdinand I, king of Romania from 1914 to 1927, was a grandchild of Queen Victoria, born in England.

Although growing in importance, the English influence on Romanian was still mediated by other languages, such as French, German, Italian or Russian. Such an influence is obvious from the works of Sextil Pu cariu (*Limba român , vol 1, Privire general* , 1940), Iorgu Iordan (*Limba român actual . O gramatic a "gre elilor",* 1943) and Alexandru Graur's press articles collected in the volume *Pu in gramatic* (1987, 1988).

The second half of the 20th century saw a further intensification of this influence, in spite of political, economic and cultural barriers existing between eastern and western Europe. The various, mainly political circumstances of the time, resulted in changing attitudes towards English. Thus, while the 1950s are thought to have been the years "most intensely marked by xenophobia", more and more English words found their way into technical terminologies and the standard language in the 1970s, when Romania began to assume an air of independence, with Russian models being increasingly discarded. This period was marked by an inflow of translations of scientific and literary writings. Constantinescu et.al. interpret this phenomenon as a form of opposition to communism. In the second half of the twentieth century, the influence of English grew steadily in spite of the purist attitude which was favoured for political reasons. One may interpret the interest in Anglo-American culture and civilization as a spontaneous form of opposition to communist indoctrination. (2002: 169).

Evidence of the increasing influence of the English language on Romanian is the recording of ever more Anglicisms in Romanian dictionaries starting with 1970. These dictionaries include works of a general nature such as *Dic ionarul explicativ al limbii române* (*DEX1* and *DEX2*), dictionaries of neologisms and recordings of new words (Dimitrescu 1982, 1997: *Dic ionar de cuvinte recente- DCR1* and *DCR2*), as well as specialized dictionaries restricted to individual domains, e.g. computer science, finance and trade, marketing, sports, and medicine. Finally, the contemporary period, i.e. the end of the 20th century and the beginning of the 21st century is characterized by what is usually referred to as "an unprecedented English influence" which manifests itself directly, that is without the intermediation of other languages, mainly through second language teaching and the mass media, being supported by extra-linguistic factors such as fashion and prestige (Görlach, 2002: 171). This situation has led to a shift in attitudes towards English, some writers in the current public discourse- the written but also audio press- decrying this influence as an invasion of Anglicisms and an Anglicization of the language. The discourse about Anglicisms is based on several negative metaphors, the occurrence of English elements in Romanian being most often described as an invasion and a menace to Romanian, but also as an indecency, something low and degrading that should trigger reactions of repulsion and rejection. In this category there are numerous voices belonging to Romanian writers like Geo Dumitrescu, Octavian Paler, and Eugen Simion among others. Eugen Simion, for example, defines the obviously pejorative term 'romglez ' as "un jargon insuportabil care tinde s se împr tie ca râia i s prosteasc , s urâ easc limba prin utilizarea unor termini din categoria xenismelor parazitari" (Simion, 2001, *Tot despre"romglez "* in Curentul). Similarly, Octavian Paler ironically remarks: "Ajun i la por ile Europei, „miticii" tranzi iei nu se mai simt bine, se pare, în limba româna folosit de „miticii" lui Caragiale, care se duceau, ca ni te bie i provinciali, la „restaurant", la „birt", la

„osp t rie", la „bodeg " sau la „local". Moda cere azi s mergem la „fast food". O firm ca „La Popescu" e de neg sit în Bucure tiul anului 2006. Ea sun prea neao . In schimb, *romgleza*, ca s folosesc o expresie propus , se pare, de Eugen Simion, amestec de fandoseal i snobism, e la mare cinste". With all this declarative rejection of the English influence, Romanian normative linguists never went so far as to rule out the use of Anglicisms by law. For example, in the introduction to *DOOM 2005* Eugen Simion wonders: "Cât de necesar este, mai ales, aceast "romglez " pe care o ascult m - de cele mai multe ori amuza i, alteori irita i - la TV sau la Radio, vorbit cu prec dere de Chiri ele mediei de azi i ale lumii politice?... Nu este întotdeauna necesar , dar n-avem încotro, nu putem s-o interzicem". This situation leads Constantinescu et. al. to conclude that, in spite of attitudes like those quoted above the English influence has developed largely free of any philological constraints (Görlach, 2002: 171). With regard to the various elements that have contributed to this inflow of Anglicisms, in our opinion there are two factors the strongest predictors of borrowing from English into contemporary Romanian: need and prestige. Thus, many of the words that have been borrowed in the last two decades answer specific referential and communicative needs in various compartments of the Romanian society, e.g. economy, politics, culture, entertainment, science and technology.

The dominant place that English holds in the avant-garde of scientific advancement, as well as in business and other international relations, endows it with certain connotations of modernity, fashion and prestige, which in turn promote the borrowing of words not motivated by need, the so called "luxury" or "unnecessary" loans.

At a macro-social level, the factors mentioned above combine with a third one, namely increasing levels of English/ Romanian bilingualism among younger groups of speakers. This is the product of educational programs placing a special emphasis on foreign language teaching, as well as of the specificity of the Romanian society after 1989. Bilingualism in itself cannot be separated from the classical factors of need and prestige. After all, people learn a foreign language because they need it in order to engage in personal or professional relations with other people, because they want to identify with the culture of this language, or because of both of these reasons. This specific combination of elements can be used to claim an increasing intensity of contact and cultural pressure from English onto Romanian.

At a micro-social or individual level, borrowing can be seen as a result of the role English has gained lately in many professional fields of activity. Especially in business and economics, various topics are frequently discussed in this language, and many of the individuals engaged in these fields have to be English proficient. In this context, the large number of borrowings in the studied corpus of Capital magazine should probably be seen as a consequence of this factor: journalists are particularly exposed to English as an instrument of global communication, many of the topics they report on being discussed in English as well. The problem of the nature and role of English loanwords in Romanian must also take into account the possible specific reasons that have been triggering this unprecedented influx of borrowings since 1989. Thus, it is generally agreed that borrowing American/British terms to describe various cultural realities, such as fast food, pop music, management, and outsourcing is considered a sign of internationalization of the Romanian vocabulary, while rejecting them is a manifestation of self-isolation.

In the context of the emergence and growth of English as a global language following the spread and adoption of the American culture in many countries of the

world, we believe that many of the English loanwords present in Romanian today can be described as cultural borrowings. This means they have entered Romanian together with the concepts, things, processes they designate, presenting the advantage of brevity, international character and lack of synonyms in Romanian. This is particularly true in the economic field, where many of the concepts are borrowed from the Anglo-Saxon space.

Other factors that are promoting borrowings from English into Romanian have a social nature. The relative prestige English is endowed with, as representing a powerful culture and civilization, as well as what we think is an increasing intensity of contact between the two languages, will probably have resulted in a number of more intimate borrowings as well. To these, other causes can be added: the need to replace terms that are considered now compromised or worn out (for example *conduc tor*, associated with Ceau escu), the specificity of the Romanian press after 1989 characterized by a free circulation of information, the diversity of information channels, the openness of the Romanian press towards English and American sources of information, its role as an "opinion leader". Specific linguistic causes include such factors as the intermediacy of French, compatibility with the system of the Romanian language, international character, brevity and specialization of English technical terms, or the absence of a Romanian synonym.

Methods

The main methods I have used in this article are the content analysis method of the reference sources and of the texts chosen from Capital to exemplify the case study, the comparative approach through qualitative and quantitative research, the interdisciplinary approach - mainly concentrating on economic, social and cultural aspects, and the observation method starting from empirical research in the field.

The main aim was to emphasise the need and the usefulness of English borrowings to enrich the Romanian economic language.

Case study

In what follows we are going to see how this phenomenon is affecting a particular area of the Romanian language, namely the language of business and economics. The analysis will be conducted on a corpus of words extracted from the Capital magazine (published in 2005). A particular English-Romanian contact scenario is illustrated by the use of English proper names. Names of international institutions that could have been translated and having a very specific referential function illustrate the tendency to leave English terms unexplained in Romanian, a practice which testifies to a growing intensity of contact between the two languages in question.

Such proper names are mainly built around words like *business, company, group, bank*, which are in this way brought to the attention of the Romanian public. Thus, for example the word *business* appears in over 450 proper names, *bank* is included in over 750, *consulting* in over 80, and *company* in over 20. In the sentences in which they appear, these terms are referred to by already integrated synonyms: (1) RG Holz Company, firma care aproape de ine monopolul exploat rilor forestiere din zon , a contractat deja... (2) Se mai adreseaz aproximativ aceluia i segment, cu o prezen firav , cooperativele de credit i o singur banc - ProCredit Bank.

In spite of the high occurrence of such words within proper names, they do not appear a lot independently, tending to remain tied to their name phrases. Thus, *bank* does not appear at all autonomously, *company* has no occurrence outside proper names, while *market* appears in 15 instances as a name, but only twice as a common noun. On the other hand, the occurrences of *holding* as a common noun match its frequency of use in proper nouns, i.e. over 100. This can be explained as a result of this word's longer existence in Romanian (it is recorded by DEX 1975), although we can assume it has gained more currency after '89. A similar example is *City*, used both as a proper name and as a common one: (3) Un recent raport la diviziei de statistic al Comisiei Europene arat c city-ul londonez este cea mai bogat regiune. [...]. Londra are 7,1 milioane de locuitori, din care 1,9 sunt pensionari. 43% din ei tr iesc în City i peste jum tate dintre ace tia tr iesc în s r cie. The importation of English names combines with a parallel tendency in the corpus to use English productively in order to name Romanian organizations, products and events. Examples of English names used for this purpose include: C t lina Advertising (advertising agency in Bucharest), Militari Center, Moga Center (names of shopping centers in Bucharest), Carpatair (the name of an airline company headquartered in Timi oara), different shopping centers with Mall, Lotus Market (a shopping center in Oradea), Credit Bank (the name of a Romanian bank), DTH Television Grup (a TV service provider in Bucharest), Best Manager SRL (a management company in Cluj), Banu Andronache Building, etc. This tendency is also evident in the names of Romanian web-pages.

The prominent role English has gained in the language of commerce and advertising in particular, can be explained solely from the perspective of English as a prestigious language, its use making the products described seem more fashionable, modern and desirable. There are, however, cases when the exclusive naming function of a proper name is eroded, so that it departs from its initial referential frame, and is grammaticalized as a common noun. This happens by means of semantic bleaching, and can be seen in cases like Bluetooth, walkman, ePayment, Explorer, ibook, ibutton. Such a transition from proper to common nouns explains the vacillation between small and capital letters in the writing of these words, but also brings about the difficulty of drawing a very clear line between words used as names and words used with a general meaning: (4) Când î i cumperi un telefon te intereseaz s aib Bluetooth? (5) Dup p rerea mea, ePayment este cel pu in la fel de important ca i RAV. (6) Adevarata surpriz a venit din partea explorer-ului de la Mozilla.

Some of the most common English nouns in the studied corpus include *marketing, management, manager, leasing* as well as other words which have already been adopted in the language, being actually recorded by older dictionaries (*DEX* 1975). We have chosen to include them in the present study as we believe they have gained currency after 1989, even if they existed in Romanian before that date. However, the other words that show a very high frequency of occurrence, i.e. over 100 tokens, are used to designate new concepts, objects, activities, etc. which are new to the Romanian society, thus being prototypical examples of cultural loans.

Such recent borrowings include brand, business, supermarket, trend, retail, rating, job, bonus, ATM, futures, low-cost, outsourcing, advertiser, spot, etc. In order to obtain a more faithful image of the status these English words have in the Romanian vocabulary, we have tried to follow their evolution over several years of the same publication (Capital 1998-2005), such an approach allowing for more general conclusions regarding the fate of recent borrowings in Romanian. Several distinct situations can be abstracted from this analysis. First, there is a category of older

borrowings which did not have dramatic evolutions from 1998 to 2005. This category includes words like management, manager, marketing, but also abbreviations such as USD, which is not very relevant as it is rarely used inside sentences. Another category is constituted by those Anglicisms that have had a spectacular evolution, some of them growing in frequency by more than ten times in eight years. Such cases of dramatic increases are going to be analysed in relation with their native equivalents, as it can be expected that the latter have been somehow affected by the abrupt entry of the corresponding English words.

One example in this respect is *business*. The frequency with which this word was used in the studied period grew dramatically, from 27 occurrences in 1998 to 321 in 2005. However, its effect on the native words *afacere, companie* and *firm* are marginal and actually difficult to establish with any certainty. The numerical impact of *business* as compared to these words is very small. Thus, although on a clearly upward trend, this Anglicism is far from approaching the token frequencies of its Romanian equivalents, some of which also saw an increase during this period of time. Actually, the fall in the word *firm*, for example, can be better explained as a result of the corresponding rise in *companie* and *afacere*, rather than as having a direct connection with *business*. This shows that what looks like a relevant evolution in a borrowed word will not necessarily have a direct or significant impact on other words of the native vocabulary. However, sometimes a borrowed word can impact directly on the number of occurrences of a native equivalent. Thus, the rise in the number of occurrences of *brand* was paralleled by a proportional fall in the tokens of *marc*. On the basis of these evolutions, it can be predicted that brand will reach the same frequency of usage as marc or it will even overtake it in absolute terms.

An even more representative case of the way in which a borrowed word can almost displace a native equivalent is provided by the Anglicism *retail*. In 1998, this word did not appear at all in the studied corpus, while *cu am nuntul* was used for 76 times, and *en-detail* for 7 times. All three terms had a surge in 2000, probably as a result of the arrival of large supermarket chains in Romania, and after that moment *retail* clearly gained a lot of ground in front of the two native synonyms, and it probably continued its upward trend after 2005. This firm position held by *retail*, which we believe will continue to gain ground in the future as well, is reinforced by a similar evolution in *retailer* and *detailist*.

Conclusions

The importance of the topic is closely linked to identifying the linguistic gains and losses as a result of English borrowings. The potential beneficiaries are especially students, teachers, researchers, translators, experts in the field, publishers and editors interested in the recent evolution of the Romanian economic language. Encouraging the phenomenon of borrowing of economic terms is important not only to better communicate in the business circles all over the world, but also to make the Romanian language be part of the complex linguistic globalization process.

To conclude our discussion on the impact of English borrowings extracted from the Capital magazine, it is very clear that present-day Romanian has faced a very distinct upward trend in this phenomenon. Cases such as those discussed above seem to confirm the belief that any change in the system of a language will trigger the reorganization of patterns. Thus, we agree with Georgiana Mîndreci (Mîndreci, 2008: 112) who drew attention to the fact that in all cases of borrowings, "the attentiveness to

details and carefully thought choice of words" is extremely relevant for the complete integration of the new terms in the host language.

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MEDIA LANGUAGE AND THE CONSTRUCTION OF SELF/OTHER IN CONFLICT SITUATIONS

Valentina-Magdalena DROCAN[*]

"Speech is power: speech is to persuade, to convert, to compel."
Ralph Waldo Emerson

Abstract: The role of the language used by the media is tremendous because, used skillfully or not, it enables spreading ideologies or starting competitions, leading society to progress or decay.

Therefore, the dichotomy "us" vs. "them" reflects, on the one hand, similarity with groups of people having common beliefs, ideas, purposes, and, on the other hand, opposition with others that are usually depicted by means of pejorative connotations.

The words used by the media are like tools, which can either build or destroy relations, societies and even identities. In conflict situations, the power relations can change very fast and, what seems one day as the ruling class can very well be, the following day, part of the oppressed.

Keywords: self, other, conflict.

The role of language is tremendous because, used skilfully or not, it enables spreading ideologies or starting competitions, leading society to progress or decay with the communicative role of language being always present. Language choice in media is more than obvious. People delivering speeches, writers or translators can exploit language to influence and convince, helping the ones using it to achieve specific objectives.

When we speak about conflict and language, we could think about the actors using the same language or a different one. Misunderstandings can appear from bilingual situations and improper command of the communication code. We should not consider the relation between words and conflicts just like a one-way relation, i.e. (from words leading to conflict), but also as a reversed one.

People interpret texts differently, according to their own systems of receiving and understanding information. For instance, some could pay attention to the numbers mentioned in a newspaper article, while others to location or statements and so on.

We do not live isolated, but in society and we describe ourselves better after getting in touch with other individuals. In the modern world, people have more freedom (of thought, of action), enabling them to better define their own identity. Similar to the hierarchy of needs established by Maslow (1943), people prioritize their values and purposes which guide them either in peacetime or conflict situations. The differences for this latter category are represented by ethos and pathos that increase.

Conflicts can only create great problems worldwide. How can they get global attention rather than by media (as a channel of sending information) and using codes (in our case words)?

These are like tools, which can be used either to build or destroy relations and societies. Even the same words can have distinct meanings to different people.

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"Language, per se, is a mutual factor here; what matters therefore are the varying interpretations of language in use in the community of speakers." (Suleiman, 2004: 26)

Words mean power, which can reach different extents for individuals/ groups. People need to be informed and not misinformed. They want to understand what is going on in the world, be up-to-date with the latest news, thus focusing on information rather than feelings. There are a lot of people that encounter these kinds of non-literary writings in their career and they need to thoroughly understand, analyze and interpret them. However, whether we want to admit it or not, some individuals just look for the information they need, without spending too much time analyzing it, considering like a product. In the "creation" stages, it can be distorted, because it deals with events, facts and reality. The level of materials should also be understood and meet the people's expectations. Stereotypes will always exist in the media, but it is up to the public to be aware of them.

People perceive the others according to their own system of beliefs. Cooley (1902) was the first to introduce the concept of "reflected or looking-glass self", which could be used as a starting point for discussions related to the "self" and "the other".

"A self-idea of this sort seems to have three principal elements: the imagination of our appearance to the other person; the imagination of his judgment of that appearance and some sort of self-feeling, such as pride or mortification." (1902: 152).

Humans create their own identity (ego), based on the opposition with the other (alter ego), concepts which were first popularized by Aristotle. According to Locke (1689), the identity of the self represents the continuous life of his body, but his components change through time.

Thomas Hobbes (1651) tried to explain the identity of the modern man. According to him, all people have physical and intellectual features, but their level from one individual to another is different. If two people want the same things, conflict appears between them.

The actors involved in the action may use labels to refer, to maintain, dismantle and build identities. By the connotative meanings of words, they offer to the public additional information needed for interpreting the meaning, referring both to the context and to the entities involved. In media discourse, nothing occurs randomly. Strategies for organizing written/ oral communication are considered.

There is no direct feedback coming from the audience and stereotypes are frequently encountered, meaning that the public has a certain image about the information that is to be found while reading or watching politicians delivering speeches.

Social relations are affected by conflict situations because new hierarchies are being established. Members of the opposing groups are viewed more at an extended level, as taking part in a larger entity which is better to fight against and try to preempt its prospective harmful actions. Notwithstanding, the efforts of the individuals belonging to the same group are considered as worthy of appraisal. Moreover, every single action for supporting the category they belong to or against "the others" seems to gain significance.

New actors may come or previous alliances may cease, because the strategies or plans established before cannot be implemented anymore, due to the changed realities. Each participating member of a group reassesses his specific role and either

tries to maintain his present position or decides that it is more convenient not follow the provisions which were once agreed upon.

Media discourse is usually clear, concise in order to reach a larger audience. Most of the time, for describing conflict situations, it includes words with negative connotations, such as: "panic", "shock", "violence", giving the feeling of insecurity. When discussing about tense situations that occur inside the same country, media may choose to mention categories, i.e. "the Opposition" and "the Power", with the former group wanting change and willing to fight in support of new ideas, to which the latter category does not appear to agree. If, "the Power" seems willing to negotiate and open for dialogue with protestors, this happens more like a final attempt to keep the authority and display an attitude that may convince the others of the fact that there are not two opposing groups.

For reference to the individuals fighting against oppressive regimes, media uses collective nouns such as: "crowds of demonstrators" or "group of protestors", which give the idea of unity, of people belonging to the same category. When considering the other side of participants in a conflict, we can notice that journalists have a preference for mentioning the leader (either by using his name directly or by emphasizing his position, i.e. president, prime-minister) as well as his closest supporting group of people.

Politicians, that previously "stayed in the shadow", may take advantage of insecure situations, in order to occupy leading positions, because they usually decide to join the winning side. Journalists often provide the public presentations, regarding the new members' past actions and they even try to anticipate the future positions that these individuals may hold. In order to keep the impartiality of a text, this kind of prognosis is introduced as being "according to many analysts", thus avoiding direct reference to a certain person or news agency.

News content, which comprises associations between words like "killings", "nuclear bomb", "terrorist" and the individuals involved, creates, most of the time, a partial image about the participants, because the events that are presented to the public, are chosen based on certain criteria, such as: limited space/ time for covering a topic and also careful choice of the words.

Conflict is usually correlated with violence and, the more similar words are associated to one group, the more negative the created image is. History proved that there were many political leaders asking for peaceful actions, for police/ security forces to protect human rights and the next day, it turned out that they were the ones who ordered opening fire against those who had dared to oppose them.

By means of media, almost anybody can express his opinions, because, in conflict situations, people become more daring, ready to fight for democracy or freedom. In news reports, the most catching phrases/ slogans are selected, in order to emphasize some ideas and, from a psychological perspective, to strengthen the power of a group, on the one hand, and diminish the one belonging to others, on the other hand.

Although the actors/ receivers of political discourse may seem to speak the same kind of language, at a closer look, it becomes obvious that they have different beliefs, ideas and expectations. What one side perceives as having a positive effect, the other may consider as opposite.

The language used in media shapes the public opinion. It changes the dynamics of society, influencing the way people think and act. When we read a newspaper article, we believe that what we read is true. However, to what extent is the vocabulary used in speeches or statements important?

"Meaning relating to culture and ideology may be implicit in a text, and can be expressed." (Newmark, 1991: 31)

In a world of ongoing changes, identity is constantly challenged; some aspects that were once considered differences can be accepted and understood nowadays, while new elements seem to make the distinction between categories.

"The human mind must think with the aid of categories….once formed, categories are the basis for normal prejudgment. We cannot possibly avoid this process. Orderly living depends on it." (Allport, 1954: 19)

People need to understand what is going on in the world. Categories enable them to establish similarities and differences, leading to better understanding of the information they get, either directly or indirectly. When media reports refer to the "actors" directly involved in the action, these are usually important individuals or groups of protestors, the crowd. Reference to this latter category is made by using figures (for example, 1000 people) or with the help of adjectives ("angry mob", "violent protestors"). The number of members belonging to one category can easily change, because, if people consider themselves as having goals similar to the ones from a certain group, they may decide to join them. On the other hand, if they realize that their views changed in time, they may even leave the group.

Those belonging to the "us" category usually call for action so that people decide to mobilize and not have the victimized status anymore. Members of one category are characterized by feelings of hatred or anger against oppressive regimes, while the others try to keep their authority, asking for peace. An example of this could be the slogans of the Romanian revolutionaries from 1989, such as: "We are the people. Down with the dictator", "Romanians come with us", "Students come with us" or how the dictator Nicolae Ceau escu was addressing to the people by telling them "Stay at your places".

A similar event happened in the case of the Arab Spring, when the crowd from Tahrir Square, in Egypt chanted: "We have brought down the regime", Hosni Mubarak announced his resignation from being the president of the country. When conflict situations occur, leaders from all kinds of groups try to express their beliefs, hopes, expectations publically, most of the time by means of TV broadcasts, either asking for something (for example, people to join them) or to justify their past, present of future actions.

Protest movements can have a "domino" effect, because individuals from all regions can discover that they have similar attitudes or concepts with the ones provided by the media. Therefore, in the fight for a common cause, the number of people from one category increases and individuals become united on a basis regarding real-world problems (inequities coming from authorities, unemployment).

Media coverage of any conflict situation contributes not only to informing the audience, but also to shaping the people's opinions, to spreading ideologies. If, in the past, ideologies were imposed upon people by force, by occupying national territories and imprisoning those who dared to oppose/ fight and there were attempts to influence the way people thought, nowadays the methods used for these purposes are quite different.

The hardships, coming as consequences of oppressive regimes, make the people fight for freedom and wish for a better life, not only for them, but also for future generations. They are willing to die defending their country or the ideologies they believe in.

Friedrich Nietzsche in his essay "On the Genealogy of Morality", belonging to the late period of his writings (1887), made the distinction between two groups:

"masters" which are seen as strong, proud, powerful and "the slaves" which are characterized as being weak, oppressed, developing a negative feeling ("resentiment") towards the former category.

Nowadays, the terms "slaves" or "masters" as hardly used to describe the power relations of the contemporary world, but the characteristics of the two groups are still kept.

We can think of an "important other", because, by comparing it to "the self", it can mean opposition with a rather powerful entity, but not to the same extent as to the "superior self".

The binary oppositional distinction "us" vs. "them" involves both a relation of inclusion (groups with similar ideology or interests) and one of exclusion (those who are seen as "different" from the former category). For proper analysis of the newspaper articles, a thorough analysis is needed which implies deeper understanding of the social, political, cultural and historical contexts.

Media reports regarding conflicts, due to their structure, require objectivity and their organization is highly predictable, i.e. some issues are presented occasionally, including past references, quotations. What is different is lexis, the choice of words and their combination. As to quotations, they are selected from an entire discourse, sometimes words missing from them, but the readers are not aware of their omission because they are changed to look compact.

Presidents of countries need to send their ideas to the citizens, sometimes worldwide. There is a widespread tendency to have a purpose when addressing to the audience. However, the target audience interpretations of an issue, their expectations are hard to anticipate. Political discourse follows the basic pattern of communication. It is called political because it refers to political ideas including specific details regarding ideologies or culture. The level of its understanding should be average because it is addressing a larger group of people, general audience.

> "Action and speech are so closely related because the primordial and specifically human act must at the same time contain the answer to the question asked of every newcomer: 'Who are you?' This disclosure of who somebody is, is implicit in both his words and his deeds. (...)" (Arendt, 1958: 158)

News is handy, most of the times free of charge, because the ones responsible for them get their money from advertising and not only.

Politicians appear on TV before elections, having campaigns, advisors suggesting them what to wear and how to behave and they even have specialists in body language or communication skills advising them. If we think of a candidate appearing in front of the public, with the sleeves of his shirt pulled up, doesn't he send us the message that he is ready for work, for action, open to receiving people's ideas or suggestions?

The level of diplomacy in political discourse is intrinsic. It separates aristocrats from common people. Journalists, editors should have critical awareness, this way being able to keep the objectivity of reporting.

Media processes, analyzes and sends information in real time to the public. The diversity of the materials contributes to shaping or changing opinions. When people speak of themselves, they have the tendency to do that as compared to "the others" which are characterized by means of pejorative connotations. In crisis situations, each category considers itself as being much better than the other one and tries to take over the control. What follows can be a sudden shift as referred to the power relations, because a winner from today can very well be a loser of tomorrow.

"Power is *based* on privileged access to valued social resources, such as wealth, jobs, status, or indeed, a preferential access to public discourse and communication." (van Dijk, 1996: 85)

Distribution of power among the members of groups is neither linear, nor constant. Therefore, media language used for referring to categories undergoes continuous changes and it is the outcome of a redefinition process.

Conflict means there is a certain level of tension between groups or members. For proper interpretation of texts, people need to have thorough understanding of the background situation and of the contexts in which the events occurred.

"Discourse is not produced without context and cannot be understood without taking context into consideration." (Fairclough, Wodak, 1997: 277)

One important issue arises from the interaction with the other things or members of society: can "the self" maintain its characteristic features?

When media refers to leaders, organizations, protesters, nations, political parties, police or security forces, it usually does that by avoiding expressing opinions about one side or another, but, by means of the quotations or videos that they choose, they build the image of one category, by supporting it, whereas limiting the coverage, as referred to other categories.

The actors involved in the action learn to respond to the new threats and even anticipate future strategic movements because, if some events get international attention, hardly can they be stopped.

Many times people choose to fight because they believe in protecting their rights or they hope for a better future. The words used by the media to describe any conflict situation should be as objective as possible, not only to inform the audience, but also to present the identity of the actors involved. Words, through their magical powers, can change an entire world.

> *"Growing up, I learned that it is a virtue to oppose injustice, inequality and unfairness. I was taught to read, research, to question, and never stop learning. I've never lost hope on our belief that our conflicts can be resolved through democratic means and not with violence. We have something to say about peace, and the power to make it a reality. We still do."* Ay e Berktay[39]

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THE MULTILINGUALISM PHENOMENON IN THE ERA OF GLOBALIZATION

Maria Magdalena DUMITRESCU[1]

Abstract: This paper proposes an overview of the research topic concerned, targeting diverse fields. The term multilingualism has an important role regarded as unity in diversity, which helps to create links between people and companies, especially in the current context, when (multilingualism) offers a solution to the phenomenon of migration, transmutation or continuous mobility. Starting from the effects the European Union enlargement has on linguistic diversity, and continuing with institutional multilingualism seen in European Context we examined the European citizen in this flow of events, found in a continuous intercultural dialogue. So, it is crucial that individuals know as many languages through which they can contact different culture and achieve full social integration at international expansion. To achieve this we see that the teaching and learning of languages in schools from an early age is a strategic factor for the development of the country if we want a society based on knowledge. In conclusion, the present paper intends to view multilingualism in the light of the recent overly-debated phenomenon of globalisation and tries to prove how important it is for us to accept this reality.

Keywords: multilingualism, globalization, language.

If you consult any dictionary, you can see that the term *language* is defined as a primary means of communication between members of a community, plus the following functions: tool of knowledge, mode of socialization or affirmation of socialization, progress factor, etc. Although definitions become shorter and more conclusive, around this time, many writers and men of literature have meditated in a sentimental and metaphorical manner that the true meaning of the term has been defined. For example, Ralph Waldo Emerson sees language as a "historical archive" while Rita Mae Brown says that "language is a map of culture. It teaches us where people are coming from and where they are headed" Both are very close to the current vision of sociolinguistics, trying to study the language through it's strong connections with social life and culture, including "any aspect or use of language that correlates with cultural and social functions" (Lyons, 1971:287) Thus we see that languages become "the instrument through which communication takes place in the political, commercial, defense, the academy, the media, the internet and in most aspects of human life" (Phillipson, 2003:5), occupying "central role to the increasingly internationalized world, and the galloping processes of globalization and European unification" (*Ibidem*)

In 2008, the Commission communication of the European Union, entitled *Multilingualism: an European Value and a Shared Commitment*, we find that European Union now has 500 million citizens, 27 Member States, three types of alphabets and 23 official languages, some spoken worldwide. 60 other languages are also part of the heritage of the EU and are spoken in certain regions or certain groups. In addition, immigrants have brought with them a long string of languages: it is estimated that within the borders of the EU, there are now at least 175 nationalities. "Statistics say that of these approximately 60 communities speaking regional or minority languages, approximately 40 million people currently speak such languages."(Saramandu, Nevaci,

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2009:13)

Languages have gained rights and benefits. Holidays celebrated worldwide include: International Mother Language Day, February 21. "It was first announced by UNESCO on 17 November 1999 and recognized by the United Nations General Assembly in the same resolution which declared 2008 the International Year of Languages" (http://daccess-ddsny.un.org/doc/UNDOC/GEN/N06/510/33/PDF/N0651033.pdf?OpenEle ment) This is consistent with what Umberto Eco said: "Europe begins with the birth of its vernacular languages and Europe's critical culture starts as a reaction to their flourishing, who face the drama of language fragmentation and beginning to reflect on their own destiny of a multilingual civilization" (Eco, 2002: 21)

Based on the number of members of a community, we can classify languages in majority or minority. In terms of legal status, we can speak about the official language (recognized by the state) and national language (mother tongue, which belongs to a minority, ethno linguistic group). After the degree of standardization, we have literal languages (linguistic community model) and nonstandard (varieties accepted in speech). Regarding the linguistic implications of globalization, there exist several contradictory explanations: "a unifying trend, homogenizing and standardizing" (Radulescu, 2001:72)- which is supported by the strengthening of national domination and especially supranational domination and a tendency to "atomization, amplifying and strengthening the national scale and, particularly, subnational (regional or even narrower local) and also the insulation at this level."(*Ibidem*) the discussion is very broad and has gathered around it many pros and cons especially when discussing cultural identity and linguistic identity in the globalization process. There are cultures to be preserved based on their own specific character but should keep in mind that national culture is fenced space that speaks the language of the state and gets in touch with the other nations and should be allowed through the tongue to be known. Eugen Coseriu says: "The more national character we do not seek, the more we find, the more we will express just because we are dealing with the universe, our perspective and our possibilities, our traditions, in any case, we present an undoubtedly human voice, but at the same time a human voice to be recognized as a Romanian voice, as a voice with a Romanian stamp". (Co eriu 1994:176)

The phenomenon of globalization is one that facilitates the contact between cultures and requires "integrated, interdependent, interconnected character in economic, social, technological, cultural, political, ecological areas of a growing number of societies". (erb nescu, 2007:125)

It is essential for a better overview of the phenomenon of multilingualism to observe the relation between society and language, in the context that both are "organizational structures whose variation is correlative and systematic - the relationships between them are modeled". (Ionescu-Rux ndoiu, Chi oran, 1975:7) Therefore, languages, constantly yielding to the phenomenon of change, are increasingly associated to bilingualism / multilingualism. It most often is based on contact between languages, regardless of their nature. By this we understand that the "two or more languages may be considered in contact if they are used interchangeably by the same person. Individuals speakers are the perfect contact" (Weinreich, 1953:1) We identify several types of contact between languages that have intensified the phenomenon of bilingualism. Noted that geographic area is important but also internal factors related to the character of immigrant or indigenous language. Other ways to realize contact between languages is achieved by person-to-person contact, verbal or

written, by the media or education. For example, we can see that there was a phenomenon of the imposition of languages in countries where there was a territorial occupation. This has been studied in English and French speaking Canada, English speaking Australia and India, and Russian in Romania, along with many other countries that were under the influence of the USSR. There has been a positive development in this regard, and we see that foreign languages, studied in schools, are chosen by non-political criteria: starting from the degree of international circulation. The proposed curriculum is the best known and most commonly used in economics, politics, IT, technical, business, etc.. This mode of learning tends to be increasingly attractive to young people to ensure the durability of the phenomenon in question. Lately, the phenomenon of bilingualism grew due to the understanding of the importance of knowing as many foreign languages as possible; we can now speak of the growing desire to speak at least one foreign language as well as we speak our mother tongue.

Clearly, this is due to globalization so publicized lately, which has led to a rapid increase in cultural diversity. Along with the mentioned phenomenon, we can also add the number of people who choose to study and work in other countries or permanently change their residence. The mentality has changed and people are more permissive regarding immigrants. States often come in their support of government programs that integrate family members who learn the dominant language of society. Thus, the focus in the contemporary world an accent is placed exclusively on integration, starting with intercultural communication. Multilingualism is only instrumental in accessing information, through which it interrelates and where you can affirm at an international level, but it also represents a factor for progress in scientific, cultural, and technical levels etc.. Bringing language into intercultural dialogue by breaking language barriers produces globalization of information and the free flow of ideas. For good communication worldwide, a universal code must be used, though there is diversity. Therefore the English language, as other languages that have a large number of speakers spread over a vast geographical area, has an advantage.

To understand how the multilingualism phenomenon occurs worldwide will start from the semantic meaning of the term in question and we see that a distinction can cover three areas. The first takes into account the national space and the ability of individuals to use the current language, the two or more languages, whether one knows more superficially than the other. Here, we include minority communities in each country, as is the case with ethnic groups in Romania (Hungarian, Turkish, Tatar, German, Ukrainian, Russian Lipoven, Bulgarian, Slovak, etc) who know, both the State language and native language. The second refers to the knowledge of a language in addition to those already provided through curriculum that target only the ability to understand a message. "Eurocom's strategy" (Reinheimer, G. Klein, D. Stegmann, 2001:5) That can be perceived as a reform that supports language learning at every level. Many say that if a speaker has only the ability to understand the other without sending the message in the other foreign language, it didn't reach a satisfactory level of multilingualism to reach the minimum quota of European linguistic complexity. This does not come in support to encourage the language learning process, because it is important to know at any level. For example, a connoisseur of a Romance languages can learn another language in the same family with minimum effort because he has a rather large base. The third category, most discussed and to which I will conclude this paper, refers advanced communicative competency based on the ability to use more than two languages. Thus, in a multicultural society, we see compulsory encouragement of the acquisition of new skills and the development of existent skills. This is essential in our

society, one in which social cohesion is achieved through multilingualism and interculturalism, but also provides multiple opportunities for personal development. Each country member of the European Union made a number of recommendations endorsed by institutions to launch a series of projects aimed at emphasizing the relevance of language in society but also helping citizens eager to accumulate new knowledge. These programs have been implemented not only in specific educational policies of the younger generation, but also for people who want to learn a foreign language at any stage of their life. Implementation and cooperation manifested in different countries was uneven, but it is important as the first step was taken and the initiative has been taken in this direction to support multilingualism.

The Commission communication of the European Union has discussed these issues: Endeavor to provide students, from the youngest in their general education and on to students attending universities and vocational schools, with a variety of educational options in language and culture that would ensure their ability to learn foreign languages; Encourage the expansion and development of linguistic skills. Strive to increase the number of available languages taught at different educational levels including those languages that are less widely used; Use distance learning and modern technological tools to promote the spread of European languages; Student assessment based on CoE's CEFRL, Europass Language Passport & other tools such as EILC; Improve training for language teachers & enhance their language competency to "promote the teaching of non-linguistic subjects in foreign languages" (http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=140 5532624571&uri=CELEX:32008G1216(01)); Promote travel and exchange programs for language teachers, allowing them to spend "time in a country where the language is spoken" (*Ibidem*); Develop learning & teaching materials via the European Language Label and the Lifelong Learning Program to provide travel opportunities for all target groups to improve language skills.

What we notice today is that with cultural and linguistic diversity, multilingualism and multiculturalism are main and default values of the European Union member countries. As I outlined above, multilingualism manages to create strong links between different cultures, which did not happen before. Now we try to prevent languages from being used as battlefields, not leading to conflicts, stemming from cultural, religious or linguistic differences. In that capacity, they try to accept one another, in an embrace of diversity. Although English tends to be the main language in many areas, we see that they do not try to suppress linguistic diversity, but rather, celebrate it. Paul Ricoeur sees a utopian finality of inter linguistic communication by integrating a great number of works into a single united corpus: „dream to create a library that would be complete by accumulation. Paper, that infinitely ramified network and all works consisting of translations in all languages crystallized itself into a sort of universal library where untranslatable books of all kinds will be deleted. This dream would be that of a rationality, completely freed from cultural constraints and communitarian limitations a universally translated dream, and it intends to saturate the space communicating between them and compensate for the lack of a universal language" (Ricoeur, 2005:73-74)

The people of the European Union wanted to support multilingualism which entails achieving social integration through intercultural dialogue and understanding different cultures. Culture cannot be national and should not be national concern. "Undoubtedly we can handle our objects because we know them better, but every object that we consider, even if it is a local object, it must always be viewed in the perspective

of universality; be seen in every object, every form of popular culture in a particular country, from a particular region, a possible form, a possible determination of art in general, universal art, and not just a form that excludes other forms of art" (Co eriu 1994:176). As Adrian Marino observes, in terms of national specificity, analyzed in relation to the phenomenon of globalization, it can be seen that "<integration> does not, in any way, threaten the existence of <national specificity> [...] and that this <specificity> evolves, enriches and nuances through all the influences and prolific acquisition of <integration>"(Marino 2005:76)

In the Official Journal of the European Union, the Commission communication of 21 November 2008 entitled European strategy for multilingualism, The Council of the European Union (http://eur-lex.europa.eu/legal-content/EN/TXT/?qid=1405532624571& uri=CELEX:32008G1216(01)) has highlighted the main issues that concern the importance of multilingualism in Europe: Diversity, both cultural and linguistic, is intrinsic to European identity and multilingualism is an important issue that traverses social, cultural and educational circles. Advancement of minor European languages would be a major contribution to multilingualism. Great strides should be taken to advance language learning and evaluate cultural aspects of linguistic diversity & knowledge of the variety of European languages and their propagation around the globe. Among other things, multilingualism is especially important in the field of online media and content; translation has a key role in this process due to the links it establishes and the access it provides.Within Europe, linguistic diversity is an advantage for the development of relations among EU member countries & the rest of the world. Multilingualism provides access to alternate modes of thinking, interpretation and expression; contributing to creative development.

Therefore, the phenomenon of multilingualism is closely related to the factors mentioned above and is explained "only in terms of social experience". (Haugen *apud* Rux ndoiu Ionescu, Chi oran, 1975:241-242) They don't have a tendency to a perfect language to include all, or turn them into dead languages but to a global multilingualism. It is much better to have a multitude of points of view which offer complexity and diversity to Humboldt's interpretations "the same act by which the thread of language stretches, man weaves himself through language. Each language draws a circle around the people who speak it and it is not possible to leave this circle except to enter simultaneously in the circle of another people. Learning a new language should be thus reaching a new point of view of the attitude of the individual" (Humboldt, 1988:161-164)

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LANGUAGE VARIATION AND CHANGE IN THE SPEECH OF BRITISH AND ROMANIAN ADOLESCENTS

Costin-Valentin OANCEA*

Abstract: The aim of this paper is to give an overview of the language of adolescents, as it is already known that they are seen as language innovators. We focus on English and Romanian and see to what extent there is language variation in their speech, taking into consideration a social variable: gender. In the literature girls are very careful with the language they use, meaning that they use the prestige forms whereas boys are at the other pole and they tend to use the non-standard forms. Swearing and taboo language is also included in the analysis.

Keywords: variation, gender, adolescents.

1. Language variation and change

Why does language vary and why does it change? We have to see language as something alive and in a perpetual change. For example, we do not speak the same Romanian that was spoken 300 years ago, and the British do not speak the English used by Chaucer or Shakespeare. A sentence like *I don't need no money* is considered ungrammatical in contemporary Standard British English, as it contains double negation. In earlier times it was considered correct. It is a fact that "all languages change through time and we do not really know why this is, but it is a characteristic of all human languages." (Trudgill 2003: 7)

The most important thing about variation in language is that it occurs in the vernacular of everyday life. An adolescent says *I was like, whatever dude* whilst a 70-year old would say something like *You was always workin' in them days*[40]. Are such utterances considered slang or mistakes or even part of a dialect? The vernacular was first defined by Labov (1972: 208) as "the style in which the minimum attention is given to the monitoring of speech" and later analyses of the vernacular showed that its target of investigation should be "every day speech" (Sankoff 1980: 54), "real language in use" (Milroy 1992: 66) and "spontaneous speech reserved for intimate or casual situations" (Poplack 1993: 252).

But how do we gain access to the vernacular? If we want to analyse it we must infiltrate in a speech community, both as an observer and a participant. An excellent example is the study carried out by Cheshire (1982) in Reading, England. She joined a gang and after being accepted by the members of the gang (both girls and boys) she started recording them in the same setting (the adventure playgrounds in the town). As she was interested in linguistic variation in nonstandard English, she chose speakers from the lower end of the social scale, who use nonstandard linguistic forms more often. The language used by such speakers is often known as the vernacular.

The term 'vernacular' can be used with another meaning, referring to the effect of speech style on linguistic variation (Cheshire 1982: 6). If we follow the traditional Labovian framework of analysis, *speech style* is seen as forming a linear continuum, reflecting the attention paid by speakers to their speech. It is believed that in formal

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[40] Examples taken from Tagliamonte (2011: 2).

situations people control the way they speak and, as a result they tend to use more socially prestigious forms and correct grammar. In informal situations, on the other hand, they are more relaxed and they pay less attention to the language they use, hence the usage of nonstandard forms and also swearing. Labov (1972: 112) writes that the most consistent patterns of variation are encountered in the vernacular speech style. However, analysing the vernacular speech is sometimes problematic as it is difficult to record it.

2. The linguistic variable
Speakers always make choices when they speak. For example, a teenager would say *What's up?* to a friend and *How are you?* to his grandmother, teacher, neighbour, etc. The meaning of the question is the same, but the degree of formality is different.

In the literature, one of the most basic definitions of the linguistic variable is two or more ways of saying the same thing. One of the earliest studies which focused on a linguistic variable, was carried out by Fisher in 1958 in rural New England. He investigated the (ing) variable[41] and found out that a "model boy"[42] used the [ɪ] more often while a "typical boy"[43] favoured the [ɪn] form. He also discovered that in formal situations, boys used more frequently the [ɪn] form than girls, as shown in Table 1:

	-ing > -in'	*-ing < -in'*
Boys	5	7
Girls	10	2

Table 1 *Preferences for [ɪ] and [ɪn] endings, by sex (Source: Fisher 1958: 48)*

2.1. Phonological variables
At this stage it is important to mention that variationist sociolinguistics was built on the study of phonological variation. It is almost impossible to discuss the massive coverage of this phenomenon, and look at all the phonological variables studied. Instead, I will look at some of the most important variables that have been studied, namely postvocalic (r) and (t,d), but I will also refer very briefly to other variables as well.

Foulkes and Docherty (2006: 412) discuss different types of phonological and phonetic variables and in each case the variation also has complex social correlates:

(i) in the Glasgow dialect /x/ and / / are receding in frequency and they are replaced by /k/ and /w/. This frequency is indexical of age as older speakers use them more frequently than younger speakers. Middle class children use more /x/ than working class children do (Lawson, Stuart-Smith 1999: 2541-2544);

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[41] The (ing) variable is considered to be a stable sociolinguistic variable, meaning that it is not undergoing linguistic change and a correlation with age is not expected (Tagliamonte 2011: 187). However, Labov's extensive study in New York City showed that [ɪ] is sensitive to age and Horvath's (1985: 97) research in Australia proved that [ɪn] was a feature found in the speech of teenagers. Schleef (2011) states that (ing) is a good variable to take as a starting point and provides five reasons for studying it: (1) it occurs fairly frequently in conversation, (2) it is salient among native speakers of English, (3) it is stable (and has remained so for at least fifty years), (4) it can be analysed auditorily and (5) it has been studied in a number of varieties of English since the 1950s.
[42] The model boy was described as being popular, industrious in school and considerate.
[43] The typical boy was described as being strong, mischievous and not afraid of doing forbidden things.

(ii) variation regarding the phonotactic distribution of phonemes, the English /r/ being a case in point. The distribution of /r/ differs across varieties, marking a division between rhotic and non-rhotic accents (Wells 1982);

(iii) lexical distribution of phonemes. In England, both northern and southern accents contrast /a/ and /ɑː/ but the difference lies in which vowel is used in a word. The short vowel is preferred by the Northern varieties in words like *path*, *class*, *bath*, whilst the long vowel in used in the south;

(iv) allophonic realization, which is the most common type of phonetic variables. In Newcastle upon Tyne, UK, stops are variably realised as plain oral plosives but can also be largynealized and glottal (Mondorf 2002: 162).

Hughes and Trudgill (1987: 32) note that the majority of English accents[44] permit /r/ where it occurs before a vowel (e.g. *rat*, *trap*). However, they differ when /r/ occurs after a vowel (postvocalic /r/), in words like *car*, *bar*, etc. RP, for example, does not have postvocalic /r/, whilst Scottish and Irish accents, as well as the majority of North American accents do have /r/ in this position.

The most important study analysing postvocalic /r/ is Labov (1966) carried out in New York City. Labov chose three department stores in Manhattan: Sacks Fifth Avenue (a high-class store near the centre of the high-fashion district), Macy's (a store for the middle class with middle prices) and Klein's (a store which sold cheap items for poor customers). He pretended to be a customer and asked at what floor he could find shoes, knowing that the answer had to be "fourth floor". He pretended to have hearing problems and asked the customers or salespersons to repeat, thus eliciting more tokens in more careful style. Labov managed to gather over 1,000 tokens of the variable (r) and showed that in New York City /r/ can either be realised as a rhotic approximant or it can have a zero realization, with rates of [ ] production correlating with social class. Higher social group use more [ ] than lower social groups. The occurrence of postvocalic /r/ may index social class. Interestingly, in England things are the other way round. A high rate of postvocalic /r/ production indicates that the speaker has a low social status.
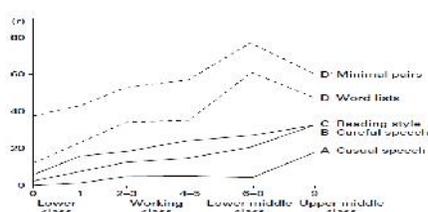
Figure 1. *Social stratification of (r) in New York City (from Labov 1966: 151)*

Labov's (1966) study of New York English revealed two important aspects of sociolinguistic stratification: linguistic differentiation and social evaluation. Regarding the linguistic differentiation the patterning of (r) in Figure 1 above shows the following tendencies:

(i) the difference between the social classes is not categorical, meaning that no class is characterised by the complete presence or absence of postvocalic /r/;

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[44] Here, the notion of *accent* refers to varieties of pronunciation whereas dialect describes varieties distinguished from each other by differences of grammar and vocabulary.

(ii) all social classes show an increase when moving from informal to more formal styles. This reveals that the variable marks not only status but also style;

(iii) as we follow the progression towards more formal styles, the LMC shows a greater increase in the use of /r/, until in word list and minimal pair styles they overtake the UMC averages.

Another well-studied variable in the variationist sociolinguistics framework is the (t,d) variable[45]. The studies which focused on this variable show that it is a stable sociolinguistic variable and it qualifies as a linguistic marker because it can be correlated with style or formality but not with social class or apparent time (Tagliamonte 2011: 180). Tagliamonte (2005) analysed the (t,d) variable in York English and found an interaction between speaker age and sex. Among the adult York speakers there is gender variation in the sense that males tend to use simplified clusters more than females.
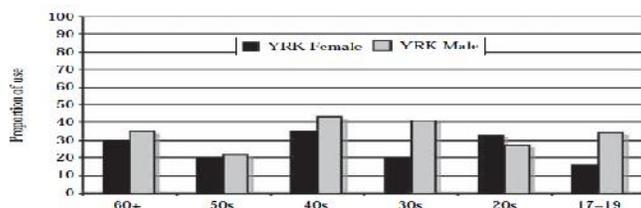
Figure 2. *Distribution of simplified clusters for variable (t,d) by gender in York, UK (from Tagliamonte 2011: 184)*

Tagliamonte's data reveal a correlation between gender and age. As far as middle-aged York speakers are concerned, there is a visible difference in that males tend to use simplified clusters more than females. Another finding which is of interest to us is that there are significant gender differences among adolescents (the 17-19 year olds). The same thing cannot be said about 20 year olds or the older generations (50+) where there are almost no differences.

An interesting study analysing the replacement of oral stops with glottal stops in Newcastle upon Tyne was carried out by Milroy et al. (1994). They found that males and females focused on different variants of /t/, women preferring the supra-local glottal variant which is spreading rapidly in a number of other British urban dialects, and men using the glottalised variant. In their work on dialect levelling in the cities of Milton Keynes, Hull and Reading, Kerswill and Williams (1997) found evidence that the replacement of /t/ with a glottal stop is one of the few phonological changes in progress in British English that teenagers know of. The following two comments were made by a teenage girl (1a) and boy (1b) from Milton Keynes:

(1)   a.   My mum takes the Micky if I say bu'er. She'll say butter.
            b.   My parents don't like me missing letters out, like if I say wa'er.
                                    (Kerswill and Williams 1997: 165)

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[45] In the literature it is claimed that variable (t,d) is conditioned by the following linguistic factors: (i) the preceding and following phonological contexts, (ii) the morphological structure of the word.

The two comments show that the teenagers are aware of the change, and they also know that the form is considered to be a non-standard one. They are immediately correct by their parents who also view the spread of [ ] a non-standard form.

In many varieties of English, there is laxing of /i/ and /u/ before /l/. Laxing means that there is a merger between [ɪ] and [i] and between [ʊ] and [u] so that "still" and "steel" become homophones (Meyerhoff 2006: 214). Bailey's (1993) study in Texas showed that the laxing of [u] to [ ] was used more frequently by younger women than by younger men. Eckert's (2000) pioneering work on language variation and change among Detroit teenagers revealed yet another interesting phenomenon. She discovered that the central vowel [ ] was backing in some speakers (*bus* sounding more like *boss*). This change in progress was confined to the speech of the group of adolescents she called *burnouts*, and within this group it was more advanced in the speech of girls than of the boys.

2.2. Morphological variables

Kiesling (2011: 14) argues that the variable context of morphological variables is identified by the grammatical function of the morpheme, for example tense and aspect marking on verbs, or plural marking on nouns. One of the examples discussed by Tagliamonte (2011) is verbal (s). In Standard English, the verb is marked in the third person singular (e.g. *sings*, *eats*, etc). However, variable verbal (s) means that the *-s* suffix can be absent in third person singular.

(2)   a.   She always *phones* me here and *reverseø* the charges to me.
        b.   He *comes* every three times a week he *comeø*.
                        (Tagliamonte 2011: 208)

The *-s* suffix can be present in third person plural, as the examples in (2) illustrate:

(3)   a.   Well, dreams *comes* true. Lots of dreams *comes* true.
        b.   'Cos people *comeø* along and they *comes* in with the kiddies.
                        (Tagliamonte 2011: 208)

In her study on the English spoken in Reading, England, Cheshire (1982) found out that the suffix *-s* occurs with other subjects, and she provides the following examples:

(4)   a.   I *starts* Monday, so shut your face.
        b.   You *knows* my sister, the one who's small.
        c.   They *calls* me all the names under the sun, don't they?
                        (Cheshire 1982: 31)

How can we account for this type of variation? One explanation would be that in the case of the (s) variable there is a standard and a nonstandard form, depending on the linguistic context: in Standard English the *-s* suffix is attached to the verb form in the third person singular, whilst in non-standard English it can be attached to the verb form not only in the third person singular, as the examples above show. Another explanation provided by Cheshire (1982: 31) is that the occurrence of the *-s* suffix in the 1st, and 2nd persons singular and plural and 3rd person plural can be attributed "to the previous influence of Northern varieties of English...the Northumbrian dialect of Old English had

an *-s* suffix throughout the present tense paradigm, and this pattern was extended in the Middle English period to Midland areas."

The verbal (s) variable was studied in African American Vernacular English (AAVE) from a quantitative perspective and it was discovered that it was highly variable across individuals and conditioned by extralinguistic factors, i.e. it did not occur in formal styles or in middle-class adult speech. This is why verbal (s) was labelled "irregular and unsystematic" (Labov et al. 1968: 167) and a case of free variation. The variable inflection of present tense verbs irrespective of the grammatical person or number of the subject is one of the best features documented in AAVE. Poplack and Tagliamonte (2004) provide the following examples:

(5) First person singular
      a.   I *forgets* about it.
      b.   I *forget* the place where it is.

(6) Second person singular
      a.   You *speaks* fine French.
      b.   When you *speak* with me, fast I don't...know what you tell me.

(7) Third person singular
      a.   When she *come* out she *goes* and she *takes* her children. When she's on vacation well, she *remain* in the home.

(8) First person plural
      a.   We *call* her Virgie.
              (*Interviewer: Why?*)
              'Cause that's the name we *calls* her. That's her nickname.

(9) Third person plural
      a.   They *speak* the same English. But you see, the English people *talks* with grammar.

                                (Poplack and Tagliamonte 2004: 203-204)

Apart from AAVE, Poplack and Tagliamonte (2004) discuss verbal *-s* variation in Devon English, and claims that "Devon is the ideal place to study verbal *–s* variation, as it represents one of the very few contemporary varieties of English in which non-concord *–s* is not simply a remnant, but remains productive (and variable) in all grammatical persons." This is illustrated above:

(10) First person singular
      a.   I *forgets* now how long I stayed there. Quite a good while I *think* I stayed with'em.

(11) Second person singular
      a.   You *goes* up that lane and you *goes* down another road.
      b.   You *pack* up for a fortnight, *put* your kit on your back, you *go* out, have a beautiful time.

(12) Third person singular
      a.   Nice maid, her. But her *likes* more the bloody old boy than her *do* the maid.

(13) First person plural
      a.   We *get's* a lot of trips, don't we? Once a month we *go*.

(14) Third person plural
        a.   Yeah they *drives*'em...They help out
        b.   The cattle all *goes* to, to the big markets, these days...they *go* straight to the slaughter house.

<div align="right">(Poplack and Tagliamonte 2004: 209)</div>

This morphological variable, which occurred with all persons in Old and Middle English, has been preserved in Devon English.

As far as Romanian in concerned, there is a general tendency of masculinising the feminine.

(15)   a.   R spunde i voi invita iei lui M d lina.
                    Answer   you invitation of M d lina.
                    You answer M d lina's invitation.
      b.   R spunde i voi invita iei M d linei.

<div align="right">(Zafiu 2010: 37)</div>

The correct form is the one in (15b) but few people use it. The more popular variant is the one in (15a). In the example provided in (15a) the noun *M d lina* is in the genitive case, and the correct genitive form is *M d line**i***. The preposed article *lui* is used before masculine names (*lui Andrei*, *lui Mircea*, *lui Costin*, etc) as well as before feminine names of foreign origin (*lui Elisabeth*, *lui Cosette*, etc), and names ending in a consonant (*lui Carme**n***) or in the vowels *-o*, *-i* (*lui Teo*, *lui Mari*). I do not know whether there are gender-related differences regarding this morphological variable, but it is worth looking into it. This is also encountered in common nouns or demonstrative pronouns, as the following examples (Zafiu 2010: 38) illustrate:

(16)   a.   s -i ia lu' doamna pachetul de ig ri.
                 to buy to lady   the pack of cigarettes
      b.   mâna lu' fata
                 hand of girl
      c.   din cauza lu' b iatu'
                 because of boy
      d.   împotriva lui sta votez
                 against him this vote

2.3. Syntactic variables

Syntactic variables are difficult to define, as it is not always clear if two variants are equivalent or not at some abstract level. In pro-drop languages, such as Romance languages (Romanian, Spanish, Italian, Portuguese, etc), the use of on overt pronoun is optional:

(17)   a.   Vorbesc râmâne te.
      b.   Eu vorbesc râmâne te.

The sentences in (17) are both grammatically correct, and express the same thing.

Another variable which received considerable attention is the English deontic modality system. Deontic modals express obligation or necessity. We use them in order to exert pressure on ourselves or on someone else to do certain things. The forms included in this analysis (Tagliamonte 2011) are: must, have (got) to and got to:

(18)   a.   Next time I'm in the doctor's I *must* ask to see the physio.

   b.   They *have to* keep up with the Jones' now.
   c.   You'*ve got* to have a vice of some kind.

<div align="right">(Tagliamonte 2011: 228)</div>

Tagliamonte further argues that *must* is the oldest form, dating back to the Old English period. The deontic *have to* is considered to have emerged in Middle English, *have got to* in the nineteenth century and *got to* and *gotta* in the twentieth century[46].

  There have also been studies showing that there are gender differences in the use of subordinate clauses, some of them dating back to the beginning of the twentieth century. The problem was that these studies were not based on empirical research. Jespersen (1922: 252) claimed that "a male period is often like a set of Chinese boxes, one within another, while a feminine period is like a set of pearls joined together on a string of 'ands' and similar words...In learned terminology we may say that men are fond of hypotaxis and women of parataxis." Mondorf (2002) looked for gender differences in the use of subordinate clauses in the London-Lund Corpus and found that women tend to use postposed adverbial clauses more than men do. She also stated that men tend to use finite adverbial clauses to express high commitment to the truth of the propositions expressed, whilst women use them to the opposite effect.

3. Swearing and taboo language: teenagers' speciality?

  Swearing is a form of linguistic expression often referred to as *bad language*. Some people find swearing to be rude and disrespectful, while others use it every day.

  Allan and Burridge (2006) note that swearing, like slang, is found in the colloquial style and it includes a wealth of obscenities taken from the pool of dirty words. Slang, however, does not necessarily include swearing, but it usually does. Swearing can also act as an in-group solidarity marker within a shared colloquial style. Boys usually greet themselves using swear words and this feature has started to be used by girls also. Men use all kind of words to describe women: *honey*, *sugar*, *pumpkin*, *sweetheart*, *darling*, *sweetie*, etc, but also more offensive words like: *fanny*, *tart*, *bitch*, *skank*, *cunt*, *whore*, *slut*, *wench*, *bimbo*, *hoe*, *floozy*, *sleaze*, etc.

  Allan and Burridge further suggest that it is the use or non-use of swearing that marks the in-group. To this we may add the forms of jargon, slang and lots of abbreviation to increase the efficiency of communication. The idea that swearing is used by males and abhorred by girls or women has been proven to be false by research carried out in America (Risch 1987), South Africa (De Klerk 1992) and Great Britain (Hughes 1992). Speakers usually use swearing in the presence of members of the same gender. However, men and women swear and use dirty words differently:

> The word ass was used by females to denote either a social deviation or a body part; it was used mainly as a body part by males. Cock, cunt, and dick appeared as body parts in males' data but were not recorded for females. Similarly, neither tits nor pussy were used by females. For males, tits was a body part and pussy referred to a social deviation. Piss referred to anger for females but was more likely to mean a process for males. Balls, fuck, shit, and suck were used more or less by both males and females (Jay 1992: 139).

Taboo words have been divided by the British anthropologist Edmund Leach (quoted in Andersson and Trudgill 1990: 15) into three major groups:

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[46] For a more detailed analysis see Tagliamonte (2004), Tagliamonte and Smith (2006).

a. Dirty words having to do with sex and excretion (e.g. *bugger*, *shit*);
b. Words that have to do with the Christian religion such as Christ and Jesus;
c. Words which are used in 'animal abuse' (calling a person by the name of an animal) (e.g. *bitch*, *cow*).

The word *fuck* is "one of the most interesting and colourful words in the English language today" (Andersson, Trudgill 1990: 60) which can be used in many different situations besides its sexual meaning:

> Fraud: I got fucked by my insurance agent
> Dismay: Oh, fuck it!
> Trouble: I guess I'm fucked now.
> Aggression: Fuck you!
> Confusion: What the fuck?
> Difficulty: I can't understand this fucking business.
> Philosophical: Who gives a fuck.
> Laziness: He's a fuck-off.
> Displeasure: What the fuck is going on?

The word 'fuck' is also used in auxiliary swearing (i.e. not aimed at someone directly), for example: *This fucking exam is giving me nightmares*. For Kiesling (1998: 88) the word *fuckin'*, as a profanity, is associated with the vernacular, working class and physical power. Dooling (1996: 5) claims that men swear because they are "uncouth warthogs by nature" and they feel manly in a violent way. He further states that women react violently to swearing and suggests that a man being harassed would tell his harasser to *fuck himself* while a woman would file a formal complaint. Swearing for men is a substitute for a "good, long cry", since men are incapable of indulging in crying.

4. Conclusion

Variation is a key concept in sociolinguistics and implicitly in Language Variation and Change (LVC) research. Labov's (1969: 728) claim that variation is an inherent part of language represents the foundation of the LVC approach, which we adopt in this paper. But what is variation? If there is variation then it means that something varies (i.e. we can say the same thing in at least two ways). For example, if we have a verb like *watching*, the alternation between *watching* with [ɪ] and *watchin'* with [ɪn] in spoken English indicates that there are two ways of pronouncing the {ing} morpheme without changing the meaning of the word (denoting the ability to watch). Variation analysis is an important part of sociolinguistics, as it represents the branch of linguistics that starts from the rules of grammar and investigates the contact between these rules and society (Tagliamonte 2006).

The aim of this paper has been to discuss language variation and change in the speech of adolescents. We have seen that they are language innovators and they are also careful with the language they use. There is also gender-related variation in the speech of adolescents and these differences are phonological, morphological, syntactic and lexical. Swearing and taboo language is also favoured by adolescents and they use them with different functions.

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ENGLISH BORROWINGS IN I.L. CARAGIALE'S "MOMENTE I SCHI E"

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Abstract: *The article is meant to be a semantic and pragmatic analysis of the English loanwords used by I.L. Caragiale in "Momente i schi e", comparing the variable degrees of their 'identity' preservation and/or change in SL and TL. The initial 'identity' of the English loanwords as cultural reference markers is the very reason for their borrowing into Romanian. But, paradoxically, their inclusion within the Romanian lexicon would cause a double change of that 'identity': the first level change is due to their accommodation to the needs and competences of the linguistic community, whereas the second level change is accounted for by the manifest creativity of representative users.*

I.L. Caragiale is indeed such a representative user, whose own identity (linguistic, cultural, social) is revealed in his particular employment of English loanwords in context. Words become new cultural labels challenging the reader to search the true or false socio-cultural identities of the characters. Analyses such as the present one prove to be a good opportunity of noticing the similarities between our time and Caragiale's epoch.

Keywords: English borrowings, identity, context

Purpose and methods of analysis

The purpose of this paper is to analyse semantically and pragmatically a corpus of English loanwords used by I.L. Caragiale in "Momente i schi e", as cultural reference markers; their 'identity' preservation/change is determined by their accommodation to the needs and competences of the linguistic community, and also by the manifest creativity of the representative users.

In our hands-on text analysis we combined the semantic perspective in the form of componential analysis**,** the pragma-stylistic perspective (with reference to connotative values in context and the consequent labeling of the terms as necessary or luxury borrowings)**,** and, the comparative analysis, involving the comparison of the word meanings in context to the dictionary definitions of the English borrowings discussed to see the perception and integration of the terms about two decades after the publication of the texts.

Introductory remarks

The analysis of the English borrowings used by I.L. Caragiale in 'Momente i schi e' arouses a special interest, considering the peculiarities of the linguistic contact between Romanian and English at the moment when the text was written. Agreeing with Ionescu-Rux ndoiu (2001: 137-138) on defining linguistic contact as a situation which determines the alternative use of two different languages by the same groups or individuals, resulting in the fact that 'the language-using individuals are thus the locus of the contact'[47], we consider it obvious that the presence of certain borrowings in a

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[47] U. Weinreich, *Languages in contact,* NY, 1953, p. 1.

written text is a proof of their frequency of use in the spoken variant of the target languge, especially when the text is meant to be understood by a variety of readers, and not just by an élite. The written text is not an abstract entity, but a concrete reflection of its author's competence and communicative goals. The writer acts and reacts both as a member of a certain socio-linguistic community (in which case he is rather a passive receiver of the foreign influence) and as a creative user of a unique idiolect, within which he can choose to include foreign words.

Borrowing enriches the target language vocabulary but also implicitly re-organizes the whole system represented by that language. In the case under discussion, the Romanian language at the beginning of the twentieth century was extremely open to a variety of linguistic influences, all having as sources prestigious European languages. Such openness was considered 'politically correct' – as it is still nowadays −, because it enabled the Romanian culture to keep in line with the prestigious European cultures and the Romanian language to express new realities, and thus to evolve in point of its potential of expressing new concepts.

Starting from Ionescu-Rux ndoiu's conclusions (2001: 138) regarding the relation between the levels of interference and the factors influencing linguistic contact, the contact between English and Romanian represents a case when cultural and ethnic differences might restrain language influences to the lexicon in the form of borrowings, and calques. Borrowings are thus a means of designating a new reality, the notion having been lexicalised in the source language. From this point of view, the perspective is that of the receiver who might consider a loan word is necessary, i.e. the most appropriate, in a certain context because it possesses certain qualities compared to its target language equivalents, or it simply has no equivalent. From among the features enumerated by Stoichi oiu-Ichim (2005: 85) as characterising a necessary loanword, precision and power of suggestion are certain to define the English borrowings selected by us for analysis in the source language. Moreover, being English terms, they have, of course, international circulation. Their 'identity' change or preservation in Romanian depends on the social and professional profile of the users and on the contexts of use. In some contexts, the borrowings generally considered necessary may appear to become luxury borrowings and we use the term with the acception assigned to it by Stoichi oiu-Ichim (ibidem: 95): those particular uses are simply the result of snobbery, lack of linguistic competence, unwillingness to look for a more appropriate term or just haste.

Once they are borrowed, English terms undergo a process of integration whose first stage is assimilation, the level at which a loanword is accepted; the final stage is its adaptation, implying change (in form and/or meaning) and (rightfully or not) the inclusion of the word in dictionaries. This criterion led to the conceptual and terminological distinction between neologisms (integrated loanwords) and foreign words/xenisms, the latter subclass comprising lexical units generally identical with their source language form, unadapted or partly adapted. Xenisms are recognizable by the fact that they are graphically individualized in a text.

The perspective of analysis to be adopted is necessarily diachronic considering the period when the texts were first published, and we had to describe the corpus keeping in mind the characteristics of the time. All six words and phraseological units selected by us from the short stories are older loanwords, i.e. borrowings, and, at the time, they all belonged to the subclass of xenisms since all were written in italics in the version published in 1955, and in a later version from 1982[48], assuming that the

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[48] I.L. Caragiale, *Momente i schi e. Povestiri*, Craiova, Editura Scrisul Românesc, 1982.

publishers observed the original manuscripts or earlier truthful versions. In the 1982 version the rule observed throughout the volume is to use capital letters for the titles and also for the first words/ sentences of each short story. The observance of this rule made it impossible for the xenism *five o'clock* to be written in italics (p. 59), but all the other xenisms under discussion were. We also checked some on-line versions[49] but there was no marking of the xenisms as such, since they did not represent a point of interest or there was carelessness in observing the connection between apparently unimportant page layout details and text significance. We were not concerned with the analysis of on-line versions, but we found it necessary to mention them and point out their lack of interest regarding the aspect discussed by us, since they might be the basic source of information for the young generations and lack of accuracy triggers multiple negative consequences at the level of text interpretation.

Corpus analysis

The criteria adopted in selecting the corpus were: all are loan words perceived as including the seme [+Englishness] in their semantic structure, i.e. they are viewed as cultural markers (loan-words designating English concepts or concepts associated by most people to Englishness; all the terms of the corpus are nouns; semantically, three abstract nouns have intensional meaning and three concrete nouns have extensional meaning in the contexts of occurrence; regarding the manner of borrowing, all of them were borrowed directly.

Corpus: *five o'clock, cottage, sportman, high-life, spleen, waterproof.*

five o'clock (I, p. 131, *Five o'clock*)

> *Five o'clock* pe englezeşte înseamnă *cinci ceasuri.* În lumea mare, fiecare dam - şi hotărăşte o zi pe săptămân (*jour fixe*), când primeşte, la ceasurile cinci după amiazi, vizite şi face musafirilor trataţie cu ceai; de aceea se mai zice şi *five o'clock tea*, adică pe romîneşte [50] *ceaiul de la cinci ceasuri. […]* [Mă duc] *La five o'clock,* la madam Piscopesco. /In the high society, every lady decides on a certain day of the week (*jour fixe*), when, at 5 p.m., she receives guests and tea is served; that is why it is also referred to as *five o'clock tea*, or, to put it in plain Romanian, *the tea served at 5 p.m.*[…] '[I'm going] to have *five o'clock tea* at madame Piscopesco's'.

Pragmatically, the deictic *în lumea mare* and the NP *fiecare damă* create the situational context for the reader: they make up the deictic center of the text world, indicating the participants and the setting. Stylistically, the syntagm *five o'clock* looks like an English island in a French sea, since it has French words in its vicinities. English loanwords express novelty and originality, whereas the French ones had already become clichés at the moment when they were used. The mixture of French and English borrowings connotes snobbery from the author's point of view, but might seem just unusual, and certainly obsolete, to contemporary readers.

Semantically, the NP is unknown to the readers of the text, since the author finds it necessary to give its literal translation. The snobbish character of the custom is also satirized by Vasile Alecsandri through the words of Chiriţa Bîrzoi in his play

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[49] http://www.ilcaragiale.eu/opere. July 18, 2014; www.biblior.net/momente-si-schite.html. July 18, 2014.

[50] We observed the spelling used in the 1955 printed version, even if the reasons for such a spelling were entirely extra-linguistic.

"Chiri a în provin ie" (published in 1852) − "da dumnealui las c bodog ne te c n-ar trebui s dea ceai în iuli, pe c lduri..." (1978: 114). The simple mentioning of the afternoon tea in Alecsandri's plays as a custom struggling to penetrate the routine of the mid 19-th century Moldavian society, when in England itself it became a current custom in the 19-th century, proves our openness to everything that was European, i.e. a symbol of civilisation.

Structurally, the author implies that the phrase *five o'clock tea* and its elliptical variant *five o'clock* are used by the speakers of Romanian in free variation. This idea is conveyed by the presence of the conjunction i: „de aceea se mai zice i *five o'clock tea*"/"that is why it is also referred to as *five o'clock tea*". The title and the use of the structure at the beginning of the text should be correlated with the reply of a character at the end of the short story: "[M duc] La *five o'clock,* la madam Piscopesco."/"I'm going to have five o'clock tea at madame Piscopesco's". The structure *five o'clock* is elliptical and the head word is omitted in the Surface Structure, the subordinate element (a noun with adjectival value in the context) taking over the meaning of the head. It shouldn't be overlooked that the male character who uses the collocation is an officer and, as a result of his social status implying prestige, he is supposed at least to be fully aware of the cosmopolitan tendencies of the upper classes, tendencies observable at the level of vocabulary, if not to adopt them, too.

The syntagm might be suggested to have been in circulation in spoken language at the moment the short story was published, if we presume that its oral circulation preceded its use in writing. The short story was first published in 1900, on February 25, in the prestigious daily newspaper "Universul"[1], but it does not appear in the 5-th edition of ineanu's dictionary, the possible cause being that the custom was not adopted by Romanians, therefore the syntagm designating it was not preserved in the lexicon either, not even as a luxury borrowing.

cottage (I, p. 21, *Om cu noroc!/ Lucky man!*)

> Moara de Piatr ca mo ie e o mo ie mic , da, dar ce rai mic! E a ezat la distan de dou zeci de minute de la gara xxx. Un parc m re   i nu *cottage* englezesc cum se g sesc rar la noi./ Stone Mill is a small estate but what a little piece of heaven! It takes twenty minutes to get from there to xxx station. It has an impressive park and an English cottage that you can rarely find in our part of the world.

Semantically, the reality designated by the word could have been somehow familiar to the speakers of Romanian at the time, but the sense becomes clearer in the context, because of the vicinities, i.e. *mo ie*, *parc,* which make it easier for the reader to associate *cottage* to its Romanian equivalent *conac*. Furthermore, structurally, the noun is determined by an adjective, the resulting collocation being pleonastic in nature, in order to make the term better understood. In fact, the three terms (*mo ie*, *parc, cottage*) make up a semantic field and can be organized in a taxonomy having *mo ie* as the superordinate term which includes the subordinate terms *parc* (optional) and *conac* (obligatory, even if the concept covered a variety of concrete realizations, being probably synonymous to *house* in most cases). It's worth mentioning that, in fact, the

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[1] I.L. Caragiale, *Momente i schi e,* vol. I-II, Colec ia Biblioteca pentru to i, Bucure ti, Editura de stat pentru literatur   i art , 1955, Note bibliografice, p. 301.

present-day English countryside has the feature [- rural], in point of city facilities, being completely urbanised (Irimia, 2002: 212), therefore one should suppose that the process was in full development when Caragiale referred to English cottages as an example of refinement. Therefore, we are dealing with an idealised image of rural England. Under these circumstances, when comparing *conac* (partially synonymous to *house*) to *cottage*, clearly a luxury borrowing, the latter acquires the features [+elegance], [+comfort], [+refinement], [+distinction].

Pragmatically, the structure emphasizes the foreign character of the referent denoted, feature even further stressed by the subordinate clause *cum se g sesc rar la noi.* The linguistic context is represented by a sentence in which the complex subject is expressed by two coordinated NPs which reinforce each other's value as symbols of a civilization representing an ideal for the Romanian rural world, at least from the author's perspective. This linguistic context makes the word acquire a positive connotation marking admiration and respect and conveying that attitude to the implicit interlocutor, the reader.

The noun *cottage*, like the phrase *five o'clock tea,* did not reach the point of expressing a commonplace extralinguistic reality and, maybe that is why it is not mentioned in ineanu's dictionary, even though the short story was published as early as 1892, in Bucharest, at Gutenberg Publishing House.

sportman (I, p. 21, *Om cu noroc!/ Lucky man!*)

> Fostul proprietar al Morii de Piatr era mult cunoscutul N..., distinsul *sportman*, un fl c u destul de copt, putred de bogat, i care, cum îl tim, are o pasiune neînfrânat pentru cai."/The former owner of Stone Mill was the famous N..., the distinguished sportsman, a chap hardly in his prime, filthy rich, and, who has, as we all know, an uncontrollable passion for horses.

The attitude of admiration for the park and the cottage expressed in the previous fragment is a reflection of the author's admiration for their owner. The author combines linguistic structures belonging to opposite registers, resulting in a fresh and impressive collocation: *distinsul sportman* creates a social identity*,* but actually, an old reality is given a new name if we consider the feature dominating the character's identity [+ uncontrollable passion for horses]. Horses were the main means of transportation and work in the countryside, and such a passion for them was completely natural.

Caragiale's preference for the term *sportman*, instead of *sportiv*, has both objective and subjective reasons, in our view: objectively speaking, *sportiv* might have been interpreted as referring strictly to a professional, which was not the case; subjectively, Caragiale preferred the foreign 'sound' of *sportman* to reveal the cosmopolitan side of the character, by no means connoted negatively in this context, especially since it appears in the collocation mentioned above.

The syntagm *distinsul sportman* opposes another collocation whose components belong to the popular and colloquial register, *fl c u destul de copt, putred de bogat*, the effect being equally genuinely comic and slightly ironical. *Destul de copt* is an euphemism equivalent to the seme [-young], that is why the author combines this adjectival phrase with the noun *fl c u* resulting in an apparent oxymoron: *a chap hardly in his prime*. Irony is also obvious in the structure *putred de bogat* 'filthy rich', the author implying his admiration and envy for a man representative for his class: deeply

rooted in the Romanian culture, including lifestyle and mentalities, the character is wealthy enough to indulge himself, exactly like an English aristocrat.

The inherent feature represented by age might have constituted an obstacle in the character's pursuit of his passion but, on the contrary, combined with the determinant inherent feature [+passion for horses] and facilitated by the non-inherent feature [+wealth], it helps defining the character not only as a member of the Romanian high-life, but also of its European counterpart.

The borrowing *sportman,* though spelled as a xenism, using italic characters, was integrated and adapted dropping the inflectional suffix -*s* of the base *sport-*. It is no more an English word, but a Romanian one, because of its adaptation. We might consider that the simplification of its morphematic structure was meant to make it more transparent semantically to average Romanian users, this being an argument in favor of its entering the Romanian vocabulary earlier than other borrowings of the corpus. We might add that another noun similar in structure but lacking an inflectional suffix was preserved and assimilated in Romanian: *tenisman.*

The last two fragments analysed complete each other. The former creates a frame and outlines an ideal cultural background connoting the intended openness of the traditional, conservative, rural Romanian civilisation to the more refined specificity of the European lifestyle, while the latter refers to the ideal inhabitant, who should 'match' the ideal frame represented by the cottage.

High-life (vol. I, p. 118, 119, 121, *High-life*; vol. II, p. 135, *Moftangii*)

Profesia de cronicar *high-life* nu este u oar , fiindc trebuie s scrii despre dame, i damele sunt dificile, preten ioase, capri ioase. [...] îns tân rul Bostandaki, om de spirit i cu educa iune distins , a fost parc n scut pentru a fi cronicar *high-life*. [...] A doua zi, duminic diminea a, la cafeneaua din centru, spiritualul cronicar *high-life* citea mai multor tineri din localitate *carnetul* lui: *Cum se pitrece la noi*./ To be a professional high-life reporter is not easy because you have to write about ladies, and ladies are difficult, demanding, capricious. […] But young Bostandaki, a man of wit and high education seems to have been born to be a high-life reporter. [...] The following day, on Sunday morning, at the downtown café, the witty high-life reporter was reading several local young men his *carnet mondain* called *Our way of partyin'* .

A doua zi, doctorul *high-life* se vede silit a-i prescrie o cutie i jum tate de capsule de ricin. Dup fiecare bal *du monde,* a doua zi caii doftorilor *mondains* alearg pân le iese limba de un cot."/ The next day, the high-life doctor is forced to prescribe her one and a half boxes of castor oil capsules. After each ball *du monde,* the next day the horses of the *mondains* doctors run till they are breathless. (*Moftangii*)

Semantically, the compound covers a wide range of connotations and an intentionally vaguely differentiated referential area. The term refers to the upper class when used in the short story *High-life* and to social climbers, to parvenus (the second generation of newly rich middle class members: sons and daughters of clerks, lawyers, officers, priests, in one word, *moftangiii*) in the short story *Moftangii.* We said '*intentionally* vaguely differentiated referential area' because Caragiale pointed out the social mixture resulted from putting together as upper class members people having in common only wealth and not education and, implicitly, manners.

Structurally, the compound occurs in two types of patterns: as part of an extremely limited number of collocations *cronicar high-life* (I, p. 118) and *doctorul*

high-life (II, p. 135), or alone, as a key word and concept denoting a negatively connoted social class, being used as a title (I, p. 118).

The term *high-life* is used pragmatically in a context abounding in borrowings from French (*carnet mondain*, *par consequent, les domestiques, malhereusement, suivez-moi*). The cosmopolitan character of the society is reflected by the typical representative of the social class under discussion, *moftangioaca român* , who speaks Romanian only with the servants, with everybody else French, and is taking English classes: „vorbe te române te numai aves les domestiques, încolo fran uze te – acu' ia lec ii de limba englez ."

This frantic appetite for everything which is foreign, to give an appearance of refinement is ironized by Caragiale, who, in order to be more suggestive and make his point, used synonymous foreign structures to denote the same reality and contrasted them to archaic Romanian terms: *doctorul high-life* and *caii doftorilor mondains.* The English *high-life* and the French *mondains* illlustrate the general oscillation between various cultural influences and fashions, sometimes not sufficiently understood and selected to become integrated and positively influential.

Nevertheless, the endocentric compound *high-life* seems to have been adopted and integrated, at least temporarily (we don't use it any more), since we find it in ineanu's dictionary: *high-life* „lumea mare, societatea aleas " (1925: 293); as we mentioned in other cases, the year when the short story appeared (1899, in „Universul") is a proof of its long presence in the Romanian lexicon and of its early penetration. The archaic form *doftor* used along with the standard form *doctor* is meant to illustrate the permanent tendency of change and, in the context, correlated with the clause containing a colloquial expression *pân le **iese limba de un cot/ till they are breathless***, satirizes this tendency, when it becomes exaggerated and strictly formal.

Moreover, considering all the contexts of occurrence of the compound against the background represented by the topic, the newly appeared parvenus have two major priorities: they need to preserve their health and also to be paid constant attention by the public, that is maybe why we encounter only two collocations of the compound in the text *doctor high-life* and *cronicar high-life*. Things haven't changed very much, since at present we notice that *high-life* was replaced by the more fashionable *VIP*, sometimes in similar structures (*doctorul VIP-urilor, fotograful VIP-urilor*) and with the same connotations.

Spleen (II, p. 105, *Identitate/ Identity*)

> Pe cât vreme st ruiesc eu pe lâng impiegatul neînduplecat, se tot îndeas -n mine un englez, un ro covan cu haine cadrilate, tipul des vâr it al gentlemanului cu stare, care nu mai tie încotro, în ce parte a p mântului, s fug ca s scape de *spleen* , – de plictiseala ce ei britanice."/ While pleading my case in front of the merciless train dispatcher, I am enduring the constant push of an Englishman, a red head wearing plaid clothes, the perfect type of the wealthy gentleman, who doesn't know where else to go on this earth to escape the feeling of spleen, – the boredom caused by the British fog. (*Identitate*)

The term *spleen* is singular in point of its sense compared to the other terms of the corpus. Referring strictly to the context, Caragiale makes it implicitly a component of the sememe [+Englishness], since it associates it to a referent resembling the features of the typical Englishman: physical appearance (*red hair*), clothing (*plaid suit*), behaviour (*rich gentleman*), attitude (*spleen*). Caragiale has the intuition that the reader

would find the word opaque, therefore he offers a paraphrase which explains the meaning and gives it an objective grounding: climate-caused boredom. It is also true that beyond this objective explanation there is also the author's irony, which can be justified by the development of the plot.

Restricting our analysis to the term *spleen*, its particular status consists in its denoting a concept less accessible to the ordinary reader if we refer to its interpretation as a key term in the symbolist movement[1], as a synonym of neurosis, a state specific to intellectuals disgusted with the bourgeois lifestyle and the lack of hope and ideals. The term is present in many poems belonging to Romanian symbolist poets: for instance, the poet Ion Minulescu collocates the noun *eyes* with the epithet *dead* and the comparison *like black spleen*: *eyes* […] *dead like black spleen*[2]. Maybe its importance as a specialised term, made it become adopted and integrated in the Romanian vocabulary, being mentioned in ineanu's dictionary „un fel de ipocondrie ce const într-o plictiseal f r motiv i în desgustul vie ii" (ineanu, 1925: 604). In spite of its mentioning in the dictionary, its present-day use is reduced to a specialised meaning.

As far as Caragiale is concerned, in his text the word reflects exactly the meaning included in the dictionary about twenty years later. Caragiale's subtle irony is felt beyond the objective description of the Englishman: the latter's state of spleen is totally unjustified, and his lack of manners becomes even more untolerable, denying the fame English people have for being polite.

waterproof (II, p. 261, *Lun de miere/ Honeymoon*)

> Gândind astfel, m -nchei pân jos la *waterproof,* îmi ap s apca pe ochi i m rezem cu ochii miji i, ca i cum m-a a eza pe somn./ Having these thoughts, I button up my waterproof coat, I press my cap on the head so that its visor covers my eyes, and I lean backwards my eyes half-closed as if I were on the point of faling asleep. (*Lun de miere*)

Linking the comments of this excerpt to that of the previous one, the common denominator would be that clothes make a man ('s identity). The term *waterproof* has extensional meaning, 'raincoat', partly transparent from the context, more precisely from the presence of the verb *a încheia*, which makes the reader think of a type of coat. If we want to be mean, we might label Caragiale as being a little snobbish himself for choosing such a word but that would not be true. He was rather a man of his time, paying attention to the new trends in fashion, following them if it suited him, and, definitely, being able to express them linguistically at his best.

Structurally, it is a compound whose head word was omitted and its meaning taken over by the pre-posed nominal attribute *waterproof*, whose meaning is transparent to the native speaker of English. It does not appear mentioned in ineanu's dictionary, but around the middle of the last century another two English terms were preferred and adapted phonetically, morphologically and semantically: *trench coat > trenci, -uri, Macferlan > macferlan, -e*, the latter signifying 'pelerin de ploaie' because of its appearance: a coat having a small cloak attached to it.

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[1] See, for instance, maybe the first complex description of the theme in Lidia Bote, *Simbolismul românesc,* Bucure ti, Editura pentru literatur , 1966, p. 402- 408.

[2] Ion Minulescu, *Versuri i proz* , Bucure ti, Editura Eminescu, 1986, p. 58. The word *spleen* is written in italics in the poem, but this has nothing to do with its perception as a xenism, but with its emphasizing as a key literary symbol for symbolist poets. It is worth mentioning that the quoted poem was published in 1908 in the volume *Roman e pentru mai târziu*, therefore, at that moment, the readers must have been aware of its significance.

Conclusions

In point of their semantic integration, the words are used in isolation, sometimes as titles, or in a restricted number of collocations. Thus, their relevance as key terms and concepts, their denotative and connotative meanings are more easily understood. That involves understanding both the sarcasm and the joking tone of acceptance implied by the author.

In point of their formal accommodation their spelling using italics accounts for their incipient integration, linguistically speaking, and reflects their significance in the context, stylistically. Morphologically, they are common nouns used to denote a new type of reality, which in some cases is a way of defining the social identity of the user.

Considering their pragmatic behaviour, the connotations acquired by the words in the particular contexts are obvious against the background represented by popular and familiar register Romanian terms, or by French borrowings, and there results a unique 'blend', and, consequently, a unique perlocutionary effect on the reader. The author creates a self-explanatory context, a strategy, which, on the one hand, meets the need to explain the word meaning to the readers – average speakers of Romanian –, and, on the other, connotes the attitude of the author, with the intention to make those borrowings known to the reader precisely by means of their connotative values.

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THE POLYPHONY OF VERBAL IRONY

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Abstract: Through time, irony suffered from an alteration process: it rose from the make-believe world up to the nowadays dissonant poliperspectivity. This modern view of verbal irony presupposes the ironical enunciation as underlying the existence of two kinds of voices or evaluations: the source voice, namely the prior perspective the ironical enunciation echoically interprets, and the target voice, that is the perspective the ironical enunciation imposes as being decoded by the addressee.

Consequently, verbal irony suggests the presence of double perspectivation that is always dissonant because the speaker makes an allusion to a prior utterance, thought, feeling, expectation or norm which has been violated in order to differentiate from it. This inconsistency between the expected and the real state of facts represents the target of the ironical enunciation, namely of communicating a negative judgment.

On the Romanian parliamentary discourse stage, verbal irony turns into a useful instrument of combining contrastive evaluations by means of allusion, intertextuality, quotation or parentheticals. This game of the Romanian MPs with literal and implicit meanings reflects the equivocal nature of verbal irony: the speakers express their commitment to the truth of their utterances, but also the possibility of retracting their responsibility.

Keywords: poliperspectivity, allusion, commitment.

1. Irony as a polyphonic phenomenon

In time, irony "gathered" a large range of different theories which strengthened the idea that what we deal with is a complex pragmatic phenomenon that makes it even more difficult for us to choose the one that best fits our Romanian parliamentary discourse analysis.

Despite this difficulty, we stopped at the idea that irony is viewed as a polyphonic phenomenon that can be depicted from the following authors who theorize it differently, but, as we can notice, their common denominator assesses the presence of two "voices" or "double perspectives/evaluations" over the same matter of discussion.

Therefore, we can think of such authors as Sperber and Wilson (1981: 308; 1992: 61-65)[1], with their "echoic mention/interpretation" theory which sustains that the ironical enunciation does not use the utterance, but it only "mentions/interprets" it in order to metarepresent another utterance, thought, norm, expectation that the ironical speaker or someone else had at a different time from the present one. This metarepresentation consists of a tacitly attribution of a negative judgment towards himself/herself or the other person in the past, which is meant to be rejected by the present ironical speaker. This way we can talk about the source voice, that is the present ironical speaker, and the target voice, from whom the former dissociates in order to indirectly interpret a past enunciation, thought, norm or expectancy.

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[1] "The speaker mentions a proposition in such a way as to make clear that he rejects it as ludicrously false, inappropriate or irrelevant. For the hearer, understanding such an utterance involves both realizing that it is a case of mention rather than use, and also recognizing the speaker's attitude to the proposition mentioned" (Sperber, Wilson, 1981: 308).

Another author, Carmen Curcó (2000 *apud* Gibbs, Colston, 2007: 278-281)[1] points out that we deal with the following cognitive process in the case of irony: on the one hand, we have the literal level which reflects the relationship between the propositional content of an utterance and its mental representation that is the most relevant piece of information for the addressee to interpret. The moment this relationship does not lift up to the addressee's expectancies, this will go on to the next comprehension level, which is the implicit one, where he will attribute the speaker a thought different from the one he had at the moment of speaking and where he will find the real communicative intentions of the ironical speaker. These intentions cannot be found at the informative level of the utterance, but at the interpretative level, a reason for which Curcó names this cognitive capacity a "second order metarepresentation" of the speaker's primary representations. This way we can discuss about allusion as a means to underline this discrepancy between the expected state of facts and the real state of facts which is marked by the ironical enunciation.

The author who affirms her solidarity with the "echoic mention/interpretation" or the "second order metarepresentation" theory is Helga Kotthoff (2000; 2003). She associates the discrepancy we talked above with an "evaluative gap" (2000: 14; 2003: 1390), that is the addressee has the obligation to understand that the ironical speaker only mentions the enunciation and that she/he must re-evaluate the literal level. Therefore, we can notice a game of "double perspectivation" (2000: 5), namely the perspective at the dictum level which in general is a positive judgment and the perspective at the implicatum level, which in general reflects a negative, critical, disapproving judgment. This distinction between positive and negative assessments is called by Kotthoff "dissonant poliperspectivity" and her way of explaining it consists of "staged intertextuality" (2000: 14), that is a "setting" of perspectives in order to make the conversation ambiguous or equivoque, from rational reasons required by the fact that the speakers must express their communicative intentions in ways accepted by society, made legitimate or institutionalized in the community of practice they are included.

This notion of "polyphony" or "dialogic text" is not new, but it comes from Bakhtin (1970 *apud* Felecan, 2010: 15-24) who underlines the presence of multiple voices inside a text, to interweave the interactants' antagonistic points of view.

Bakhtin's vision of "dialogism" has been incorporated to linguistics by Oswald Ducrot (1984 *apud* Felecan, 2010: 64) who rejects the traditional analysis of irony as antiphrasis, that is saying something true to imply something false. Instead, he affirms that the locutor L of an ironical enunciation presents it as expressing the positive evaluation of an enunciator E, towards which the former does not assume the responsibility or he even considers it ridiculous. This way, the addressee has to disambiguate this dichotomic game between the L's perspective and the E's perspective and get to the E's point of view as corresponding to the L's real communicative ends.

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[1] "According to the CPR, the hearer is entitled to assume that the utterance yields enough cognitive effects for no unjustifiable processing cost. Given this principle, the existence of a contradiction between the propositional content of a contextual assumption and the content of some assumption conveyed by the utterance may lead the hearer to attribute an attitude of dissociation to the speaker. In this way, a clash between context and the propositional content of the utterance may act as a cue for the attribution of a dissociative attitude" (Curc , 2000 *apud* Gibbs, Colston, 2007: 280-281).

This interweaving of contrasting perspectives can be depicted on our type of corpus, namely the Romanian parliamentary discourse. In our corpus, we deal with a "rapport-management" (Spencer-Oatey, 2000: 12 *apud* Mills, 2003: 78)[1] of the MPs' interventions which focus on the alternation between a cooperative atmosphere at the literal level and an aggressive, competitive, even insulting atmosphere at the implicit level with the purpose to allow the negotiation of their "images/faces" according to Goffman (1955/1967 *apud* Watts, 2003: 104)[2] or Brown and Levinson (1987 *apud* Watts, 2003: 105)[3], and, in the end, the most relevant presuppositions/implicatures being advanced at the surface level. This oscillation between the cooperative and the adversative character of the parliamentary discourse can be manifested by means of parentheticals or metadiscursive/metalinguistic commentaries which accomplish the role of unifying polemical, contrastive evaluations upon the same reality (Ilie, 2003b: 43-44).

This variety of theories are meant to reflect the existence of double voices (the quoting and the quoted voices) in the case of irony which play the role of enhancing or diluting the possible significances of the texts.

2. The Romanian parliamentary discourse

The Romanian parliamentary discourse can be characterized as a confrontational setting at different levels: the parties, the ideologies, the group interests, the MPs' public or private roles, the linguistic behaviour (van Dijk, 2004: 355-361; Ilie, 2003b: 28-29).

These differences are lodged in the general framework of the Romanian parliamentary discourse and become manifested through the opposite perspectives which mark the dichotomy "us" versus "them" or the dichotomy "our positive self evaluation" and "their negative evaluation" (Bayley, 2004: 13-14; Ilie, 2003c: 80-81; Rovenţa-Frumu ani, 2004: 142). This polarization spins around the strategies of exploiting the others' degree of vulnerability in order to diminish "their" logos, ethos and pathos and to maximize "our" rationality, credibility and sympathy (Ilie, 2003c: 80-81).

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[1] "the term "face" seems to focus on concerns for self, whereas rapport-management suggests more of a balance between self and other. The concern of rapport-management is also broader; it examines the way that language is used to construct, maintain and/or threaten social relationships and… includes the management of sociality rights as well as of face"(Spencer-Oatey, 2000: 12 *apud* Mills, 2003: 78).

[2] 'The Goffmanian "member" makes a claim for a positive social value which is constrained by the "line" others interpret him to be taking during the course of the interaction. That social value is dependent on the other "members", and it can change from one moment to the next. It is an image of self constructed in accordance with social attributes approved by others, and it may be unstable and changeable' (Goffman 1955/1967 *apud* Watts 2003: 104).

[3] "The Brown-Levinsonian "member", on the other hand, appears to have already constructed, prior to the interaction, a self-image that s/he wants to be upheld by society. So although a member's self-image might be changeable, it is far less so than Goffman's positive social value. One part of the Brown-Levinsonian member's wants consists in freedom of action and freedom from imposition (negative face) and the other part is to have an already constructed and "consistent" self-image accepted and appreciated by the others" (Brown, Levinson, 1987 *apud* Watts, 2003: 105).

As we were saying before, the MPs have to save their images/faces during the interactions, which are not a priori constructions, but they are submitted to negotiations, updating, changes during the discourse (Goffman, 1955/1967: 6 *apud* Watts, 2003: 124)[1]. What we perceive is not a singular representation of the MPs, but a plurality of representations both from his partisans and from his opponents.

This is the reason why the MPs have to appeal to "facework" (Goffman, 1955/1967 *apud* Watts, 2003: 125) or management of the images to minimize the disagreement and maximize the agreement among them (Ilie, 2010: 202-204) by resorting to indirect formulas, such as irony in our case. This mitigated way of talking in the Romanian parliamentary discourse tries to avoid open confrontation which might endanger the interpersonal relationships among the MPs and promote a state of non-consensus and block the communication. Instead, the MPs use irony to reconcile opposite evaluations or representations of the same social reality, becoming a legitimate, institutionalized pragmatic and rhetoric tool by repeated, ritualized practices.

This set of discourses which are submitted to our analysis regarding irony strategies and functions is taken from the Romanian Parliament site and it is meant to prove that this ambiguous linguistic game, with literal and implicit interpretations, helps the locutor to keep both his image and his target's image in a social balance.

3. The strategies of irony in the Romanian parliamentary discourse

3.1. The strategy of intertextuality

Mântuitorul Boc i cre tinul Boti
Aflat probabil în criz de idei în încercarea sa de a convinge popula ia cât de benefic va fi introducerea neoiob giei industriale, ministrul Boti a decis s adopte o argumenta ie mistic , stimulat probabil de încrederea de care se bucur Biserica, spre deosebire de guvernul din care face parte. "Ridica i-v voi, cei care a i lenevit, i munci i, c ci r splata voastr va fi bun starea", a rostit profetic domnul Boti , ca un adev rat apostol al lui Emil Boc, cel care va mântui România de bun stare. (Ciuhodaru Tudor, 22 martie 2011)

The Redeemer Boc and the Christian Boti
Probably being pushed for ideas in his trial to persuade the people about the advantages of introducing the new industrial bondage, the minister Boti decided to adopt a mystical argumentation, probably stimulated by the confidence the Church enjoys of, unlike the government he is part of. "Raise you who have been idling and work because your reward will consist of welfare", Mr. Boti fatefully uttered, like a real apostle of Emil Boc, the one who is going to redeem Romania of welfare. (Ciuhodaru Tudor, 22nd March 2011)

The Biblical quotation ("*Raise you who have been idling and work because your reward will consist of welfare")* recontextualized here, throws an apparent positive light upon the minister Boti who seems to know the meaning of this enunciation that indeed it underlines the idea of prosperity or redemption for the people who believe in God. In fact, this intertextuality acts as a means to stage double perspectivation: on the

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[1] "One's own face and the face of others are constructs of the same order; it is the rules of the group and the definition of the situation which determine how much feeling one is to have for face and how this feeling is to be distributed among the faces involved" (Goffman, 1955/1967: 6 *apud* Watts, 2003: 124).

one hand, there is this analogy between a filthy life with the faith in God (in the Biblical interpretation) and with hardwork (in Boti' vision), but, on the other hand, the locutor has not chosen to quote Boti' words for free, but with the purpose to criticize him. This text is an example of echoic mention of Boti' quotation in order to leave the reader to metainterpret the degree of sincerity of the latter's enunciation.

When the locutor included Boti' words in his own text he did it to suggest a dissociative perspective from the one set by the latter, but with a low degree of commitment not to be accused of an attack towards Boti' image. Instead, the locutor chose to gratify Boti' and even Boc's images by naming them prophets or apostles, attributes which are rather lexical items meant to express a sarcastic attitude towards them. The way the locutor achieves his purpose is by offering the reader these evaluations and leave him pick the true communicative intentions.

This way of ironising or even being sarcastic takes the form of blame by praise that is the locutor intentionally and indirectly creates two significances: a positive one at the literal level and a negative one at the implicit level.

3.2. The strategy of quotation

Aderarea la Schengen: o etap din pleiada de «succesuri» a guvern rii B sescu-Boc

Dac actuala guvernare are ochelari de cal, este clar c membrii UE i institu iile europene nu pot ignora aceste "realiz ri m re e ale epocii b sesciene". […] Oricum, Emil Boc i mini trii s i pot r sufla u ura i, "marele cârmaci" i-a asumat r spunderea e ecului ader rii. Cum " eful cel mare" a recunoscut c el este vinovat, asta înl tur responsabilitatea membrilor guvernului, ei nefiind, nu-i a a, decât simpli executan i. (Chiriță Dumitru, 27 septembrie 2011)

The adherence to the Schengen space: a phase from the constellations of "successes" of the B sescu-Boc governance

If the present governance possesses goggles, it is clear that the EU members and the European institutions cannot ignore these "great accomplishments of the B sescu age". [...] Anyway, Emil Boc and his ministers can be relieved because the "great helmsman" took the responsibility for the failure of the Schengen adherence. Because "the big boss" admitted that he bears all the guilt, the members of the Government are not made responsible anylonger, they being only simple executors. (Chiriță Dumitru, 27th September 2011)

These quotations activate a double reading: a literal and a non-literal one because they again echoically mention something else than it is said, reversing the reader's expectancies. The locutor does not make himself responsible for more than the perspective he sets at the dictum level, that is a flattering image of the Romanian president. But this image does not find its equivalent at the implicatum level because there is a discrepancy between B sescu's eulogistic face and his political decisions which do not strengthen this image.

We cannot say that we deal with an antiphrasis, that is saying something true and implying something non-true, because then we would face a contradiction, an illogical enunciation, but it is rather an evaluative gap, namely an interweaving of perspectives and again a case of blame by praise.

This apparent praise is revealed by the fact that B sescu's image does not correspond to the reader's horizon of expectancies or, otherwise, the appropriate way the reader wishes for a president to behave.

3.3. The strategy of metadiscursive commentaries

Adev rata fa   a Iui B sescu

A-l b nui pe Boc de idei macroeconomice <u>- sau, în general, de vreo idee, fie ea i mai rea -</u> e ca i cum ai cere lân de la broasc   i mic unele de la r chit ! Iar pân acum nimeni, în afara lui B sescu, nu i-a revendicat   paternitatea ideilor de retezare a salariilor, pensiilor, aloca iilor, indemniza iilor, sporurilor i a altor venituri, de fric s nu-l ia lumea la spart ou cu capul pe strad ... (R țoi Neculai, 31 mai 2011)

The real face of B sescu

To suspect Boc of macroeconomical ideas<u>- or, in general, of any idea, even worse-</u> is like asking for the moon or, otherwise, when pigs fly, when two Sundays come together! And until now nobody, except B sescu, claimed the parenthood of those ideas of cutting salaries, pensions, allowances,   indemnities, gains and other financial sources, for fear of not being hit against with eggs in the middle of the street…(R țoi Neculai, 31st May 2011)

Another example of ad hominem argumentum or indirect attack at a Romanian MP's image (in our case, it is about Emil Boc) consists of the presence of parentheticals which enhance or dilute the plurality of interpretations. These metadiscursive commentaries turn upside down the previous positive evaluation of Boc (he might possess macroeconomical ideas or visions) by attacking his rationality (generally, he cannot be suspected of any kind of ideas; in other words, he is unable to rule a minister because he does not have the cognitive resources to do it). This insertion fortifies the polyphonic nature of irony because again we have an echo to a system of norms or expectancies to which the reader relates when he thinks of the ideal of a leader.

4. The functions of irony in the Romanian parliamentary discourse

In this type of Romanian corpus, we can depict irony as a linguistic and pragmatic tool for creating ambiguous significances. Taking the form of blame by praise, irony turns into a means of suggesting the reader that he should "cross over" the literal level and "reach" the non-literal level. At this second degree of cognitive representation, the reader is going to grasp some functions of irony which are different in our corpus from the ones the same pragmatic tool has known in other kinds of corpus.

Therefore, we can identify the following functions of irony in the Romanian parliamentary discourse:

a. the function of attacking and, at the same time, saving, the locutor's and his target's images by oscillating between the direct and indirect levels of communication;
b. the function of reducing or diluting the degree of commitment from the part of the locutor because his victim's image is not explicit, but implicit, and the latter can make use of this second level of interpretation to "hide" his intention of criticism;
c. the function of proving a great sense of managing the social relationships between the locutor and his target in a normative institution in which the discourses are delivered;
d. the function of joining different or contrastive perspectives on the same state of facts as a way of assuring the minimization of disagreement, aggression, competition, conflict, and the maximization of agreement, non-aggression, cooperation.

These main functions of irony in the Romanian parliamentary discourse accomplish the role of joining together various evaluations upon the same state of facts in ways accepted by society which do not jeopardize the MPs' public and private institutional roles.

Conclusions

In the Romanian parliamentary discourse a legitimate means of attacking the leaders' image is irony with its most known form, namely blame by praise. This attack is constructed in an indirect, mitigated way, in order to only suggest possible interpretations and not try to impose definite ones.

The reader will get to the right interpretation, corresponding to the locutors' real communicative intentions by making inferences from the literal level towards the implicit one and finding contrastive evaluations that hint at a discrepancy between the desired state of facts and the real one.

This inferential process depends on the allusive character of the texts, in order to perceive, beyond any apparent sense of praise, a sense of criticism.

From or analysis, we can notice that the reader metarepresents the literal significances by reporting himself to an horizon of expectancies which is "flouted" the moment he depicts a gap between the way things should look like and the way they are in reality.

This gap helps the reader to become aware of the fact that he deals with discourses which make use of fallacious argumentation with a lower degree of sincerity and responsibility from the part of the locutor. These fallacies "withdraw" the locutor's commitment for his implicit perspective and "charge" him with the responsibility for the perspective he "sets" at the literal level only.

This way, the reader can observe a sense of detachment from the locutor's side towards his victim that allows the latter to "release" the ad hominem attack towards the former.

Therefore, we can affirm that irony is not only a way of encouraging a "competition between contrastive perspectives", but also a way of reconciling them because of its different strategies which permit for the dichotomic phenomenon to happen in the Romanian parliamentary discourse.

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OVERT SUBJECTS IN CHILD ROMANIAN: EVIDENCE OF EARLY SENSITIVITY TO ARGUMENT STRUCTURE

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Abstract: *Previous acquisition studies which investigated the distribution of early subjects provide evidence that children place early subjects in accordance with the argumental properties of verbs. In Teodorescu (2014) longitudinal data show that this sensitivity is attested in child Romanian as well. The present paper extends the investigation of the distribution of early subjects in child Romanian to narratives, with a view to identifying whether the way in which children use overt subjects reveals early sensitivity to the unaccusative / unergative/transitive distinction. The results offer evidence that the Romanian child is sensitive to unaccusativity, in spite of the fact that Romanian syntax does not encode it syntactically in a very transparent way.*
      Keywords: *null subject, pre-verbal subject, post-verbal subject.*

1.   Aim

Several studies have shown that children are sensitive to the distinction between unaccusatives and unergatives at a very early age (Larusso, Caprin and Guasti 2004, Cabre Sans and Gavarró 2007, Vernice and Guasti 2014, Teodorescu 2014), using subjects in accordance with the argument structure of verbs. The data reported in these studies reveal a lower subject omission rate with unaccusatives, as well as an early preference to place the subject of unaccusatives in post-verbal position. For child Romanian, however, the data used in Teodorescu (2014) come from only one longitudinal corpus. The goal of the present paper is to investigate the early use of subjects with transitives, unaccusatives and unergatives in narratives. This will allow me to use data coming from a more significant number of participants as well as to compare the use of subjects in two types of register: spontaneous speech and narratives.
The paper is organized as follows: Section 2 briefly presents unaccusativity in Romanian. In section 3 I summarize the main previous findings in the acquisition literature with respect to subject use and verb classes. The present study is presented in section 4. Section 5 contains the conclusions

2.   Unaccusativity in Romanian

One-argument intransitives have been argued to fall into two classes: unaccusatives and unergatives (see Avram 2006 and references therein). The argument of the former is assigned a Patient or Theme theta-role:

(1)   The leaf was falling from the old tree.

The class of unaccusatives includes verbs of existence or happening, verbs denoting 'non voluntary emission of stimuli that impinge on senses', the so-called duratives and aspectual predicates. Their argument has similar properties with those of an object. This is why it has been argued that it merges with the verb as an internal argument, in

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complement position. The D-structure of a sentence with an unaccusative verb is the one in (2), where the DP object is base-generated in the complement position of the verb, as an internal argument:

(2)   [$_{VP}$ _ [$_{V'}$ V DP]]

Unergative verbs differ from unaccusatives in terms of agentivity. The argument of this class of verbs is assigned an Agent theta-role and in most cases it has control over the action denoted by the verb. These verbs denote mainly volitional acts: *laugh, smile, run, work, walk, play,* etc.:

(3)   The children played in the park.

The argument of the verb in (3), as mentioned above, is assigned the Agent theta-role, like prototypical subjects. This is why it has been analysed as merging in the Spec,VP position. The D-structure of a sentence containing an unergative verb is shown in (4) below; the argument merges in Spec,VP as an external argument:

(4)   [$_{VP}$ DP [$_{V'}$ V _]]

The few available studies which tackled the issue of unaccusativity diagnostics in Romanian have shown that unaccusativity is weakly encoded in this language (Dobrovie-Sorin 1994, Dragomirescu 2010, Cornilescu 2005, Iancu 2014); there is only one single strong unaccusativity diagnostic: the use of the past participle as a noun modifier inside the DP, which is licit with transitives (5a) and unaccusatives (5b), but not with unergatives (5c):

(5)   a. cartea scris
      b. om îmb trânit
         'an aged person'   (from Iancu 2014)
      c. *femeie str nutat
          'woman sneezed'   (from Iancu 2014)

According to these studies, the difference between unergatives and unaccusatives is not strongly encoded in the syntax of Romanian. For acquisition, this translates into an underspecified input, which does not contain transparent cues with respect to this distinction.
    The use of subjects with these two classes of intransitives is not more transparent either. In Romanian, a *pro*-drop language, the argument whose syntactic function is that of subject can appear both in pre- and in post-verbal position, irrespective of verb class. Importantly, when the subject is in post-verbal position, there is no definiteness constraint (Alboiu 2002), as is the case in Italian or English, not even with unaccusatives (see 6 below). Both definite and indefinite subjects can occur in post-verbal position with unaccusatives:

(6) a.   Vine un copil.
         is coming a child

'A child is coming.'
   b. Vine copilul.
     is coming the child
     'The child is coming.'

    Given the current understanding of unaccusativity in Romanian, one can say that this language is not very transparent with respect to the different properties of verb classes. The input which children receive does not contain robust cues for unaccusativity.

3. Previous studies

Larusso, Caprin and Guasti (2004) investigate the distribution of overt subjects in early child Italian. They focus on the way in which children use overt and null subjects in the context of various verb classes: transitives, unergatives and unaccusatives. Their analysis relies on both longitudinal and cross sectional data.
Their results are summarized In Tables 1 and 2 below. Table 1 presents the use of overt and null subjects, Table 2 presents the use of subjects relative to verb class.

Table 1. Null vs. overt subjects in child Italian (Larusso, Caprin and Guasti 2004)

Type of data	Overt subject	Null subject
Longitudinal	25%	75%
Cross-sectional	21.5%	78.5%

Table 2. Subject use with verb classes in child Italian (Larusso, Caprin and Guasti 2004)

	Unaccusative	Unergative	Transitive
Longitudinal			
Null	25%	75%	78%
Post-verbal	21.5%	78.5%	28%
Pre-verbal	21%	79%	72%
Cross-sectional			
Null	71.3%	88%	33%
Post-verbal	53.71%	26.09%	26.38%
Pre-verbal	46.29%	73.91%	73.62%

As the data in the two tables show, the distribution of subjects with transitives, unergatives and unaccusatives verbs is different both in the longitudinal and in the cross-sectional data; the omission rate is lower with unaccusatives than with the other two classes of verbs and the overt subjects used with unaccusatives are preferentially placed in post-verbal position.
Cabre Sans and Gavarro (2007) investigate the acquisition of subjects in early child Catalan to see whether there are differences between the use of subjects in the context of transitive, unergative and unaccusative verbs. They use only longitudinal data. Their findings are summarized in Tables 3 and 4.

Table 3. Null and overt subjects in child Catalan (Cabre Sans and Gavarro 2007)

Type of data	Overt subject	Null subject
Longitudinal	31.08%%	68.92%

Table 4.Subject use with verb classes in child Catalan (Cabre Sans and Gavarro 2007)

	Unaccusative	Unergative	Transitive
Longitudinal			
Post-verbal	64.1%	33.4%	28.7%
Pre-verbal	35.9%	66.6%	71.3%

The results reveal that Catalan children use more post-verbal subjects in sentences with unaccusatives, and a tendency to place the subject in front of the verb when it is unergative or transitive. The omission rate is higher with transitive and unergative verbs than with unaccusatives. The authors' conclusion is that children differentiate between the various classes of verbs very early and are able to use the subject in accordance with the syntactic properties of each class.

Teodorescu (2014) investigated the use of subjects in child Romanian on the basis of longitudinal data, coming from one corpus of monolingual Romanian (one child, age range 1;9 – 2;2). The results are similar to those reported for child Italian and Catalan, as can be seen in Tables 5 and 6.

Table 5. Null and overt subjects in child Romanian (Teodorescu 2014)

Transitive		Unaccusative		Unergative	
Overt	Null	Overt	Null	Overt	Null
18.55%	81.45%	55.44%	44.56%	30.96%	69.04%

Table 6. Subject use with verb classes in child Romanian (Teodorescu 2014)

Transitive			Unaccusative			Unergative		
Overt		Null	Overt		Null	Overt		Null
pre-V	post-V		pre-V	post-V		pre-V	post-V	
11.71%	6.82%	81.45%	14.63%	40.79%	44.56%	5.65%	25.27%	69.04%

The data used in Teodorescu (2014), however, come from one single child. Moreover, the number of files investigated was relatively small. This is why in the present study I use data coming from a larger corpus.

4. Subject distribution in child Romanian

4.1 Aim

The main question which I address in this study is whether subject use is determined by verb class in child Romanian in spite of input underspecification.

As discussed in section 2, Romanian does not provide the straightforward syntactic encoding of unaccusativity found in languages like Italian or Catalan. The input which the Romanian child receives with respect to the argument structure of intransitives is underspecified. Moreover, subjects of any verb can occur in either pre- or post-verbal position. But, in spite of input underspecification, the data reported in Teodorescu (2014) reveal that Romanian children are sensitive to the difference between the argument structure of unaccusatives and that of unergatives. In the present study, I

extend the investigation of early subject use in child Romanian to a larger corpus and to a different register: narratives.

4.2 Corpus and method

The data come from a corpus of narratives based on a 'frog story' corpus, i.e. one based on an elicited production task (Slobin and Berman 1994). I used the picture storybook for children *Frog, where are you?* (Mayer 1969), which contains 24 pictures and no text. It is the story of a boy and his dog in search of their lost pet frog. In their search, the path drives them into a forest. The boy finally finds his frog and they return home. Children were shown the book and asked to tell the story, using the sequence of the pictures. Each child was audio-recorded and then the data were transcribed. A group of adult controls was also included in the study.

The corpus used in the analysis is presented in Table 7. It contains 49 'stories', of which 32 come from the Buja corpus (Buja 2008) and 17 from my own corpus.

Table 7. 'Frog story' corpus: child Romanian

Age range	Nr of participants	TOTAL nr sentences with intransitive verbs
3-4 years	17	488
4-5 years	17	512
5-6 years	10	370
TOTAL	44	**1370**
Adult controls	5	167

I examined all the transcripts for the production of unaccusative and unergative verbs in declarative sentences. The subject was categorized as null or overt. The position of the overt subject was also considered in relation to verb classes.

4.3. Results

Children used both null and overt subjects. Unlike what has been reported for the use of subjects in spontaneous production in child Romanian (Teodorescu 2014), where the rate of null subjects was higher (65%), in narratives the rate of null and overt subjects is similar. Since the percentage of null subjects is similar with children and adults, I assume that the difference can be accounted for in terms of register.
The null/ overt subject ratio in narratives is presented in Table 8 below:

Table 8. Overt and null subjects in child Romanian in narratives[1]

Age group	Overt subject	Null subject
3-4 years	55.90%	44.10%
4-5	51.84%	48.16%
5-6	55.92%	44.08%
Adult controls	50.28%	49.72%

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[1] In sentences containing unaccusatives and unergatives.

The data in Table 8 reveal no significant difference between the younger and the older children, or between children and the adult controls.

The analysis of the use of subjects with unaccusatives and unergatives reveals a higher rate of overt subjects with the former, i.e. there is an asymmetry between the rate of null subjects with unaccusatives and with unergatives in narratives, across age groups. The results are summarized in Table 9:

Table 9. Child Romanian: Subjects with unaccusatives and unergatives in narratives

Age group	Unaccusative		Unergative	
	Overt	Null	Overt	Null
3-4	72.3%	28.7%	49%	51%
4-5	70%	30%	56%	44%
5-6	72.8%	27.2%	57.81%	42.19%
Total	71.7%	28.63%	54.27	45.73%
Adults	71.5%	22.5%	41.7%	58.3%

Overt subjects are placed in both pre- and post-verbal position. But one notices a difference between unaccusatives and unergatives. With unaccusatives, the rate of post-verbal subjects is higher than with unergatives across age groups and also with the group of adult controls. The findings are summarized in Table 10.

Table 10. Pre- vs. post-verbal subjects with unaccusatives and unergatives in narratives

Age group	Unaccusative			Unergative		
	Overt		Null	Overt		Null
	pre-V	post-V		pre-V	Post-V	
3-4	33% (n=48)	67% (n=98)	28.7% (n=59)	73.1% (n=98)	26.9% (n=36)	51% (n=140)
4-5	29.9% (n=44)	71.1% (n=103)	30% (n=63)	69.9% (n=118)	30.1% (n=51)	44% (n=133)
5-6	29.89% (n=29)	70.11% (n=68)	27.2% (n=36)	54.1% (n=74)	45.9% (n=63)	42.19% (n=100)
Adult controls	39.2% (n=21)	61.8% (n=34)	22.5% (n=16)	75% (n=30)	25% (n=10)	58.3% (n=56)

5. Conclusions

The main question addressed in this paper was whether Romanian children use subjects in accordance with the argumental structure of verbs, as has been argued for child Italian and child Catalan. The same results have been reported for child Romanian in Teodorescu (2014), on the basis of longitudinal data. In this study, I used data coming from a corpus of 39 'frog story' narratives. The analysis of the novel data revealed that in spite of the fact that Romanian does not encode unaccusativity in a transparent way the Romanian child differentiates between the two classes of monadic intransitives.

Evidence in favour of this argument comes from the higher rate of overt subjects used with unaccusatives as well as from the fact that the majority of overt subjects of utterances which contained unaccusatives were post-verbal. In this respect, subject use in narratives does not differ from subject use in spontaneous speech.

The comparison of the data from narratives with previous results for the use of subjects in spontaneous speech reveals, however, a difference. In spontaneous speech, the rate of null subjects was lower overall. In narratives, the overall rate of null subjects is similar to that of overt subjects, most probably because of register. The difference is found with both children and adults. In spite of this overall similarity, the ratio of null subjects was lower with unaccusatives, reinforcing the conclusion that Romanian children are sensitive to the argument structure of intransitives and use subjects in accordance with this structure.

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A CASE STUDY OF ALTERITY REPRESENTATION IN THE TELEGRAPH IMMIGRATION NEWS

Bledar TOSKA [*]

Abstract: The main purpose of this short article is to identify and describe some linguistic structures which can represent the concept of alterity in immigration newspaper reports. The existence of the self and the other is approached in this article from a critical discourse perspective and is based on a qualitative analysis of a 12,000-word corpus containing 18 immigration newspaper reports which were published in December 2013 in The Telegraph. Linguistic structures such as aggregation and metaphor are employed in these articles to convey explicitly and implicitly to the readership the contrastive identity-alterity dichotomous portrayal of immigration in the UK and the proximization of a cultural diversity threat coming from Romanian and Bulgarian citizens wishing to work in the UK, starting from 1 January 2014. Also the topoi of UK, immigration and limitation, represented throughout the corpus, are briefly analyzed in this pilot study.

Keywords: alterity, immigration, the UK, British, Romanians, Bulgarians.

Introductory remarks

From the 1 January 2014 Romania's and Bulgaria's citizens have the right to move to the UK to work, a situation which received extensive British media coverage prior to that period and was definitely not welcomed by some in Britain. Following the critical discourse analysis approach, I try to conduct a case study of alterity representation in *The Telegraph* newspaper reports and point out a few linguistic aspects which mirror their positioning. The analysis is based on the qualitative-inductive approach, through which relevant data generation enables the analysis of linguistic structures and helps us induce a hypothesis, worth being investigated further in future research. The critical approach is particularly important, because it is a form of critical social behaviour addressing contemporary topics such as immigration "with significant implications for human well-being" (Fairclough, 2012: 13-14).

In this regard, the main purpose of this case study is to analyse some important language structures representing aspects of alterity in *The Telegraph* corpus and to see how they are employed to convey the binary opposition *identity/alterity* and *the self/the other* in a context where cultural diversities are considered problematic and seen as a threat generating concern among readers. From the critical discourse analysis perspective, such divergences are frequently central to the ideological loadings which media attempt to transmit. Taking advantage of the fact that "many people's beliefs about immigrants or minorities are based on their representation in the mass media" (Blackledge, 2005: 67), they seek to get people align with their positions. This was also the primary motivation for conduction this research and choosing the Romanian and Bulgarian citizen's case.

The next section following this introductory part briefly describes the data collection for the analysis and discussion on the language structures considered in the

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second part. Some preliminary conclusive remarks and suggestions for further research conclude this pilot study.

Data collection

To conduct the qualitative analysis for this study I built a small corpus of *The Telegraph* newspaper reports published at the website (http://www.telegraph.co.uk/) from 1 to 31 December 2013. The corpus consists of 18 reports, all in all 18,242 words, with a minimum of 500 words each and containing keywords such as *(im)migration*, *the UK*, *Romania(ns)*, *Bulgaria(ns)* and *1 January* which are related to the subject under investigation in this article. Although I follow the qualitative-inductive approach for the most part during the analysis discussion, I have relied on some quantitative analysis processed through the versatile commercial software *WordSmith Tools 6*, particularly in relation to keywords, their keyness and dispertion plot values. The codes TNR 01-18 (*The Telegraph Newspaper Reports*) used for referential purposes in the text, dates of publications and the titles of the reports can be found in the appendix at the end of the article.

Discussion

This part of the article analyses some important linguistic structures employed in the news reports, which in some way represent alterity aspects. Discussions on aggregation, metaphor and *topoi of discourse* have been instantiated with several examples extracted from the corpus.

Aggregation is a frequent discursive strategy employed in the mass media to represent immigrants as statistics (Machin, Mayr, 2012). There are several examples in the corpus referring to Romanians and Bulgarians moving to the UK to work after 1 January 2014. They are described with concrete figures or are quantified with quantity expressions, as exemplified below (Toska, 2013: 22).

(1) *At least 385,000 Romanians and Bulgarians* will come to Britain after restrictions are lifted on January 1 a think tank has warned. (TNR 02)

(2) Politicians from a party known for its xenophobic slogans insist that *29 million Romanians and Bulgarians* will invade British shores. (TNR 08)

As van Leeuwen observes "immigrants are most frequently aggregated, treated as 'statistics'" (1996: 50) to give the impression of objectivity and scientific accuracy related to the information being conveyed. This is obviously a strategy utilized to represent nuances of credibility and to invite the readership to accept the state of affairs at face value. Examples (1) and (2) above include exaggerated figures of Romanians and Bulgarians expected to enter the UK on a regular basis. They are described in large numbers to implicitly proximate the impending danger of *the other* which the UK is to face with their arrivals. And this seems to be extremely important in the given context, since the aggregation strategy aims at regulating practice and manufacturing consensus opinion (van Leeuwen, 2008, 37).

Examples (3) and (4) follow a similar strategy with quantity expressions such as *an influx* and *an unlimited number*. Although in these examples one can see a more refined ideological work being done, such expressions are intended to perceive immigrants as 'other', 'different' and 'threatening' (van Leeuwen, 1996: 32).

(3) The mission comes amid concerns of *an influx from Romania and Bulgaria* next month after the countries' citizens gain unrestricted rights to work in the UK. (TNR 09)

(4) David Cameron is facing a rebellion from inside the government over plans to allow *an unlimited number of Romanian and Bulgarian migrants* to move to Britain from next year. (TNR 01)

The context also allows us to build up a more complex picture of Romanians and Bulgarians, whose arrival has stirred concerns about unrestricted rights granted from Cameron's government. In a word, these immigrants are seen as a potential danger to the British culture and identity and constitute a threat to employment. These examples carry a considerable amount of hidden ideological nuances to background alterity representation, employed frequently and strategically "to flush out opinion, compel people to be clearer, to be more precise, to lay bare positions" (Cameron, 2003: ix).

Metaphors employed to describe *the other* in our context appear to be part of a sophisticated rhetorical strategy followed in *The Telegraph* newspaper reports. They carry ideological loadings and are intended to influence readers to perceive Romanian and Bulgarian immigrants based on the real-world associations particular metaphors convey. As Chilton (1996) and Hart (2008) assert, metaphor use is fundamental to the way we think and to the way we construct the reality. Quite arguably, this has ideological implications in line with the CDA theory, since "metaphors do not directly reflect reality but filter it, so that the metaphorical choices made by a speaker or writer inevitably present a biased viewpoint" (Deignan, 2005: 125).

Various scholars have indicated that immigrants are usually described with metaphoric words related to water (Ana, 1999; Reisigl, Wodak, 2001; Gabrielatos, Baker, 2008), portraying them as threads and "symbolizing the loss of control over immigration" (Flowerdew, 2012: 180). Such examples are also found in the corpus, as instantiated below.

(5) James Joshua, director of Conservative Grassroots, said: "In just a couple of days Britain faces *a wave of* mass immigration from Bulgaria and Romania at the end of the seven-year moratorium put in place by the last Labour government. (TNR 15)

(6) It said the Government was to blame for the "mess" of migration, and described *the flood of* new arrivals as a "self-inflicted economic migrant own goal." (TNR 04)

In this regard, Romania's and Bulgaria's citizens are depicted as dangerous and are framed as the undesired alterity threatening the welfare of British citizens. This strategy of negative other-presentation inevitably produces a positive self-presentation, as the latter comes only through the former. Such presentation carries ideological nuances because it gives extra weight to how the discourse proceeds and backgrounds the writer's positioning to identity/alterity duality. Metaphors such as *a wave of*, *a flood of* or *invade* in example (2) covertly express attitudes towards immigration. As Chilton points out people can distort reality and categorize their behavior through language use, as in the case with immigration, "which denotationally refers to spatial movements of people in relation to political boundaries, is defined as 'invasion' or 'flood'" (2005: 24).

The third and last linguistic elements considered in this article are keywords and their relevance in the corpus (i.e. keynees). Keywords are infrequent words occurring with some high frequency in a particular text, which "play a role in identifying important elements of the text" (Bondi, 2010: 1) and in "linking language use beyond the sentence to the study of social practices and ideological assumptions associated with language" (*ibidem*: 7). To identify the most important keywords I contrasted the *The Telegraph* corpus with the British National Corpus (BNC), which consists of one hundred million words and is used as the reference corpus in this study.

Table 1 below includes the twenty most frequent keywords, their frequency, % in the corpus, keyness and dispertion plot values.

No.	Keyword	Frequency	% in corpus	Keyness	Dispersion
1	EU	78	0.63	1243.33	0.828
2	migrants	77	0.62	960.81	0.723
3	Romanians	44	0.35	570.65	0.730
4	Bulgarian	43	0.35	498.97	0.727
5	Romanian	45	0.36	478.71	0.817
6	UK	86	0.69	473.91	0.793
7	Britain	88	0.71	456.89	0.877
8	Bulgarians	31	0.25	452.61	0.753
9	Romania	46	0.37	445.79	0.825
10	immigration	45	0.36	431.52	0.817
11	Bulgaria	35	0.28	367.39	0.705
12	Cameron	37	0.30	356.50	0.795
13	restrictions	44	0.35	339.44	0.824
14	benefits	44	0.35	250.27	0.789
15	's	58	0.47	236.59	0.807
16	countries	51	0.41	229.14	0.870
17	European	52	0.42	215.72	0.830
18	migration	25	0.20	200.76	0.701
19	January	32	0.26	145.46	0.738
20	amendment	20	0.16	139.91	0.412

Table 1 The 20 highest keyword values for the 12,000-word *The Telegraph* corpus (adapted from Toska, *opt. cit.*,: 24)

Tyrkkö (2010) considers the keyword analysis to be an efficient method for identifying topics central to discourse, or *topoi of discourse*, as I will call them here. A close analysis of these keywords enables us to categorize them into three groups related to three major *topoi* revolving around the nature of discourse. These keywords have also high dispersion plot values, which means that they are well dispersed in the corpus topicalizing its content and representing the *topoi* in the whole corpus.

The first group includes keywords concerning the *topos of UK* (*EU*, *UK*, *Britain*, *Cameron* and *European*). Basically, this *topos* is about *the self*, *the identity* and *us* taken from the British perspective. Most instances in the corpus include such keywords in contexts where Romanians and Bulgarians are depicted as impatiently moving to the UK to take advantage of their new privileges, such as work, as in the following examples.

(7) The lifting of transitional controls will also leave Bulgaria and Romania full of "zombie towns" after all of their young "flee their homelands" and move *to Britain and other European countries* looking for work, it says. (TNR 06)

(8) These restrictions end on January 1, 2014, and all Romanians and Bulgarians will then have the same rights to work *in the UK as British citizens*. (TNR 05)

In example (7) the phrase *to Britain and other European countries* has been employed to emphasize the destination of an approaching danger, while in (8) the phrase *in the UK as British citizens* has been used to connote the status equality as "our citizens in our country". Such language structures implicitly convey ideological interpretations to get the readership align with the stance of the writer in a context where the citizens of these countries should be unwelcomed in the UK because of the identity and cultural diversity,

otherwise "when there is no conflict between the values or ideas of the foreign and receiving cultures, the foreign cultural product will likely be welcomed" (Merkle, 2008: 179).

The second group includes keywords concerning the *topos of immigration* (*migrants*, *Romanians*, *Bulgarian*, *Romanian*, *Bulgarians*, *Romania*, *immigration*, *Bulgaria* and *migration*). From the British perspective this *topos* is about *the other*, *the alterity* and *them* and the binary opposition between the first and second *topoi* is also present in similar studies (see for instance O'Halloran, 2010 or Baker, Gabrielatos *et alii* 2008).

The following two examples appear to convey the identity and alterity contrast in describing the situation to come after the 1 January 2014, which in a subtle way brings "plurality and antagonism into a monological" (Cossutta, 2005: 128) to objectively construe the field of discourse. Such frequently occurrences in the corpus aim at getting the readership to align with the position taken in these articles and to superimpose present alternative voices by alterity, "always repeated from the outside by a new voice" (*ibidem*).

(9) The immigration minister warned last month that the Government is powerless to stop the new phase of *Romanian and Bulgarian immigration*. (TNR 04)

(10) Britain's economic recovery will make Britain more attractive to *Romanians and Bulgarian migrants* than other European countries when restrictions are lifted in the New Year, a Home Office funded review has suggested. (TNR 13)

The examples extracted to illustrate my point are very much in line to the way the immigrants are frequently represented, namely "as a problem or a threat … preferably in association with crime, violence, conflict, unacceptable cultural differences, or other forms of deviance" (van Dijk, 1991: 20). So, the UK is unable to prevent the new phase of immigration, presupposing a new threat not seen before, and a new exploitation of the economic recovery from the new immigrants.

The third group includes keywords concerning the *topos of limitation* (*restrictions*, *benefits* and *amendment*), particularly relevant in this study, because it concerns issues which stick to the "argumentation strategies about finance, burden on the state, and the benefit to immigrants themselves, which are typical of anti-immigrant arguments" (Blackledge, 2010: 159). And indeed, the keywords *restrictions* and *benefits* are employed with a relatively high frequency in the *The Telegraph* corpus being the seventh most common words with 44 occurrences each and present in all the newspapers reports.

Most uses of the word *restrictions* can be found in contexts where measures are required to prevent the arrival of Romanians and Bulgarians, as this is seen as a threat, *the negative other* along the alterity dimension, as it is shown in the following examples with expressions such as *new restrictions are needed*, *Cameron should retain restrictions* and *extend the restrictions*.

(11) Mr Cameron on Friday said that *new restrictions are needed* to avoid a repeat of the "mistake" of allowing 1.5million immigrants from Poland and Eastern Europe to come to Britain in 2004. (TNR 07)

(12) Seven in 10 Britons believe David *Cameron should retain restrictions* on Romanian and Bulgarian migrants even if it means breaking European Union laws, according to a new poll for the Sunday Telegraph. (TNR 12)

(13) Mark Harper said even the British courts would over-rule any measures to *extend the restrictions* placed on the eastern Europeans. (TNR 04)

Similarly, *benefits* is most frequently found in contexts where claiming and exploitation is foregrounded or in typical arguments which argue "that immigrants demand more than they justifiably should, and their welfare and services should therefore be cut." (Blackledge, *op.cit.*: 25), as exemplified below.

(14) New arrivals from the two countries will have to wait three months before they can start *claiming benefits*, the Government has said. Currently the rules would allow them to *claim benefits* after one month. (TNR 11)

(15) "The hard-working British public are rightly concerned that migrants do not *come here to exploit our public services and our benefits system*," Mr Cameron said. (TNR 11)

In the same line with the arguments presented above with *restrictions* and *benefits*, *amendment* also indicates tokens of actions to be undertaken institutionally to avoid unwelcomed situations from Romanians and Bulgarians in the UK and to generate concerns among people, perhaps part of the cultural imaginary aspects and traditions.

(16) By Friday evening, 54 Tory MPs had signed a *Commons amendment* calling for the existing restrictions on migrants from Romania and Bulgaria to be extended for another five years until 2019. (TNR 01)

This second part looked at three important linguistic aspects employed and utilized in *The Telegraph* newspaper reports. The restricted study and the few examples considered indicated to some extent the representation of Romanian and Bulgarian citizens through alterity aspect on the local and global levels of text, where linguistic choices frequently determine both the linguistic and social behavior of language users (Halliday, 2013) and where identity is formed solely through alterity. But perhaps my point does come across more concisely in the following passage:

> …with the many subtle structures of meanings, form, and action, racist discourse generally emphasizes Our good things and Their bad things, and de-emphasizes (mitigates, hides) Our bad things and Their good things. This general "ideological" square not only applies to racist domination but in general to ingroup-outgroup polarization in social practices, discourse, and thought (van Dijk, 2002: 147-148).

Conclusive Remarks

In this short, small-scale pilot study I attempted to show that particular language structures such as aggregation and metaphor as well as particular *topoi of discourse* can frame the manner immigration is reported in the media and represented in line with alterity aspects. The critical discussion indicated that alterity representation seeks to construe discourse in line with ideological purposes and in an attempt to influence people's perception of *the negative other* as opposed to *the positive self* and cultural identiy. Such practices helped us to see strategic discursive moves for specific persuasive ends.

Each of the structures considered here can be subject of further studies in larger scales and in a more systematic way, which would deepen our understanding of alterity representation from a critical perspective. Also, contrastive studies would be more efficient in gaining more insights in the immigration phenomenon either related to the Romanian and Bulgarian citizen's case or to similar instances. The range of language structures at our disposal would certainly allow researchers to extend their studies in other possible directions.

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Appendix A

List of the *The Telegraph* news reports analyzed in this paper.

Code	Date	News Report Title
TNR 01	01.12.2013	David Cameron faces unrest over EU migration from inside government
TNR 02	04.12.2013	385,000 Romanians and Bulgarians will come to Britain, report warns
TNR 03	04.12.2013	Britain should be 'grateful' for migrants, says Romanian minister
TNR 04	11.12.2013	Home Office draws up plans in case of Romania and Bulgaria 'surprises'
TNR 05	12.12.2013	On immigration and MPs' pay, the problem is political will
TNR 06	13.12.2013	Tory rebels to defy David Cameron over Romanian migrants
TNR 07	13.12.2013	Stop unrestricted immigration from poor EU countries, David Cameron suggests
TNR 08	16.12.2013	Ion Jinga: How many Romanians will come next year to the UK?
TNR 09	16.12.2013	British police tell Romanians 'don't come without jobs'
TNR 10	18.12.2013	Judge warns Romanian criminals: 'Don't come here'
TNR 11	18.12.2013	We will block benefits to new EU migrants, says Cameron
TNR 12	28.12.2013	Britain must keep Romanian and Bulgarian restrictions
TNR 13	29.12.2013	Economic recovery will make Britain more attractive to Romanians and Bulgarians, report suggests
TNR 14	30.12.2013	Bulgarian migrants are given lessons in exploiting British benefits
TNR 15	30.12.2013	Tory activists call on David Cameron not to open borders to Romanians and Bulgarians
TNR 16	30.12.2013	'Britain should watch its bankers, not our beggars', says Romanian adviser
TNR 17	31.12.2013	Ghost towns left by Bulgarians seeking work in UK
TNR 18	31.12.2013	Non-EU citizens will be able to work in Britain after Bulgarian restrictions lifted

CROSS-CULTURAL COGNITIVE MOTIVATION OF ENGLISH AND ROMANIAN NOSE IDIOMS. A CONTRASTIVE APPROACH

Ana-Maria TRANTESCU*

Abstract: The study of idiomaticity is considered to be one of the most controversial aspects of modern linguistics. The paper analyses from a cognitive perspective a series of English and Romanian idioms pertaining to the conceptual domain of nose. The cognitive frame provides an adequate explanation for most of nose idioms. In most of the cases, more than one cognitive mechanism contributes to the motivation of the idiomatic meaning. The paper is based on the cognitive hypothesis according to which idioms are motivated by conceptual structures: conventional knowledge, conceptual metonymies and metaphors. We also try to demonstrate that in some cases the meaning of an idiom can be inferred from its components.

There is a considerable degree of correspondence between English and Romanian in that there are nose idioms in both languages which share the same figurative meaning, as well as the same underlying conceptual strategies.

Keywords: conceptual metaphors, conceptual metonymies, idiom.

1. The traditional approach to idioms

The study of idiomaticity is one of the most difficult and neglected aspects of modern linguistics. The characteristic feature of phraseology and idiomaticity as a discipline is that traditional procedures, criteria and methodological approaches mostly cannot be applied here, and that is for the simple reason that these procedures, criteria and methodological approaches have been created for regular language and its phenomena. However, what is in principle valid for phraseology is that it is always somehow anomalous, irregular. Describing idioms and idiomaticity is a very complex problem which should be analysed from the formal, functional as well as from the semantic point of view.

In *Longman Idioms Dictionary* (2001: VII) an idiom is defined as a "sequence of words which has a different meaning as a group from the meaning it would have if you understand each word separately".

An idiom is a conventionalized multiword expression whose units are mostly semantically ambiguous.

A *conventionalized* expression is an expression which has been used over time so frequently that it has lost its special metaphorical features and with which many speakers of a particular language are familiar.

A brief presentation of some general aspects on the definition of the term and on the main criteria of idiom classification from the traditional perspective may be appropriate.

In his book *Idiom Structure in English*, Adam Makkai (1972:122) considers the following criteria decisive for characterization of idioms: 1. the term *idiom* is a unit realized by at least two words; 2. the meaning of an idiom is not predictable from its component parts, which are empty of their usual senses; 3. idioms display a high degree of disinformation potential, i.e. their parts are polysemous and therefore can be

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misinterpreted by the listener; 4. idioms are institutionalized, i.e. they are conventionalized expressions whose conventionalization is the result of initially ad hoc expressions.

Weinreich's article "Problems in the Analysis of Idioms" is an attempt to establish the criteria upon which to base the characteristic features of idiomatic phrases. He accepts as idioms only multiword expressions which have literal counterparts. Weinreich (1969:226) gives his definition of an idiom as "a phraseological unit that involves at least two polysemous constituents, and in which there is a reciprocal contextual selection of subsenses[...]"

In the two volumes of *Oxford Dictionary of Current Idiomatic English*, Cowie *et alii* (1975: VIII-XI) consider the following two features as the most important to characterize idioms: 1. compositeness, i.e. "an idiom is a combination of two or more words which function as a unit of meaning" and 2. semantic unity, i.e. "idiomaticity is largely a semantic matter, and is manifested in much the same way in expressions of different structural types".

2. Idioms viewed from the cognitive perspective

While Makkai, Weinreich and other linguists study mainly the formal aspects connected to idioms and Fernando classifies idioms according to the function they have in discourse, cognitive linguists have a completely different view. The major representatives of experiential realism, Lakoff, Johnson and Gibbs have discussed aspects concerning the nature of meaning, the role of metaphor and metonymy, the process of categorization and the relationship between form and meaning. It is natural within the new theoretical frame founded by them, based on the way people perceive, conceptualize and categorize the world around them, that the complexity of idioms should occupy an important place.

Without totally denying the traditional view according to which the meaning of an idiom cannot be completely inferred from the meaning of its components, these linguists consider that there exists a systematic conceptual motivation for a large number of idioms. Most idioms are products of our conceptual system and not simply a matter of language. An idiom is not just an expression that has a meaning somehow special in relation to the meanings of its constituent parts, but its meaning arises from our more general knowledge of the world embodied in our conceptual system. In other words, the majority of idioms are conceptual, and not linguistic, in nature (Kövecses, Szabó, 1996:330).

Idioms are conceptually motivated in the sense that there are cognitive mechanisms such as metaphors, metonymy and conventional knowledge which link literal meaning with figurative idiomatic meaning. This view is also shared by Gibbs (1997:142) who claims that "idioms do not exist as separate semantic units within the lexicon, but actually reflect coherent systems of metaphorical concepts".

The term *conventional knowledge*, as a cognitive mechanism, designates what is shared about a conceptual domain by the people belonging to the same culture. This knowledge includes, for example, the body part corresponding to a conceptual domain. Lakoff (1987:446) suggests that people have in their minds large sets of conventional images of world around them, depending upon their specific culture. Conventional images are context independent and they remain in our subconscious sometimes for the rest of our life.

Lakoff (*op.cit*:448) also shows that there is a great number of idioms (*imageable idioms*) whose meaning is not arbitrary as traditional theory considers. For an adequate motivation of the idiomatic meaning, all three above-mentioned cognitive sources should be taken into account.

Gibbs and O'Brien (1990:37) try to infirm the traditional theory which regards idioms as non-compositional expressions from the semantic point of view. They have also shown that people have tacit knowledge about the metaphorical basis of idioms.

Cognitive linguists consider that many idioms are based on conceptual metonymies and metaphors which connect the concrete and abstract areas of knowledge. They view metaphor and metonymy as cognitive mechanisms that relate a domain (or domains) of knowledge to an idiomatic meaning in an indirect way, without excluding the possibility that a given domain of knowledge can often account for a particular idiomatic meaning in a direct way; that is without metaphor or metonymy.

Metonymy is distinguished from metaphor in such a way that metonymy is characterized as typically involving one conceptual domain, rather than two distinct ones as in the case of metaphor. Furthermore, metonymy involves a 'stand for' conceptual relationship between two entities (within a single domain), while metaphor involves an 'is' or 'is understood as' relationship between two conceptual domains such as anger and fire (Kövecses, Szabó, *op. cit*.:338).

The target-domain of conventional metaphor determines the general meaning of the idiom.

According to Kövecses and Szabó (*ibidem:* 352) the meaning of many idioms depends on the following factors:

source-target relationship, which determines the general meaning of idioms;

systematic mappings between the source and target domains, which provide more specific meaning of idioms;

particular knowledge structures, or inferences, associated with the source domain, i.e. the general knowledge of the world;

cognitive mechanisms: metaphor and metonymy.

The impossibility of applying the cognitive mechanisms to all idioms represents a weak point of the cognitive theory.

However, the cognitive frame provides an adequate explanation for body parts idioms. In most of the cases, more than one cognitive mechanism contributes to the motivation of the idiomatic meaning; this motivation results from the combination of three factors: conventional knowledge, metonymy and metaphor. Idioms which make use of parts of the human body are more predictable than others, simply because as human beings we are more familiar with our perception of the shape, size and functions of individual parts of our own bodies, since we experience them every day. The idiomatic language is mostly anthropocentric, i.e. it is focused on people, on their behaviour, perceptions of their environment, on their physical and emotional states (Bílková, 2000:6).

Idioms can be more easily analysed within a certain conceptual domain and not in isolation. In this respect Gibbs (*op. cit*.:104) claims that if we examine groups of idioms, especially those referring to similar concepts, it is easier to uncover the active presence of conceptual metaphors which structure the way we think about different domains of human experience.

If we consider that some idioms are partly semantically transparent, and also that their meaning can be determined by means of conceptual mappings between source and target domains, we may analyse in detail the idiomatic structures in any language.

Are there idiomatic structures common to several languages? Are there conceptual metaphors, metonymies and conventional knowledge present in all languages? Are there common concepts resulted from the way people conceptualize the surrounding reality all over the world?

Starting from these aspects the purpose of this paper is to analyse a series of English and Romanian idioms pertaining to the conceptual domain of *nose* from a cognitive perspective. The analysis is based on the cognitive hypothesis according to which idioms are motivated by the above mentioned conceptual structures. Since in the process of deducing the meaning, the speakers activate first of all the idiom Keywords, the total figurative meaning can be anticipated from the meanings of its components. It is equally interesting to notice whether the speakers of English and Romanian have many common elements in the way they conceptualize this very important part of the human body - *nose* - and in the way this conceptual structure is reflected in the idiomatic expressions.

We will first examine the general conventional knowledge which conceptually motivates the meaning of many idioms containing the word *nose* (*nas*) as the first cognitive mechanism which connects the physical (or source) domain of our knowledge about the nose with the abstract (or target) domain of knowledge which arises when the word *nose* is used in idiomatic expressions. Next, conceptual metaphors and metonymies which underlie various idiomatic phrases will be presented. To demonstrate that the same conventional knowledge and conceptual metaphors and metonymies can be found both in English and Romanian, examples will be given from both these languages, thus enabling us to draw a parallel between them.

The analysed idioms have been collected from standard dictionaries of idioms: *Longman Idioms Dictionary- LID* (2001), *Oxford Idioms. Dictionary for Learners of English* (2001)- *OID* and *Dicţionar de expresii i locu iuni ale limbii române* (1985), but other dictionaries of both English and Romanian have been consulted.

3. Conventional knowledge

Conventional knowledge is relevant for the following English and Romanian nose idioms:

- *give somebody /be given a bloody nose* means 'to defeat or damage someone/to be defeated or made to fail in a way that you did not expect and that makes you seem weak or stupid'. A possible Romanian equivalent might be: *a ie i* or *a-i da cuiva ceva pe nas:*

English*: The company **got a bloody nose** when it launched a software package in direct competition with its smaller rival* (*LID,* 246).

Romanian: *Las dac **nu i-o da odihna pe nas**, zise boierul în gândul s u* (Creang , *apud. DLRLC*, 161).

- *turn your nose up at something* (informal) ' refuse or reject something because you do not think it is good enough for you' has the Romanian correspondent *a strâmba din nas*:

English*: The cat **turned up his nose at the food** (OID, 240).*

Romanian: **Strâmba din nas** *la toate ofertele.*

Here reference is made to the specific movement of the nose, or rather the facial muscles which help to move it, so that it looks like it has been turned up. Such a person expresses his contempt. So the literal meaning of this expression is linked to its idiomatic meaning 'to despise something' via the speakers'general conventional

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knowledge (Bilkova, *op.cit.*:65). Nose is conceptualized in both languages as an instrument to express contempt.

- *thumb your nose at* meaning 'to show that you do not respect rules, laws or authority, to despise something or somebody' has a Romanian equivalent *a da cu tifla:*

English: *The drawing shows clearly that Picasso was determined **to thumb his nose at his teachers**. (LID*, 247*).*

Romanian: *Nu e frumos s dai cu tifla unui b rbat care- i ap r iubirea (Ion Vinea, apud* Duda et ali*., 713).*

- *a t ia or a scurta nasul cuiva* 'to punish, to humiliate somebody'(the reference is made to a medieval kind of punishment):

*Dumnez u, ca **sa-i taie nasu'**, îi r spuns : Ba mai bine s mori tu! (ez toare, III, apud DLR, VII, part 1*, 28*).*

- *a da cuiva peste nas*' to tell somebody harsh words in order to put them in their place*'* may have as an English equivalent the expression *to snub somebody* (Hulban, 2012: 203).

I-am dat peste nas, amintind- i cum se comportase ea ins i cu mine în trecut.

- *a-i trânti cuiva u a în* nas 'to refuse to receive a person'. In this case, the metonymy THE NOSE STANDS FOR THE PERSON is also a cognitive strategy. In English there is a similar idiom, but containing the word *face to shut/to slam the door in somebody's face* (*ibidem:* 380).

*Nu mai voia s - l vad , a a c **i-a trântit u a in nas.***

- *a-i da cuiva cu c delnița pe la nas* 'to flatter somebody'*:*

*Nu mai tie cum **s -i dea cu c delnița pe la nas**, doar i-o intra în voie. (*Duda et alii*,417).*

Another possible cognitive mechanism is the metonymy THE NOSE STANDS FOR THE PERSON.

- *a l sa (a pune) nasul în* jos'to be ashamed'*:*

*George **puse nasul în p mânt** (Rebreanu, Ion, apud DLRLC,* 161*).*

In both languages, *nose* is conceptualized in connection to the idea of pride, impertinence, bad behaviour and punishment. All these conceptualizations have their origins in conventional knowledge.

4. Conceptual metonymies

Conceptual metonymies motivate certain English and Romanian *nose* idioms, thus providing the link between their literal and idiomatic meanings.

THE NOSE STANDS FOR THE PERSON

- *somebody can't see beyond (the end) of his/her nose* 'someone is too interested in themselves and their own lives to understand or deal with other situations or other people's problems' has the Romanian equivalent *a nu vedea mai departe decât lungul nasului.*

English: *The article says this city is full of people who **can´t see beyond the end of their noses**. I strongly disagree.*

*Sometimes the administrators do not seem **to see beyond their noses**. They forget they are dealing with real human things* (*LID*, 245-246).

Romanian : *Toți știau că el **nu vedea mai departe decât lungul nasului**.*

- *have a nose round* 'to look around a place or to look for something, especially when it is someone else's place and you are not supposed to be there':

English: *I had a nose round, but I couldn´t find where he keeps the whisky.*

*There was a big new shopping centre, and after **having a nose round** she went into the shiny new coffee shop* (*LID*, 246).

Conventional knowledge also motivates this idiom.

- *have/keep your nose to the grindstone* 'to work very hard for a long time without thinking about anything else' has no Romanian equivalent containing the lexeme *nas*. Yet, there is an idiomatic *equivalent a lucra/ munci pe brânci / pe rupte:*

English*: Cole had a bad reputation when he was younger, but nowadays he **keeps his nose to the grindstone**.*

*Let´s try **to keep our noses to the grindstone**, and then I think we´ll see the results (LID,* 246)*.*

Romanian: **Muncea pe brânci** ca s termine la timp.

Conventional knowledge could be another possible cognitive source.

The informal expression *be right (there) under somebody´s nose* is used in order to say that something that someone cannot find or understand is really very easy to find or understand. It has an identical equivalent in Romanian: *sub (*or, rarely *în) nasul cuiva.* In this case, conventional knowledge also functions as a cognitive strategy.

English: *You wouldn't notice something if it **was right under your nose**, because you are so angry all the time.*

"Where are my keys?"

*"**Right** there, **under your nose**" (LID,* 246)*.*

Romanian: *De ți-ar fi tot trupul ochi i ai pândi fiecare b taie de inim , tot are   s-o în ele **sub nasul t u** (*Negruzzi, *apud DLR, VII, partea I,* 27*).*

- *rub somebody´s nose in it/something means* 'to keep reminding someone about something they do not want to think about, especially something that makes them feel ashamed or embarrassed'. There are similar Romanian idioms: *a-i freca ridichea la nas* and *a-i trage un ibri in pe/la nas:*

English*: The failure of the satellite was a major embarrassment, but no one has tried **to rub our noses in what we did**.*

*You are supposed to try to keep the old man from thinking about his illness, **not rub his nose in it** (LID,* 246)*.*

Romanian*: **Îi tot freca ridichea** la nas cu trecutul lui i nu-l l sa s   uite.*

Ne i trage câte un ibri in pe la nas despre fata popii de la Folticenii Vechi (Ion Creang , *apud DLRC, I,* 481)*.*

- *have (got) you nose in a book, magazine, etc.*(informal*)* 'be reading something and giving it all your attention' has a Romanian similar phrase *a sta cu nasul în c rți.*

English*: She´s always **got her nose in a book** (OID*, 257)*.*

Romanian: *Toat   viața **st tuse cu nasul în c rți**.*

- *keep your nose clean* (informal) 'do nothing that will get you into trouble with the police and the authorities' has no Romanian correspondent.

*After he came out of jail, he was determined **to keep his nose clean**. (OID*, 257)*.*

- *it´s no skin off somebody´s nose* (informal) is used to say that somebody is not upset or annoyed about something because it does not affect them:

It´s no skin off my nose if the price of cigarettes goes up. I don´t smoke (OID, 357)*.*

- *never to poke one's nose out (of doors)*meaning 'to go out' has a Romanian idiomatic equivalent*: a- i ar ta* or *a scoate, a- i scoate nasul la iveal :*

English*: He felt that **he will never poke his nose out of doors** again.*

Romanian*: Predescu nu voia **s - i arate nasul pe peron**.* (V.I. Popa, *apud DLR, VII, part I,* 27).

- *to slip past under someone's (very) nose* has a Romanian idiomatic equivalent *a trece cuiva pe la nas* or *pe lânga nas:*

English*: The chance **has always slipped past under his nose.***

Romanian*: ansa unei burse in str in tate **îi trecuse pe la nas.***

- *to wave something about in front of someone's nose* has a Romanian correspondent: *a- i flutura cuiva ceva pe la nas / a da cuiva cu ceva pe la nas* or *a trece cuiva pe la nas sau pe lâng nas*, meaning 'to tempt' somebody: ***Îi tot flutura pe la nas** un post mai bun.*

- *to shove something under someone's nose* has its Romanian idiomatic equivalent in the expression *a azvârli* or *a arunca cuiva ceva în nas:*

English: Margaret **shoved the letter under his nose** so he was forced to admit the truth.

Romanian*: Ce te ţii, mă, după mine?- r cni o teanul tare, înturnându -se i **zvârlindu-i vorbele în nas*** (Sadoveanu , *apud DLRLC,* 161).

- *get/ put somebody´s nose out of joint* 'to annoy someone by not giving them as much respect as they think they deserve; to offend somebody'. There is a similar Romanian idiomatic expression *a-i da cuiva peste nas:*

English*: **Has Derek got your nose out of joint***? I´ m sure he was just teasing you.
*Now that was a quick, simple solution, and it **hasn't put anybody's nose out of joint*** (LID, 246).

Romanian*: **Îi d dea mereu peste nas** i asta îl enerva pes*te m sur .*

- *count noses* 'to count people'. There is no Romanian correspondent.
*The teacher stopped **to count noses** before they entered the museum.*

- *nose (someone) out* or *nose out (someone)* 'to push someone away, to exclude someone'. There is no Romanian equivalent.
*She **was nosed out of** the competition.*

The conceptual metonymy THE NOSE STANDS FOR THE PERSON also motivates the following Romanian idiomatic expressions:

- *a da cu nasul de ceva 'to face a difficulty':*

*Nu era obi nuit cu munca i acum, când **a dat cu nasul de greu**, nu -i venea s   cread* (Duda *et alii*., 417).

- *a da cu nasul pe undeva sau prin ceva 'to pass quickly'*

*Noi cei cari **am dat cu nasu' prin coale**...* (Gligore M. Jipescu, *apud* Duda *et alii*, 417).

- *a da nasul cu cineva, a da nas in nas cu cineva 'to meet unexpectedly'*
*Tocmai când m   a șteptam mai puţin, **am dat nasul cu el**.* (Duda *et alii*, 417).

- *a-i da cuiva i pe gur   i pe nas* 'to give somebody more than he needs and deserves'

***I-a dat i pe gur   i pe nas**, neîndrept țind pe ceilalți.*

In the above examples conventional knowledge is also a conceptual strategy in inferring the idiomatic meaning.

- *a nu fi de nasul cuiva*'not to be good enough for somebody':

*Mai încet, mai încet, te- ai cam gr bit, **nu e de nasul t u** o asemenea buc țică!* (P. Ispirescu, *apud DLR*, *VII, part 1,* 20).

- *a- i râde cuiva în na*s 'to mock somebody':

Cum i-o mai râde în nas *Dalia după toate acestea! Nu, el n-are voie să se depărteze de locul luptei!* (Ion Vinea, *apud* Duda *et alii*, 419).

In English, the same idiomatic meaning is rendered by the idiom *to laugh in somebody's face.*

THE NOSE STANDS FOR INSTINCT

In the English idiom *to have a nose for something* 'to be naturally good at noticing or finding a particular type of thing', the nose is taken to mean instinct. This seems to be based on the fact that people used to smell the air around them in order to find out various very specific things (e.g. whether it is going to rain, whether there is a danger etc.). Based on such experience, people were able to predict these things very precisely. The combination of this conventional knowledge and the conceptual metonymy THE NOSE STANDS FOR INSTINCT seems to be the main motivating factor which links the literal with the idiomatic meaning of this expression (Bilkova, *op.cit.,* 2000: 67). Indirect Romanian equivalents might be*: a avea fler pentru ceva* and *a simți/a prinde ceva* (Nicolescu, Preda et alii: 95).

English*: Philcox always **had a nose for opportunities**, even before they happened*. (*LID,* 246).

The Romanian idiom *a avea nas* means 'to dare'. *Nose* is negatively conceptualized in connection with the idea of insolence, impertinence, rudeness as in *a-i da nasul să*:

> ***N-are nas*** *să mai ceară de când nu a dat banii înapoi.*

> *De **i-ar mai da lui nasul să mai miroase** pe-aici, apoi lasă! (*Creangă, *apud DLRLC,* 160).

To follow one's nose is another example in which the conceptual metonymy THE NOSE STANDS FOR INSTINCT motivates the idiomatic meaning. Conventional knowledge has also an important role. The phrase has actually two idiomatic meanings:

1. 'to behave in a way that you think is best or right, often in a situation in which there are no rules':

> *I just **follow my nose***

> *A good physician will still need **to follow his nose** in deciding what the cause of the problem is.*

2. 'to keep going straight ahead':

> *Just **follow your nose** to the end of the path and turn left. (LID,* 246).

There is no Romanian equivalent.

The nose is negatively conceptualized in connection with the idea of insolence and rudeness in the Romanian expression*: a- i lua nasul la purtare* 'to be insolent, rude', *a-i da cuiva nas* 'to indulge somebody, especially somebody who takes advantage of it'. There are no English equivalents:

*Ar trebui sa vorbească cineva cu el; prea **i-a luat nasul la purtare***.

I-a dat nas *și acum un se mai poate nimeni înțelege cu ea*.

In the English idiom *get up your nose* 'to annoy you very much by saying or doing something', nose is conceptualized in association with the idea of annoyance and anger. The same conceptualization is valid for the Romanian idiom*: a-i veni muştarul la nas, a-i tremura nasul, a fi cu nasul de cear*ă*. A fi cu nasul de ceară* also means 'to be shy'. Conventional knowledge also motivates these idioms.

English: *He's on the phone half the day - **it gets up my nose**, and when customers ring us they can't get through (LID,* 246*).*

Romanian*: Când l-a auzit vorbind astfel, **i-a venit muştarul la nas.***

Nose is also conceptualized in connection with the idea of an inappropriate behaviour in the Romanian idiom *a nu-i cunoaşte lungul nasului* 'to be insolent, to pretend more than you deserve':

Viindu-i cu greaţă de atâta cutezare, vru să-i arate că nu- **i cunoaşte lungul nasului**. (Ispirescu, *apud DLRLC*, 160).

5. Conceptual metaphors

Next we shall analyse some English idioms and their possible Romanian correspondents motivated by conventional metaphors.

SMELLING IS SUSPECTING

The sense of smell is seen as a weaker source domain for metaphorical mappings in comparison with the other senses, vision, for example. Sweetser (1990: 43) considers that this sense has fewer metaphorical connections with the mental faculties than other senses.

There are two metaphorical extensions from the concrete domain to the abstract one (Neagu, 2005:86):

- bad smell to indicate bad character
- detection of such characteristics

The conceptual metaphor SMELLING IS SUSPECTING motivates the English idiom *to smell something fishy*. Two possible Romanian equivalents might be *a nu-i mirosi ceva bine* and *a avea nas de prepelicar*. In these cases, the idiomatic meaning is also motivated by the metonymy SMELL *STANDS FOR INTUITION:*

English*: I smell something fishy.*

Romanian*: Lauda de sine* **nu miroase a bine.**

   Lui **nu i-a mirosit bine** *de la început toată această afacere.*

   Avea nas de prepelicar *şi simţise că ceva nu este în regulă.*

   TO BE PROUD IS TO HOLD THE NOSE UP

- *do something/ go/ walk with your nose in the ai*r 'to behave as if you are better than someone else' has two Romanian idiomatic correspondents: *a umbla* or *a fi, a merge, a se ţine cu nasul pe sus* and *a nu-şi ajunge cu prăjina la nas.*

English: *Cramer sat on the beach* **with his nose in the air** *and pretended not to notice the rest of us* (LID, 246).

Romanian: Pe dumneata vreu numaidecât să te văd om ca toţi oamenii, în rând cu lumea.

   Nu vezi că cei mai mulţi de teapa dumitale se ţin cu nasul pe sus, numai din pricina asta? Caşi cum dumneata n-ai fi vrednic sa ţii o femeie! (Creangă, *apud* Duda *et alii*, 684)

   *Nu-****i mai ajungea*** *nimeni* ***cu prăjina la nas.***

   In Romanian, there is also the opposite expression *a-i c dea nasul* 'to lose one's pride, to be humiliated':

   O, de te-aş vedea măritată după gândul meu, cum ţi-ar c dea nasul! (V. Alecsandri, *apud DLR, VII, part 1*, 29)

   TO BE INTRUSIVE IS TO STICK THE NOSE INTO SOMETHING

   The speakers of both languages seem to rely on conventional knowledge and on this metaphor while inferring the meaning of these idioms: *stick/ poke your nose into something* and *a-şi băga nasul unde nu-i fierbe oala* 'to interfere in one's private life':

English: *Maybe* **I was sticking my nose in someone else's business***, but I had to stop the fight (LID, 246).*

Romanian: *Dar tu ce-ţi mai bagi nasul? N-ai de lucru acas* ? (Rebreanu, *apud DLR, VII, part 1*, 28).

In English there is also the derivative *nosy*, meaning 'curious' and the expression *a nosy parker* 'a person who is too interested in other's people's private lives':

*Our next door neighbour is **a** real **nosy parker**. He always has to know everything about everybody on our street (OID, 257).*

TO LEAD SOMEBODY BY THE NOSE IS TO CONTROL HIM/HER

This conceptual metaphor may be the cognitive source for the idiom *lead somebody around by the nose* meaning 'to control somebody completely so that they do everything you want them to do, especially in a way that makes the person seems stupid'. It has the Romanian correspondent *a duce de nas pe cineva*:

English: *Doug actually seemed to enjoy the fact that, at home, Katie **led him around by the nose** (LID, 246).*

Romanian*: Nu e om s se lase **dus de nas*** (G. M. Zamfirescu, *apud DLRC, VII, part 1*, 28).

In Romanian the expression has also the meaning 'to deceive somebody'**:**

*S-a l sat **dus de nas** şi tras pe sfoară de toţi şarlatanii* (Vlahuţă*, apud. DLR, VII, part 1*, 29).

6. Conclusions

As can be seen from the previous analysis, the conceptualization of the human *nose* depends on the conventional knowledge which we have about the placement, shape, and function of this part of our body and gestures connected with it. The other two cognitive mechanisms, conventional metaphor and metonymy play an important role in the way we store information about the human *nose* in our memory. Although there are many more idiomatic expressions both in English and Romanian which contain the word *nose*, and which would require further analysis to confirm or reject the claim that the meaning of the constitutive parts of some idioms partially motivates their meaning, the previous examples prove that in many cases, this is true.

This analysis shows that there is a considerable degree of correspondence between English and Romanian regarding *nose* idioms. Thus, there are idiomatic expressions in both languages which share their figurative meaning, as well as the same underlying conceptual strategies. In both languages*, the nose* stands for person, instinct, intuition and is also negatively conceptualized as an instrument with which a person intrudes in someone's affairs, or in close connection with the idea of pride, disdain and bad behaviour.

Examining idioms across languages enables us to understand the way people think and gives us an invaluable insight into human psychology. Although it is impossible to generalize with confidence about language in general, from a restricted study such as this one, the fact that cognitive mechanisms are at work in English and Romanian would suggest that metaphorical thinking may also function in other languages. The present analysis can also be a partial answer to a question whether or not we may speak about cross-cultural concepts within a common conceptual framework. As Taylor (1995:41) points out "since certain experiences are presumably common to all normal human beings, it comes as no surprise that we find both considerable cross-language similarity in metaphorical expression, as well as cross-language diversity".

Cross-cultural and cross language similarity concerning *nose* idioms were, at least partially, demonstrated in our study.

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MEMORY AND IMAGINATION IN SAM SHEPARD'S "BURIED CHILD"

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Abstract: Starting from theories which interrelate memory and imagination, the object and the "analog", the analysis below aims at establishing a relation between memory and creation in Sam Shepard's "Buried Child". Although it is not a self-reflexive play, the tensional knots that defy common experience provide the audience with the necessary evidence of how the image preserved in one's memory is distorted in time. Two planes can be followed in the attempt to identify the relation between memory and imagination: one that suggests a collective memory since Shepard's characters act as if they were familiar with old rituals and myths and want to symbolically and imaginatively communicate a message through symbolic actions, another that tackles simpler and immediate effects of interlaced memory and imagination.

Keywords: memory, imagination, myth, drama.

The interlacing of memory and imagination has been long debated in literary theory, philosophy and psychology and remains a resourceful topic for literary creation. Theories take us back to Plato and the phenomenon of the presence of an absent thing, with reference to the past, and to Aristotle's statements "memory relates to the past" and "[it] is a state of affection" of Perception or Conception. (Aristotle, 2014) Aristotle also considered that memory "belong[ed] to the faculty of intelligence only incidentally, while directly and essentially it belong[ed] to the primary faculty of sense-perception". (Aristotle, 2014)

Later Sartre wrote about the existence of an object perceived in the past in the subject's imagination as an image having a weaker reality (Sartre, 9). However, philosophers agree with the fact that the image is the result of the action of external things on the subject's body through senses and nerves (Descartes), that the image is an affection of the human body (Spinoza), that remembrances are the awakening of an affection of the human body provoked by mechanical causes (Spinoza) and that imagination can partially produce the truth (Spinoza apud Sartre, p. 13). The image and the connection between images are associated with the idea of hazard and, as Levy shows, they are also closely connected to creation. Since the object recollected and represented as an image is the presence of an absent object, then the image created in art is an attempt to make an object present "without taking away its absence". (Levy 144) The image obtained is an *analog* of the object, without being the object. (Levy 144) This new perspective upon Sartre's imaginary bridges memory and imagination in art.

While Sartre considered that the *analog* is not a very clear image of the object in the subject's consciousness, Ricoeur referred to a "phenomenology of mistakes" related to the problem of memory and exemplified by "the failed fit and the faulty grasp". (Ricoeur, p.10) Ricoeur further stated that the search of memory, which implied practice and the use of the subject's capacities, may lead to jamming and abuse. Such a digression from the original object to an image that bears the mark of the subject's personality as well as the imprint of time implies a leap to the fantastic or fictional realm, a make believe that brings together memory and imagination. While memories

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anchor the individual in the past and outline an identity dependant upon the context in which the person lived, imagination allows the individual to change his identity with each creation. Thus writers abandon their worldly identity, identify with characters in their works and reach fulfilment. Yeats admitted that a writer changes his personality when he writes and T. S. Eliot considered writers should surrender themselves, become spokespersons of their generations, and create *impersonal* works. Consequently, the movement from object to image reflects the sequential order from memory to imagination, which actually parallels the metamorphosis of the real experience into a fictional work of art.

The interrelation between memory and imagination is thus at the basis of literary works, which are reflections of reality and distortions of it at the same time. They spring out of the author's memory, sensitivity and creative abilities and are implicit reflections of all these, but they may also be knitted around this theme in an explicit way. What makes them differ generally lies in technical devices, as it will be illustrated in the analysis of *Buried Child*. Sam Shepard wrote and staged his first plays in 1960s, at a moment when uncertainty and border-crossing prevailed due to the Cold War, to people's first flight to the moon, to a more intense exchange of cultural influences which both enriched and endangered the idea of tradition and nationality. Although an adept of realism, Shepard intertwined events moulded on real life experiences, on the one hand, and symbolic actions and myths, on the other, making his plays cross the boundaries of immediate and simple realities and interlace American traditions and features with universal elements. *Buried Child,* 1978, brings together the playwright's contemporary myths and rituals and myths of the ancient time, suggesting the interference of personal and collective memory, transcending the cultural and temporal American borders.

In *Buried Child*, self-reflexivity is not an explicit device, which would have revealed the author's principles of memory-imagination interdependence, but which would have also deprived the play of ambiguity and tension. Shepard creates a multilayered work resting complexity on the characters that, despite their limits, betray a kind of instinctive wisdom that makes them follow an already set pattern which on the one hand places the family in the line of mythological ones, on the other hand, through their antiheroic behaviour and appearance, draws the family in a caricatural contemporaneity. Therefore two planes can be followed in the attempt to identify the relation between memory and imagination: one that suggests a collective memory since Shepard's characters act as if they were familiar with pagan rituals and want to symbolically and imaginatively communicate a message through metaphoric actions, and another that tackles immediate effects of interlaced personal memory and imagination.

Critics consider *Buried Child* part of a family trilogy including *Curse of the Starving Class* (1977) and *True West* (1980), but there are more facets of the idea of family that circulate. Adler adheres to the idea of Gothic family, as outlined by Margot Gayle Backus in her study "The Gothic Family Romance", and states that Shepard's play demonstrates that "unauthorized" deviations (Adler, 111), which Backus considers fantasies that never happens in real life (Backus, 242), can become authorized and real. Shepard succeeds in creating a realistic work by showing the subversive and repressed elements and memories that families try to keep buried, by presenting deviations that may naturally occur in "real life". According to Adler, "what is ordinarily 'unauthorized' suddenly becomes 'authorized' and uncovered for all to see through patterns of ritual action and sociopolitical analysis of a collective guilt in which the

audience is implicated if not complicitous." (Adler in Matthew Roudané, 133) However, many "unauthorized" actions are exaggerations and implicitly charged with symbolic significance, while there is a prevailing discrepancy between facts, memories and the images of the American family as projected by the characters.

Buried Child presents the audience with more versions of what a family may mean: the immediate image is the family we see on stage, but despite the realism rendered by the visual perception, it is a striking image of disunity and conflict which rests on the images and memories each character holds: the ideal family in Vince's memories which acquires shape in Shelley's imagination; the caricatural Rockwell family in Shelley's memories; Halie's imaginary successful son; and, beyond all these, a mythicised family drawing the audience back to the Greek tragedies. By reuniting the American cultural and social context with other cultural areas, Shepard eventually writes against the mythicised traditional American family and insists on the syncopal flow of tradition from generation to generation. The transgressive elements he identifies as axes of a family's identity are not those promoted as common elements of ideal American families, for instance the fact that Shelly and Vince expect to find traditional preparations for dinner and a dog, but what they really find: a shattered family, a heavy drinker ruling the house, a family different from the ever present models in commercial films and TV programmes.

The first plane on which memory and imagination act almost instinctively shows Shepard's use of innovative devices, some of them unrealistic. The playwright uses simple characters like Dodge, an old man who despite his being ill keeps drinking heavily, but whose authority is recognized and repeatedly and metaphorically challenged in the house within a father-son conflictual frame and within a husband-wife degraded relationship. The images Shepard creates echo an ancestral memory of family dissent. Dodge and Tilden, his elder son, never argue, yet Tilden performs a burial ritual several times: he brings corn from the backyard and puts it in his father's lap, then he covers Dodge with a blanket, and eventually Tilden places corn husks on him. Similarly, Halie and Vince place roses on him, then Tilden's brother, Bradley, puts Shelly's fur coat over Dodge, and finally Vince also covers his grandfather with a blanket. Bradley is more aggressive and impatient and even cuts his father's hair and hurts him, which may suggest his younger son's wish and impatience to take his father's "crown". These symbolic ways of killing the father represent an *analog* of the real fact without being the fact. They are also a testimony of man's evolution, of civilisation and education since these characters refrain from showing more aggressiveness. There is also a conflict between Dodge and Vince emerging from Dodge's refusal to recognize Vince as his grandson. Dodge associates the young man with the danger of losing his central position in the house, but this is a result of his having recognised Vince's potential. However, Vince has to go through an initiation journey to demonstrate that he can lead the family and that he deserves the house. These symbolic actions, a kind of rituals of entombment and the initiation journey, remind of Osiris' and Fisher King's myths. Within the play and unlike the mythological figures, the sons use their imagination to express their wishes while fearing to act. What the audience are presented with represents the *analog* and not the fact.

The author uses symbolic and ritualistic forms of aggressiveness which sweeten the conflicts within the family but waken the audience to universal myths. Thus the middle west American family is set on a journey towards antic Greece, Egyptian mythology, Biblical mythology, etc. Tilden and Bradley echo Oedipus in their attempt to "bury" their father by covering him with different things. Their father does not

embody Laius, but a promoter of contemporary myths like watching TV and drinking while doing this. The buried child is a variant of Osiris, a character in Egyptian mythology that was killed by his brother and was buried in the Nile Valley, making it fertile. Similarly the buried child, killed by a member of the family, makes the land fertile and Tilden brings corn and vegetables from the back of the house – a miraculous and unrealistic side of the play. Emasculated and forgotten on the couch, Dodge is the Fisher King waiting for the young man, here Vince, to come and take over the farm, while Vince is generally seen as the prodigal son. Therefore, there is a harmonious fusion of myths and cultures in this play.

Dodge's wife, Halie, weaves around events in the past that she consciously distorts to reach the satisfaction that neither her husband nor her sons could offer her. Although aware of the way in which her son Anselm died, without having provided his parents with more hope, Halie imagines him as the perfect son and passes her time trying to convince people and the priest that Anselm deserves a statue.

> "… I put all my hopes on Ansel. Of course Ansel wasn't as handsome, but he was smart. He was the smartest probably. I think he probably was. Smarter than Bradley, that's for sure. Didn't go and chop his leg off with a chain saw. (…) He was the smartest. (…) He would have took care of us, too. He would've seen to it that we were repaid. He was like that. He was a hero. (…) A genuine hero. Brave. Strong. And very intelligent. Ansel could have been a great man. One of the greatest. I only regret that he didn't die in action. It's not fitting for a man like that to die in a motel room." (Shepard, 72-73)

His absence offers her mind the freedom to imagine him as a hero and as very smart, despite his uninspired gesture of dying unmanly, unheroically. Her imagination vacillates between what she knew about Ansel, what he could have been and a false and more strongly imposed image ("He was a hero."). The past and her memories are very fluid and easy to shape so as to meet her expectations and she constructs his image against the background of the unpleasant memories she has with her other sons. However she accurately remembers how Anselm died and offers an image closer to the real one, yet vestured with her hatredful comments on her daughter-in-law: "I knew then that she'd cursed him. Taken his soul. I saw it in her eyes. She smiled at me with that Catholic sneer of hers. She told me with her eyes that she'd murder him in his bed. Murder my son." (Shepard, 74) Similarly, Dodge himself remembers vaguely and weaves around his wife's possible adventures with other men, which she fails to reconstruct.

The obverse of this plane is the one anchoring the play in contemporaneity and reflecting more concrete aspects of how recent memories develop imaginative frames. Vince makes Shelley expect a traditional family: a milkman, a dog, turkey dinners and apple pies. She is surprised to find a house like "a Norman Rockwell cover or something." Vince's answer – "What's a' matter with that? It's American." (Shepard, 83) – makes Rockwell a symbol for the American style and implies that caricatures sprout from real life. Vince shows tolerance and has emotions as he comes with his memories and family love, as he comes from the past and from another place missing the family he had left behind. His family love and his longing for his family have distorted the real image of it. He cares for the impression he may give to them: "I just don't want to have them think that I've suddenly arrived out of the middle of nowhere completely deranged". This surface conscious heritage is different from a deeper awareness of the past that shows how previous generations inhabit an individual. His

initiation journey, that is going to buy whiskey for his grandfather, provides him with a revelation: he recognises in his face the faces of his predecessors palimpsestically set one over the other. His self awareness is also, paradoxically, an annihilation of his own self, a form of surrender to his family. "His face became his father's face. Same bones. Same eyes. Same nose. Same breath. And his father's face changed to his grandfather's face. And it went on like that. Changing. Clear on back to faces I'd never seen before but still recognized." (130) He draws the axis to the past that makes him a real member of the family, ironically a drunkard like his father and grandfather, and thus able to replace Dodge who now recognizes him or recognizes himself in Vince.

The way in which Shepard's characters manipulate the past reveals man's creativity and strengthens the absence of the recollected object, being or event of the past. Furthermore, this family's memories, the incest and the buried child, made its members separate, digress from the idea of family and from the past which they apparently buried, but against which they live their lives, making it present, vivid and spurring. Halie and Dodge hate each other and live separately as the barrier raised by the former's love affairs and incest is reinforced by Dodge's infanticide. Halie has a duplicitous behaviour, her room host pictures with all the members of the family which testifies her family love and she also shows a motherly affection for her sons, but she has an affair with Father Dewis which she ostentatiously shows in their own house, undermining her husband's authority. Her behaviour may be a means of protection and a way to remind Dodge of his crime. Dodge is overwhelmed and paralysed by the burden of his infanticide and by Halie's apparent indifference and finds consolation in whiskey. Tilden is imprisoned in his parents' house due to his crimes and he is also the father of the dead child. Bradley is entrapped by his own clumsiness, he has cut his leg. They are interdependent, but Dodge, Halie and Tilden are ineluctably linked to the memory of the buried child.

Around the memory of the buried child spins the entire play, in other words around the absent object whose disappearance has generated and whose memory has maintained the tension and conflict in the family. The author chose the moment when the buried child had to come back, and he symbolically used elements like the rain, the corn, the carrots and Vince's return to stimulate the characters' memory and imagination, to make them impatient to disembarrass of the burden. Dodge's family is an example of how an absent object and the memory of it can influence the evolution of people and is also an example of how an absent object can stir a playwright's imagination. Symbolically Tilden brings the putrid body of the child from the back suggesting that they could eventually find their peace with Vince's arrival in hopelessness.

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OTHERNESS AND IDENTITY WITH F. SCOTT FITZGERALD

Cristina ARSENE-ONU

Abstract: The present article indulges into an exploration of cultural difference figures in some of Fitzgerald's novels and short stories, which develop the theory of American identity in the context of expatriates' life abroad. My intention is to develop one of the critical theories claiming that the "voluntary homelessness" of expatriates such as Hemingway and Fitzgerald indicates their "lack of commitment" to social or political causes: they are simply voyeurs of the decadent and exotic and see 'others' and 'otherness' but do not yet divine their roles as actors in the production of the world they believe they are simply observing, according to Caren Kaplan.
Keywords: other, otherness, identity, Fitzgerald, the Jazz Age, the Lost Generation.

Conceptual Framework

F. Scott Fitzgerald was a brilliant American writer and one of the leading figures of the Lost Generation. Spirited and intuitive, as well as charismatic, he was not only a prolific writer, author of some of the most captivating short stories and novels in the history of American literature, such as *The Beautiful and the Damned*, *This Side of Paradise,* and *The Great Gatsby*, but also an acclaimed critic.

His literary talent came with a yearning for fame, love for the spotlight and the notoriety brought about by his alcoholism. He was both a romantic and a tragic figure of the 1920s, the product of a dissolute lifestyle which he reconstructed, up to a certain extent, in his novels. Interestingly, he made use of personal experiences in order to successfully convey the image of a precarious, over-the-edge, morally questionable lifestyle, and proper to the American people during the 1920s. Not only did his works endeavoured to revive, but also to define an entire period in literary history: the Jazz Age. This era of prosperity, labelled with a new system of beliefs to which the younger generation in particular adhered immediately epitomized a very fragile culture based on pseudo-values such as materialism, superficiality, and carefree, aimless living.

As for his characters, it is pivotal that we mention the concept of 'doppelganger'- 'an apparition or double of a living person.'[1] We have observed that this concept is marked throughout *The Great Gatsby* by the couple Jay Gatsby - Tom Buchanan. Apparently, the two men have clearly defined and opposing roles within the story: that of protagonist and respectively, antagonist. Nevertheless, they are both perfect, yet dissimilar depictions of the modern man, decadent and corrupt. Tom is a blend of aristocracy and modernism, which means that he is perfectly skilled in hiding his hedonistic indulgencies; though corrupt, he is discreet and refined. And it is because of his background which offers him social and financial security that he regains his balance at the end of the novel. Gatsby is his counterpart: member of the newly rich, he does not enjoy a solid social status, yet he too indulges in the finest pleasures and corruption. However, unlike his double, he is but an illusion of the modern man, for he enjoys no social continuity, therefore he has nothing to fall back on after losing his financial resources. Whereas Tom is corrupt to the bone, but misleads us into believing

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[1] http://oxforddictionaries.com/definition/english/jazz?q=jazz- accessed on 15 June 2014

otherwise as a result of his refined attitude towards decadence, Gatsby is driven towards a corrupt lifestyle by a noble emotion: his love for Daisy. In order to deepen the significance of the doppelganger, we would like to stress other similarities between the two characters, such as: their love for Daisy, their dishonesty, the satisfaction they feel when indulging in the finest pleasures, their proper and improper behavior, their efforts to maintain (and create, in Gatsby's case) a solid social identity and their downfall. All in all, Tom and Gatsby should be perceived as two distinct, yet complementary identities of the modern man of the 1920s, struggling to preserve the appearance of balance, yet subjected to deeply rooted corruption, upon which they act without remorse.

Fitzgerald's Expatriate Years and the European Stories

During the peak of his contemporary popularity, F. Scott Fitzgerald lived abroad - mostly in France - for five years and eight months, much of that time pursuing a frenzied social life that impeded his literary work (from 1924 through 1931). On foreign shores he experienced misery and elation: his wife Zelda's romance with French aviator Edouard Jozan; completion, publication, and celebration of his third novel, *The Great Gatsby* (1925); new friendships with Ernest Hemingway and with Gerald and Sara Murphy; innumerable alcoholic binges and embarrassments; false starts on a fourth novel and increasing self-doubts; domestic rivalry and acrimony; Zelda's first nervous breakdown and treatment; his hotel life and fugitive magazine fiction. Only after returning to the US did Fitzgerald publish *Tender is the Night* (1934), a work that despite its flaws plumbs the paradoxes of desire more profoundly than did Gatsby. Understandably, *Tender is the Night* has preoccupied scholars and biographers seeking insight into the author's life abroad, for its thinly veiled treatment of the Fitzgeralds' domestic calamities, set against the crazy violence of post-war Europe, reveals much about the author's own identification with expatriate culture. But the many short stories set at least partly in Europe likewise merit closer attention, less for their biographical connections than for their representations of the American migration to Europe after World War I (Kennedy, in Prigozy, 2002: 118).

Fitzgerald's years abroad are a model of expatriate life celebrating "exile" (a term of contested applicability) as the enabling adventure that provided both the fictional raw material and the displacement essential to a Modernist point of view. Yet as Caren Kaplan insists, "all displacements are not the same" (Kaplan, *Questions of Travel*, 2). Distinguishing exile from expatriation, immigration, travel, and tourism, she comments that "Euro-American middle-class expatriates adopted the attributes of exile as an ideology of artistic production" (28). Kaplan adds that their "imperative of displacement" privileged distance as "the best perspective on a subject" (36). Most provocatively, she claims that the "voluntary homelessness" of expatriates such as Hemingway, and Fitzgerald indicates their "lack of commitment" to social or political causes: "More and more like voyeurs of the decadent and exotic, the expatriates see 'others' and 'otherness' but do not yet divine their roles as actors in the production of the world they believe they are simply observing" (47). Kaplan accuses Fitzgerald and his cohorts of being politically unconscious, disengaged from the socioeconomic realities playing out around them. Their experience abroad brought this group "not to a fuller understanding of the histories and particularities of the places they have traveled through," Kaplan writes, "but to a will to power that consolidates nationalist identities and confirms a repressive hierarchy of values" (49). But does a careful reading of

relevant texts - the short stories about "Europe" - sustain this harsh indictment? (Kennedy, in Prigozy, 2002: 119).

The European stories fall into three distinct phases: a trio of pieces from 1925, infused with romantic optimism; ten stories, mostly about loss and disillusionment, appearing between 1929 and 1932; and two muted, nostalgic narratives written after his final return to the United States. Reading these pieces together, as a complete, virtual sequence rather than as scattered tales interposed between "Jacob's Ladder," "The Last of the Belles," and the Basil and Josephine stories, we witness the emergence of a larger, composite narrative of displacement and cultural encounter that delineates national identity as it critiques American naïveté; and excess. Between the earlier and later European stories we observe a notable shift from exuberant nationalism toward a more tolerant cosmopolitanism, as well as an intensifying awareness of expatriation's irreversible consequences (Kennedy, in Prigozy, 2002: 119).

Fitzgerald's September 1924 essay, "How to Live on Practically Nothing a Year," provides a benchmark for his changing consciousness. Composed shortly after going abroad - and conceived for a Saturday Evening Post audience assumed to share his ethnic and class biases - the article describes in comic terms the author's rocky adjustment to life in France. Acknowledging the economic basis of the expatriate movement, Fitzgerald portrays a couple (implicitly, the Fitzgeralds) going "off to the Riviera to economize" (Afternoon of an Author, 100-1) (Kennedy, in Prigozy, 2002: 119).

Yet the motivation is more complex: the radical difference in living costs, created partly by favorable exchange rates, enabled many displaced Americans to live abroad like "a sort of royalty" (as Charlie Wales remarks in "Babylon Revisited"), realizing not just a better way of life but often an altogether different class status than they would have known in the United States. Explaining the couple's motives Fitzgerald writes: "We were going to the Old World to find a new rhythm for our lives, with a true conviction that we had left our old selves behind forever - and with a capital of just over seven thousand dollars" (Afternoon of an Author, 102). For years "the poorest boy in a rich boy's school," Fitzgerald squandered his income on Long Island "extravagance and clamor" and embarked for Europe precisely to join the upper class - a gratification he betrays when describing the couple's "cool clean villa," an estate replete with a gardener who calls the American writer "milord" (113) (Kennedy, in Prigozy, 2002: 120).

This craving for upper-class or aristocratic status manifests itself elsewhere in "How to Live." Fitzgerald condescends to the French, who - whether taxi-drivers or real estate agents - are stereotypically portrayed as conniving, money-hungry types. When a porter bashes a cab driver over the head to settle the question of where the Fitzgeralds will lodge, the writer tosses "several nickels - or rather francs - over the prostrate carbuncular man" (Afternoon of an Author, 105). The largesse signifies both Fitzgerald's class difference from the driver and his casual attitude toward French money, which he later likens to "gold-colored hat checks" (114). The French language seems likewise meaningless, and Fitzgerald ridicules speakers of French as well as his own inexact Franglais. In one ludicrous scene he commands a doorman to speak French rather than English, then to repeat the information very slowly in English, before observing to his young daughter: "His French strikes me as very bad" (102). The episode suggests that multiplied wealth and newly elevated class status entitle American expatriates to mock French functionaries openly. This ruling-caste pretension acquires racial connotations when Fitzgerald describes himself and his wife "lounging on a

sandy beach in France," burned to a "deep chocolate brown" so dark that they appear to be "of Egyptian origin; but closer inspection showed that their faces had an Aryan cast" (113). These fortunate folk occupy a privileged place on a restricted beach, attended, we are told, by African waiters who deliver drinks and occasionally "chase away the children of the poor" (113). Fitzgerald's glowing image of racial dominance - tanned "Aryan" Americans served by a Senegalese waiter "with an accent from well below the Mason-Dixon line" (114) - speaks volumes about both the assumed readership of the Post and the relative lack of racial and ethnic sensitivity marking Fitzgerald's early expatriate writing (Kennedy, in Prigozy, 2002: 120).

Yet the essay is not devoid of self-critical insight. Fitzgerald denounces other Americans for their avoidance of "French life" while satirizing the Fitzgeralds' own resistance to the foreign (Kennedy, in Prigozy, 2002: 120). While they munch deviled ham from Illinois and read the New York Times, they consider themselves "absolutely French" (113). Giving the issue of cultural contact a further twist, the author insists that the Fitzgeralds have become "cultured Europeans": "The secret is that they had entered fully into the life of the Old World" (114). But they do so by patronizing "quaint" restaurants not in the guidebooks and paying whopping sums for their meals. After a summer on the Riviera, their original seven thousand dollars has disappeared, but the author and his wife have no regrets; insulated from poverty and freed from all labor except writing, the American expatriate can retain a leisure-class status, secure in his superiority to a native population that exists but to serve him (Kennedy, in Prigozy, 2002: 121).

But "How to Live" also portrays the Riviera as a place of potential unrest. "The whole world has come here to forget or to rejoice," Fitzgerald writes, "to hide its face or have its fling, to build white palaces out of the spoils of oppression or to write the books which sometimes batter those palaces down" (104). Though the observation implies proletarian sympathy, Fitzgerald (as in *Tender is the Night*) betrays his empathy for aristocratic Russian exiles living in France (Kennedy, in Prigozy, 2002: 121). In marked contrast to middle-class American expatriates, whose elective displacement sometimes enables them to penetrate the upper class, the enforced exile of the Russians reduces them from dukes and czars to domestic workers. Fitzgerald could denounce fugitives from Bolshevism as builders of "white palaces" from "the spoils of oppression"; but he typically did not, instead romanticizing their fall from grandeur and implicitly revealing what Renato Rosaldo calls "imperialist nostalgia" (Kaplan, Questions of Travel, 22).

This romanticizing impulse soon produced "Love in the Night" (November 1924), Fitzgerald's earliest effort to adjust his narrative trajectories to the European scene - and his first magazine story after completing Gatsby. His young protagonist, Val Rostoff, is the offspring of a Russian Prince and an American woman whose father (Morris Hasylton) helped finance the Chicago World's Fair of 1892. The Rostoffs own one of those "white palaces" - a villa in Cannes purchased with "American gold" - and the narrative hinges on Val's romantic encounter one April evening with a nameless American girl aboard a yacht in the harbor. But the girl goes away, and the heartsick hero falls into the maw of history, returning to Russia just in time for the 1917 revolution. After his parents have been executed "to atone for the blunders of the Romanoffs," the young man quits the Imperial army and returns to Cannes, where he becomes a taxi-driver. After war, revolution, and several years of poverty have "conspired against his expectant heart" (Short Stories, 312, 313), Val prepares to flee

the city in shame after learning of the return of a certain American yacht (Kennedy, in Prigozy, 2002: 121).

But at the story's turning point, Fitzgerald notes a significant shift. Although Val had, on first meeting the American girl, insisted adamantly upon his Russian identity (307, 309), the prospect of seeing her again stirs his American instincts:

> The blood of Morris Hasylton began to throb a little in Val's temples and made him remember something he had never before cared to remember - that Morris Hasylton, who had built his daughter a palace in St. Petersburg, had also started from nothing at all.
> Simultaneously another emotion possessed him, less strange, less dynamic but equally American - the emotion of curiosity. (315)

At the American consulate, his query about the yacht produces a swift reunion with his first love, whom he subsequently marries (Kennedy, in Prigozy, 2002: 122).

Unique among Fitzgerald's European stories for its narration from the subject position of a European exile, "Love in the Night" nevertheless insists on the dual nationality of Val Rostoff in order to comment on national and ethnic differences. Val's Russian origins enhance his romantic imagination, for among the three nationalities who use the Riviera as an expatriate "pleasure ground," Fitzgerald theorizes that although the English are "too practical" and the Americans have "no tradition of romantic conduct," the Russians are "a people as gallant as the Latins, and rich besides" (303). Val's father, Prince Paul Rostoff, has sumptuous tastes and philandering habits, and his son at seventeen regards Cannes as a "privileged paradise" where because he is "rich and young" with aristocratic blood, he anticipates a "unique and incomparable" encounter with "a lovely unknown girl" (303). Val's mother conversely represents the prim and proper American: she storms "hysterically" at evidence of the Prince's infidelities, refuses to let her son kiss her because he has been "handling money," and always speaks with a "faint irony" when referring to "the land of her nativity" (303-4). As if to deny her humble origins, her early years over a butcher shop in Chicago, she teaches her son to "look down on Americans," but - Fitzgerald notes significantly - "she hadn't succeeded in making him dislike them" (305). Thus Val falls in love with the American girl and five years later responds explicitly as an American to the opportunity of seeing her again (Kennedy, in Prigozy, 2002: 122).

In the closing paragraphs, however, Fitzgerald reinscribes the hero's cultural otherness by invoking the danger of international marriages. According to home-grown wisdom, unions between Americans and foreigners "always turn out badly" (316). But in his early, optimistic phase, Fitzgerald cites this cynical "American tradition" to refute it: at story's end, the Russian émigré Val owns a taxi fleet in New York and revisits Cannes each April with his American wife (Kennedy, in Prigozy, 2002: 122). In this youthful fairytale, affluence presumably resolves cross-cultural differences.

While the coda hails an international marriage that has turned out well, the happy ending nevertheless requires us to forget the marriage of Val's parents, which did not. International romance and marriage, a theme inherited from Henry James, would recur in Fitzgerald's later European stories as an important test of cultural relations and differences, with the frequent failure of cross-cultural relationships suggesting (as it does so often in James) incompatible national sensibilities (Kennedy, in Prigozy, 2002: 123).

But the psychosocial reality of cultural displacement could also affect liaisons between Americans abroad. Like James, Fitzgerald seemed particularly intrigued by encounters between Europeanized Americans and less sophisticated American travelers,

and two stories in 1925 explored that potential pairing. Although the author probably had "Not in the Guidebook" (February 1925) in mind when in April 1925 he alluded to the "horrible junk" he had lately written, the story nevertheless depicts an unusual expatriate romance (Life in Letters, 101). Heroine Milly Cooley, an American of Czech and Romanian descent, travels to France to economize with her husband Jim, a shell-shocked, decorated war hero. But abandoned by her dissipated spouse, she arrives in Paris alone, only to be rescued from French hoodlums by Bill Driscoll, a war veteran and tour guide who has amassed a "swelling packet of American bonds" (*The Price Was High: The Last Uncollected Stories of F. Scott Fitzgerald*, 167) living by his wits in France. Fluent in French and well informed about French culture, he has for two years operated a tour bus bearing the legend: "William Driscoll: He shows you things not in the guidebook" (167) (Kennedy, in Prigozy, 2002: 123). In fact, Driscoll proves a savvy entrepreneur engaged in the post-war touristic commodification of France; aboard his "rubberneck wagon," Milly is soon "whirled through fifteen centuries of Paris" (170), entertained by his patter. Yet Driscoll shows himself to be "unusually level-headed" (169), an admirable fellow who cares for Milly without exploiting her vulnerability. And he is modest: while escorting a group that includes Milly to the battlefield at Chateau-Thierry, he recollects the fighting and jokes that he wasn't shot because he was "shaking so much they couldn't aim at [him]" (175). Yet when Milly insists on contrasting Driscoll's panic with her estranged husband's supposed courage, Driscoll admits his modest "professional lie" and tells the truth: he had been wounded the night before the battle, capturing a copy of German orders that a sneak thief later stole from him. Incredibly, Milly recognizes in these very details the story of her husband's spurious valor and instantly discerns the true hero from the false one. The following spring, after Driscoll and Milly are married, they embark on their honeymoon in the tour bus, filling its vacant seats with pedestrians picked up along the "poplar-lined roads of France" (176) - a charming image of their acculturation. In a story marred by shifts in point of view and by the colossal coincidence of the intercepted German orders, Fitzgerald portrays a resourceful expatriate thriving in France because he knows things not in the guidebook – and because he invests his income in American bonds and his love in an American woman (Kennedy, in Prigozy, 2002: 123).

Likewise marred by plot contrivances, "A Penny Spent" (July 1925) focuses on the relationship between a rich American girl and a profligate American expatriate, Corcoran, who was born and raised at the Brix Grill (identified in manuscript as the Paris Ritz). Having wasted a half-million dollars because "a childhood and youth in Europe with a wildly indulgent mother had somehow robbed him of all sense of value or proportion" (Bits, 117), Corcoran takes a position as cicerone to Hallie Bushmill, the daughter of an American millionaire. The young man's cultural competence includes the ability to "speak most languages" (115), to correct the historical slips of a Belgian guide (118), and to orchestrate dazzling social events that bring Hallie in contact with titled Europeans. In giving Corcoran his delicate assignment, Mr. Bushmill has set strict fiscal limits to help him recover a commonsense American regard for money and value, and for a time Corcoran practices a Franklinesque frugality as he arranges visits to Brussels and Waterloo aboard a tour bus. Fitzgerald distinguishes here between the long-term expatriate and the tourist: a European native who has never done vulgar "sight-seeing," Corcoran must study histories and guidebooks so that he can regale Hallie and her mother with touristic information (Kennedy, in Prigozy, 2002: 124). Although he already knows Europe "like a book" (116), as the place of his birth and residence, he has no sense of its otherness as a cultural commodity to be approached in

a "rubber-neck wagon" (118). But when Hallie becomes bored with monuments and battlefields, he demonstrates his European connections by arranging a country-club luncheon with "Prince Abrisini, Countess Perimont and Major Sir Reynolds Fitz-Hugh, the British attaché" (122). Abandoning his guidebooks, Corcoran rents a lodge and introduces Hallie to more European aristocrats, reverting to his free-spending ways to entertain the girl and expand her cultural horizons (Kennedy, in Prigozy, 2002: 124).

His eagerness to help Hallie spread her wings in Europe contrasts with the paternalism of Claude Nosby, the obnoxious American to whom Hallie is "practically engaged" (120). Upon his arrival in Europe, Nosby finds Hallie "less docile and less responsive" than before and worries that Corcoran has infected her with "nonsense" that will make it harder to take her back to the factory town and "the little circle where she had grown up" (129). Hallie responds eagerly to the expansive cosmopolitan life that Corcoran represents, and on the Isle of Capri (where the Fitzgeralds stayed in February 1925), she finally escapes Nosby's presence long enough to profess her love for Corcoran, who redeems his spendthrift reputation in Italy when he saves Hallie from a gang of criminals bent on robbery and kidnapping (Kennedy, in Prigozy, 2002: 124). Conscious of threats posed by the Mafia and the Black Hand, Corcoran spots a car full of pursuing banditti and confounds them by throwing money away - literally, by scattering English banknotes across the landscape. Having recorded the serial numbers to prevent the bills from being exchanged for lire, the clever Corcoran saves Mr. Bushmill's capital as well as his daughter. The young hero succeeds both by using his knowledge of Europe and by casting off the expatriate insouciance that deprived him of "all sense of value or proportion." He negotiates cultural difference in a way that affirms both American values and Continental sophistication. As in the two earlier stories, Fitzgerald portrays Europe as a scene of romance; a touristic exploration of cultural differences helps to cement the attachment between the cosmopolitan male and a less worldly American female. At this early juncture, despite domestic tension after Zelda's 1924 dalliance with Jozan, the author still idealized life abroad as a glittering transcultural adventure that led inevitably to a romantic ending (Kennedy, in Prigozy, 2002: 125).

During those years the Fitzgeralds lived principally in Paris, near the Arc de Triomphe, and on the Riviera, within the social orbit of the Murphys; they spent one winter in Rome and part of another in the Pyrenees, where Zelda received treatment for colitis. Upon their return to the United States in late 1926, though, Fitzgerald abandoned the international theme in his short fiction for almost four years, mainly because the American scene recaptured his attention and because he was channeling expatriate story lines into a novel set in France (Kennedy, in Prigozy, 2002: 125). Income from the Basil stories financed Fitzgerald's third trip abroad, a five-month visit to France in 1928 that he undertook to complete his novel-in-progress about a glamorous expatriate couple. The Fitzgeralds rented an apartment on the rue de Vaugirard opposite the Jardin du Luxembourg, and Zelda plunged maniacally into ballet lessons with Madame Egorova. If Fitzgerald made little headway that summer in his major project, he did meet James Joyce at a dinner party (and offered to leap from a window in homage); but the visit yielded no new stories featuring foreign themes or transatlantic contrasts. When he returned the following spring, however, for what would be his last, harrowing sojourn in Europe, he began almost immediately to mine the related subjects of international relationships and expatriate social life. Between May 1929 and April 1931 he wrote ten new stories about Americans abroad, and although the earliest follows the romantic scripting of the 1925 stories, the narratives composed thereafter focus more typically on

the complications of European courtships and marriages and often expose the decadent, self-indulgent behavior of the American leisure class. Especially in the seven stories written after Zelda's 1930 breakdown, Fitzgerald appears increasingly mindful of the boorishness and blindness that accompanied inflated expatriate wealth (Kennedy, in Prigozy, 2002: 125).

Concluding Remarks

Fitzgerald returned to the subject of expatriate life on two occasions in 1940: in a never-completed story called "News of Paris - Fifteen Years Ago" and in a filmscript based on "Babylon Revisited." In both works the foreign scene figures as little more than a superficial backdrop; with the world at war, half of France under German occupation, and Fitzgerald living in Hollywood, the Paris of the twenties seemed remote and nearly unimaginable. Yet in April 1940 he wrote to Zelda, "I have grown to hate California and would give my life for three years in France" (*Life in Letters*, 442). Badly in need of health and replenishment, already writing about his career in the past tense, Fitzgerald shared Archibald MacLeish's nostalgia: "I am sick for home for the red roofs and the olives,/ And the foreign words and the smell of the sea fall." In his nearly six years in Europe, Fitzgerald had despite adversity produced a body of short fiction that relentlessly exposes the revealing conflicts and practices of Americans abroad. Beyond timeworn clichés about the "Lost Generation," Fitzgerald's stories about Americans abroad focus persistently on the encounter with difference that defined expatriation.

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IDENTITY THROUGH AESTHETIC EXPERIENCE AND CULTURAL VARIATIONS IN TWO OF H. JAMES'S TRAVEL NOVELS

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Abstract: New American Studies is defined as an interdisciplinary method including points of contacts through various discourses of cultures. Political, social cultural and aesthetic dimensions of various representations embedded with existing issues of races, history and politics lead to highlighting discursive points of interests. The cultural tone as mingled with the formation of identity in James studies sheds light on reinterpretation of the image of James, who depicts identity worked out through culture in his travel novels. The American Scene is known as a key text because it represents an ideal site where arts and culture are linked in the birth of a relevant identity. The novel is also an account of American culture, literary and manners exposed to those of Europeans which bring about clashes and alterity. The main focus of the paper, thus, is the linking of aesthetic experience and one's perception of culture in The American Scene and The Ambassadors. The protagonists in the novels sustain the view that identity becomes "alien" in a land through artistic and cultural (mis)perceptions. James's picturesque descriptions of architectural and artistic metaphors become meeting points of the identical and the cultural in his two texts.

Keywords: *culture, aesthetic, identity.*

1.Introduction

The cultural ties to the Old World have always been a great attraction to American writers. The international theme exploited by Henry James as a motivation for the expatriation can be tracked down in many relevant writings. In his book on Hawthorne, he says: "the flower of art blooms only where the soil is deep, where it requires great history" (James, 1967: 25). Embedded with comprehensive and complexity of relations, Europe offered an ideal place to carry out literary studies and also provided unlimited material for his fiction. It is so because European life hoisted to a higher power with richly charged and largely informed qualities. For James, Europe was history which was the easiness for continuity of various experiences. In his expatriation, the objective was to juxtapose his native society with older European social medium rather than observing it from far distance.

James never gave up his attraction to romance, for his youthful apprehensions of Europe were intermingled. Rourke comments; "He wrote of the European scene with warmth, lust and enchantment; even his dull passages have their inner glow (1991: 61). His connection to Europe originates from the conviction: Wegelin states:

> From surfaces and stereotypes of behavior, his focus shifted to motives and causes. At first painting matters, he proceeded to analyze morals, and ended by creating his own image or Europe, richer and subtler than earlier ones" (1958: 19).

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James recurrently used the theme of comparing America and England standing toward each other on the social field. He was under the conscious of the supremacy of American values but could not ignore the vast possibilities offered by the European civilization. Europe was neither a paradise lost, nor a Promised Land; it cherished the experiences necessary for the imagination. It is the fertile land in which the Self is molded in relation to the Other. Further, it retained the forms of existence despite the risks of failure.

James also deliberated on the "general outlook of the Americans in Europe, being aware of a kind of life" (1962: 187). This life can be stated as 'a kind of life' as it is much different from the Newfoundland as being intricate, experienced, culturally enriched and corrupt. In his art, he is busied with "innocence and worldliness … or on other variations, youthful ignorant America and wise and civilized Europe" (Edel, 1969: 280). The moral contrast between Europe and America is a part of the complex contrast of civilizations affected by history. In other words, the moral outweigh of America is poised against the carefully cultivated manners of Europeans. It is also the comparison of a classless society with a society organized in a hierarchy.

James continued with close observation of Europe, and its culture; hence, he has come up with the creation of his own Europe. We see the shift from comedy-based conflicts between American and European manners to a more serious tragic problem. In such tragedy, manners determine morals. So Europe is depicted as an invented land based on civilization, grace, urbanity and refined manners. This depiction extends into such dimensions that James is attracted by the continuous existence of beauty and romance in all the locations where human beings are collected. He touches on bricks and stones as well with peculiar state of architecture. Yet, he preserves his objectivity as Luther underlines:

> The light of his England is as far as removed from that of his America. His Paris haze is possessed of an entirely different personality from his London fog; he respects the facial view of an English country-house or an Alpine hostelry" (1991:71).

Lupu in her article maintains that Europe developed a set of contrasts to American features and to the three types of American characters in his international fiction: they are the artists, the businessman and the girl. In their relationships, Europe's role is ambivalent and contradictory; it is high in manners but low in morals (2012: 187). Perosa in this regard states: "Europe is glamorous and enticing, yet treacherous and corrupting; rich in history and art, in social graces and social ease, but lacking in fundamental decencies and moral values, in honesty and human kindness, in seriousness in purpose" (1990: 50). James personally desired to assimilate high standard of living in Paris, but he failed. He anticipated that his residence in Paris would have turned him into a contented Parisian with connections to the soil (James, 1974: 48). However, he did not have the privilege to enter the aristocratic society, but only into the American colony in Paris.

As a child James traveled to France with his family. Therefore, this country stayed in his memories very strongly. He says:

> Conveyed along the Rue St-Honore while I waggled my small feet, as I definitely remember doing, under my flowing robe, I had crossed the Rue de Castiglione and taken in, for all my time, the admirable aspect of the Place and the column Vendome (James, 1956: 33).

Later on, he met important literary figures, such as Turgenev, Flaubert, Zola and Maupassant, with whom he developed his style. In his associations with these important figures, James built the image of France through the eyes of the American characters that visited these lands (Lupu, 2012: 188). As to the depiction of the image, Wolkenstein states:

> James enriched his experience and knowledge of France without ever departing from a certain reserve toward the country: England reassured him, Italy seduced him, but French history and habits remained unfamiliar to him (2008: 417).

2. Identity in Two Canonized Novels

The two canonized novels *The American Scene* and *The Ambassadors* are particularly selected in that they offer ground for aesthetic experience or imaginative understanding to interpret one's culture in the target location. The similarity between the protagonists of the novels lies in that both are aliens in a land they are supposed to comprehend and in that they both try to make sense of this land through imaginative projection (Piper, 2008: 113).

The architectural descriptions of the two travellers are abounding in New York and Paris. Follini states: "architectural descriptions in James' fictions serve relevance to the structure of the mind and language (Follini, 2008: 33). Aesthetic values appeal to James as richly creative analogue for culture related concerns that might lead to formation of identity in historical and aesthetic context serving for compare and contrast to the protagonists who are in need of shaping identities. Picturesque descriptions of panoramic literary techniques focus on protagonists' quest for identity juxtaposed in cultural varieties.

The American Scene, one of his travel novels, is known as a key text in James' studies as it supplies a milieu of cultural and aesthetic values set against. The novel is critical because of its rich context in the depiction of American cultural influence in the formation of peculiar national manners. To be more specific, it exhibits a solid ground views leading to modernization in America. The author-hero is in quest of understanding American culture in order to interpret interpersonal mysteries and bewilderments. Such intricacies in the interpretations pave the way to the formation of identity through experiences derived from aesthetic concerns that are closely tied to Americanism. The author-hero develops a tendency to resist diversity and agency in European culture. Thus, it still stays as a Jamesian question if aesthetic experience develops his character ready to harmonize with cultural differences in an identity devoid of "I" and "Other" dilemma.

Jamesian heroes travel enriching their personal experiences that they might consequently transform into personal interpretation about people and localities. In the novel *The American Scene*, James the author-hero, is in the quest of an imaginative adventure in which sites attract his imagination and impressions that are interpreted in the eyes of an American. Yet, his expressions in America are related to the lack of subject matter, or impressions do not activate experience of understanding America. For James, the main reason of lack of impressions is that America is embedded with social uniformity. James in the American mentality experiences blankness, as Selltzer states, which justifies imperialism. Jamesian experience of the difficulty to gather experience produces positive aesthetic value. As Scherzinger maintains; wherever James

experiences the blankness of America, he is taking part in a forced experience which marks the in-between position where one is forced to ponder about the impressions and make sense of them (2003: 170-71). Actually Jamesian experience in the novel requires reflecting on shifting the point into the plurality of experience. In other words, the hero is obliged to project meaning to blank scenes "with the imposition of the "I".

The American Scene provides rich material for analyzing through James' descriptions which depict his reaction and relation to the American "blankness". America has a unique social uniformity that he encounters through his experience in New York. The vision of the city is fraught with high-rise buildings with which James shows that he is shocked by the crude skyline. His impressions prove that the identity he formed in the face of the city needs to be altered as this is no longer the city that James has already structured the identity in union with America. He is much repelled with estrangement and hostility as the skyscraper lead to create. Firstly, James juxtaposes his identity with Waldrof-Astoria hotel considered as the symbol of American spirit. The unique architectural design of the building with the absence of doors makes James come to feel the American spirit of publicity and transparency. He feels hard to protect his identity being too much exposed to transparency. In a similar manner, The New York Public Library has the horizontal layout which gives the impression of a possible refuge from the amplified verticality of the buildings around it (James, 1968: 343). The horizontal structure is seen to exert the impression of a mental asylum with exuberant life of the progressing city space (Follini, cited in Kovacs, 2008: 343).

The feeling of alienation and estrangement is reinforced on James during his visit to the Jewish quarter of the East side. He encounters sordid and squalid crowds in abundance. All crowds give the feeling as if they were living outside the buildings, in public places in front of the stores. James' interpretation of style of poverty infused with loud crowds is also strengthened with fire escapes of the buildings and with the feeling that the building are still under constructions. What James sees in the Jewish quarter displays an exterior surface difficulty to penetrate and at the same time threatening to the observer. In this sense, James experiences a cleavage of identity between his imaginative alterity and the actual representation of the location. In addition, what James undergoes in New York can be evaluated as the metaphor of American life infested with vertically-constructed building with their open internal spaces. The change of identity of James imbued by mass produced homogeneity of Modern America can only depict a sound experience that has neither space nor subject (James, 1968: 344).

As for the novel *The Ambassadors* (1903), Henry James plots the story around the experiences of Strether, who is tasked in a peculiar mission to Europe. As an ambassador to Paris, he adapts the task of rescuing a New Englander's son from a lady who is believed to have beguiled him. In the course of events, he surprisingly changes his intention of entrusting the son to the mother, and thinks that the son would be happier in Europe. However, Strether cannot convince him to stay in Paris. As Strether is too old to differentiate between the Self and the Other, he decides to return, too.

James in this novel handles Paris as a life-giving force and constructs Mrs. Newsome who wants to save her son from the bad European influence. After the arrival, Strether experiments a "personal freedom [that] he hadn't known for years" (James, 1909: 4). Paris provides him with a civilized life in the vast bright Babylon, but at the same time, the realization of the connection between him and Chad, the process of which makes him aware of having grown old without experiencing youth.

French Madame de Vionnet represents the Other for Strether as she is charming, but Strether keeps her at a distance, because Fowler states that "loneliness

and isolation of the self are preferable to the danger of connection and intimacy with the Other" (1993:191). This has to be so, for he is scared by the passion from the woman in the final encounter: James states, "It might have made Strether hot or shy, as such secrets of others brought home sometimes do make us; but he was held there by something so hard that it was grim" (1909:285). Strether is regretting that train of youth is missed, although he did not get on it while it was waiting at the station: "It's as if the train had fairly waited at the station for me without my having the gumption to know it was there. Now I hear its faint receding whistle miles and miles down the line" (James, 1907-1909:217).

The novel exploits the characters within the French milieu that gives various impressions according to the taste, capacity and receptivity of their characters. For example, Gloriani and Vionnet absorb European taste; Waymarsh does not understand it. Strether appreciates it, and Chad has learned much from it, whereas Mamie Pocock is alien to it. Strether finds Europe agreeable to his imagination, so he is able to find his true place in it. Through the European experience he seems to be separated from his best part of the character that longs for the loss of youthful years.

As for Sarah Pocock, the second Woollett ambassador knows that Paris is "the consecrated sense of rash infatuations"; to her an attachment of a young American to a French woman is wicked by definition (Wegelin, 1958: 92-3). The irony is that her view appears correct because Strether develops the real type of relationship with Chad and Madame de Vionnet.

The novel illustrates a highly suggestive setting. Strether finds the Glorian gardens as the source of "survival, transmission, association and strong order" (James, 1985:38) in contrast to America. In a similar view, "the peace of intervals, the dignity of distances and approaches" in Vionnet's house lays open the distinction between French and American perspectives. Strether feels that European traditions provide sustenance, a vital thing that their nation searches. He believes that he has found in Paris what he has longed for. Europe appears as a treasure house in which Americans must assert their purchasing power. Paris seems to him as a place where ideas are in circulation, and are subject to free and animated discussion, a trait which makes ideal setting for self-realized man. In this way, the novel illustrates how innocent Americans become wise and softened through varied experiences in Europe. For Strether Paris gave him the awareness that he missed the charm although he was first appointed when he was twenty-five years old. If he had been able to grasp the true meaning of the richness of life, he would have established much different social acceptability.

There is a series of spaces and building that are critical links to Strether's experience. The process of learning in Paris is linked to specific locations, such as Chad's balcony, the theater box, *Notre Dame* and Glorian's gardens. In the novel, architecture takes on a cultural significance. The descriptions of the apartments function as analogues for spaces. For instance, the meeting of Chad through his apartments symbolizes the value of privacy which is missing in the novel *The American Scene*. Chad's apartment house is "high, broad, clear in quality and is produced by measure and balance, the relation of part and space to space aided by the presence of ornament as positive as it was discreet, warmed and polished a little by life (James, 1968: 69). In this setting, Strether experiences a sense of balance, symmetry and proportion.

Another location that creates unique experience to Americans is Gostrey's apartment that can be called "a nest". The chambers are crowded and dusky. Strether finds it as a temple where Gostrey's life is burdened with possessions. It is crammed with precious objects, which represent the sucking interiors for Strether and he "feels

the life lived" amidst many details. This acute sense of life is unfamiliar to Strether who has undergone blankness as an American. On this point, Henry James presents us viable chance to compare "blank Americanism" with "diversified Europeanism".

The unique building and spaces in Paris give way to interpretations and the work of the imagination. The crammed interior stands for promise of life, rich, colorful, shiny life, historical awareness and value. These interpretations transform the identity of the Americans as they never felt such a full sense of life in American locations.

3. Conclusion

Henry James was preoccupied with the international experience. Europe is seen as the place for moral destruction of the innocent Americans who were deceived by the experienced Europeans; however, in his late novels the conflict is no longer external one. It is rather presented within individual awareness of the cherishing qualities of the European medium through the possibilities offered to explore the contrasting models of moral life. The exterior images of the European culture are combined with the interior reflections as a part of James's aim to internalize the scenery with action. Expressing his preferences toward European cities, he chose to judge Europeans morally. In these novels, James exploits the milieu of France through in the perceptions of American characters. For the innocent Americans, the French milieu could be a standard of civilization, but also a land of corruption and cynicism for some others.

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IDENTITY AND ALTERITY IN GEORGE BERNARD SHAW'S WORKS

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Abstract: George Bernard Shaw is well known for his social implication and the desire to express his personal opinions in his works. The attention he offered topics such as education, class status, marriage, the role of women in society and government was meant to encourage the socialist movement he was supporting by being a member of the Fabian Society. His intention of showing the "proper" way of how society should be organized, by altering the existing order made him appreciated around the world. The paper attempts to touch upon the way in which Shaw builds his characters and how he alters their initial identity in order to makes them more suitable for the society they belong to, trying to offer them an opportunity to develop into better human beings.

Keywords: Society, identity, change.

George Bernard Shaw was born into a family, where his mother was a singer and his father was a drunkard, and so he grew up believing that organized education was not suited for his needs making a schedule for himself and creating the type of information education he considered fitted for his personality. As time passed he moved to London and so his interest in the economic field was raised by Henry George and the socialist Karl Marx and slowly but surely he started to express his beliefs that the best solution for society would be to share both land and natural resources in an equal manner. He was convinced a reform was absolutely necessary, but something which did not seem abrupt to the members of society. His ideas that taking from the rich and giving to the poor would help the world he was living in did not actually materialize and he understood that the good laws that people needed would never be given to fully develop communities around the world the way they should. What was most surprising for his contemporaries was the fact that he was a reformer and both a Marxist and an anti-Marxist. By becoming a Fabian, and shortly after his joining the society its spokesperson he had the opportunity of expressing his mind and of making his name well known.

Most of Shaw's plays did not receive such good reviews as people were puzzled by his wit and use of both paradox and irony. This confusion of the people made them wonder about his intentions regarding his creations. As the Modern period in British literature meant a break with tradition and the playwright took advantage of this position and found it interesting to turn the tables and give women the power to choose. He was not only fighting for their rights, but also for their personality to grow and freely be expressed. "Shaw's concept of women is that they are men's driving force, that which gives birth, which makes men overcome their natural inertia and become creators as women naturally are." (Jain, 2006: 50)

As the Modern era could not completely separate itself from previous events in history in Britain the unstable situation of the society seemed to trouble the intellectuals of the time, as there was not a balance between the members of the British society and there was more than a necessity for evolution. "Shaw's assumption discloses two

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important points: firstly, Shaw's earlier interest in the idea of breeding a species superior to the contemporary, and secondly, his search for political reform not only in Britain but also in all Europe" (Suleiman, 2010: 15). The author's search for the superman as he had previously been debated by Nietzsche was not received only with positive attitude, but sometimes criticised that he turned to this idea because he had been disappointed by the governing system and the failing political strategies.

Shaw considered it important to make a classification of his plays into pleasant and unpleasant ones regarding the topics they dealt with and the problems they raise in the audience's mind as critics opinions were not completely on his side or against him. In 1898, he decided to publish seven of his plays under the very suggestive title *Plays Pleasant and Unpleasant*. The first three were the unpleasant ones: *Widower's Houses*, dealing with the landlords of the slums, *Mrs. Warren's Profession*, analysing the Victorian attitude towards the oldest profession in the world and towards women in general, as we see a woman continuing her *career* as a prostitute just because it brought much money and her greed could not be satisfied; while the last one was *the Philanderer*, which touched the topic of women and marriage. The following four are *Arms and the Man* dealing with love and war, *Candida* exposing the life of a domestic woman and the social ideas related to family life and responsibilities of women – she was attracted to two men who valued her for different things and she felt distinct connections to them, being forced to make a choice, *The Man of Destiny* presenting Napoleon shows the first traits that the author believes to be important for the *superman* of his ideas, and the final play from his pleasant ones is *You Never Can Tell*, which is considered a comedy of error by presenting the confusing identity of characters, who create all types of mix ups and complicate the plot.

The playwright shaped his characters in relation to the behaviour they presented while interacting with other members of society and also through their language. What the spoke about and the way the said it made the audience feel the subtle taste of what the playwright intended to reveal in his work – criticising many social aspects and believing people could actually improve their behaviour and, so, their living conditions. In *Major Barbara* he best expresses the trust that if equality would be a higher goal for many of us then we could all change for the better and society would be a more civilized environment:

> Barbara: There are neither good men nor scoundrels ;there are just children of father; and the sooner they stop calling one another names the better they didn't talk me: I know them. I have score of them through my hands scoundrels criminals, infi-dels, Philanthropists, missionaries, county councilor, all sorts. They're all just the same sort of sinner; and there's the same salva-tion ready for them all. (Shaw, 1966: 25)

Shaw relates his character's identity with the speech and social class. *Pygmalion*, for example, is amusing because Eliza truly speaks like an uneducated person and this creates repetition of ordinary words pronounced in a humorous manner, which makes the audience burst into laughter and enjoy the comedy the author created. Shaw's interest in language is easily observed in other plays as well. He focuses in the way characters behave and speak in order to provide them authenticity and to convince his audience about the topics he considered worthy of being presented on stage.

Pygmalion, hardly by design, is Shaw's farewell to the age of Ruskin, to an era when that precursor prophet, Elijah to his Elisha, cried out in the wilderness to the most class-ridden of societies. Since Great Britain now is now more than ever two nations, Shaw's loving fable of class distinctions and of a working girl's apotheosis, her rise into hard-won self-esteem, has a particular poignance that seems in no immediate danger of vanishing. (Bloom, 2011: 18)

Remodelling Eliza's personality is Shaw's way of showing the audience that determination is the key to many of human actions. "In *Pygmalion,* Shaw explores the intersection of male artistic creation and female self-creation." (Peters, 2004:7) Higgins is proud of his moulding of Eliza's speech and transforming her from the simple, poor girl, who could not utter words in the proper manner into a well educated young lady who was able to pass for someone in the upper class. He has invaded her personality altering what she represented in the beginning and changed her for his own amusement. Again, there is the idea of colonizer, of the invader; Shaw by being an Irishman was always in close connection with his feeling of never actually fitting in London, showing his changing mood with any occasion he got.

> Shaw again depicts female dependence as the central theme, tying it metaphorically to the classic dyads of male and female, master and slave, colonizer and colonized. Henry Higgins, the Pygmalion who understands all about *how* people talk but grasps nothing of what they *mean,* thinks he can dispose of the new improved Eliza into the marriage market, but explicitly disavows this as an economic relationship. (Davis, 2004: 225)

Higgings seems to have only one goal in mind and for him it is better to treat Eliza like an object, to destroy the former self and make her reimagine herself than pay attention to her real personality. Eliza does not fundamentally change as her character is that of a simple, honest girl, but her looks are altered and the way people view her is completely changed for the better one might say. While Higgins does not overtly admit her qualities he has one goal in mind – that of winning the bet against Colonel Pickering.

Shaw always preferred to twist the plays to his own desires, and although he debated topics, which had been approached by others several times he decided in the case of *Pygmalion* to make of it an anti-romantic play and not give it the ending the audience expected it to have. When Eliza does not marry Higgins, but chooses the young Freddy to make a life together and even start a business she declares her independence. She still knows who she is, in spite of Higgins' modelling of her personality, and she shows him that even though she can make changes in her life and include him, he would never be able to do so. His attitude is that of a person who insists on maintaining his high standards and when she confronts him about her place in his life his response comes as a habitual one making her state that even slippers matter more to him than she does. He does not seem to believe Eliza could ever leave him and take control of her life, with a renewed personality, and improved attitude towards life, not that she has achieved such a level of education:

> Such a reversal of happy ending of the Cinderella story on the level of dramatic techniques is accompanied, on the level of thought, by a reversal of the social conventions, beliefs, values and ideals. This is best shown in *Pygmalion* through the continuous contrast between the established order and the ideal order: Between the capitalist system imposed on society

with all its hypercritical, exploiting and class nature, and the Shavian order in which society, people, morality, social manners are unified and seen as indivisible entities/realities. (Suleiman, 2010: 34)

The critics have often debated Shaw's own ambiguous identity issues as he left Ireland to go and live in London, but never actually fitted there. His somewhat chosen loneliness gave him strength to batter analyse the world and have a more profound insight regarding the differences between Ireland and England. He is not a part of his native home anymore and cannot actually adapt to the English life style, so the estrangement he experiences is reflected in his play *John Bull's Other Island*. The playwright gives voice to some stereotypes regarding the two nations and the way ethnicity and nationality are important in creating characters, but also the fact that human beings are not one-sided and other elements as well are needed when describing one's character.

Shaw's protagonists, Thomas Broadbent, an Englishman, and his business partner, Larry Doyle, of Irish descent live in London, but pay a visit to Ireland going to the native Rosscullen, the place where Larry was born. Their plan was to get some land and transform the village into an amusement park. Thomas is a charming character, who fascinates all the Irishmen by offering them loans. His description is a very convincing one:

He is a robust, full-blooded, energetic man in the prime of life, sometimes eager and credulous, sometimes shrewd and roguish, sometimes portentously solemn, sometimes jolly and impetuous, always buoyant and irresistible, mostly likeable and enormously absurd in his most earnest moments. (Shaw, 1977: 67)

Thomas Broadbent considers himself a true Englishman, even stating it in his speech and freely telling others about it. He is proud of being a true patriot sharing the values of his country and believing in the Protestant descend, considering himself highly moral and obviously superior to the colonized areas. Broadbent's partner, Larry Doyle, is presented in contrast with the British stereotype:

Mr. Laurence Doyle is a man of 36, with cold grey eyes, strained nose, fine fastidious lips, critical brows, clever head, rather refined and good-looking on the whole, but with a suggestion of thinskinnedness and dissatisfaction that contrasts strongly with Broadbent's eupeptic jollity. (Shaw, 1977: 73)

Doyle identifies himself with the Irish community and states it throughout the play. He identifies with the Irish beliefs and lifestyle by defending his people and hoping for more than the stereotype of being farmers. His behaviour is that of a gentleman and even though he does not boast about it like his partner does he presents all the specific stereotypes related to the Irish and their distrust of the government, fighting for freedom and understanding the situation of other countries where the land had been taken from them. Although Doyle is the type of individual, who does not show much emotion as his years abroad have made him more distant to such emotions, when he speaks about his country he cannot maintain such an attitude, loving and hating it at the same time.

Broadbent, on the other hand, does not express real emotions and his intentions, hidden from the Irish are those of a colonizer who focuses his mind on the *prey*. He only pretends to want to be a member of their Parliament and to tell the Irishmen his feelings are similar to theirs understanding their desires and situation, making them expect a change. Speaking like a true politician, he makes many promises and speaks emphatically:

> You shall never regret it Mr. Keegan: I give you my word for that. I shall bring money here: I shall raise wages; I shall found public institutions, a library, a Polytechnic, a gymnasium, a cricket club, perhaps an art school. I shall make a Garden City of Rosscullen: the Round Tower shall be thoroughly repaired and restored. (Shaw, 1977: 156)

Broadbent considers himself very convincing because he believes that he has approached the Irish by imitating their style, adapting to their identity and altering his own only as a façade for what he really desires. But, not all the people of the village are fooled by his attitude. Father Keegan, who does not have a shifting personality such as the business collaborates who arrived from London, as he calls them "Anglicized Irishman and Gladstonized Englishman":

> For me there are but two countries: heaven and hell; but two conditions of men: salvation and damnation. Standing here between you the Englishman, so clever in your foolishness and this Irish so foolish in his cleverness, I cannot in my ignorance be sure which of you is the more deeply damned. (Shaw, 1977: 160)

Father Keegan does not express his overt patriotism; but he rather infers that the heaven he mentions already exists in Ireland, and people should not be torn by opinions regarding different topics of life, instead they should embrace their homeland and hope for a perfect world where the people and the state are one and the same with no boundaries between themselves.

G. B. Shaw's desire to sustain his opinion that people are shaped by the community they life in, but also that hybridity could be a trait of many of them, especially if we take into account his approach of the Irish and British situation of colonizer and colonized. His penetrating personality made it easier to create characters meant to leave behind their old self or at least part of it and create a new being, superior to the previous one, in the desire of uniting people for a better community and keeping a constant intellectual provocation for his public, as he "preferred to create questions and to dramatize situations to highlight the basic political matters, which are part of the social problems." (Majeed, 2010: 449)

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GREEK CULTURE IN GRAHAM SWIFT'S NOVEL "OUT OF THIS WORLD" AND SHORT STORY "LEARNING TO SWIM"

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Abstract: In Swift's writings, Greek culture is not perceived as something different from his characters' culture. The Greek seaside is seen as similar to the seaside in Cornwall in Learning to Swim *and Greece is not a cultural barrier in* Out of This World*. Harry, in* Out of This World*, while flying in his plane, notices that from up there one cannot see boundaries between nations. The paper will explore reasons for this perception of Greek culture. One of the reasons has to do with the fact that the influences of ancient Greek culture are still visible today on literature, culture, architecture, etc. and that today's world would not be the same without its influences. Virginia Woolf, in her essay* On Not Knowing Greek*, believed that we return to ancient Greek culture in order to avoid the confusion of the present day epoch. We can extend this analysis to the way the ancient Greeks tried to impose order on the world by scientific discoveries and to the way Swift's characters try to do the same by introspection. Swift's characters use in their introspection moments of revelation to impose order on their experiences.*

Keywords: Postmodernism, seaside, moments of revelation.

Motivation

Was there a time when writers did not go back to ancient Greek culture? Was there a time when we stopped our connection with it? Even Dante uses Homer as the guide in his *Inferno*. Romantic and Victorian writers have been referring to ancient Greek culture and critics have discussed both Romantic Hellenism and Victorian Hellenism. Modernists and Postmodernists also drew heavily from the themes of Ancient Greece.

Jennifer Wallace and Stefano Evangelista believe that writers return to ancient Greek themes because they consider this era to be perfect. Wallace draws our attention to the fact that "Again and again, the ancient Greeks are portrayed as an exemplary race" (Wallace and Evangelista 2001: 1). Wallace believes in the enduring and beneficial effects of ancient Greek culture on later cultures: "Without Greece, 'our civilization' becomes 'much thinner, more fragmentary, less thoughtful, more materialistic'. With Greece, civilization is 'renewed', made more 'valuable'." (Wallace and Evangelista 2001: 1)

Swift's characters think of contemporary Greece as a place that is not a cultural barrier to themselves, as a place that is part of themselves and of their dreams. Harry, in *Out of This World*, while flying in his plane, notices that from up there one cannot see boundaries between nations. The Greek seaside is seen as similar to the seaside in Cornwall in *Learning to Swim*. Contemporary Greece always associated with Ancient Greece and its culture in our minds and Swift draws on this understanding of Greece. Greece has always kept strong connections with its past: the ruins and other ancient monuments are still retaining the attention of tourists and they are emblematic of contemporary Greece. Greece has never broken its connection with its past history. Greece becomes a symbol of a strong connection between past and present, a

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connection which is always there for Swift's characters. Ancient Greece becomes a symbol of a rich culture, a culture which has given us heroes who continue to resonate, even with more modern themes. We owe much of our current culture to Ancient Greece; much of architecture and science, as we know them today, were built on foundations laid by the Ancient Greeks. Swift's characters owe much of what they are to the past incidents they have gone through. The past is part of themselves, just like Greek culture becomes part of themselves and they come to think of themselves in relation to it. Anna talks about herself in relation to Greek culture; she was, however, born in Greece, yet Sophie, another character, resonates with Greece in her analysis of her past. The past becomes like a dream, the past can be idealized in comparison with or judging from the perspective of the present. What was is no longer there, just the memory of it. Drama, the place of Anna's birth was ruined by the war; Greece itself was ruined by historical events for Sophie and that is why, for these characters, the Greece they knew is kept only as a dream, as a fantasy at the present moment. "Dear Harry. Dear husband Harry... I was born in Drama. But I was brought up in Paradise." (Swift 1988: 173) "I was brought up in Paradise. Though they say that it's all spoilt now. Even Thassos. The tourists have come and invaded, each one of them wanting their piece of paradise, and you wouldn't it recognize now, as you wouldn't recognize a thousand places in Greece, the little bay." (Swift 1988: 173) Anna shows her nostalgic feelings towards Greece, meaning towards her past life, in an attempt to gain her husband's and the reader's sympathy. For Sophie, at present, Greece is no longer a place "out of this world" (Swift 1988: 126), that is the place of her dreams. However, Greece retains the quality of an ideal place in her mind. Historical conflict has made it no longer a place of safety (Lea).

The female character in *Learning to Swim* has been to Greece with her husband and she reflects on her relationship with him in relation to Greek culture. Greek culture becomes part of herself, as she had loved Greece, while her husband did not. She believes this is why she shouldn't have married him. Like this, she describes the distance between herself and her husband and the foreshadowing of the communication problems in their marriage. Mrs. Singleton thus goes back to the past (symbolized by Greek culture), finding the beginning of the incompatibility between her husband and herself:

> Mrs Singleton had three times thought of leaving her husband. The first time was before they were married, on a charter place coming back from a holiday in Greece. […] In Greece they had stayed part of the time by a beach on an island. The island was dry and rocky with great hrey and vermilion coloured rocks and when you lay on the beach it seemed that you too became a hot, basking rock. Behind the beach there were eucalyptus trees like dry, leafy bones, old men with mules and gold teeth, a fragrance of thyme, and a café with melon pips on the floor and a jukebox which played bouzouki music and songs by Cliff Richard. All this Mr Singleton failed to appreciate. […] On the plane she'd thought: he hadn't enjoyed the holiday, hadn't liked Greece at all. All that sunshine. Then she'd thought she ought not to marry him.

> Though she had, a year later. (Swift 1982: 9-10)

Greece here is coupled with the seaside, a place where Swift's characters manage to or at least attempt to reconcile and form good relationships to the others, while they also

have moments of revelation. The Ancient Greeks tried to impose order on the world by means of scientific discoveries. These discoveries had the purpose to better explain what was happening in the world and how the world functioned. In a similar way, Swift's characters use in their introspection moments of revelation to impose order on their experiences. All in an attempt to reach a higher understanding of their present situation. It is at the seaside that Mrs Singleton understand, through a moment of revelation, the lack of emotional connection between herself and her husband. Despite this, she chooses not to listen to her intuition and makes the wrong decision, from what is suggested by the short story. Their son breaks free from his parents; to him, swimming in the sea means gaining his independence. The gesture is symbolic for what his parents should have done. Break free from one another, since they cannot resonate with one another. The results of forcing their relationship to go on are quite tragic. It is a failed relationship. The presence of Greece right from the beginning of the short story is not without symbolic value. The ancient Greek tragedies are known to us all.

The present paper aims at analyzing the tragic component associated with ancient Greek culture and its implications on Swift's writings.

A Perfect vs. a Violent World

Greece is seen alternatively as a perfect and as a violent world in Swift's writings. In a similar way, critics have noticed how writers portray ancient Greece, as a perfect place to dream of and as a place of violent wars and conflicts: "the interest in Greece during the Romantic and Victorian periods was far less questioning and far more adulatory than it is today" (Wallace 2001: 2). Some critics "depicted Greece as a violent and primitive world" (Wallace 2001: 2).

Swift, in showing his characters Anna and Sophie as portraying an idealistic image of the past related to Greek culture has a Romantic and Victorian component in his writings.

Getting the reader's sympathy – which is achieved through the use of the implied ancient and the explicit modern Greek culture – is an important aspect in the writings of the Romantic poets, such as Coleridge and Wordsworth, who influenced, intertextually speaking, some of Swift's novels. Wordsworth believed that the mind of the poet is not separated from the external world; the two are connected. Thus the poet creates the external world through his perceptions. The poet's mind is not merely a passive recorder of the external surroundings. Swift's narrators work in the same way as the poet in Wordsworth's vision. They offer to the reader their understanding of the world – in the writings analysed in the present paper, through the frame of mind associated with Greek culture –, not   just a passive description of it. Just like Wordsworth's poet, Swift's narrators are gifted with stronger emotional reactions to incidents, are more sensitive than the usual man, and are also "affected by absent things as if they were present". The past image of the Greek paradise is very much alive, has a deep impact on the characters referring to it, Anna and Sophie. It is also part of the hopes and dreams of the past of Mrs Singleton – she would have wished for a good relationship with her husband. Swift's narrators are very much affected by the past. Wordsworth believed that the poet was "a man speaking to men", and this too is one of Swift's narrators' characteristics: they are ordinary, common people. Yet the way they tell their stories brings them close to the conception of the Romantic poet as described by Wordsworth.

Real-life aspects of characters make the reader sympathetic to them, keeping the reader interested in the story. In Swift, characters get the reader's sympathy by both everyday and extraordinary aspects. By commonplace details we may understand the usual lives of characters, with their relationships and memories. By extraordinary aspects we may understand the way such experiences are expressed in the lyrical mode, by means of moments of vision, or epiphanies.

Cooper has noticed the return to the "ancient Greek dramatists" (2002: 15), which is common to Thomas Hardy and Graham Swift and through which they deal with "the universal resonance of the human figure caught up with life and death" (2002: 15). Hardy, like Swift, looked "to the ancient Greek dramatists" when he "sought the grandeur of tragic emotion and experience in the quotidian life of his times" (Cooper 2002: 15). Swift deals with a tragic theme through the perspective of the ancient Greeks, just as his characters must in order to understand themselves and others.

The war is used in Swift's writing as a trigger of tragedy, both on personal and public levels. Our illusions about a heroic ancient Greek story are shattered. Anna has seen Greece destroyed in World War II and she talks about a place that has been ruined. Other themes in the poem that find their echo in Swift's novels are war and relationships. In Swift's novels, both war and the problems existing in relationships are occasions for change in the lives and personalities of the characters.

War and problematic relationships prompt reflections which lead the characters to analyse their own lives. In Swift's writings, conflictual relationships lead to his characters' isolation. The isolated characters talk to themselves or to the other characters, yet the others do not actually listen to them and do not connect with them. This isolation is a pretext for the characters to address their lyrical monologues directly to the reader. This allows Swift to structure his writings in order to clearly demonstrate that there is no real dialogue among most of the characters.

Swift connects war to the passage of time, as well as to change: changes in the larger historical context and changes in the relationships between characters, as well as changes in characters' personalities. That the war results from misunderstandings is symbolic of the tragedy characters feel due to misunderstandings and lack of true communication in their personal relationships. To personal relationships and wars, we can add the theme of history. Public history is interlinked with personal history in tragic terms. The war, a public event in history, has its roots in the private history of relationships. The personal conflict brings about a large scale conflict. Swift's characters go through conflictual personal relationships, which are magnified by going on in parallel with wars, events of public history. The connection between the two may not be there for the respective characters, but it has been noticed in history. Swift makes this point by suggesting this connection in his poem *Priam*. The narrator addresses the reader, and goes back to the past of ancient Greek myths. Priam the king becomes a symbol of personal tragedy and of the misunderstandings between fathers and sons, which is a recurrent theme in Swift's novels. With his line referring to Priam's son who "steals a wife and starts a war," (Swift 2009: 255). Swift invites his readers to go a bit further from the actual story of Priam, and implies a certain misunderstanding caused by his son's decision. The war that results from this misunderstanding is symbolic of the tragedy characters feel due to misunderstandings and lack of true communication. The personal conflict brings about a large scale conflict. From Priam the poem moves to the Trojan horse. Both are tragic symbols, yet the first is a symbol that stands for personal tragedy, while the other is a symbol of public tragedy and public history.

The alternative perspectives on Greek culture (which characters use to structure their experiences) shouldn't surprise us, since moments of happiness and moments of pain go hand in hand in Swift's writings, as Gutleben suggests:

> In Swift's novel, even the moments of happiness are told from the perspective of pain, so that any kind of lightness or playfulness can only be analeptic or anamnestic. The particular enunciative principle of this doubly traumatic narrative is based on a split temporality where the dystopian present of narration is entirely devoted to coming to terms with the events of the past: the present is the temporality of reflection, while the past is the temporality of experience. It is in these retro-active postures, in these perspectives of reappraisal, reconsideration and re-examination, in this logic of dejected projection in time that the novel most resembles its narrators and best embodies the neo-Victorian obsession with the need for constant reassessment and ceaseless investigation of the past. (Gutleben 2010: 146)

In Swift's novels, the root of the tragic incidents lies in the past, which characters analyse in their moments of introspection. The ancient Greek culture framework offers his characters an occasion to view reality from a different perspective and to reflect on it in the hope of finding a solution. They are looking for a moment of revelation. The present has, however, an aura of tragedy, since we know that the characters are going through moments of difficulty. There are some moments of hope and of revelation, yet the tragic mood is always there.

Part of the tragic mood comes from the fragmentariness associated with Postmodernism. The reader has access to a fragmented view of reality, since there is no one single perspective regarded as the correct one. The self is also described as fragmented, since the reader has access to fragments from various characters' lives. The character's vision of history is fragmented, chaotic, just like their vision of life. They make allusions to the cradle of civilization, the ancient Greek world as they try to find coherence for their view of the world through moments of vision and they also try to communicate with one another. The world becomes fragmented due to the characters' impressions of not feeling understood. They may feel imprisoned in their relationships, for instance, like Mrs Singleton does and her feelings are expressed through her son's breaking free from his parents.

Swift's characters go through feelings of happiness but also through violent feelings, as they judge their relationships with the other characters. They express their feelings by using the image of Greece and what is associated with it – tradition, perfection, violence, everything being part of themselves and of their world.

Conclusions: Why Ancient Greek Culture

In *Learning to Swim*, going back to Greek culture is a device for characters to express their dilemmas by reference to another culture. In *Out of this World*, these references to ancient Greece have to do with the characters' wish to avoid the confusion of the present world, the loss of stability in their world. Greek culture is close to them, even part of them, in the moments where they talk about their own experiences and dreams. It becomes quite foreign, though, when they use it to contrast Greece as part of

themselves and Greece as not liked by or distant from, other characters they try to connect with. The later image of Greece has to do with highlighting distant and cold relationships, relationships that are doomed to fail and, after all, tragic, in the ancient Greek tradition. Greece is used to depict both the self and the other and, most of all, the relationship between the two. Ancient Greek culture is both something past and something present, very much relevant to us at some points.

As for the tragic mood in Swift's writings, Postmodernism is preoccupied with mourning and grief, as discussed in Tammy Clewell's *Mourning, Modernism and Postmodernism* (2009). War is an occasion to induce the mood of mourning and to express it poetically by analogy with the elegy. Going back to the past, to ancient Greek culture in this case, can be regarded as part of this context of preoccupation with the aesthetics of mourning. The mood is that of elegy, of mourning, and of grief, triggered by the loss of order and meaningfulness of the world.

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THE IMPORTANCE OF OTHERNESS IN THE CONSTRUCTION OF THE SENTIMENTAL CHARACTER'S IDENTITY

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Abstract: Our research paper is about the importance of otherness in constructing the characters in sentimental novels and we mean here the two criteria of otherness: **class and gender otherness.** *This article attempts to discuss the role of "otherness" in constructing the character's identity in the sentimental novel focussing on the connections between two sociological concepts: identity and alterity. We start from the idea that every person, every identity is the product of others. By others we can understand partners or enemies, men or women, rich or poor people, etc., all of them having a great importance in creating, shaping or adjusting an identity.*

Keywords: otherness, identity, character, sentimentality

1. Identity vs. Otherness – A Sociological Approach

First we have to establish what means *identity* and what means *otherness,* two modern sociological concepts. It is generally known that "otherness" is the way of defining an "identity" in relation to others. The identity is mainly a product of social, cultural, political and other ways of construction through different approaches. The idea of *otherness* is representative to sociological analyses of how majority and minority identities are built. The representation of different people within any given society is controlled by powerful social groups no matter the historical period of time. In order to understand the concept of *the other*, sociologists put a critical focus on the ways in which social identities are constructed. Identities are often considered as being natural or innate – something that we are born with – but this idea is not supported by sociologists considering this point of view being not true.

E. Levinas[1] thinks that "otherness" is not simply the opposite of the "self" or the correspondent of "you", but their transcendence, because the "Other is the one whom we may not understand, but whom we cannot help meeting."[2] Sociologists focus on *social* identities which reflect the way individuals internalize established social categories within their societies, such as their cultural (or ethnic) identities, gender identities, class identities, and so on. These social categories develop our perceptions about who we believe we are, how we want to be seen by others, and the groups to which we belong.

The idea that an identity cannot exist without the other is expressed by George Herbert Mead, one of the founders of social psychology, in his work *Mind Self and Society*, where the author ascertains that "identities are created through our ongoing social interaction with other people and our subsequent self-reflection about who we think we are according to these social exchanges"[3]. Mead's sociological concepts show

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[1] Levinas, E., *Altérité et transcendance*, Fata Morgana, Paris, 1995.
[2] Minerva, S., *Identity, Otherness and their Postmodern Ethical Discourse,* in European Journal of Science and Theology, June 2007, Vol.3, No.2, 31-39
[3] http://othersociologist.com/otherness-resources/

that identities are created through interactions and self-reflection about these interactions. This means that people adjust their behaviour based on their understanding of how others perceive them. This is also known as *the looking glass self* [1] concept.

In our research paper we would like to demonstrate that the identity construction is performed by the interactions with the otherness. In other words every character is shaped by the actions of the others which make him/her more visible, powerful, more active and why not more readable.

2. The sentimental novel: class and gender otherness

In the opinion of Bennett and Royle, "literature […] has always been concerned with aspects of what can be called the unconscious or 'not me' or other: it is and has always been centrally concerned with […] kinds of impersonality or absences of self." [2] Every genre, especially the novel, encounters the presence of otherness strongly determined by representation of the social stratification.

Many studies are carried out on the issue of otherness: some are carried out in the terms of skin and colour by which we mean racism. Others are brought in terms of human geography and this is what Edward Said called "orientalism" [3], referring to westerns' thought that all that is from the East is inferior and that the Orientals need the westerns' intervention to civilize them and to shed light to their darkness and obscurity.

In the eighteenth century English society, as in all other societies, there seems to be a certain cultural, traditional belief that men and women are different from each other. Whatever its origin, this belief has persisted throughout centuries in almost all civilizations.

The 18th century is a very significant period in order to analyse how the society at that time dealt with women for whom a marriage was their only career. The idea of the superiority of men and their ownership of women is powerfully based on the English laws involving women. They were ignorant of politics and other important matters. In addition to financial pressures, the severe restrictions, laws and customs of eighteenth century, England made them look to marriage as a means of stability and made women even more dependent on men. Middle class women in the eighteenth century were not expected to think of themselves as members of the nation of individuals. It is found that society has generally favoured one sex over the other. And due to its favoured position, this one sex was able to excel in public life, that is, science, philosophy, religion and politics, which in turn justified its preference to begin with. The women's identity is constructed through the struggle with the men's social power.

Women used to occupy an inferior position and enjoyed limited freedom in the patriarchal society though a reappraisal of the status of women was attempted initially in Britain during the eighteenth and nineteenth centuries. The degree of attention, which women received, was unprecedented, as they had remained so long in obscurity as the

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[1] Cf. Ch. H. Cooley the social psychological concept *looking-glass* states that a person's self grows out of society's interpersonal interactions and the perceptions of others.
[2] Andrew Bennett and Nicholas Royle, *An Introduction to Literature, Criticism and Theory*, Harlow Pearson Longman, 2009, p. 136.
[3] *Orientalism* is the concept defining the difference between east and west in the opinion of Edward Said who argues that the Europeans divided the world into two parts: the east and the west or the occident and the orient or the civilized and the uncivilized.

second sex. Women were thought to have keener nerves than men and it was also believed that women were more emotional than men.

The sentimental novel of the 18th century provides a vivid scene where the modern reader could be the witness of the construction of women's identity built on the struggle with men's social power. First, women characters seem weak and dependent on men, but during the development of the story they reveal a strong nature and a very complex identity created by the relation with the *others* – men, family, society, rich people, etc.

In our research paper we shall illustrate how the otherness can become an identity by interacting with other characters. We took as support for our analyses a significant sentimental novel of the 18th century, *Pamela* of Samuel Richardson. Pamela is an essentially religious character, both in terms of her thorough Christian education and the manifestations of this belief in her actions, language, and dealings with other characters.

The central conflict of the novel is the struggle for dominance between the female protagonist and her master. After the death of Lady B, her son, Squire B., attempts the virtue of the maid, Pamela Andrews. She finds no protector, even in the young cleric, Mr. Williams. With his coarse aide, Mrs. Jewkes, Mr. B unsuccessfully tries to make Pamela his mistress, even offering a contract. She makes useless efforts to escape and suicide. After Mr. B has imprisoned her, he secures the journal she kept; and in reading it, the persistent libertine is transformed into the men of feeling. The identity of the main male character is shaped by the help of the other – a poor young and virtuous girl. But in the same time, the identity of Pamela character is constructed during this tensioned "fight" between a rich and insensitive man and a poor young woman. The result of this confrontation is the completion of the two characters: Pamela becomes a strong woman marring her master, and Mr. B changes into an impeccable gentleman towards the poor maid whom he finally gets married. So the other helps the characters to build their identity within the narrative thread.

In the second part Pamela is a model wife for a country gentleman. She even forgives the odious Jewkes. The *other* influences also the construction of minor characters of Richardson's novel: Pamela's letters melt also the noblewoman's heart, Mrs. Davers – Mr. B's sister.

Pamela comes from a lower middle-class family that has slipped to the lower classes but that is ambitious to rise. Her only item to merchandise is her jewel of chastity, and she will barter it for nothing but the top price - an unexpectedly good marriage. Beneath Pamela's fragile exterior is the rocklike English middle-class determination to get ahead in the world.

Pamela's writing covers the distance between the heroine and her parents, fills the empty time of isolation and imprisonment, and "is sewn into clothes as a metaphorical barrier between the female body and prying male hands"[1]; it catches the overflow of emotion and experience, and it converts a villain. At the most basic interpretive level, Pamela's letters and journal seem to signify a certain space into which Pamela directs her confusion and frustration, a space where she can inscribe and parse her experience and frustration with a world that does not conform to her expectations. In this space, she evaluates herself and **others**, voices her dismay when her own actions or those of the world are not what she believes they should be, and speculates on solutions to this discrepancy.

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[1] http://etd.fcla.edu/UF/UFE0014316/williams_m.pdf

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The woman/ the servant/ the poor succeeds to change Mr. B's behaviour from a seducer into a good person, it's about the reeducation of the seducer.

Richardson does not seem to invest his protagonist with a distorted sense of social reality, however. Pamela knows she is a servant, dependent first on Lady B, then on the "wildish" son for all her material possessions and for any advantage in education and manner that did not derive from the Andrews' example (I.160). She frequently refers to herself as "poor Pamela," poor in financial terms since she did not receive wages in addition to her maintenance as a lady's waiting-maid and because her parents are in debt after the failure of her father's school, as well as in the sense of vulnerability and her own, over-modest measuring of her strength and intellectual ability.

Certainly, Mr.B's feelings toward Pamela become affection and love at a time generally consistent with his reading of her journal, but prior to this, his actions can only be construed as betraying a desire to penetrate and master her, mind and body.

Pamela is the first great character creation of English prose fiction. As much as we may dislike her prudential morality, we must recognize here a complete human being. She writes down exactly how she felt only moments after each of her enumerable crisis. The manipulations of the letters from a story of their own, even to the device of addressing letters to the wrong party; but especially fascinating is the effect of intimate revelation in reading someone's private correspondence. The minor characters are, essentially, caricatures. Mr. B is conceivable in an age that believed a gush of sentiment could transform a lecher into a man of feelng.

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UTOPIAN IDENTITY AND DYSTOPIAN ALTERITY – THE DUAL FACE OF THE UTOPIAN TRADITION IN THE 20TH CENTURY

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Abstract: *Utopias are a well-established part of the European imaginary, while dystopias first became known in the twentieth century. The dystopias start out as a possible utopia, focusing on a certain aspect of their contemporary society, but then they slide into a realm in which the improvements brought to that society are perceived negatively. While most of the characters in the dystopias perceive them as utopias, the exception are the outcasts who have either lived in a different society or who can see beyond the control exerted over the citizens. The focus of the paper is on the transformation of the utopia in a dystopia through the lens provided by such outcast protagonists in Aldous Huxley s* Brave New World.

Keywords: utopia, dystopia, outsider/outcast.

Introduction

Utopias have existed in the European imaginary, before there was even a term to denote them. Plato's *Republic*, the Garden of Eden and the Promised Land in the *Bible*, the medieval Cockaigne, King Arthur's Camelot, Eldorado, Tolkien's Lothlorien are all examples of such utopias, but it was only in the twentieth century that the discordant voices were heard and that dystopias made an appearance. Scholars call the dystopia "utopia's twentieth century doppelgänger" (Gordon, Tilley, Prakash, 2010: 1); thus, the idea of identity and alterity is found in this double valence. The outsider or outcast constitutes the *alter* and identifies the discordant note present in the seeming harmony of the utopian society.

The term utopia was already ambivalent when it was coined by Thomas More with two Greek prefixes "eu" and "ou". (Sisk, 1997: 3) The positive meaning is there, as is the strong imaginary component since this perfect place does not exist in reality. (Gordin, Tilley, Prakash, *ibidem*) The anti-, counter- or negative- utopia, as a dystopia is alternatively defined is in actuality a utopia that goes wrong. Thus, in the initial stages the reader deals with an apparently perfect place that seems to offer answers and solutions to questions and problems from the real world. It is only with the advent of an outsider/outcast who has either experienced a different way of life or who hopes for a distinct way of life which would fit him better that the negative facets of the dystopia are revealed. The dichotomy between utopia and dystopia is at times blurred; however, the one between identity and alterity is usually clearly delineated.

This paper will focus on the outsider/outcast who wishes to be included in the mainstream, but whose attempts to join those on the inside fail as well as on the outsider who resists the system with all his might, but still fails. The moment the dissonance is assumed by such outsiders, it is clear they live in a dystopian reality while those who conform and identify with the world order live in a utopia. The paper will investigate the role of the outsider as the principle that distinguishes between utopia and dystopia in Huxley's *Brave New World*.

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The creation of the utopia/dystopia and the salience of the outsider/outcast

The design of the futuristic societies of utopias/dystopias is meant to make them perfect, but the future setting is also meant to emphasize the underlying problems of our own society: "Projecting a better world into the future renders present-day problems more clearly." (Gordin, Tilley and Prakash, *ibidem*) These perfect communities from the future present developments in technology and a different way of organizing societies: "Utopian fiction explores the perfectibility of human society through hypothetical advancements in technology, philosophy, and social structures, resulting in perfect or near-perfect communities located in distant lands or in the future." (Sisk, *op. cit.*: 2) They point to the flaws of our own system, yet they are revealed to be imperfect themselves through the outcast, who seems to be stuck on the outside looking in.

It is worth considering that while "dystopia is not simply the opposite of utopia" since that would imply a completely unplanned world or a world "planned to be deliberately terrifying and awful," the two are contrary in the way they are perceived. (Gordin, Tilley, Prakash, *ibidem*) Thus, it is in the eye of the beholder that the difference lies: "Dystopia (…) is a utopia that has gone wrong, or a utopia that functions only for a particular segment of society." (Gordin, Tilley, Prakash, *ibidem*) An onlooker who has no vested interest in the outcome will have a neutral reaction. An observer living outside of the dystopia/utopia and on whom the tenets of the World State have no influence can afford to be dispassionate about it. Nevertheless, an outsider living in the utopia can perceive it as a dystopia, setting himself up as the other to the utopia's identity. He can simultaneously wish to be a part of this society and yet be aware of its shortcomings. For him, the utopia may turn into a dystopia, an *alter*. An outsider who is in fact part of the system but whose position sets him apart from others in his world will still perceive the utopia as a utopia. None of the above, however, can measure up to the outlook provided by an outsider by virtue of not being part of the utopia from the outset. In this case, having lived in a different society gives credence to the perspective offered.

People have always dreamed of a better world where they would not be constantly threatened by war, disease, violence and social instability, where they would exist as a united community pursuing the same goals, where they would be happy, where society would not be divided along the lines of wealth, where a tyranny of the few would not threaten the freedom of the many. Humans have always hoped for a better place, and they always thought that the future would fulfill our wishes: a better place, a utopia – an ideal or perfect community. The question still remains – how to go about achieving such a perfect society? The answer Aldous Huxley provides sours our perspective: mind control, manipulation, conditioning and eugenics.

The dystopian misuse of science in *Brave New World*

The idea of eugenics was contained in Plato's *Republic*, but the modern concept started from the social Darwinist catchphrases "struggle for existence" and "survival of the fittest" – which, when applied to human society, actually suggested that the rich were better endowed than the poor and hence more successful in life – the same thing was suggested by predestination in Protestant religions, but in that case the rich were endowed with God's Grace. Historically there existed two aspects in the eugenics movement: "positive eugenics, concentrating on the means to increase the breeding potential of especially 'fit' individuals, and negative eugenics, emphasizing the

restriction on breeding for particularly 'unfit' types." (Microsoft Encarta Encyclopedia) Both of these aspects are emphasized in a *Brave New World*: the Alphas were considered fit, while the Betas, Gammas, Deltas and Epsilons unfit for reproduction. The state was the one to decide who should produce offspring (not viviparous, but only the ova to be used in decanting) and who should not. Only a few members of the female population were allowed to produce ova and they had to use a Malthusian belt as a mandatory birth-control measure regulating the growth of population. No woman was allowed to become pregnant because nobody was actually born; only decanted from a bottle as the ova of the few fertile women are harvested. Eugenics was used by Huxley in his novel by referring to the artificial breeding of prescribed numbers of humans for specific professions.

In a *Brave New World*, we also encounter Neo-Pavlovian conditioning – Pavlov had discovered the conditioned and unconditioned reflexes in dogs and he showed that animals can be trained through a system of rewards and punishments. This type of conditioning was used on the babies in order to make them like and dislike certain objects depending on the caste to which they belonged. Every human being in the new world was conditioned to fit society's needs – to like the work he would have to do, leading to stability. Biological or physiological conditioning consisted of adding chemicals in the bottles in order to prepare the embryos for the levels of strength, intelligence, and aptitude required for given jobs and castes. After "decanting" the babies from the bottles, they were psychologically conditioned, mainly by hypnopædia or sleep-teaching. Psychology was misused in this society as there was no stopping the sleep-teaching that pre-programmed people. It might be said that at every stage the society brainwashed its citizens. According to the director of the London Hatchery and Conditioning Centre the conditioning applied to children when young could never be undone: "What man has joined, nature is powerless to put asunder." (Huxley, 1945: 23) Thus science made man more powerful than nature. This conditioning combined with a powerful drug such as soma was able to control the minds of the citizens of the brave new world.

By the time Huxley was writing a *Brave New World*, the economic developments meant more and bigger factories, more manufactured goods and the advent of mass-produced automobiles; thus, there was the need for purchasers of all these products. Industry used the individual which became important as producer and consumer. Huxley took consumerism one step further in his novel – the citizens' chief importance was their ability to produce and consume manufactured goods – the Neo-Pavlovian conditioning and hypnopædia made sure of that: "The more stitches the less riches; the more stitches the less riches (…) Ending is better than mending; ending is better than mending (…) I love new clothes, I love new clothes, I love new clothes." (Huxley, *op. cit.*: 60-61) While the lower castes worked at producing new things everyone could buy (everything had to be new in this world – not only things, even people who were forever kept young), the higher castes worked at producing the lower castes: even man could be mass-produced in this brave new world: "The principle of mass production at last applied to biology." (Huxley, *op. cit.*: 7) The citizens became consumers in terms of human relationships as well.

For Huxley, the utopia became a dystopia despite the achievement of world peace. War was indeed no longer a threat in *Brave New World*, but only because all violent desires and feelings in humans were abolished – there was no passionate love, art in all its forms had been obliterated, religion and family were removed from the picture. Illness and old age were cured in the sense that there were no visible signs of

them, and death was considered natural – the painful emotions of grief and loss, and the spiritual significance of death were eliminated through conditioning in this new society. Stability implied producing great numbers of identical twins through the Bokanovsky Process because people who are exactly the same will not be at variance. It also meant reducing conflict – easily done through conditioning the members of each caste into being happy with their position in society and with their work. When a person had a depression their lack of happiness was easily solved by the use of drugs. Stability could be attained when everyone was happy and the use of soma ensured that: it eliminated any painful emotion, but also every feeling. Feelings such as love and jealousy would lead to neurotic passions and the establishment of family life, both of which would interfere with community and stability. What was called an oligarchy of Ten World Controllers was really a totalitarian regime, but its tyranny was wanted and sought by the people whose minds, hazed by soma and by Neo-Pavlovian conditioning did not allow them to see its negative parts.

Soma had the effect of calming people and getting them high at the same time, but without hangovers or undesirable side effects. Huxley believed in the possibility of a drug that would enable people to escape from themselves and help them achieve knowledge of God, but he made soma a parody and degradation of that possibility. Soma, not nuclear bombs, was the weapon of choice for the World Controllers in Brave New World – they do not use force, but their brains: "Government's an affair of sitting, not hitting. You rule with the brains and the buttocks, never with the fists." (Huxley, *op. cit.*: 57) Fear and intimidation have limited power; after all, these tactics simply build up resentment in the minds of the oppressed. Subconscious persuasion and mind-altering drugs, on the other hand, appear to have no side effects: "force was no good. The slower but infinitely surer methods of ectogenesis, neo-Pavlovian conditioning and hypnopædia" were used. (Huxley, *op. cit.*: 59)

In this utopian society power was held by the few – the Ten World Controllers. Their power was characterized by knowledge because they were the only ones who knew what came before Ford. They did no use force but more insidious persuasion such as mind-control. But this was not true power as the citizens of the World State could not choose for themselves – they were not free, they were in chains although those were not visible chains. They were not controlled through force, which would have left visible marks on the minds of the oppressed, they were controlled in a far more subtle way, thus without leaving traces: the narcotic, soma, was the weapon used to control them, this and the mind conditioning to which the citizens were submitted ever since they were children. The Ten World Controllers did not have to bully citizens into doing their jobs as they did them happily because of the conditioning – they simply decided how many men were necessary in each caste for all the jobs to be done, they only needed to structure the citizens' field of action. But were the citizens of the World State really free – truly they were not, how could anyone thus conditioned and drugged be anything but a slave? They did not have multiple choices: those people knew how to behave only in one way – the way they were taught during their sleep through hypnopædia. In Foucault's words:

> To govern (...) is to structure the possible field of action of others. The relationship proper to power would not, therefore, be sought on the side of violence or of struggle (...) Power is exercised only over free subjects, and only insofar as they are free. By this we mean individual or collective subjects who are faced with a field of possibilities in which several ways of behaving, several reactions and diverse comportments, may be realized. Where the

> determining factors saturate the whole, there is no relationship of power; slavery is not a power relationship when man is in chains. (Foucault, 1982: 220)

In addition, Foucault goes on to discuss the idea of government, not in terms of confrontation, but of various types of government that are not necessarily in the realm of politics: "'Government' did not refer only to political structures or to the management of states; rather it designated the way in which the conduct of individuals or of groups might be directed: the government of children, of souls, of communities, of families, of the sick." (Foucault, *op. cit.*: 221) The Ten World Controllers had learned this lesson well.

The outsider/outcast in *Brave New World*

In *Brave New World* there are various characters who are outsiders: Bernard Marx, Helmholtz Watson, Mustapha Mond and John Savage. The first three are part of the World State, while the third although a citizen of it was not conditioned to live in it. John Savage is the real outsider and the only one who can truly see the flaws of this society which seem to be invisible to the eyes of those who have grown up in it. He sees that the citizens of this Utopia must give up love, family, science, art, religion, and history. The price of this brave new world is fatally high. Bernard is an outsider only because he does not meet the standard of the Alpha Plus, while Helmholtz is an Alpha Plus from every point of view, but he knows he is too good for the job he has to do.

Mustapha Mond is different – he is one of the Ten World Controllers and he has had access to the culture previous to the World State. He knows what came before and after Ford, his mind is not controlled by the drug or the conditioning – he is an individual, not one of the herd. He introduces the World State to the reader in the third chapter – with both before and after – he uses smutty, filthy words such as mother, father, viviparous, home, Christianity, God: "The world was full of fathers–was therefore full of misery; full of mothers–therefore of every kind of perversion from sadism to chastity; full of brothers, sisters, uncles, aunts–full of madness and suicide." (Huxley, *op. cit.*: 43-44)

The world before the World State was characterized by instability due to strong feelings and the existence of the family: "Family, monogamy, romance (...) a narrow channeling of impulse and energy." (Huxley, *op. cit.*: 45) In Mustapha's opinion there is no civilization without social stability (Huxley, *op. cit.*: 48), so civilization was born only after the disappearance of Christianity, the idea of Heaven, Soul and Immortality (Huxley, *op. cit.*: 52) and after a campaign to erase the past with all its art. Before people used alcohol, morphine and cocaine (Huxley, *op. cit.*: 62) as drugs – these drugs were not as effective as soma which has in fact "all the advantages of Christianity and alcohol; none of their defects." (Huxley, *op. cit.*: 63) Mond believes that the World State has sacrificed freedom for happiness, but that is not true because he mistakes lack of pain for happiness – only the Savage is capable of making this distinction because he has known real happiness in his life, not the one induced by soma. Mond knows both worlds but is incapable of seeing how the past was better than the future awaiting a society dedicated to eradicating those things that make us human.

Is it perhaps that the outsider has a case of 'sour grapes' syndrome and manages to sour things for the reader as well since his wishes to be welcomed are not met? I believe this to be the case in *Brave New World*, for Bernard Marx, at least. Bernard Marx is an Alpha, but a minus might need to be attached to his caste

classification, since he seems to be less than the standard. He is not tall enough – this single fact sours his outlook on the perfect society of the World State. Helmholtz Watson's position, however, is quite different – he is an Alpha Plus who is very much aware of his talents and intellect and who does not feel fulfilled in his position. He finds it is limiting, therefore leading to dissatisfaction in a society where you are supposed to be happy at all times. Being an Alpha Plus means that most conditioning has been eliminated, as a result those ingrained mechanisms that are supposed to keep the populace happy are not part of the make-up of Helmholtz Watson.

Mustapha Mond is a third possible outsider in *Brave New World*, yet his position is vastly different. As an Alpha Plus, he too lacks the conditioning that would make him a cog in the clockwork mechanism of the World State. But in his position as one of the ten World Controllers, he believes this society to be as it should be and he is ready to enforce his beliefs, having the power to do so. He is an outsider in terms of his knowledge of the world as it used to be and as it is now, and in terms of his leadership position that sets him apart. Yet, he feels no dissatisfaction and he fanatically believes in the tenets of the World State.

Finally, the true outsider in the World State is John Savage, hailing from the Reservation – Malpais. It is interesting to consider that the name the citizens of the world state give the Reservation actually means Bad Country in Spanish. Thus, they clearly set up the Reservation as an opposite to their own world. In terms of family, human feelings, health, wealth, and technological development, Malpais is indeed an opposite of the World State. Since it is set up as the Other for the utopia of the World State, the people who dwell there have a distinct outlook on what life is like. John Savage, however, is a product of the Reservation in so much as he was born there. However, both his parents were citizens of the World State and his mother had been left behind, pregnant, in the Reservation. Linda is also an outsider, but only in Malpais. After being left behind, Linda acted in Malpais as she would have in the World State. Her promiscuousness – which was the norm for the citizens of the utopia, but anathema for those of Malpais – marked her as an outsider.

John Savage experienced the society in Malpais yet had knowledge of the World State provided by the nostalgic stories his mother, Linda, had told him. John Savage is in a unique position because of his parentage and his upbringing. However, he was seen as an outsider by the dwellers of Malpais as well. Growing up, John read Shakespeare and he was inspired by his writings, thus he believes in love and family and art. His mother's stories made him long for the World State, since Linda's conditioning did not allow her to see the World State in any other way but through rose tinted glasses. However, once they are discovered and brought back to the World State they both remain outsiders and curiosities: Linda due to her premature aging and John the Savage due to his different customs.

The first contact with the World State has John exclaiming: 'Oh, brave new world', quoting Shakespeare's *The Tempest*. His exclamation is one of admiration and awe at the possibilities this new world offers him. In the World State, John makes the rounds of all the social events, with Bernard Marx by his side, thus increasing the latter's standing. Soon enough, John becomes disillusioned with this world and clearly sees its flaws. In a conversation with Mustapha Monday he praises Shakespeare and the freedom to feel, yet his concerns are dismissed by the World Controller. Towards the end, even John's self-flagellation becomes a spectacle in this world focused on the pursuit of pleasure and entertainment. Nevertheless, at the end of the novel the readers, outsiders in their own right, understand that the novel's title becomes a criticism and the

connotation received by it is no longer one of possibilities, but one of debilitating limitations.

Conclusion

Science was misused in this society to the end of eliminating feelings that could lead to violent outbursts such as wars – the goal of this society to obliterate violence is not a negative goal, but the means used in order to achieve it have eliminated other things which are rather valuable to a normal human being: the citizens of this Utopia gave up love, family, art, religion, and history – was it all worth it? Some say the end justifies the means, but in such a case I do not think it does. Some things are too precious to be sacrificed. The outsiders reveal the flaws of this view and problematize the initial tenet that setting up a utopia as an ideal community would lead to happiness. The happiness in *Brave New World* is only due a lack of knowledge and the conditioning applied to its citizens since ignorance is bliss. Thus, dystopia "turns human perfectibility on its head by pessimistically extrapolating contemporary social trends into oppressive and terrifying societies." (Sisk, *op. cit.*: 2) The opposition set up is that between hope and disillusion, dream and nightmare, liberator and threat. Alterity is always included in the identity: "every utopia always comes with its implied dystopia— whether the dystopia of the status quo, which the utopia is engineered to address, or a dystopia found in the way this specific utopia corrupts itself in practice. (…) Thus the dialectic between the two imaginaries, the dream and the nightmare, also beg for inclusion together." (Gordin, Tilley, Prakash, *op. cit.*: 2)

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"CYBERSPACE" AND "MEATSPACE": THE CONSTRUCTION OF VIRTUAL GENDER IDENTITY IN JEANETTE WINTERSON'S "THE POWERBOOK"

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Abstract: The aim of this paper is to analyse the reconfiguration of gender identities in Winterson's The Powerbook, a novel which highlights the inherent positive values of cyberspace and the importance of the fusion between bodies and technology. The novel is powered by the belief that cyberspace is essentially a transcendental domain, where the body becomes irrelevant and creativity takes over. I will argue that Winterson's interest in wiping off gender categories follows in the line of Haraway's (1991) concept of the cyborg and Hayles's (1999) notion of the posthuman; both theorize the human body as a hybrid between flesh and computer technology. Also, by creating multiple narrative layers and undermining narrative voice, Winterson disintegrates the body, fragments it, creating an opening where the writing subject is constantly elusive.

Keywords: cyberspace, cyborg, the posthuman.

The Powerbook comes across as a complex meditation on the role of cyberreality in the imaginative reshaping of gender identities, the reconsideration of time and space and the relationship between bodies and technology. The narrator offers an uncanny, Houdini-like display of metamorphosis, starting with the uncertainty of his/her gender. Delving into virtual reality allows Winterson to explore a territory rife with cloaking possibilities: "one of the exciting – and dangerous – things about email is that we have no way of discerning gender, and that upsets a lot of our notions about innate masculine or feminine traits"(Winterson, www.jeanettewinterson.com). In this realm, gender is ambiguous, because it is unnecessary, and the body itself has to volatilize in order to give way to the reign of imagination and transgender mutability: "Take off your clothes. Take off your body. Hang them up behind the door. Tonight we can go deeper than disguise."[1] In this paper, I will argue that the novel is powered by what Don Ihde called "the technofantasy of cyberspace": the belief that cyber technologies will make possible the escape from the body, and will thus allow transcendence (Ihde in Brians, 2011: 122). I will also apply Hayles's notion of the posthuman and Haraway's concept of the cyborg in an analysis of bodily mutability: through her characters, Winterson gestures towards an incorporation of technology into the body, which would imply the erasure of boundaries between the virtual and the material.

In Winterson's case, the virtual world has replaced the gates of Paradise: the analogies between the Christian redemption of the soul after death and the promise of freedom offered by cyberspace cannot be ignored. In *Oranges Are Not The Only Fruit*, the narrator is struggling to thwart the austere denial of flesh which would ensure her access to Paradise. Jeanette wants to celebrate her budding sexuality and implicitly, her body, but she is reminded that bodies are only transient vessels, burdens in achieving

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[1] Jeanette Winterson, *The Powerbook* (London: Vintage, 2001), p. 4. All further references will point to this edition and will be abbreviated as P:, followed by page numbers.

spiritual redemption. She rebels against the idea that life is merely a preparation for death and for the marvels that await beyond it. It is thus quite puzzling to find a new vision of bodily transcendence in *The Powerbook*: having abandoned the belief that religion can control the body so that the soul is salvaged in the afterlife, she has succumbed instead to the lure of cyberreality, which promises anonymity, freedom, imagination, and most importantly, the possibility of breaking from the limitations of the body.

The sexed body is one of these limitations and virtual reality can do away with what is culturally established as male or female: "This is where the story starts. Here in these long lines of laptop DNA. Here we take your chromosomes, twenty-three pairs, and alter your height, eyes, teeth, sex. This is an invented world. You can be free for one night" (P: 4). In abandoning the confines of gender, Winterson technologizes the body, turning it into what Donna Haraway called a "cyborg". A cross between machine and organism, a cyborg belongs to social reality as well as to fiction, being a creature which has "no truck with bisexuality, pre-oedipal symbiosis, unalienated labour, or other seductions to organic wholeness through a final appropriation of all the powers of the parts into a higher unity"(Haraway, 1991: 150). A cyborg lacks origin and does not expect a restoration of the Garden of Eden, which is to say, it does not need wholeness and completion through a heterosexual partner. Thus, the cyborg, "wary of holism, but needy for connection" (Haraway 1991: 15), is the perfect creation to erode the foundations of dual gender and linear history, as it shows irreverence towards myths of origin and unity. *The Powerbook* is, at its core, a "cyborg manifesto": it goes to show that bodies are mediated by technology, and the boundaries between genders liquefy. The word "meatspace", which appears in a conversation between the two virtual lovers, bears down on the structure the conflict: bouncing between flesh and disembodied cyber reality, the narrator chooses this antagonism between cyberspace and meatspace to show that they do incorporate each other. Asked about his/her address, Ali/x retorts: "You've got my Website./Meatspace not cyberspace"(P:161).

The main love affair, conducted through cyberspace, is woven into a pattern of myth, fairy tale and history. However, there is a constant reminder that every fragment of fiction, regardless of its spatial and temporal settings, obeys computer terminology. The table of contents is renamed "Menu" and many chapters have computer-related names such as "Open Hard Drive", "New document," "Search", "View", "View as icon", "Empty trash" etc. A "language costumier", the narrator embarks on an e-project of "yarn-spinning", of re-inventing himself/herself through a multitude of love tales, a project which is supposed to serve his/her lover's longing: "Freedom, just for one night"(P:3). The various stories which make up the fictional "arsenal" of the virtual narrator emphasize the duality of mind and body, reinforcing Cartesian metaphysics; I analyse the novel's reworking of this fundamental philosophical principle through the representation of the body as a mixture between biology and technology. This also entails a consideration of the status of gender within the parameters of virtual interaction and online narrativization.

The first story is set in seventeenth-century Turkey, and it focuses on Ali, a girl who smuggles tulips into Holland by concealing them in her pants: she uses the stem and the bulbs as a male sexual organ and she passes herself off as male-gendered. From the moment of her birth, Ali is an encumbrance to her father simply because of her female sex. The inequality between genders forces Ali's mother to disguise her daughter in order to save her life: "When I was born, my mother dressed me as a boy because she could not afford to feed any more daughters. By the mystic laws of gender and

economics, it ruins a peasant to place half a bowl of figs in front of his daughter, while his son may gorge on the whole tree, burn it for firewood and piss on the stump, and still be reckoned a blessing to his father" (P:10). The attachment of tulip bulbs and a stem to her sexual organs causes a change in her demeanor, as she must now "play" masculinity. Sold to an Italian envoy, Ali is to teach a princess the art of love before she gets married. Fooled that Ali is indeed a man, the virgin princess wonders at the unusual anatomico-botanical build, having previously heard repugnant stories about "the fleshliness, the swelling" (P: 21). The embalmed tulip eventually acts like a functional male organ, becoming an extension of her body as she feels her "disguise come to life" (P: 22). At this point, her body merges with the alien object that is the tulip, erasing the boundary between human and animal, and between disguise and reality. This is the point where she becomes a variant of a cyborg, even if the attachment to her body is not a machine, but a plant. The episode is also reminiscent of Hayles's ample definition of this new "species": "In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals"(Hayles, 1999: 3). However, Hayles's approach is more nuanced than Haraway's to the extent that it defines the posthuman as a continuation, rather than a disruption of liberal humanism, advocating a version of the posthuman who can benefit from the opportunities of computer technology without viewing the body as an accessory or an immortal, powerful machine (Hayles, 1999: 5).

Unlike the couple who is interacting in cyberspace in the framing narrative, Ali and the Princess are drawn as material beings, governed by tactile, olfactory or visual sensations. Ali ponders on the advantages and setbacks of her embodiment, wondering whether disguise is more than just clothes or ruses: "But what if my body is the disguise? What if skin, bone, liver, veins, are the things I use to hide myself? I have put them on and can't take them off. Does that trap me or free me?" (P:15). The flesh always returns as a reminder that reality and cyberspace are divorced; in Paris, Ali and his/her lover experience the setbacks of "downloading imagination into real life": "The trouble is that in imagination anything can be perfect. Downloaded into real life, it was messy. She was messy. I was messy"(P: 46). Winterson's Cartesian proclivities are more than obvious. She proposes a detachment from the confines of the culturally inscribed surface of the body, because after all, "the world is a mirror of the mind's abundance" (P: 223). Descartes distinguished between mind, as the thinking substance, and body, as the extended substance, where the body is mechanical, functioning according to the laws of nature, and the mind has no place in nature (Grosz, 1994: 6). However, the divorce between the soul and nature can no longer be a standing, viable viewpoint. The elimination of the body in this schema represented "a paradigmatic part of the oppression not only of women, but of a range of other others" (Shildrick, 2001: 1). The word "disguise" is bandied about in the virtual, matrix plane, as the narrator jumps from one identity to the other, trying to elude a unified self and consequently, a coherent body. What Ali is searching for is meaning: "I'm looking for the meaning inside the data. That's why I trawl my screen like a beachcomber – looking for you, looking for me, trying to see through the disguise. I guess I've been looking for us both all my life" (P: 64). The body of the Turkish Ali, as all the other characters in the fictive e-stories, cannot escape the limitations of gender like the virtual narrator does. Ali must comply with his acquired male gender and avoid danger: when caught by the pirates, he escapes by uttering a sentence which confirms his integration in the male community. He motivates clutching his intimate parts as a form of "protecting his treasure"(P: 18). In

the story of Francesca and Paolo, Francesca is a commodity traded by her father and forced to marry a man she does not love. In the love stories set in Paris and Capri, the two women are still tributary to their female gender. Hence, the body is not entirely seen as a fiction or a form of discourse, as there is still a part of it that affects the "carbon-based" world. Butler controversially asks, "is it right to claim that "sex" vanishes altogether, that it is a fiction over and against what is true, that it is a fantasy over and against what is reality? Or do these very oppositions need to be rethought such that if "sex" is a fiction, it is one within whose necessities we live, without which life itself would be unthinkable?" (Butler, 1993: 6).

The relevance of gender loses importance in cyberspace, where there is no need for labelling: "Who are you?/ Call me Ali./ Is that you real name?/ Real enough./Male or female?/Does it matter?/ It's a coordinate./This is a virtual world"(P: 26). The refusal to situate his/her body in a norm confirms "that reiterative power of discourse to produce the phenomena that it regulates and constrains" (Butler, 1993: 2). The virtual characters are thus applying a basic principle of queer theory. The narrator is trying to elude the "heterosexual matrix" which Butler criticizes and which is summarized in the table below:

You have a fixed sex (male or female)…	…upon which culture builds a stable gender (masculinity or femininity)…	…which determines your desire (towards the "opposite" sex).

In this paradigm, one idea follows from the other; a better understanding of gender should instead obliterate the imaginary connections between these assumptions and follow a model which stresses independence:

You have a body.	You may perform an identity.	You may have desires.

Since the body is no longer moored to categorizations, it does not define gender identity, therefore, the orientation of desire is not conditioned in any way (Gauntlett, 2008: 148-149).

The narrator of *The Powerbook* avoids gender markers in discourse because, as Butler claimed, discourse is performative, in the sense that speaking can produce an effect in the body, and thus change it. Language can transform the body through speech acts. Butler provides the example of the naming of sex at birth, which situates a person as a sexed body: "the medical interpellation which (the recent emergence of the sonogram notwithstanding) shifts an infant from an "it" to a "she" or a "he," and in that naming, the girl is "girled," brought into the domain of language and kinship through the interpellation of gender" (Butler, 1993: 7). The critic sees language and the material differences of sex in an interdependent relationship, where one cannot be separated from the other:

> Language and materiality are fully embedded in each other, chiasmic in their interdependence but never fully collapsed into one another, i.e., reduced to one another, and yet neither fully ever exceeds the other. Always already implicated in each other, always already exceeding one another, language and materiality are never fully identical nor fully different (Butler, 1993: 69).

It is now the appropriate time to return to the two keywords of this paper: cyberspace and meatspace. The narrator grants that the two are synergic to the point of merger: " I was typing on my laptop, trying to move this story on, trying to avoid endings, trying to collide the real and the imaginary worlds, trying to be sure which is which"(P: 93). The two lovers communicating by e-mail are aware of the fusion between their bodies and the fictional world they have entered willingly. "That was just a story./ This is just a story./I call this a true story./ How do you know? / I know because I'm in it./We're in it together now" (P: 27). The Turk Ali is also trapped in the web of his own narrative. He has written his body in discourse through the transsexual grafting mutation which enabled his love affair with the Princess: "Ali tells stories. He puts himself in the stories. Once there, he cannot easily get out again[...]"(P: 216). As Colebrook duly observed: "to write or speak is to imagine oneself as a subject, but that imagined subject is always embodied, and the body is always constituted through tropes"(13). In the novel, technological metaphors blend with traditional forms of writing, drawing attention to the status of the literary text on the web and to the split between the physical and verbal. *The Powerbook* itself encodes a paradox: it is a printed text problematizing the position of virtual literature. We might ask ourselves: what is the relationship between printed text and electronic text? Are they comparable in terms of depth? And what is the place of the body in these interactions? These questions are debatable, but some useful insights can be found in an article by Hayles, called "Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis". Calling for a media-specific analysis, the critic rejects the idea that hypertext can only be instantiated electronically, in digital media. She upholds her claims with the postulates of the actual inventor of the term hypertext, Vannevar Bush, who imagined the hypertextual system as a mechanical, and not an electronic one. She advocates that the term hypertext should be used in a variety of ways and that texts must always be embodied, dependent on their medium: "Understanding literature as the interplay between form and medium, MSA insists that "texts" must always be embodied to exist in the world. The materiality of those embodiments interacts dynamically with linguistic, rhetorical, and literary practices to create the effects we call literature" (Hayles,2004: 69-70). Hayles admits that many literary texts, such as DeLillo's *Underworld* or Grusin's *Remediation* imitate hypertexts.

Such is the case with Winterson's *The Powerbook*. The name of the novel is a reference to a line of Macintosh laptop computers sold by the Apple Company between 1991 and 2006. The chapters are all reminiscent of a computer Menu. However, several critics suggest that *The Powerbook* is only an attempt at a hypertext without actually being one. Boddy, for instance, deplores the fact that the novel's computational metaphors are not developed in depth and that many of the observations regarding virtual space are just truisms. The narrator juxtaposes postmodernist thoughts on the fluidity of time, space, truth and identity with the eternal belief in the power of love, elements which, as Boddy suggests, are quite incompatible (Boddy, 2000: 9). Cronquist also contends that Winterson's novel thwarts the initial (visual) expectations that we are dealing with a hypertext. He points out that the novel's major flaw is its mimetism, its failure to challenge the fracture between the printed and the electronic text:

> …if one begins to read the novel expecting to find new and innovative writing that utilizes or problematizes electronic hypertext one might be disappointed. The chapters read like chapters in any Modernist or Postmodernist fragmented text. It is only the frame of narration that asserts that the characters in the novel live in an electronic age. The Powerbook turns out to be a printed text that mimes hypertext – the novel never

radically questions its ontological status as a printed text that mimetically represents reality (Cronquist, 2005: 50).

The narrator does his/her best to simulate the dawn of printed literature, while still preaching about the immortality of such love stories as Romeo and Juliet, Lancelot and Guinevere, Paolo and Francesca, Abelard and Heloise. In cyberspace, printed literature appears to be condensed, reduced to a mere derogatory sentence and no longer relevant: "Was it romance you wanted?/ Doesn't everyone? /Download Romeo and Juliet. /Teenage sex. /Wuthering Heights. The weather's awful and I hate the clothes. / Heat and Dust./I'm allergic to dust. /The Passion. /Never heard of it"(P: 25-26). Apparently, the very notion of classical literature is dismantled, and the intertextual reference to *The Passion*, "never heard of" by the interlocutor, playfully undermines Winterson's own literary recognition. Yet appearances are deceiving. By including her own novel in the list of classics, she is indirectly acknowledging her heritage, but also pointing to her status as an outsider. Her literary undertaking involves drawing on the writers of the past in order to construct an original story. As she claims in an interview, "a writer can't ever read too much or know too much about the literature of the past. Those writers are your teachers and private ancestors. Their work informs your work, which is why, out of respect, you should never copy them, but try to honour their experiments with some of your own" (Winterson, www.jeanettewinteron.com). It would seem that the computer interface of the novel is merely ornamental: Winterson isn't making a statement about the death of printed literature through the evolution of hypertext, she is reinforcing the fact that computers pave the way towards a revival of literacy. Kellaway points out that "Winterson has no future as a boffin"(Kellaway www.theguardian.com). She believes computers are just a conceit which allow Winterson to plant her heels deeper in the past and experiment with jargon-free, lightweight language that verges on witches' spells. Similarly, Barnett calls her a "TechnoRomantic", because, instead of using "the traditionally Romantic idea of technology as a negative force, as soul-destroying, Winterson incorporates new media technology positively into her use of Romanticism." (Barnett, 2003: 43). She identifies cyber writing, through e-mails, with old-fashion writing, by means of letters, when she describes opening an e-mail as the unwrapping of a letter: "I'm sitting at my screen. There's an e-mail for me. I unwrap it"(P: 3).

Winterson's text problematizes writing in the era of computerization and interrogates the meaning of simulation, paranoia, hyperreality, literacy, inviting such troubling questions as: Is the literary canon obsolete? Is printed text still relevant? Is everything really connected? Can we privilege a text over the other? Addressing McLuhan's question, "What does hypertext render obsolete?", Stuart Moulthrop points out that "the best answer is not literacy but rather post-literacy.[…] Hypertext means the end of the death of literature"(Moulthrop in Leitch, 2001: 2515). While also emphasizing the "end of the death of literature" through the reworking of iconic love stories, the narrator obliterates axiological hierarchies, equalizing the literary value of Dante and Boccaccio with the value of the text on hand: "This is the story of Francesca da Rimini and her lover Paolo. You can find it in Boccaccio. You can find it in Dante. You can find it here"(P: 123). There is no hint of Boccaccio or Dante's version being more truthful or authentic than Winterson's, because every text proliferates endlessly, because even the most celebrated works of literature need reworking: "We are people who trace with our finger a marvelous book, but when we turn to read it again, the letters have vanished. Always the book must be rewritten (P: 78). Winterson suggests in *The Powerbook* that there is never an ending to the story of love : "Love's script has no

end or beginnings" (P: 77). Closure is not an option, Winterson avers time and again, because the text resists control:

> There is always the danger of automatic writing. The danger of writing yourself towards an end that need never be told. At a certain point the story gathers momentum. It convinces itself, and does its best to convince you, that the end in sight is the only possible outcome. There is a fatefulness and a loss of control that are somehow comforting. This was your script, but now it writes itself. Stop. (Powerbook 53)

While discussing the possible ending of their online relationship, the narrator and the lover "I don't know how to give you up', I said./ You could rewrite the story./I've tried, haven't you noticed?/ Isn't there a better ending than either/or?/ I can't write it" (P: 133).

Through her cover versions of Mallory, Dante and Boccaccio, she makes a pertinent point: one might be inspired from the past, one might change the story, but the experiments go on forever, as there is no single "truth": "Break the narrative. Refuse all the stories that have been told so far (because that is what the momentum really is), and try to tell the story differently – in a different style, with different weights – and allow some air to those elements choked with centuries of use, and give some substance to the floating world"(P: 53). In *The Archeology of Knowledge* , Foucault points out that the "frontiers of a book are never clear-cut," because "it is caught up in a system of references to other books, other texts, other sentences: it is a node within a network . . . [a] network of references" (Foucault, 1972: 23). This is a recurrent idea throughout the novel: the narrator seems subjugated by a Bloomian "anxiety of influence", by a desire to mould the narrative in such a way that it is at once indebted to the literary past and cut off from it. On her official website, she declares that "we can't go on writing traditional nineteenth century fiction, we have to recognise that Modernism and Post Modernism have changed the map, and any writer worth their weight in floppy discs will want to go on changing that map. I don't want to be a curator in the Museum of Literature, I want to be part of what happens next" (Winterson,www.jeanettewinterson.com).

The last chapter is suggestively entitled "Save", as it foreshadows the ending of Ali's stories, and it is the most challenging one in what concerns the chronotope and the narrative voice. The offline and online personas converge as the narrator is instituted both as bodily presence and as immaterial voice. It begins as most of the cyberspace narratives begin, with the word which sets the time: Night. However, unlike the other introductions, this is followed by a physical co-ordinate, instead of a reference to computers, indicating that virtual reality is no longer a viable option. Throughout the chapter, Ali is pictured exploring the city of London, living his/her life outside the screen of a computer. The last story he/she tells metaphorically highlights the illusory nature of living in a virtual, imagined world. However, the story is not separated from Ali's narrative plane by means of a different chapter, as usual. The character is called Orlando, probably an intertextual connection with Virginia Woolf's novel, which traces the adventures of a man turned into a woman. Orlando arrives at a castle which initially appears real and where many people come in search for their dreams. However, the castle disappears and Orlando must now face the reality of loss.

Ultimately, with this last piece of fiction, I consider that Winterson makes a moralistic allusion to the impersonal nature of cyberspace: to inhabit virtual reality implies ignoring the materiality of bodies, but it also means living in an illusion.

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THE LURE OF THE GURU FATHER:
MECHANISMS OF MIMICRY AND HYBRIDITY
IN HANIF KUREISHI'S **THE BUDDHA OF SUBURBIA**
AND V.S. NAIPAUL'S **THE MIMIC MEN**

Drago MANEA

*Abstract***:** *This article attempts to interrogate the essentialist ontology of racial identity by focusing on two post-colonial bildungsromans and the father-son relationships depicted within. I focus on the way in which both fathers perform guru-like parts and bring into discussion the concepts of mimicry and hybridity in order to better explain their subversion of orientalist discourse.*
*Keywords***:** *performativity, hybridity, mimicry.*

There is perhaps too much truism in that old koan "like father, like son," but it nevertheless proves, I think, a decent starting point for examining the ways the former influence and impact the lives of the latter in two postcolonial novels of formation, Hanif Kureishi's *The Buddha of Suburbia* and V.S. Naipaul's *The Mimic Men*; or to put it more plainly: the fathers' successes and failures anticipate those of the sons. Haroon Amir and Kripal Kripalsingh[1] both embrace and perform the role of the Guru to the dismay of their children, attracting the attention and devotion of sundry disciples. But their performances, nevertheless, exploit the potential of both mimicry and hybridity: they prey upon the indeterminacies and liminialities of the orientalist discourse in which they are inscribed for their own ends; and this performativity is itself mirrored by the lives and deeds of the sons who disregard them, enacting a powerful duality that calls into question the essentialist ontology of racial identity.

The father-gurus of Kureishi and Naipual stand united in their rebellion against the norms and racial roles of their respective societies (the London suburbs and the Caribbean island of Isabella, respectively), yet they nevertheless rebel in markedly different ways: Haroon, the Muslim Indian immigrant seeking a way out of the stultifying drudgery of civil service, where, due to his background, he has been denied social advancement; and Kripal, the Caribbean Indian schoolteacher, who, unable to bear the inequalities of his small island, starts preaching against the government. It is interesting to note that they both begin their journeys from positions subservient to the state (civil servant and school teacher, respectively) – positions they then come to abjure; an intimation, perhaps, of the fact that the mechanisms of mimicry require a thorough understanding of both sides of the third space.

Of the two, Haroon, the eponymous Buddha of Suburbia, is less interested in the grand picture of social revolution, than in the betterment of his own lot in life; the performance he constructs is thus rooted in the petit bourgeois tastes of the (lower-)

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[1] His full name is never clearly stated in the novel itself, but can be surmised from the following passage: "We were Singhs. My father's father's name was Kripal. My father, for purposes of official identification, necessary in that new world he adorned with his aboriginal costume, ran these names together to give himself the surname of Kripalsingh." (Naipaul, 2001: 11)

middle class audience he courts; as Graham Huggan suggests, he self-exoticizes (cf. Huggan, 2001: 96), concocting a heterogeneous mixture of eastern philosophies out of his

> preferred yoga books – *Yoga for Women*, with pictures of healthy women in black leotards – from among his other books on Buddhism, Sufism, Confucianism and Zen, which he had bought at the Oriental bookshop in Cecil Court, off Charing Cross Road. (Kureishi, 1990: 5)

The ironic juxtaposition of Eastern religions and Cecil Court, that arch-British street renowned for its book sellers, suggests Edward Said's conceptualization of Orientalism as an (oft logocentric – hence Cecil Court) discourse that

> can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (Said, 1979: 3)

It is within this discourse that Haroon situates his performance, playing on the tropes commonly associated with the Orient:

> He was certainly exotic, probably the only man in southern England at that moment (apart, possibly, from George Harrison) wearing a red and gold waistcoat and Indian pyjamas. He was also graceful, a frontroom Nureyev beside the other pasty-faced Arbuckles with their tight drip-dry shirts glued to their guts and John Collier grey trousers with the crotch all sagging and creased. Perhaps Daddio really was a magician, having transformed himself by the bootlaces (as he put it) from being an Indian in the Civil Service who was always cleaning his teeth with Monkey Brand black toothpowder manufactured by Nogi & Co. of Bombay, into the wise adviser he now appeared to be. (Kureishi, ibidem: 31)

It is a performance which suggests itself as authentically oriental by playing on the popular perceptions of the time -- hence the reference to George Harrison, himself a disciple of a Guru, and enamored by all things Eastern. But what grants his performance authority is not merely the recapitulation of eastern signifiers, but their filtering through a western gaze: again, George Harrison, but also the gaudy magician-like combination of waistcoat and pajamas, and the recognizable grace of a Russian ballet dancer. The orientalist tropes are necessarily communicated in a language palatable to the audience. To enhance the symbolic capital of his act he must change his very way of speaking: "he was hissing his s's and exaggerating his Indian accent. He'd spent years trying to be more of an Englishman, to be less risibly conspicuous, and now he was putting it back in spadeloads." (Kureishi, ibidem: 21). Graham Huggan has well identified this as a man engaged in two consecutive processes of mimicry (Huggan, ibidem: 96), going from a mimicry of mainstream white Englishness to one of oriental mysticism; one that can be seen as a "a means of exposing, not so much his own insecurities, but rather the self-serving enthusiasms of his captive audience, for whom Eastern philosophizing is little more than the latest temporary panacea to their own middle-class suburban boredom." (Huggan, ibidem: 96).

Musing on the political – subversive – uses of mimicry, Homi Bhabha describes the concept, in his seminal *The Location of Culture*" as

> the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*. Which is to say, that the discourse of mimicry is

constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. The authority of that mode of colonial discourse that I have called mimicry is therefore stricken by an indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal. […] Mimicry conceals no presence or identity behind its mask: it is not what Usaire describes as 'colonization-thingification' behind which there stands the essence of the *présence Africaine*. The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. (Bhabha, 1994: 86, 88)

For Bhabha it is then precisely this lack of essence that mimicry sheds light on, what legitimates it as a means of colonial resistance: it evinces and ironizes the artificiality of imperial discourse, betrays the fact that its hierarchies and oppositions are mere roles that can be assumed and acted; when the presumption of essence is cast aside, what remains is the free play of performance – and it is exactly this performance that Haroon delights in and capitalizes on. But I would not go as far as Susheila Nasta and deem it "fraudulent" (Nasta, 2002: 191) – or at the very least not less fraudulent than his prior mimicry of the English mainstream – rather I would suggest that it represents an exoticized augmentation of his own private performance; a way of more cannily selling a philosophy he genuinely believes in and espouses to both family and strangers; the Orientalist signifiers of his act may be a mere guise, but the words behind them are sincerely said. The guru remains a guru in both the public and the private sphere, as he confesses to his son, Karim, after quitting his job:

> "What reveries I've been having recently. Moments when the universe of opposites is reconciled. What an intuition of a deeper life! Don't you think there should be a place for free spirits like me, wise old fools like the sophists and Zen teachers, wandering drunkenly around discussing philosophy, psychology and how to live?" (Kureishi, 1990: 266)

It would be naïve, of course, to believe that he wouldn't be lying to his son, but his discourse is justified by the narrative itself; between that first scene of suburban mysticism and this much later scene of quitting his job, he is in many ways guided by a desire to reconcile that universe of opposites; to move beyond a mimicry of orientalism into a liminal third space (as much is suggested in the quote above by the crosspollination of Greek sophists and Eastern Zen teachers – and let us not forget that his original religious discourse – that mix of "Buddhism, Sufism, Confucianism and Zen" (Kureishi, ibidem: 3) – also brought with it the hope of hybridity). But it is a hope that is forever deferred; as he moves beyond the confines of suburban life – those outdated outskirts of the big city – where his exotic pose stands brilliantly against the banality of his adoring audience, he finds himself not knowing anyone at a party hosted by his new girlfriend, Eva, whose object of desire his Indianness had been at the onset of the novel and who encouraged him into the guise of the guru; "she didn't want the new smooth crowd to think she mixing with a bunch of basket-weavers from Bromley." (Kureishi, ibidem: 135) Mimicry and self-exoticizing thus functions well at the level of the margin (the suburb – where the binaries are most firmly entrenched), but loses much of its power as it nears the centre (which had long since moved on from the late 60s fascination with all things Eastern); the upmost level of power are denied to Haroon, whose fame and seductive power becomes second to his future wife: at an interview with a design magazine, her halfway Thatcherite opinions are treated with respect, while his are mostly ignored (Kureishi, ibidem: 263), and shortly before that, after arriving home from New York, Karim finds him in a weakened state, incapable "of moving

without flinching" (Kureishi, op.cit.: 261) – the power relation between the two has been inversed and the son is now the stronger of the two.

But we should not ignore that Karim himself has been engaged in a process of mimicry, by which he has sought to evince the artificiality of racial identity and its myth of authenticity (most brilliantly as a brownfaced Mowgli playing up the stereotype for all its worth) – father and son mirror each other here, both engaged in performing and destabilizing the presumptions of their audience; but it is the hybrid Karim (biracial/bisexual) who is able to transcend mere mimicry and traverse the Third Space, which Bhabha describes as constituting "the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew" (Bhabha, op. cit.: 37). His assumed/overt performance – as an actor – allows him to inhabit guises unavailable to his father – from punk rocker to Indian soap star – and this, in turn, opens up further spaces of acceptance and social advancement – while both father and son attempt to "conquer" the centre, as it were, it is the latter who might, in the end, prove successful.

A similar dialectic of mimicry-hybridity is found in V.S. Naipaul's *The Mimic Men,* although the roles are here reversed, with the son trapped between two masks and the father attempting to transcend the two loci of authenticity available to the Caribbean Indian: the dream of the Aryan past and the reality of the colonized present. The eponymous mimic men of the novel are, according to Ralph Singh, the exiled narrator of the novel, looking back on his life as a failed politician from a small Caribbean island, people who "pretended to be real, to be learning, to be preparing ourselves for life, we mimic men of the New World, one unknown corner of it, with all its reminders of the corruption that came so quickly to the new" (Naipaul, op.cit.: 175) while contrasting the New World with the locus of purity and reality: Europe, whose printed books they read and copy (another example of the logocentrism of colonial discourse). As Huggan notes, Naipaul's conceptualization of mimicry differs considerably from that of Bhabha:

> It seems necessary to point out that Naipaul's own conception of mimicry is very different; that he sees the deference of the 'mimic man' as a marker of his own frustrated impotence or even despair. Mimicry, for Naipaul, is a characteristic of colonial cultures (such as Trinidad's) that feel obliged to aspire to—or, perhaps more accurately, have been coerced into looking for—cultural models and values elsewhere. (Huggan, op.cit: 276)

Mimicry, then, is for Naipaul an internalized discourse of inferiority, one that furthers the mechanisms of oppression inherent in colonial rule, by understanding that which is mimicked as intrinsically superior – by granting it an aura of unmatchable authenticity. Mimicry as an active strategy thus garners a different dimension and must be understood as engendered by a pervasive inferiority complex in relation to that which is mimicked – although it nevertheless passively still suggests to the reader the ambivalences and artificialities outlined by Bhabha: the coloniser-colonised binary is still necessarily questioned by the element of believable performance. Further complicating things, the apparent disorder that is considered by the narrator the quintessential quality of post-colonial spaces is, from the onset, revealed as a trait inherited from the colonizers themselves: "For those who lose, and nearly everyone in the end loses, there is only one course: flight. Flight to the greater disorder, the final emptiness: London and the home counties." (Naipaul, ibidem: 11)

Kripal Kripalsingh, an Indian school teacher and former childhood missionary, joins a dock strike after a traumatic trip to the countryside, winning the crowd over with his hybrid brand of Christian rhetoric and Hindu philosophy:

> He broke in and told his own story. He told of his early life, of the missionary and his lady and the aboriginal young man in a clearing in the forest. He told of the years of darkness that followed his abandonment. He told of his marriage and his service with the government. He had never spoken of these things before; he held his audience. He told these men as despairing as himself of his decision, perhaps made even as he was speaking, to turn his back on this darkness. He was aware of his audience: the sons of slaves. Once, he told them, after the abolition of slavery, the ex-slaves had abandoned the foreign city and withdrawn to the forests to rediscover glory and a way of looking at the world. […] It was the Hindu mendicant's robe that he wore in the hills; and for all the emblems and phrases of Christianity that he used, it was a type of Hinduism that he expounded, a mixture of acceptance and revolt, despair and action, a mixture of the mad and the logical. (Naipaul, op.cit.: 151, 154)

His narrative navigates a series of binary oppositions – Christian missionary/Hindu mendicant, civil servant/civil disobedient, slave/free man, acceptance/revolt, despair/action, the mad/the logical – and manages to unite them into an ideology that is nevertheless understood as coherent by his followers. In fact, I would argue that its coherence fundamentally betrays the fact that these binary oppositions are in the end merely markers of difference that have been conceptualized as such within the discourse of colonialism – a discourse that Kripal seeks to bypass by literally moving outside of its sphere of influence: into the jungle. This hybrid subject/discourse thus engendered is suggested to the reader as a way out of the vicious circle of mimicry, but one of which the narrator himself is not cognizant. He fails to understand that his father's movement is not about widespread rebellion along and within colonial lines, but about moving beyond them; his own later political movement (predicated, in part, on the fame of his father) fails to learn this lesson:

> What did we talk about? We were, of course, of the left. We were socialist. We stood for the dignity of the working man. We stood for the dignity of distress. We stood for the dignity of our island, the dignity of our indignity. Borrowed phrases! Left-wing, right-wing: did it matter? Did we believe in the abolition of private property? Was it relevant to the violation which was our subject? We spoke as honest men. But we used borrowed phrases which were part of the escape from thought, from that reality we wanted people to see but could ourselves now scarcely face. We enthroned indignity and distress. We went no further. (Naipaul, ibidem: 235)

Unlike his father, he proves incapable of moving beyond mimicry – he merely adopts and performs European phrases and ideologies wholesale, without seeking to adapt them to the realities of Isabella – and the result is predictable: racial violence and the disorder he has long dreaded. The man stuck between two "myths of historical origination" (Bhabha, op.cit.: 72) – the Hindu Aryan horsemen of his childhood fantasies and the western colonizers on their civilizing mission – cannot cohere or transcend either, but is forced to merely repeat them.

The mechanisms of mimicry and hybridity, whether employed for personal gain – the exotic self transformed into a symbolic commodity – as in the *Buddha of*

Suburbia or subordinated to the goal of political liberation as in *The Mimic Men* prove potent instruments for communicating   the inherently performed and constructed dimension of the racial/colonial subject. Hybridity does, in the end, engender a more transformative solution to the entrenched binaries and hierarches of colonial discourse, but both, at the very least, serve to make these categories manifest and to betray their sheer artificiality.

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IDENTITY AND ALTERITY IN E. M. FORSTER'S "A ROOM WITH A VIEW"

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Abstract: The paper explores the issues of identity and alterity in E.M. Forster's novel "A Room with a View" showing how the discovery of the other (another country, other people, another man) helps the heroine, Lucy Honeychurch, ultimately discover her real self, her own identity. The paper will also show that in the novel under discussion the Other is not so different as we might consider it at first sight.

Keywords: identity, alterity, encounter.

As Lionel Trilling notices (1971), Forster's early novels, *A Room with a View* included, are based on a struggle between opposing forces representing Good and Evil: Life and Death, Light and Darkness, Fertility and Sterility, Intelligence and Stupidity, etc. However, neither of these groups of forces comes off victorious, Forster casting doubt on both. In *A Room with a View* (1908), we can view the action as being organized around a series of pairs of contrasting characters: Lucy and Charlotte, Lucy and George, George and Cecil, Mr. Eager and Mr. Beebe and a pair of contrasting countries: England and Italy. The novel itself can be said to present Lucy Honeychurch's fight with and conquering of "the enemy within" (Forster, 1990: 194), i.e. the otherness within herself. All other characters, more or less consciously or willingly, help her do this.

Alterity takes several forms in the novel. First, there is another country that Lucy visits: Italy. Secondly, there are other people that she meets, not just Italians, but also English. Thirdly, there is a man, opposed, but also complementary to the woman. Fourthly, there is a different set of values than the ones she was brought up with, that will make her discover in the end another Lucy, her own, real self. But identity and alterity are closely intertwined in *A Room with a View*. Both the two countries and the characters in the above-mentioned pairs are not so dissimilar as one might consider them at first sight.

The alterity of the country and of its people does not present itself abruptly, but rather gradually. As a matter of fact, in the beginning of the novel, Italy seems to be the same as England. At least, the part of it that the characters (and the readers) are first acquainted with: the pension Bertolini, which might as well have been in England. It is full of English people, its owner, though called "Signora", is from London and speaks with a cockney accent, and on the walls there hang the portraits of the late Queen and of the late Poet Laureate, and a notice of the English church in Florence. Hence, the question addressed to Charlotte by Lucy: "Charlotte, don't you feel, too, that we might be in London?" (Forster, 1990: 22) Once she gets out of the pension, however, she will see that she is no longer in London, but in a different city that she has to discover, inhabited by passionate people. The discovery of this new place occurs in several stages. First, Lucy goes out accompanied by an old lady met at the pension, Miss Lavish. The latter looks for adventure and refuses to ask the way to Santa Croce or to let Lucy look

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into her Baedeker when they get lost. They manage to find the church by themselves, but there Lucy loses Miss Lavish and finds herself alone until she is rescued by the Emersons and later by her cousin. The second walk in the city is taken by Lucy alone and, though it begins in a boring manner, with the girl buying some photographs, it ends adventurously, with her witnessing a murder and being rescued again by George Emerson.

After this first rather shocking contact with the Italians, Lucy meets the Italian spirit again, this time embodied by the driver who takes them to Fiesole, "a youth all irresponsibility and fire" (Forster, 1990: 76) who asks permission to take a girl with him, whom he claims to be his sister, but who proves to be his girlfriend. They kiss in front of everybody and, despite Mr. Emerson's disapproval, they are separated and put in different carriages.

In this novel, Foster is said to approach the English tourist in the tradition of "the guidebook satire", a sub-genre dating from the 1830's and 1840's that made fun at the tourists, making a distinction between them and the travelers. The term *traveler* had a positive connotation, while that of *tourist* had a negative one. In the first decades of the 20th century the anti-tourism discourse became more widespread and stronger and Forster "drew heavily upon it to build his own satirical portraits of the English in Italy". (Ramos de Sousa Sampaio, 2007: 142). There is a rich gallery of tourist portraits in *A Room with a View*. Lucy herself, when asked what she is after in Italy, answers that she is only a tourist. Her role as a tourist is, however, steeped in sexual meanings. During this journey she awakens sexually. Thus, the blood of the murdered Italian is considered evocative of Lucy's loss of virginity.

New people are for Lucy not just the Italians, more natural and passionate, but also the English themselves. Within the gallery of people met at the pension, the Emersons stand in utter contrast with everybody else. Father and son, they show their "otherness" from the very beginning. Old Mr. Emerson interferes in Lucy and Charlotte's conversation on the first day of their being at the pension ("Generally at a pension people looked them over for a day or two before speaking" – Forster, 1990: 24) and offers to change their rooms with the ladies. This offer shocks the other tourists as well and makes Miss Bartlett label him immediately as ill-bred, brutal and gross. Charlotte does not allow Lucy to answer the offer and even thinks of moving somewhere else until she sees Mr. Beebe, a clergyman, who enlightens them as to the character of Mr. Emerson and to the fact that he had the best intentions.

This is the first gesture that singles the Emersons among the other guests at the pension. Later, it seems that old Mr Emerson had taken it upon himself to turn Lucy into a real woman, one who thinks with her own mind and who is not afraid to express herself. He views her from the beginning as the right wife for his son and tries to bring her close to him. It is he who in the end reveals to her that she is truly in love with George and advises her to marry him.

George seems to be somewhere in between the English and the Italians. Though in the beginning he too seems rather reserved and conventional, gradually he will abandon his "shell" and will make several gestures that will show both his attraction to Lucy and the difference between him and the conventional English. If during their first meeting at Santa Croce he does not do much, when he finds Lucy after she witnesses the murder he tries to protect her as well as he can. He catches her when she faints, takes her away from the scene, does not let her go home alone and throws away her photographs to prevent her from seeing them now full of blood. Their next encounter takes place on some hill full of violets, when she falls with the ground and he

kisses her. Though Charlotte sees them and makes a terrible fuss about it, leaving with Lucy the next day, George tells nobody about it, not even his father. Another gesture of rebellion against convention is represented by his bathing in the Sacred Lake, a pond in the woods near Lucy's house. He does so accompanied not only by Lucy's brother, Freddy, but also by the respectable Mr. Beebe, in what is considered to be "the most overtly homoerotic moment of the novel". (Herbert, 2012: 288) When they run in the woods in order to dry they are seen by Lucy, her mother and Cecil. Later on, while being a guest in their house, George kisses Lucy again. She denies her feelings for him, and asks him out of her house and her life. He, on the other hand, confesses having loved her since the murder in Florence. He tells her his opinion on Cecil and wonders how she can marry such a sterile man, who will always tell her what to do and what to feel, instead of letting her judge for herself. He also declares his intention to fight for her and, after begging her to come to him, he leaves. She does not go to him, but on the same day she sees Cecil as he really is and breaks her engagement.

As we can see, Lucy and George's encounters take place both in Italy and in England, both in closed spaces and in the open air (the city or nature).

> England is associated with repression, control and ignorance, whereas Italy is associated with expression, freedom and intuitive understanding. Italy elicits desires and draws out emotions, even when they are unacknowledged or unrecognized, and therefore has the power to thaw out all but the very coolest of northern visitors. […] Italy may awaken dreams of erotic autonomy and fulfillment, but it is just as likely to call into question the values and beliefs on which such dreams are founded. (Lehnen, 2011: 151)

On the other hand, "the England that Forster represents in this novel does not seem so modern or so removed from the natural rhythms of life." (Lehnen, 2011: 191) Moreover, what is significant is that the spaces that are closed seem to hinder their views and make them narrow-minded as well, and only when they meet in the open do they give free vent to what they really feel and to their real selves.

Lucy has a long way to go from innocence to experience, but she has a lot of potential. Brought up in a house where convention does not play such an important role and refers just to respect to other human beings, be they relatives or neighbours, Lucy has manners good enough to behave appropriately to the Emersons, even if they are rejected by the other guests at Bertolini. She is more appreciated by the others than her conventional cousin and is even perceived by the Italian driver of the carriage as different and capable of understanding and defending him when he is caught kissing his girlfriend in public. However, in the beginning she is not accustomed to think for herself. Left without any authoritative guidance, she does not know what to believe about buildings or about people. Here are her considerations about Santa Croce, and her hesitations concerning the Emersons:

> Of course, it must be a wonderful building. But how like a barn! And how very cold! Of course, it contained frescoes by Giotto, in the presence of whose tactile values she was capable of feeling what was proper. But who was to tell her which they were? She walked about disdainfully, unwilling to be enthusiastic over monuments of uncertain authorship or date. There was no one even to tell her which, of all the sepulchral slabs that paved the nave and transepts, was the one that was really beautiful, the one that had been most praised by Mr Ruskin. (Forster, 1990: 40-41)

> 'Mr Beebe – old Mr Emerson, is he nice or not nice? I do so want to know.'
>
> Mr Beebe laughed and suggested that she should settle the question for herself.
>
> 'No; but it is so difficult. Sometimes he is so silly, and then I do not mind him. Miss Alan, what do you think? Is he nice?'
>
> The little old lady shook her head, and sighed disapprovingly. (Forster, 1990: 57)

In Santa Croce she hurries when George tells her Miss Bartlett is there and does not understand Old Mr. Emerson's remark who calls her "poor girl" when she does this. After witnessing the murder, she can talk to nobody about what had happened, only briefly to Charlotte. "This solitude oppressed her; she was accustomed to have her thoughts confirmed by others or, at all events, contradicted; it was too dreadful not to know whether she was thinking right or wrong." (Forster, 1990: 67)

Gradually, however, under the Emersons' influence, she begins to evolve. She starts sensing Cecil's limitations, though she does not dare in the beginning to react against them.

> But in Italy, (…) her sense expanded; she felt that there was no one whom she might not get to like, that social barriers were irremovable, doubtless, but not particularly high. You jump over them just as you jump into a peasant's olive-yard in the Apennines, and he is glad to see you. She returned with new eyes.
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> So did Cecil; but Italy had quickened Cecil, not to tolerance, but to irritation. He saw that the local society was narrow, but instead of saying, 'Does this very much matter?' he rebelled, and tried to substitute for it the society he called broad. He did not realize that Lucy has consecrated her environment by the thousand little civilities that create a tenderness in time, and that though her eyes saw its defects her heart refused to despise it entirely. Nor did he realize a more important point – that if she was too great for this society she was too great for all society, and had reached the stage where personal intercourse would alone satisfy her. A rebel she was, but not of the kind he understood – a rebel who desired, not a wider dwelling-room, but equality beside the man she loved. For Italy was offering her the most priceless of all possessions – her own soul. (Forster, 1990: 130)

Even Cecil realizes that she has changed. When she breaks their engagement, "He looked at her, instead of through her, for the first time since they were engaged. From a Leonardo she had become a living woman, with mysteries and forces of her own, with qualities that even eluded art." (Forster, 1990: 191) However, when asked to explain why she broke the engagement to him, she repeats what George had said about him, which shows that she is not yet mature enough to express her own views, though she can now recognize the truth when she sees it. Cecil accepts everything she says about him as being true and admires her insight.

Her truly mature decision is the one to marry George, taken again under the influence of the latter's father. Though at first she had thought of staying alone and running away from the man she loved by going with the Miss Alans to Greece, she finally yields to passion and truth and does what is right. We cannot yet say that she is perfectly mature in the end of the novel, but she is on the right track and under the right influence.

However strange it might seem at first sight, Charlotte also helps Lucy finally be with the man she loves. Charlotte is the embodiment of convention. She constantly censors her cousin. Charlotte does not allow Lucy to answer the Emersons when they offer to change their rooms. She is afraid that by accepting the exchange she would put Lucy under an obligation to people whom they do not know. Even when they accept the rooms, she does not consider it appropriate that Lucy should take the young man's one. Charlotte is rather poor and constantly complains about it and expresses her gratitude to Lucy's mother for the Italian tour (paid by the latter). She is annoying and irritating, constantly worrying about what we might consider trifles, but she seems to consider matters of life and death. She makes a terrible fuss over the kiss George gives Lucy on the cheek and over the consequences of people's finding out about it, but she herself will tell the whole story to Miss Lavish who will include it in her novel. The final conversation between Lucy and George, however, casts doubt on all her actions. George is very sure that it was his room that Lucy stayed in at their first visit at the pension and that Charlotte had a more important role than anyone might have considered in his reunion with Lucy.

The fact that Lucy and her cousin may not be so different from each other after all is also proven by the remark made at one point by Lucy's mother who tells her daughter that she reminds her of Charlotte. This makes us think that Lucy could have become like Charlotte if she had not been shown the right way or that Charlotte could have been like Lucy if she had been given the right advice.

Similarly, George and Cecil may be seen as two hypostases of the same person. They both love Lucy, each in his own way, but they are opposed to each other as a result of the different education that they have received. It is significant that Cecil associates Lucy with a view, while she, when confronted by him, admits that she associates him with a room without a view. "If a room is associated with culture, the mind and limitation, then the view is associated with nature, the body, and imaginative and erotic freedom." (Lehnen, 2011: 184) Still, even when Lucy and Cecil are together in the middle of nature, he still feels oppressed by convention and asks for permission to kiss her (instead of simply doing it, like George). Though he is granted it, nothing feels right for him. On the other hand, as Lehnen notices, in the case of Lucy and George, "although the kiss is between two English people, they are brought together by the Italian driver, and the energy of their attraction seems to come from the Italian landscape. (Lehnen, 2011: 184)

Mr. Eager and Mr. Beebe also seem at first sight to oppose each other, but prove to be equally narrow-minded in some respects. Mr. Eager is the English reverend in Florence. He should represent the freedom and open-mindedness of Italy, but he does not, as he is also very conventional. The one who seems to be open-minded is Mr. Beebe, but this happens only until the end of the novel, when he is very disappointed about Lucy and George's engagement. He had hoped that, after breaking up with Cecil, she would remain alone and pure. There are also hints that he might be attracted to George. (*cf.* Herbert 2012)

Thus, we can say that identity and alterity are not opposed to each other, but rather complementary. People that seem so different from each other are actually so similar. And by discovering the Other, Lucy also discovers herself and the joy of having a partner that accepts the differences between them as a blessing, not as a curse.

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JAPANESE PRACTICES AND LORE IN JAMES CLAVELL'S SHŌGUN

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Abstract: The confluence in James Clavell's Shōgun is between medieval times and legacy, on the one hand, and modernity and change, on the other. This paper first depicts the initial assumptions the narrator Blackthorne starts with in the onerous context in which he finds himself, assessing the culture shock that us as Europeans have in the face of some Japanese actions and practices. Then, as we move along, we explain the way gruesome appearances may be/are contradicted upon a more thorough analysis of the rationale behind certain habits and way of thinking. The aim is to reach, with the presentation of Japanese specificity, the idea that not only is spirituality present in Japanese mentality and acts, but it is also paramount. Despite the initial impression that cruelty and heartlessness characterize the Japanese, an understanding of their identity helps the reader discover in them a type of spirituality that can be deemed as more pervasive and applied in everyday life than in European communities.

Keywords: identity, stereotype, otherness.

1. *Ab Initio* – Stereotypes

Captain John Blackthorne leaves England aboard the Erasmus to go through Magellan Straits, but is thrown on the coast of Japan by a storm. Taken prisoner along with his crew, they withstand humiliation. Thrown in a pit, left hungry without water and light for days, many of them ill with scurvy, they refuse to surrender the weakest of them to be sacrificed so that the others may live. Blackthorne accepts the embarrassments of a samurai urinating on his back and of living by the Japanese habits in a traditional home to save his men. The opposition between the Europeans as civilized good Christians versus the Japanese as cruel (they put the European Pieterzoon in a cauldron, boiling him to death), vengeful, "animals" (Clavell, 2009: 303), thieves (as they appropriate the goods on the ship) instinctual and shameless in their lack of discretion in what involves sexual matters will later be contradicted, as Blackthorne is immersed in their world and sees them with different eyes.

2. Japanese Identity – Practices and Lore

First of all, there is the issue of titles, which are extremely important in Japanese culture. This is visible from the first pages of the novel, where Blackthorne's new name is discussed. Omi-san, Yabu-sama's vassal, the first Japanese he comes in contact with, names Blackthorne Anjin (Pilot) when the others cannot pronounce the Englishman's real name, while explaining to him through an intermediary – a Portuguese priest – that they will call him "san" when he deserves this appellative: "Priest, tell him from now on his name is Anjin—Pilot—*neh*? When he merits it, he will be called Anjin-san." (*ibidem* 318). There is a distinction between *san* and *sama*, pointed out as Blackthorne is corrected by the others in this respect while addressing them and his future concubine, Fujiko: "*Sama*, meaning 'Lord', was an obligatory

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politeness when addressing a superior" (Clavell, *op. cit.*: 206). Also, an explanation for the term "*san*" is provided by Father Sebastio, the Portuguese Jesuit who speaks Japanese, even if not required by Blackthorne, precisely because etiquette is very important: "Here they always put their surnames first. 'San' means 'honorable,' and you add it to all names as a politeness. You'd better learn to be polite—and find some manners quickly. Here they don't tolerate lack of manners." (*ibidem* 81) However, Susan Matisoff warns that *san* and even *chan* – its "diminutive or intimate equivalent" are anachronistic and did not exist in 1600, "being modern colloquialisms" (Matisoff, 1980: 83).

The samurai, the warrior chaste, were the most respectable, with the highest rank. They have distinctive identity markers: "the top of the head shaved and the hair at the back and sides gathered into a queue, oiled, then doubled over the crown and tied neatly" (Clavell, *op. cit.*: 86); also, "Only samurai could wear the two swords—always the long, two-handed killing sword and the short, daggerlike one—and, for them, the swords were obligatory." (*ibidem*). The ancient lord Taik had decided the chaste system still valid in their days: "samurai above all, below them the peasants, next craftsmen, then the merchants followed by actors, outcasts, and bandits, and finally at the bottom of the scale, the eta, the nonhumans" (*ibidem* 136) because they "dealt with dead bodies, the curing of leather and handling of dead animals, […] [and] were also the public executioners, branders, and mutilators" (*ibidem*). A lesser category of samurai were the wandering *ronin*: "*Ronin* were landless or masterless peasant-soldiers or samurai" who were dishonored or lost their master (*ibidem* 213) and offered their services to anyone who wanted to buy them – an equivalent of modern mercenaries. A different kind were the *ninjas* – kamikaze warriors, apparently regarded as the worse, since they obeyed no code and resembled killing machines with no affect or empathy for their victims. This is how they appear in the attack they perform on Blackthorne, Mariko and Toranaga's samurai while they are guests at the court of Ishido. A *hatamoto* was a title that honored one more than that of samurai: "A hatamoto was a special personal retainer of a *daimyo* who had the right of access to his lord and could wear swords in the presence of his lord." (*ibidem* 324)

A symbolical "Bible" of the Japanese samurai was the traditional *bushido*, or code of conduct. Its precepts are resumed by the samurai Yabu-sama, while he is considering breaking them, as he is a hybrid, a man of progress as well, dreaming of modern warfare in which men could be trained as a unit and allowed to use fire weapons. He is torn between tradition and change, and not the only one in this situation. The main principles enounced in the code are honor, loyalty and courage: "The use of guns was considered cowardly and dishonorable" (*ibidem* 182) and "*bushido*, the Way of the Warrior, […] bound samurai to fight with honor, to live with honor, and to die with honor; to have undying, unquestioning loyalty to one's feudal lord; to be fearless of death" (*ibidem*).

Part of the code and a prerogative of the samurai chaste, so an honor in itself, was killing oneself by cutting open one's insides with one's sword. It was done in order to redeem a sin or shame, shame or dishonor being something that no samurai should and was allowed by his lord to live with – unless the lord wanted revenge and let him live in indignity. Women and children could be samurai as well and were educated, together with men, from early infancy, to perform this ritual killing, both for themselves if necessary and for others seconding them. This form of suicide was called *seppuku* or *hara-kiri* (*ibidem* 191) (the Western world word) and for women took the lighter form of stabbing themselves in the throat with a knife. Seconding one meant cutting the

sacrificing samurai's head off subsequent to the disembowelment. However, timing was important in this beheading, as the seconding person was supposed to wait a sufficient amount of time so as to highlight the samurai's courage, but not so long as for the latter to enter agony and cry out or physically struggle with pain, manifestations that would be considered as cowardly and unseemly. The significance of *seppuku* is spiritual, despite the gruesomeness of the spectacle. It basically meant the display of the intestines (*hara*) for the others to see – as it always took place in the presence of witnesses – because they were deemed the site where the spirit dwells, and, by showing them, one proved his spirit was pure (Smith, 1980b: 95).

One's sword is endowed with great significance and weight. When during a severe earthquake Toranaga loses his sword in the ground, Blackthorne capitalizes upon this situation in his favor and is able to do so only because of the importance assigned to this object in Japanese lore. Knowing the spot where the sword disappeared in the ground, he tells this piece of information to Mariko's husband, helping him to retrieve it and give it back to Toranaga as a gesture of good faith, which of course contributes to his image before Toranaga. Blackthorne does that in order to extract his own leverage. He means to gain Buntaro's graces, to stop the undying hatred and jealousy he feels coming from the Japanese because he feels his life is in danger, along with his plans as long as the other is watching his every step. Blackthorne means for this constant surveillance and ill feeling to stop.

Superstition says that a sword can be the carrier of bad luck, just as it can represent positive attributes – of Japanese identity, manliness, honor, rank, power – in which respect we can say it is fetishized. The masseur Suwo recounts Yabu-sama the story of Lord Yoshi Chikitada's demise when he was killed by a much younger man with a Murasama blade: "that's what started the superstition that all Murasama blades are filled with unluck for the Yoshi clan" he says (Clavell, *op. cit.*: 209).

Eating habits are particularly divergent. The Japanese eat raw fish and rice, soup and pickled vegetables, as Mariko explains to Blackthrone (*ibidem* 1037-8). They are a numerous population and the reserves of the land are scarce for such numbers of mouths to feed, as only one fifth of the land can be cultivated. The other reason for eating light is that frugality represented a virtue. It went hand in hand with values such as self-restraint, appreciation of life's favors even when they are small and rare, delicacy, politeness etc. meat eating was also implicitly forbidden by Buddhism, through the imperative against taking life. This imposition was closely observed only by the Buddhist clerks, and adapted to their needs by other segments of society, who were disallowed to consume meat coming from four-legged animals; samurais sometimes served hunting game meat (Smith 1980a: 117-8). However adaptable the diet of the Japanese might have been in the reality of the 16th century, it stood in stark contrast with the Europeans', whose excesses are depicted in Clavell as well (for instance when Mariko visits the Portuguese ship) (Clavell, *op. cit.*: 1216).

The rituals of bathing in very hot water in bathtubs are followed by the equally ritualistic massages. The ritualistic-spiritual component and the fact that baths are not merely destined to clean the body are suggested by the way the Japanese first sit on a chair where their whole body is being soaped and rubbed, only afterwards entering the tub. This pleasure and leisure activity is therefore not only for the senses, but also a type of spiritual cleansing. The massage that usually follows is again a form mixing physical satisfaction with a relaxation of the mind. It targets very practical ends: keeping one's body fit, so as to withstand the daily perils; relaxation before and in preparation of/enabling a continuous state of guard and readiness for confrontation and war;

maintaining a balance of one's mind to keep it clear. Besides, during the massage, one has the occasion to meditate, against the unique background provided by a state of wellbeing, which is more auspicious for that than states of distress, when judgment can be impaired. That massage is an art and a form of medical (and not only) investigation is what we are suggested as a result of the diagnosis that Suwo, the old blind man giving Yabu-sama this treatment, is able to give only after a few minutes: "His fingers were telling him to beware of this man, that he was dangerous and volatile, his age about forty, a good horseman and excellent sword fighter. Also that his liver was bad and that he would die within two years. Saké, and probably aphrodisiacs […]." (Clavell, *op. cit.*: 207-8) This almost obsessive cleanness of the Japanese opposes the practices of the Europeans in the same area of living. Blackthorne remembers the shabby house where he lived with his wife, Felicity, and children, how they never changed their clothes or bathed, ending up dirty, ill and dying before their time, oppressed by an obsession with sin and leading their lives in misery and dirt convinced they were paying for their transgressions, in the religious sense of the term (*ibidem* 1992-6).

Along the same line of preservation of body health and comfort in order to gain a balanced mind, sexuality holds an important role. Firstly, the Japanese keep indeed an official wife, but are permissive as far as hiring the services of prostitutes. Moreover, they see no harm or deviance in homosexuality, multiple sexual partners simultaneously or even zoophilia. Yabu engages in sexual activities with Kiku and a boy at the same time. When Mariko offers Blackthorne a boy to sleep with, causing the latter to almost have an attack because he feels furious and insulted with what in his view is sodomy, "Her smile was guileless, her voice matter-of-fact" (*ibidem* 936). How great is the cultural gap is visible in Oan-san's reaction upon witnessing Blackthorne's fury as a result of the question asked. He cannot understand the European's anger and the only thing he can think of is putting it down to a potential lack of politeness in Mariko's manner of asking, Blackthorne's not having "pillowed" for so long (*ibidem* 937), or impotence (*ibidem* 940). One of the older samurai, sharing Omi-san's cultural gap with the Englishman and trying to help, makes another suggestion with the same honest naivety: "Oan-san, perhaps he's one of those that likes dogs […] dogs and ducks. […] Maybe he wants a duck." (*ibidem* 940-1)

Sexual practices involve various "pillow instruments" (*ibidem* 1980) – the equivalent of modern sex toys – which are resorted to naturally and commonly. No sense of shame accompanies any of the above. Mariko shows some of them to Blackthorne. About *harigata*, or ivory and plastic penises, she explains to him how they are the best part of a man without the bad parts (*ibidem* 1984), exceeding men in "sufficiency", devotion, the fact that they can be "rough or smooth" and "they'll never tire of you, like a man does". Then she introduces the "*konomi-shinju*, Pleasure Pearls", for both men and women – four jade beads on a silk thread (*ibidem* 1985); the "*himitsu-kawa*, the Secret Skin*", a ring to prolong erection (*ibidem* 1988) and the "*hiro-gumbi*, Weary Armaments, thin dried stalks of a plant that, when soaked and wrapped around the Peerless Part, swell up and make it appear strong" (*ibidem* 1988-9).

Not only are the sexual encounters described above a common practice, but the Japanese also relate them to spirituality and art. The women from the Floating World/Willow World are meant to help men and themselves to both celebrate life and remember the transitory and dream-like nature of their existence. They are educated, and the members of the hired services are, more often than not, singing, playing an instrument and impressing with the delicacy and accuracy of their manners and ladylikeness. These elements are all part of the cult they have for beauty and detail.

Using sexual toys to prolong the climax is a duty, as during that brief moment "we mortals are one with the gods" and "any means to stay one with the gods for as long as possible is our duty, *neh*?" (Clavell, *op. cit.*: 1981).

Interest in detail is also manifest in the tea ceremony (*chanoyu*). Evolving from *za* group arts, ostentatious medieval social events, the necessity for *yûgei* or "elegant pastimes" emerged, people being expected to be competent in aesthetic activities such as the tea ceremony (Surak, 2011: 177). For political and military leaders it constituted a statement of power, and a way to acquire legitimacy through association with aristocratic values and practices and concepts such as authenticity and good breed (through the use of precious utensils passed on as inheritance from one generation to another) (*ibidem* 178). At mid-sixteenth century, the practice extended from elite tea salons, where truly valuable utensils were used, to the commoners who used rougher dishware.

The *temae*, or steps taken in the making and serving of tea (*ibidem* 183), are visible in Buntaro's ceremonial when he prepares tea for Mariko. Also, the "innovative incorporation of found objects" (*ibidem* 185), meant to show the organizer's creativity and originality, as the arrangements had to be unexpected, is mastered by Buntaro, showing him a more sensitive side and making him a round character, showing him in a different light than that of a brute. Buntaro uses specific utensils that are exquisite not by their material value, but by being extremely old and authentic, like the "small earthenware tea caddy of the T'ang Dynasty" (Clavell, *op. cit.*: 2195). The movements and gestures have to be both delicate and accurate. There is a sequence that needs to be followed properly: he adds a spoonful of cold water to cool the drink for Mariko, she takes symmetrical sips, finishing the amount in her cup in two series of three. The second portion is politely refused for Buntaro to drink, as politeness requires, and after the third and the fourth cups, which she accepts, she refuses the others out of the same polite etiquette that needs to be observed (*ibidem* 2196). Beforehand, Buntaro cleans the floor, the flagstones that compose the little path to the outside door on the veranda and the garden: "He scrubbed and broomed and brushed until everything was spotless, letting himself swoop into the humility of manual labor that was the beginning of the *cha-no-yu*, where the host alone was required to make everything faultless." (*ibidem* 2201) Then, he sprinkles water on the flagstones to make it emulate fresh dew and rearranges some lanterns to create the perfect lighting; the pieces of charcoal are meticulously placed in the form of a pyramid and there are small pieces of iron put in the kettle to intensify the hissing sound of the boiling water (*ibidem* 2202). We find out, from his thoughts, that the second perfection required by the *cha-no-yu* after cleanliness is simplicity, and the third suitability for the guest in question (*ibidem* 2203). He uses only white flowers with a single drop of water on one leaf, placing them on red bricks, which suggests the alternation of summer and autumn, of death/sorrow and physical and spiritual rebirth, the single water drop reminding one that there are tears but they eventually vanish (*ibidem* 2203-4). Mariko ritually washes her hands before entering.

In preparing tea for Mariko, Buntaro both asserts and denies his superiority. On the one hand, he appears as the better of the two, as his gesture reinforces male authority by functioning as a reminder that the tea ceremony was destined initially exclusively to males (Surak, *op. cit.*: 190-1). On the other hand, it is a leveling between them, making them of the same status: "At a *cha-no-yu* all were equal, host and guest, the most high daimyo and merest samurai. Even a peasant if he was invited." (Clavell, *op. cit.*: 2203)

Instances of philosophy and spirituality are *wa* "*wa*, your harmony, your 'tranquility,'" (Clavell, *op. cit.*: 1855) and karma. Karma is described by Clavell himself:

> Karma was an Indian word adopted by Japanese, part of Buddhist philosophy that referred to a person's […] fate immutably fixed because of deeds done in a previous life, good deeds giving a better position in this life's strata, bad deeds the reverse. Just as the deeds of this life would completely affect the next rebirth. A person was ever being reborn into this world of tears until, after enduring and suffering and learning through many lifetimes, he became perfect at long last, going to nirvana, the Place of Perfect Peace […]. (*ibidem* 615-6).

Buddhist teachings were gradually imported from China by the Japanese starting with the fifth century. Firstly, two of the most important implications of the theory of karma are of course reincarnation and the concept that there is no injustice in the world, since one can explain one's misfortunes and happiness in relation to one's worthiness, or rather the worthiness and level of evolution of one's soul. Secondly, there is a certain peace of mind that comes with the understanding of the concept, as well as peace before death. Thirdly, another consequence is valorizing beautiful and fleeting things and a *carpe diem* attitude of enjoyment of the moment without, nevertheless, giving it more importance than it has, but keeping awareness of its volatility. This attitude translates in the repetition of key phrases like: "leaving karma to karma", "karma is karma", or "karma, neh?", or simply invoking the word "karma", words and expressions that become leitmotifs in the story. Leaving karma to karma is connected with the Zen approach, which encourages one to leave aside pessimistic thoughts about the past evil catching up with the present and negatively influencing one's life, and to seize the moment, also because one cannot influence or has no control over what happens at present. Elements of this philosophical core are compartmentalization and a yielding attitude, of surrender to the higher forces, as Mariko advises Blackthorne (and, as he remembers her words in a difficult moment of indecision, they help him relax): "'Be Japanese, Anjin-san, you must, to survive. Do what we do, surrender yourself to the rhythm of *karma* unashamed. Be content with the forces beyond your control. Put all things into their own separate compartments and yield to *wa*'" (*ibidem* 2016)

The word karma may acquire contextually various layers of meaning. Sometimes when characters pronounce the word, the meaning appears to be rather close to that of resignation and chagrin, a stance of "it can't be helped" (*Shigata ga nai*) rather than the full understanding of the philosophical compass of meaning for the term. In other situations, the word karma is brought up with the meaning of "destiny", or "it was my/his destiny", something immutable, preordained and therefore unavoidable. An example is Toranaga's rhetorical speech at the end of the novel, when he tells the reader he was destined to be a shogun, even though, he leaves to be understood, he did not intently pursue this goal.

During a conversation Mariko sums up one important aspect of Japanese philosophy: the need to withhold from the seven emotions: "*Karma* is the beginning of knowledge. Next is patience. Patience is very important. The strong are the patient ones, Anjin-san. Patience means holding back your inclination to the seven emotions: hate, adoration, joy, anxiety, anger, grief, fear." (*ibidem* 1854)

Some exercises that Westerners may deem silly or meaningless are in Japanese culture connected with patience. Two interesting examples are watching a stone grow or drinking imaginary *sake*. Sunset watching or listening to and identifying the various sounds of rain pattering have a similar purpose. Another aim envisaged by these exercises is obtaining "privacy", as Mariko so astutely explains to Blackthorne, when she says they are taught from childhood "to disappear within ourselves" or "grow impenetrable walls" or "a limitless maze" (Clavell, *op. cit.*: 1717). The alternative, in a

world of thin walls and crowded areas, would be to "go mad and kill each other and ourselves" (*ibidem*). Keeping the distance is achieved though excessive politeness as well, not only through exercises of imagination and patience: "Don't be fooled by our smiles and gentleness, our ceremonial and our bowing and sweetnesses and attentions. Beneath them all we can be a million *ri* away, safe and alone." (*ibidem* 1719) She resorts to a poem and the metaphor of the "Eightfold Fence" (*ibidem* 1720) to explain the symbolical distance they put between themselves and the others. Living everyday with a barrier from the other also means making peace with the idea that one is actually alone in the world. Being at peace with one's solitude and smallness in the universe entails having no great expectations and attachments, and brings along the appreciation of beautiful details, small favors and minute instances of joy.

Poem writing reflects the philosophy of the entwinement of literary interest (calligraphy and poetry composition) and military practice – the *bun* and, respectively, the *bu* (Smith *op. cit.*b: 90). The models for the interest in the art of literature were the class of Japanese courtiers and the Chinese learned people (*ibidem*). The Japanese cope with dramatic – which usually means violent – events by conferring them meaning through the practice of dedicating them poems, to mark both their existence and the lesson learnt.

While in the garden, listening to the screams of a man boiling in a cauldron, Yabu notices a petal falling from a tree and thinks of a poem to capture his feeling and the two elements that compose the context he lives and his surroundings: "Beauty/Is not less/For falling/In the breeze//" (Clavell, *op. cit.*: 244). The poem expresses the fact that all life is fleeting. He actually dedicates some verse to the man's pain separately, at Omi's suggestions: "If you allow/Their chill to reach/Into the great, great deep,/You become one with them,/Inarticulate//" (*ibidem* 268). There is also the custom of making up a poem on the eve of one's death, as Yabu does, as well as Takatashi, when he realizes he will die by drowning during the high tide, after descending on the beach from the height of some cliffs, in an attempt to save the Portuguese Rodrigues, who had gotten tangled in some weeds: "How beautiful the sea and the sky and the cold and salt. He began to think of the final poem-song that he should now, by custom, compose. He felt fortunate. He had time to think clearly." (*ibidem* 509-510) Taik 's death poem is revelatory of the Japanese philosophy at large: "Like dew I was born/Like dew I vanish/Osaka Castle and all that I/have ever done/Is but a dream/Within a dream//"; it again points to the transience of human existence, to the way people are like small specks of dust in the vastness of the universe, unimportant if regarded from this angle. We find out that the game of continuing or replying to one's versified thoughts with another rhyme is popular among samurai, and witness a sample of it in the dialogue between Mariko and Toranaga (*ibidem* 1811, 1813-4). The poem told by the old Gyoko to Mariko has the value of a statement and a threat at the same time: "When I die,/don't burn me,/don't bury me,/just throw my body on a/field to fatten some empty-/bellied dog//" (*ibidem* 2397). It states the fact that she is not afraid to die, in case she reveals the affair between Mariko and Blackthorne and, as a consequence, Mariko will have her killed. Also, by defying Mariko she implicitly threatens her that she might say what she knows about the affair. Mariko's strategy, of provoking a commotion in Taik 's land, is described by Toranaga as a "poem" (*ibidem* 2923). This naming synthesizes Japanese view of poetry, as extremely rich in meaning and full of interconnections waiting to be inferred and discovered. If a poem can, metaphorically speaking, be the equivalent of a series of logical actions linked by causal relations, it can be the equivalent and mirror of life itself – brief, passing, and at the same time beautiful, harmonious full of substance.

Death is seen as a natural, ineluctable part of life and thus fear of it becomes absurd in the eyes of the Japanese. By contrast, Europeans, who are afraid of this experience, try to make themselves as numb in the face of it as possible so as not to suffer pain for or awareness of their demise: "we have devised, especially through modern medical technology, to anesthetize ourselves as much as possible as we die. In vivid contrast, seppuku if anything heightens the dying person's awareness of his or her death: it makes dying […] unusually *conscious*" (LaFleur, 1980: 73). However, LaFleur warns against stereotyping in his discourse, saying that things are not black and white and that various shades of grey need to be taken into account when it comes to attitudes to death in both cultures. The Japanese must have had fears in the face of death despite the popularity of the *bushido*, just as Europeans must have mustered some courage before it as Christians. Human instincts for survival and self-preservation play their part as well. Consequently, us as honest interpreters should avoid obtuse generalizations, or to "blunt the edge of too sharp a contrast" (*ibidem*).

3. Conclusions

Despite its occasional deviations from the historical common knowledge about life and habits in the sixteenth-century Japan, *Sh gun* offers a tremendously rich perspective on Japanese culture and civilization of the times. It is thus fruitful reading for any fan of cultural studies, a masterpiece in the way it depicts Japanese society and interactions. The becoming of the main character, who reaches the opposite stand in his outlook on Japan, passing on from complete rejection of it to almost full identification with it, is food for thought as far as binary and stereotypical thinking. We are made aware that the spirituality that seemed to lack completely in the Japanese ways actually permeates all aspects of their lives, as ever-present as breathing. The transformation suffered by the protagonist encourages readers to put themselves in the foreigner's shoes – an exercise through reading that is as valuable as ever in our globalized world.

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IDENTITY AND ALTERITY IN TRANSLATING EMINESCU'S *SONNET V INTO ENGLISH*

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Abstract: This paper intends to identify the concepts of identity and alterity in Eminescu's Sonnet V *, which proves to be a resourceful search since alterity manifests here as a consequence of the passage of time upon one single identity (the poetic ego's childhood becomes alterity for the mature self), and then to analyse the way in which these two concepts are rendered into English in two versions.*
   Keywords*: translation, identity, alterity.*

The Sonnet and its Challenges for a Translator

If the translation of poetry has been considered the most challenging type of literary translation, then translating fixed-form poetry may be the pinnacle of translating poetry, given the complexity of levels on which equivalence should be achieved: units of meaning, units of form, units of prosody. The poem we have chosen for our analysis belongs to this category of fixed verse poems: it is a sonnet. Created during the Medieval Age and flourishing during the Renaissance, the sonnet has a strong connection to music, therefore the musicality of a SL sonnet is a must for the translator. Initially developed in Italy, the sonnet flourished in Western Europe during the Renaissance and even afterwards, and we can name famous universal poets who excelled in the art of sonnet, too: Dante Alighieri, Francesco Petrarch, Pierre Ronsard, J. W. Goethe, Edmund Spencer, William Shakespeare, Miguel de Cervantes. Given the cultural conditions and influences, the first Romanian sonnets appeared in the early 19th century, therefore Mihai Eminescu's sonnets contribute to imposing this verse form into our culture, together with other great Romanian poets of the 20th century: George Bacovia, Lucian Blaga, Ion Barbu, Vasile Voiculescu. What makes the sonnet so tempting for poets is that they should render the nature and ramifications of two opposed ideas respecting the rigours of form: 14 lines, the iambic pentameter or the alexandrine, a rhyme pattern combining rhyme in couplets with enclosed rhyme, no repetition of words (except for prepositions, conjunctions or auxiliary verbs), the conclusive nature of the last line(s). (see Baldick, C. 1992: 207-208, see http://www.sonnets.org/basicforms.htm)

Identity and Alterity in Eminescu's *Sonnet V*

Conceived around 1878 and published in 1884, Mihai Eminescu's *Sonnet V* is built around the much treated universal theme of *Pantha rhei*, underlining in an elegiac tone the way the inexorable passage of time is intimately felt by the poetic ego. The sonnet gravitates around two opposed ideas: the reflection of past and the perception of present within the poetic self. Past equals childhood as a golden age while present feels disappointing, artistically barren and announcing death. In terms of identity and alterity, the main idea of the sonnet can be expressed in the following manner: the poetic ego

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develops two identities in time, yet the former identity gradually becomes alterity; the adult perceives his own child identity as alterity.

At a closer look, the sonnet is made up of three uneven parts, according to Gorcea's analysis (2002:56). The first part - almost half of the whole poem (the first 6 lines) – meditates upon the passage of time conceived as external (counted in "years") which seems to have brought about a kind of fatigue to the poetic ego who shows no more enthusiasm to the cultural stimuli that caused him so much enchantment in childhood. This first part is rather plain and prosaic, even cliché at times, with its enumeration in the fourth line and commonplace notions or figures of speech (see Gorcea, 2002: 57). It is this prosaic tone, charged with objectivity, that suggests the perception of the initial identity of the self as alterity at the moment of speaking.

The second part of the poem, comprising its following five lines, insists on the topic of vanity, the words "în van" (= „in vain") appearing in the first and the last line of this section. Strictly speaking, the things felt as vain by the poet are: the sunset (metaphorically speaking) and the fact that he tries to "tear down" a "sound" from the past; in other words, the past is totally dead and buried for the poet, there is no Hegelian reminiscence to ensure the continuity of the self and the substance of personality. (see Gorcea, 2002: 58-60) This second section of the poem thus underlines the gap between the former identity – now an alterity – and the latter (actual) identity of the self.

The last section of the poem, made up of the last three lines, is the densest in meaning presenting the conclusion (but also the climax!) of the sonnet. Its first two lines condense the main ideas of the first two sections: childhood identity has definitely become an irrecoverable alterity for the adult. The last line of the poem appears as extremely surprising: time is conceived as material, as a palpable object that is growing and the poetic self reacts as "growing dark". This final outcry of the poem, which is almost unique in Eminescu's poems, can be interpreted in two ways: either as expressing the anxiety of death (anticipated by the poet) or as expressing a state preceding epiphany (the outside world is growing dark to prepare the soul for the divine revelation, for the supreme light). (see Gorcea, 2002: 60-62).

Identity and Alterity in the Translation Process

For a translator, his language and, implicitly, his culture (usually the TL) represents his identity, while the other language (usually the SL) represents an alterity tending to become his identity. On the other hand, there is a multitude of linguistic and cultural aspects which are shared in the two languages, thus helping the translator to achieve equivalence in translation. All these aspects form what we can call a translator's 'bilingual identity'.

As we have already said, the translation of poetry is the most challenging form of literary translation. From a strictly linguistic point of view, poetry appears as a superior form of synonymy at all levels: lexical, grammatical, syntagmatic (Banta , 1998:121). The first step in the translation process is a "translation-oriented text analysis" (Banta , 1988) which will present the poem as a number *n* of elements disposed in one or more types of series, chosen or adopted by the poet. (Banta , 1998 : 126). The second stage in the translation process transforms the translator into a poet who is supposed to re-write the original poem in TL. In translating it, he should resort to the same structures and patterns which form the original SL code: rhymed verse or free verse or blank verse. The translator is not supposed to break these patterns or to introduce rhymes when the poet chose free verse. The same rule (no loss, no gain)

should apply to the level of content: the translator is expected to reproduce the poet's metaphors, vocabulary, style and metrical code. The poetic code of a poem, whether clear or hermetic, should remain unchanged through translation.

To summarize, the translator willing to and capable of playing the part of a poet in front of the TL audience, has two major 'obligations' (Banta , 1998:126):

1. to decipher the semantic code of the original (denotation and connotation) as well as its formal system (images, figures of speech, prosody);

2. to render the same elements on the same levels, avoiding both semantic and expressive losses and semantic, expressive and clarity gains.

Through the complex analysis, the translator unveils the author's system, either in general or in particular. The reproduction of this system, that is the inner mechanism of the work, can be regarded as an application of synonymy at all levels. Therefore, the ideal translator possesses a superior 'bilingual' linguistic competence. This linguistic competence involves his being aware of the semantic and stylistic values of the words, idioms. Phrases, patterns of current language in both SL and TL. It enables him both to correctly decipher the SL code and to render it into TL as identically as possible.

The linguistic 'bilingual' competence, doubled by talent are not enough for a good literary translation. A literary analysis of the poem and of its literary context, not only in the SL literature, but also, comparatively, in the TL literature, is necessary. Therefore, a superior literary competence characterizes the ideal translator. His knowledge of the poet's entire work and also of the work of other SL and TL poets belonging to the same literary trend will make his work less difficult and undoubtedly more successful.

The difficulty in translating poetry is that the translator is supposed to render as accurately as possible all the intellectual processes the poet himself has known, his emotional state, his mental disposition, his experiences and searches while trying to find the most effective ('catchy') word. In other words, a translator should choose the same path, either straight or winding, that the poet himself has 'walked' on. (Banta , 1998:127).

After the thorough analysis of the original, when the poem becomes clear and entirely explicit for the translator, he runs the risk of making the poem, through his version of it, more explicit, even easier and more ostentatious than the original. That is why the analysis and interpretation of the poem are made for his own use (Banta , 1998:127); then, while translating, he should keep to the limits traced by the author as far as clarity is concerned. Otherwise a certain 'gain' in clarity may distort the author's intention as well as the general view of the reader on the author and on his poem. Translation should neither increase nor facilitate the difficulties in understanding a poem.

In point of semantic clarity, it is easy to guess that the less explicit a poem, the more difficult to be translated. At the same time, the more connotations and sound effects, the more difficulties in rendering them into another language. When a translator, after having studied the critical work in point, still fails to decipher the meaning of a stanza or of an entire poem, he should rely on his own ability of decoding the meaning of the original. Sometimes, the choice between several possible interpretations can be made for the purposes of versification.

Burton Raffel (1988:12) lists a few of the impossibilities (=alterity) of translating poetry from one language into another:

"1. No two languages having the same phonology, it is impossible to re-create the sounds of a work composed in one language in another language.

2. No two languages having the same syntactic structures, it is impossible to re-create the syntax of a work composed in one language in another language.

3. No two languages having the same vocabulary, it is impossible to re-create the vocabulary of a work composed in one language in another language.

4. No two languages having the same literary history, it is impossible to re-create the literary forms of one culture in the language and literary culture of another.

5. No two languages having the same prosody, it is impossible to re-create the prosody of a literary work composed in one language in another language."

Identity and Alterity in Two English Versions of Eminescu's *Sonnet V*

The two English versions of this poem belong to Corneliu M. Popescu and, respectively, Procopie Clon ea. The TOTA analysis of the poem reveals a multiplicity of aspects forming the 'bilingual identity' in the translation process: the universal theme of the poem – the opposition past vs. present (alterity vs. identity) – and the way these units of meaning are expressed linguistically.

Now we shall reanalyze the structure of the poem with special emphasis on its semantic identity and alterity concepts, but also on the way they are rendered into the English version.

The first six-lined part of the poem, with its prosaic tone, simply unfolds the main idea of the poem and it is easy to notice that the emphasis falls on the concept of past (four and a half lines), the other one and a half line presenting the idea that the respective past cannot be recovered into the present or the future. The poet renders the idea that the past has become an alterity for the poetic ego by using the verbs in the present and future in their negative form ("trecut-au" – have passed, "m mi car " – moved me, "nseninar " – "made serene"), as opposed to the affirmative verbs in the past. References to time are made either by nouns ("anii" – years, "copil" – child characterizing the past) or by time adverbs ("niciodat " – never, "azi" – today referring to present or future). All the tropes in this first section of the poem help describing the past: verb and subject-predicate inversion at the beginning of the poem ("trecut-au anii"), simile ("trecut-au anii ca nori lungi pe esuri" – the years that have passed are compared to the clouds passing across the fields), enumeration ("pove ti i doine, ghicitori, eresuri" – tales and doinas, riddles, heresies; the last element of this enumeration is not an element of folk tradition as the other three, it is a sort of characterization of all of them: they all propose what we call a "heresy" that is a philosophy opposed to the Christian dogma), metaphor ("fruntea-mi de copil o-nseninar " – they made serene my childish brow; the elements of the metaphor have not been selected at random: the "childish brow" resembles the sky thus reminding of the simile in the first line between another time element – the years – and the clouds; the verb, to "make serene", to "make clear" opposes the noun "umbre" – shades that will appear in the second section of the poem; thus, the simile connects the first two sections of the poem), oxymorone ("abia-nțelese, pline de-nțelesuri" – so difficult to understand, yet full of meanings).

Analyzing how this first section of the poem is rendered into English, we have noticed that both versions preserve the clear opposition between the affirmative past verbs and the negative present and future verbs, but since there is no double negation in English, the time adverb will be the one to make the whole clause negative: version 1: "have passed", "have gone", "brought wonder" – "will return no more", "they no longer move me"; version 2: "have passed"; "made me stare, made serene" – "I no longer feel".

The nouns and adverbs referring to time appear in both English versions as: "years" (repetead once in the first version), "boyish (brow)" (1) and "childish (face)" (2); "no more", "no longer" (1) and "no longer" (2). Both versions insist in this first section on characterizing the past, whilst the reference to future is only half a line in version 1 ("will return no more") and absent in version 2, and reference to present is another half a line in version 1 ("For they no longer move me") and one short line in version 2 ("And I no longer feel the grace"). In order to compensate with this loss which lays an even stronger accent on past as still an identity of the ego, both translators feel the need to add other words referring to time: version 1 uses the poetic word "of yore" and the repetition "the years have passed" – "the years have gone"; version 2 adds a whole second line extending the simile in the first line "engaged forever in an endless chase".

As far as the tropes of the first section are concerned, the simile in the first line is successfully rendered in English in both versions, but there is no verb or subject-predicate inversion in either version. Then, the enumeration is partially rendered in version 1, the concluding element missing from both versions which is a significant semantic loss in the translation process. The metaphor, on the other hand, is preserved only in version 2 by "made serene my childish face", this version also preserving the opposition of the oxymoron: "so difficult to comprehend, yet full of meanings rare". On the other hand, version 1 introduces a repetition which was not in the original, in order to compensate the loss of other tropes: "the years have passed" – "the years have gone". All in all, out of the five tropes of the original, each English version will have three tropes in this first section of the poem. It seems, yet, that version 1 more faithfully renders whatever is related to the past, to what has become alterity for the actual poetic ego.

The second section concentrates on the present and is based on double structures which suggest the general meanings and feelings of loss and melancholy. Repetition of an element or of a structure twice is the stylistical key of this second section: the adverbial phrase "în van" – in vain; the exclamation "o", two similar metaphorical structures: "ceas al tainei, asfințit de sară" – hour of mystery, evening's twilight hour, two similar "conjunctiv" structures: "s smulg…", "s fac …". As we have mentioned before, the noun "umbre" is opposed to the verb "înseninar " from the second section characterizing the present as an age of shades and dusk. The verb assigned to this noun, "m -mpresuri", belongs semantically to the military field, with the meaning of "to besiege" thus metaphorically implying the comparison between the poetic ego and a stronghold. This version becomes more emotional by the use of direct addressing as well as by the use of exclamations: "O, ceas al tainei, asfințit de sară", "o, suflet". The artistic act appears in this section as a cliché metaphor: "Cu mâna mea în van pe lir lunec", but this metaphor is extended (more exactly, foretold) by the structure: "s smulg un sunet din trecutul vieții" – the sound the artist would like to wrench from the past of his life can be interpreted as the note a lyre would produce as a result of creation. Moreover, the other wish of the poetic ego, "S fac, o, suflet, ca din nou s tremuri" may also represent an extension of the same metaphor of creation, defining the emotions each piece of art is supposed to arise in the public.

Returning to the English version, we notice that the noun "umbre" which was in opposition to the verb "înseninar " from the first section does not appear at all in version 2 (ironically enough, the one which successfully translated the respective verb!) thus the opposition is destroyed; yet it is translated in version 1, but in this version there is no exact translation of the verb, so the opposition is lost in both versions. The verb "m -mpresuri" is well rendered in version 2 by "to ensnare" which is assigned a

different direct object from the original, "my soul", whilst version 1 gives a rather neutral translation, "fall round me", which lacks the strong military connotation of the original.

Now we shall analyze the rendition of the repetitive words or structures of this section: the phrase "în van" is translated only once in version to by "to no avail", while version 2 translates it as "in vain" and uses its exact repetition twice, just like in the original; the exclamation "o" occurs only once in both version, yet version 1 starts the third section of the poem with another exclamation, "ay", in order to compensate with this loss. The two metaphorical structures are rather accurately translated as definite structures in version 2, "dark secret hour, the end of a day's race", although the second structure is far from the semantic content and connotations of the original. Version 1 combines the two structures creating only one structure and tries to come with a metaphor in order to suggest more connotations of the word "asfinţit" – "secret twilight hour on evening's shore". The two 'conjunctiv' structures are well rendered in both versions by long infinitives, as well as the extended metaphor of the lyre. The use of direct addressing is more accurately preserved in version 2, that is in both cases of the original, while version 1 changes the second direct addressing into a prepositional phrase: "to stir within my soul". The effect of art upon the public, "s tremuri" is very appropriately rendered by version 1 "thrill" which also refers to a physical movement besides the emotional one, just like in the original, while version 2, by its verb "to rejoice", fails to imply all the connotations.

The last conclusive section of the poem contains another repetitive structure (repeated twice): an inversion - predicative + auxiliary "to be" + subject - meant to underline once again that the past is dead, it is perceived as an alterity by the adult. The last line represents the climax of the poem, with the plastic, palpable image of the time which "grows" and then, the final outcry of the poetic self, "m -ntunec!" with its strong exclamation mark. The metaphor "zarea tinereţii" and the epithet "gura dulce" contribute to creating the respective image.

Only one inversion is rendered in English, by version 2, whilst version 1 totally ignores these inverted structures. The metaphor "zarea tinereţii" is accurately rendered in version 1 by "youth's horizon", while version 2 not only translates it but also gives an interpretation, which somehow betrays the original: "youth's dusk". On the other hand, as long as the present age is associated to twilight and to dusk, youth should have been associated to dawn.

The last line of the poem proves extremely problematic. Version 1 fails completely in rendering it, thus the climax of the poem is totally lost here: "While time rolls out behind me... night has come." There is no idea of material growth of the time, as well as no idea of the darkening self here. Thus, we could say that this version better renders the idea of alterity, of childhood – because it renders more wonderfully the first section of this poem.

Version 2 successfully renders the final poetic desperate cry: "I'm growing dark!", yet fails to create the sensation of material time by adding the suggestion of old age instead: "time grows old behind my back". But, all in all, we could conclude that this version more faithfully renders the idea of identity, since the aspects regarding the present age of the poet (the second and third sections of the poem) are better represented in this version.

There are only two aspects which pertain to untranslatability (thus to 'bilingual alterity'): the Romanian folk genre called "doina" and the metaphorical phrase "asfin it de sar " (the first noun, interpretable as "a-sfin it" suggesting the sacred nature of the

sunset). Version 1 renders the noun "doina" as such, but we think that an explanatory footnote would have been necessary to make it more understandable. Version 2 simply ignores this untranslatable word losing much of the local colour. The second untranslatable aspect is not even suggested by any of the two versions being totally lost in the TL versions.

As far as rhyme is concerned, the original pattern *abba baab cde cde* is faithfully preserved in both English versions. Perhaps that is why some aspects of the content were sacrificed.

Conclusions

1. Eminescu's *Sonnet V* presents the opposition identity / alterity as the opposition childhood / adulthood.

2. In translation, we can speak of 'bilingual identity' when referring to universal cultural and linguistic aspects which are shared by both SL and TL language and culture.

3. Both versions present the opposition alterity / identity but there are losses in point of connotation and stylistics, yet the rhyme pattern is rendered successfully. Version 1 renders more accurately the image of childhood (alterity) while version 2 excels in rendering adulthood with its final desperate outcry.

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Addenda

SONET V de Mihai Eminescu	SONNET V - Version 1 by Corneliu M. Popescu
Trecut-au anii ca nori lungi pe esuri i niciodat n-or s vie iar , C ci nu m -ncânt azi cum m mi car Pove ti si doine, ghicitori, eresuri, Ce fruntea-mi de copil o-nseninar , Abia-n elese, pline de-n elesuri - Cu-a tale umbre azi în van m -mpresuri, O, ceas al tainei, asfin it de sar . S smulg un sunet din trecutul vie ii, S fac, o, suflet, ca din nou s tremuri Cu mâna mea în van pe lir lunec; Pierdut e totu-n zarea tinere ii i mut -i gura dulce-a altor vremuri, Iar timpul cre te-n urma mea... m -ntunec!	The years have passed like clouds across the dale; The years have gone and will return no more, For they no longer move me, as the lore Of legend, and of song, and doina's tale Brought wonder to my boyish brow of yore, And mystery its meaning half unveil. Your shade falls round me now to no avail, O secret twilight hour on evening's shore. To tear a sound out of the life that's gone, To stir within my soul again its thrill My hand upon the silent lyre is numb. Ay, all is lost beneath youth's horizon, The tender voice of bygone days is still, While time rolls out behind me... night has come.

SONNET V - Version 2

by Procopie Clon ea

Years have passed like rolling clouds up there,
Engaged forever in an endless chase,
And I no longer feel the grace
Of stories old that made me stare
And made serene my childish face,
So difficult to comprehend, yet full of meanings rare -
In vain you'll try my soul to ensnare,
O, dark secret hour, the end of a day's race.
To wrench a sound from years past,
To make you, soul of mine, again rejoice
In vain my hand does touch the lyre's arc;
Since all is lost in youth's dusk,
And silenced is old times' sweet voice,
And time grows old behind my back .... I'm growing dark!

PAUL AUSTER AND THE MODALITIES OF IDENTITY CONSTRUCTION IN HIS NOVELS

Alina-Oana PASCU[*]

Abstract: Identity is one of the central issues in Paul Auster's novels, be they fiction or nonfiction ones. One of the primary means of constructing identity is through social interaction, as the individual defines himself in relation to the others. Another means of identity construction within the fictional or nonfictional world is through direct narration (or direct definition, according to Schlomith Rimmon-Kenan). Also, identification with a certain group, thus giving up to one's individuality and adhering to the principles of a group, represents another means of identity construction and Auster employs these modalities within his writings in order to create truthful characters as actors on the fictional/real stage of his pieces of writing.

Keywords: identity theory, social identity, group identity, direct definition, metafiction.

Paul Auster is a prominent figure of the American literary world, influenced by European existentialists, the French psychoanalyst Jacques Lacan and the American transcendentalists Thoreau and Emerson, among others. His Jewish roots are also prevailing in his novels, more obviously or subtly, but the characters' Jewishness does not become a central theme, yet is serves as a background reference for addressing such issues as identity, intertextuality, space, memory and trauma. His early novels gathered under the name *The New York Trilogy* (1984), together with his non-fiction memoir, *The Invention of Solitude* (1982), a real *ars poetica* of the Jewish American novelist, strengthen the purpose of exploring some of the predominant features of the European Existentialist philosophy and mixing them in a creative manner with postmodern techniques and the pattern of metafictional detective stories governed by uncertainty and lacking any distinct resolution.

A discussion of Paul Auster, of identity, and of his native New York, as well as of his own postmodern, metafictional Yoknapatawpha, as it appears in his *New York Trilogy*, may start from an interview with New York Public Library director Paul Holdengraber. Asked to define himself in seven words (which is quite unusual for a novelist who needs hundreds of pages and several volumes to do that, as it will be seen in this dissertation as well), Auster promptly complies with Holdengraber's request: "American, New Yorker, wanderer, father, husband, writer, troublemaker" (Holdengraber).

The author insists that there is no hierarchy in the above-mentioned list of identity markers, as each considerably contributes to *what* and *who* he is. For the reader of Auster's work, it is the way the other stated identities relate to that of "writer" and to another one, which will be of permanent concern throughout this examination of a number of books, not only those belonging to *The New York Trilogy* in this chapter. The "troublemaker" identity marker has to do with Auster being a rebel, not necessarily a social, political one, but in terms of his breaking away from set frameworks, and the metafictional dimensions of his work, from his earliest literary endeavors, are part of the "trouble" he creates in the literary world. One important identity marker not mentioned among the seven is that of Auster being an American Jew, an educated, cosmopolitan

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one who, nevertheless, is trying hard to recover some of the ethnic coordinates largely lost in the American melting pot over the last few generations.

From Paul Auster's first novel, *City of Glass*, in what would later become *The New York Trilogy*, to his later memoir, *The Winter Journal*, one can trace the evolution in character definition and representation of the fictional figures, deeply resenting the sense of displacement, some really alienated protagonists that desperately look for the ultimate meaning in their existence, leading uneasy lives, being trapped in their roles, either of their own choosing or imposed on them, and finding it almost impossible to accede to what might be called "the ultimate meaning." Some important tools that have been found useful in dealing with identity formation in Auster's novels are the theories developed by Stets and Burke in their volume on *Identity Theory,* together with other sociological approaches that will be referred to subsequently, as well as theories pertaining to literary studies, since in this research paper the main focus are literary texts and how they are "born" out of a real individual in interaction with literary and "extra-literary" contexts.

In addition to concepts employed in literary studies seen in a very strict sense, elements of social psychology, coming from the works of well-known specialists, such as Stets and Burke, having to do with identity theory and social identity theory, have been found useful in the investigation of what may be seen as "deviant word games", "postmodernist language games," stories invented by authors to engage contemporary literary audiences. However, these tools, applied to the fictional world, may say a lot about ourselves as readers, as individuals and members of "interpretive communities", about the world surrounding the composition, publication and reception of these "word games."

Metafiction, as it is well-known, is not a postmodernist invention, but a mode of writing whose coordinates have existed in literature from its beginnings, although in realist fiction the author tries hard to delete the most obvious traces of the artifice of art. One of the permanent preoccupations of someone reading Auster's work may well be to see how a number of realist and modernist conventions and genres are used in his own postmodernist artistic formula. As it will become apparent, in this approach to Auster's fiction, the special connections between the particularly strong metafictional dimension of the two authors' work and a permanent preoccupation with issues of identity will acquire a central position.

From *The New York Trilogy* onward, Paul Auster's metaphysical metanarrations display fictional games in which the plot, the characters, their identities are no longer based on a stable set of rules, but rather on a continuous shifting unpredictability, which makes the separation line between real and fictional almost inexistent. These are games played in the realm of metafiction, a descendant of such time-honored frame stories as the medieval *Canterbury Tales* of Geoffrey Chaucer, mixing modern thriller, mystery novel conventions and rational attitudes with postmodern questions of puzzled identity verging on insanity and irrationality: the self may be its dark "other," the plot is intricate and *dialogic*, the characters are continuously changing their roles and coordinates, and thus we no longer get the illusion that their identity is relatively easy to grasp and relatively stable.

In the overall quest for discovery of one's inner self, the main concern in Auster's novels is how to deal with loss: loss of family, loss of identity and selfhood. Faced with loss of family members, the protagonists are actually facing their loneliness and lack of a coherent role to play and that is why they are aimlessly searching for a purpose in life, after experiencing confusing feelings of isolation and estrangement.

In assessing such themes as identity within/outside social context, one has to employ theories belonging to social psychology, but also to literary studies in a balanced way, so as to present how the identity of the characters in Auster's novels works and is eventually perceived by the reader. In a continuously reshaped context, identity, in the postmodern acceptance (as well as in "less postmodern" approaches, such as social identity theory) is a construct, the result of a fine "negotiation" between the text, its weaving, and the readers and their world. The readers are able to account for its meaningfulness, interpreting it according to the life experience, to their own set of rules, to their 'identity standard' (Stets, J. & Burke, P., 2000: 31) and within their conceptual frameworks, which may vary across cultures and time.

"It was the wrong number that started it, the telephone ringing three times in the dead of night, and the voice on the other end asking for someone he was not" (Auster, P., 1990: 1). In the first "identity metafictional" game of *City of Glass*, the author of detective novels Daniel Quinn receives a call from someone who mistakes him for … Paul Auster, the detective! The first novel in *The New York Trilogy* falls under the label of anti-detective story, drawing its roots from Edgar Alan Poe's detective stories, but subverting the genre in a pure postmodern twist, by leaving the detective quest without a final outcome. It is the story of Daniel Quinn, a writer that is accidentally introduced into a metafictional game of mirror-selves, having to track a possible criminal, Peter Stillman, who supposedly wants to kill his son, Peter Stillman Jr., the one who appoints Quinn as a private detective in this fictional murder case.

The novel stays under the odds of chance from the very beginning, as the narrator states, after receiving the mysterious call that gets the narrative started:

> Much later, when he was able to think about the things that happened to him, he would conclude that nothing was real except chance. But that was much later. In the beginning, there was simply the event and its consequences. Whether it might have turned out differently, or whether it was all predetermined with the first word that came from the stranger's mouth, is not the question. The question is the story itself, and whether or not it means something is not for the story to tell (Auster, P., op. cit.: 3).

Of course, one might say this was an ordinary accident. Later on, the emphasis of this event will be crucial, since it will decide one of the many identities the protagonist of the novel would be requested to play.

In *The New York Trilogy,* one recurrent motif is that of doppelgangers and multiple identities, borrowed from Poe's detective stories. One inevitably draws on identity theory, according to which one usually occupies multiple roles in society, as a father, student, husband, member of a social / ethnic group, etc (Stets, J. & Burke, P., op. cit.: 49). According to this theory, "tied to each identity is a set of meanings that persons attribute to themselves when they are playing out or claim an identity" (Ibid.). Of course, the meanings result from the interactive situations in which one is involved. As such, the protagonist of *City of Glass* will accept the challenge, when requested to play the role of Paul Auster, the detective. Assigned this task, Quinn will take it seriously and will do exactly as such a role/job requires: observe and write in detail about the object of his investigation and all his movements, wanderings about the streets of New York, with the same purpose, fulfilling thus successfully his duties, as he thought it is best to do, from an amateur's point of view: "Like most people, Quinn knew almost nothing about crime. He had never murdered anyone, had never stolen anything, and he did not know anyone who had. (...) Whatever he knew about these things, he had learned from books, films, and newspapers" (Auster, P., op. cit.: 8).

In the same book on identity theory, Peter Burke and Jan Stets (Stets, J. & Burke, P., op. cit.: 112) consider that one of the primary means of identity formation is the one conveyed by the role (*role identity*). In this way, the role imposed by society or self imposed, by the individual, contributes to the construction of the identity of the protagonists. Just as an example, in Paul Auster's *City of Glass*, the protagonist Daniel Quinn seems devoid of a clear identity, since he has lost his family members, mother, father, son and wife, so he feels forcefully detached from the definite family roles he used to play. The overall context of the novel does not hint at historical facts, data, the action seems ahistorical, in a perpetual time. In order to cope with this harsh reality, Quinn dangles between various identities that the different roles (self imposed or imposed by others) imply. Quinn, after the death of his child and his wife is no longer part of his narrative. The "I" that is devoid of meaning and becomes totally unproductive, assumes another identity – that of the writer William Wilson – that is, nevertheless, isolated from the rest of the world, about whose life no one knows absolutely anything:

> A part of him had died, he told his friends, and he did not want it coming back to haunt him. It was then that he had taken on the name of William Wilson. Quinn was no longer that part of him that could write books, and although in many ways Quinn continued to exist, he no longer existed for anyone but himself. (Auster, P., op.cit.: 5)

So, Quinn's switch of identity is motivated by the lack of meaningfulness associated to his initial role as "Daniel Quinn", the writer of mystery novels. Interpreted in symbolic interactionist key, which considers that identities "both negotiate and create their roles – that is, the patterning of symbols and meanings they produce" (Stets, J. & Peter Burke, op. cit.: 17), Quinn's cast off of his identity is a consequence of his lack of attributing valid meanings to his self, when placed in a different interactional context.

Ghosts, the second novel of *The New York Trilogy*, deals with the same detective genre conventions Auster uses and abuses in his metafictional games in the previous book. In it, in an initial, puzzling confusion of colors, characters and time coordinates, Blue, a real detective (at least, in the narrator's mind), having been apprenticed by Brown in his trade, is appointed by a certain White to follow Black:

> First of all there is Blue. Later there is White, and then there is Black, and before the beginning there is Brown. Brown broke him in, Brown taught him the ropes, and when Brown grew old, Blue took over. That is how it begins Auster, P., op.cit.: 137).

It all appears to be what a detective calls a simple tail job, as Blue is hired by White to follow and keep an eye on the man named Black for an indefinite amount of time, without being given a story, a clue, motives for his detective work. As simple as it may seem at first sight, the plot of the novel gets further complicated when the chaser, Blue, realizes he has actually been the chased one all along.

The three main characters, bearing names of colors, seem to do nothing more than reflecting each other in an endless game of mirrors. Thus, Auster reinterprets the pattern of the detective novel within a metaphysical search for identity that will prove eventually unattainable. Narrated in the third person, the novel starts directly with the plot around which it will revolve – the detective pursuit of the private-eye Blue that is compelled to follow Black. As absurd as this pursuit may seem to Blue, since he cannot understand, but just assume, what is the reason why White wants to have Black followed (out of jealousy, probably this is a marriage case, he initially assumes), he will nonetheless go on with his task and accept the confinement it imposes.

The dullness of the job, nothing more than watching Black reading and writing and occasionally going out, determines Blue to turn inwardly and take an introspective look at his inner self: "He has never given much thought to the world inside him, and

though he always knew it was there, it has remained an unknown quantity, unexplored and therefore dark, even to himself" (Auster, P., op.cit.: 171). It is at this point in the narration that Blue admits having lived just at the surface of things and, out of a sudden, with Black's case, he feels it necessary to return to himself and to examine, self-reflexively, his inner world, just as in Jacques Lacan's mirror-stage theory, the French psychoanalyst being one of the primary influences upon Auster's writing. Will Blue, following babies in their mirror stage, recognize his own reflections in the scenes, settings and characters around him, thus getting a better idea of himself as an autonomous self in a process which links the observations of others and introspection?

The introspective look offers Blue the possibility to see the similarities in his personality and in Black's, arriving at a partial identification: "For in spying out at Black across the street, it is as though Blue were looking into a mirror, and instead of merely watching another, he finds that he is also watching himself" (Auster, P., op.cit.: 172). In filling the absence of action with invented stories about what Black and White might be up to, Blue is actually accounting for his own emptiness, his shallowness that he has somehow to counteract.

As mentioned previously, the novels in *The New York Trilogy* are not so much insisting on the human interaction, which is rather limited to some key-episodes, but on the development of the characters in the realm of their solitude. In *Ghosts*, the action is reduced to a few encounters between White (who disguises himself with a mask) and Blue, while the most important confrontation takes place towards the end of the novel, with Black meeting Blue, his monitoring watcher, his *alter ego*.

Drawing inspiration from role identity theory (Stets, J. & Burke, P., op. cit.: 7), one may assert that Blue, the detective-protagonist, conforms to the task assigned by White and sends him weekly reports, having a rather dull job; thus he complies to the expectations attributed to his role-identity. Trapped in the monotony of the detective role, Blue suspects he is the mere object of a plot between White and Black, turning thus from the subject into the mere object of a devious game of observation and detection. It is at this point that Blue starts self-reflexively to see himself as the *other*, the embodiment of an enclosed being, trapped in a room.

One of the most important means of identity formation is through social interaction, so the influence of the environment upon identity formation is crucial. Nevertheless, in *Ghosts*, as well as in the other two novels in the Trilogy, the protagonist is an observer, mainly and reduces human contact at the minimum. In their search for identity, the protagonists seclude themselves from the world and rationalize as much as possible their necessities. Solitude and retreat from society are the options of most of Auster's characters, and solitude is extrapolated at the whole realm of the book, as mentioned in the nonfiction *The Invention of Solitude*: "Every book is an image of solitude" (Auster, P., 1992, 136). Solitude is the *sine qua non* condition of the writer and of writing itself. In Auster's trilogy, social interaction is very rare, it is indeed living in solitude, with one's thoughts, memories, written or unwritten stories, that eventually builds the characters and reveals themselves to the reader.

Allusions to Hawthorne and his 12-years seclusion in his house so as to devote himself to writing echo again the metaphor of the room as the sacred place of the writing act, but at the same time, a place generating feelings of anguish and confinement, deepening the sense of the writer as exiled in his own world:

> Take Hawthorne, says Black. A good friend of Thoreau's and probably the first real writer America ever had. After he graduated from college, he went back to his mother's

house in Salem, shut himself up in his room, and didn't come out for twelve years. (G, 208)

An important way of revealing certain features of the characters' identity is the recurrence of certain terms, images, symbols, that reflect certain traits of the piece of writing and of the characters' identity. In *City of Glass*, but also in *Ghosts*, the main characters – Quinn and Blue have a notebook – not accidentally, a red notebook, in which they turn into written accounts all the movements of the persons there are supposed to keep an eye on. That is why the notebook represents the symbol of writing, obsession of memory, but also of forgetting at the same time. The red notebook, nothing more than a disguised diary of their alter-egos, functions just as Anne Frank's diary did in times of very dramatic circumstances: a testimony of one's existence, one cannot write a diary unless he/she exists. So the writing of the diary is also a means of constructing identity, of trying to render the actions that take place in someone's life. It is also a testimonial of a particular period in history, revealing an obsession with memory and the past. Nevertheless, it should be regarded with caution, since the diary is a highly subjective instrument and it can be "used" to manipulate the reader. The end of the notebook, in *City of Glass,* seems to reveal the end of one's self-narrative, the impossibility to reveal a sustainable story about oneself and thus a reliable identity to affirm, which equals to the vanishing of one's identity:

> Nevertheless, he tried to face the end of the red notebook with courage. He wondered if he had it in him to write without a pen, if he could learn to speak instead, filling the darkness with his voice, speaking the words into the air, into the walls, into the city, even if the light never came back again. The last sentence of the red notebook reads: "What will happen when there are no more pages in the red notebook?" (Auster, P., 1990: 156-157)

The end of the notebook puts a highly self-reflexive question, thus interrogating the reliability of the entire story told up to that moment, which ends abruptly and leaves the dilemma unresolved. It also leaves Quinn as a suspended character, unable to utter a word and thus to make his story viable. The unnamed narrator that fulfils his task in the first person dismantles the Auster-character, considering him unreliable, and identifies with Quinn, feeling compassion for him, "As for me, my thoughts remain with Quinn. He will be with me always. And wherever he may have disappeared to, I wish him luck" (Auster, P., 1990: 158). As in *Ghosts*, characters dissolve into one another, into a metaphorical play with *otherness*, as Black acknowledges he is also a private eye watching a man contemplating doing nothing, thus getting very close to being Blue's mirror reflection, much to the latter's dislike, who finds himself being made redundant:

> I'm a private detective, says Black, point blank, all cool and collected, and for a brief moment Blue is tempted to throw his drink in Black's face, he's that peeved, that burned at the man's gall. (Auster, P., 1990: 213)

At this point in the narrative, it becomes clearer that Black knew all the time he was watched, so he played, in turn, so convincingly that he determined Blue to persevere in his detective pursuit. Black had lived more than a year in isolation, having as sole activities reading, writing and wandering through the endless labyrinthine loops and random itineraries of the streets of New York. Human contact was almost inexistent, both Black and Blue spent most of the time in the room, writing and reading. The latter copies almost all activities the former does - but the sudden encounter with Blue determines Black to behave in a very friendly manner, as if they were old comrades. Blue's disbelief is unavoidable:

> If Black is finally resolved to break out of his hermetic routine, then why would he begin by talking to a broken-down old man on a street corner? No, Black knew that he was talking to Blue. And if he knew that, then he knows who Blue is. No two ways about it, Blue says to himself: he knows everything. (Auster, P., 1990: 211)

The mystery will remain unsolved by the end of the novel, with the final episode deepening even more the mystery of the narrative. It is another confrontation with the *other*, as Blue's criminal intentions before coming to Black's room are actually enacted by the latter, who waits for Blue with a loaded gun, pointed at him and ready to blast him down. The dialogue reveals the positioning of each of the characters: Black, as a sort of ventriloquist, wearing a mask, while Blue positions himself as the *dummy*, the "original funny man" (Auster, P., 1990: 228). Within this scene, Black overtly exposes his intentions: killing both of them, having ready the suicide note, but leaving the mystery unresolved, as the novel ends with Blue beating Black probably to death and the former disappearing, fading out, heading toward unknown realms.

The *whodunit* turns the chased into the chaser and vice-versa, in a never ending game of mirrors, without offering a resolution to the mystery. In dealing with the whole *Trilogy* one cannot do anything else than try to search for a meaning in the multitude of selves that perform on the scene of the novel. Faced with different circumstances, the characters try to adapt and enact a suitable role. Yet, they fail in achieving a coherent identity, as the fragmented selves cannot be united into a coherent whole, instead there are dispersed *others* that try to perform one of the innumerable roles the circumstances impose, the self is no longer what it wants to be, but what the others choose it to be. In the absence of viable interaction situations, the protagonist no longer has a valid story to tell, leaving the end suspended, with Blue fading into the unknown, probably sailing to China (a mere authorial reference to Auster's failed tentative to be a sailor).

The last novel in *The New York Trilogy* brings new light over the two that precede it and, at the same time, further unfolds the mystery of *the locked room*, a metaphor equivalent to the mysterious plot, the secluded self, the inescapable writing as identity. The first person narration apparently offers a more direct, open perspective over the plot, but the identity of the narrator remains unknown to the reader until the last page of the novel, moreover, as it will be revealed, it is the same narrator of the entire trilogy that will be the main protagonist of this last novel. The unnamed narrator is endeavoring in a detective-like pursuit after he receives a letter from his childhood friend's wife, Sophie Fanshawe, asking him to provide help in publishing the books of her husband, after his mysterious disappearance. Taking on Fanshawe's role, the narrator is lured further into the depths of his friend's inwardness and arrives at a partial identification with him.

An intertextual allusion that draws our attention from the start is that of the protagonist that eludes his present role and withdraws from society, out of the sense of displacement and non-identification with the mask he has to bear. It goes back to one of Paul Auster's favorite characters, the eponymous protagonist of Cervantes' *Don Quixote*, the eternal metaphor of the dream-chaser, but also to Luigi Pirandello, not the brilliant master of early 20th century experimental theatre, but also the author of an early illustration of what is called in this dissertation identity metafiction, the novel *The Late Mattia Pascal*, another character in search of self-discovery that casts off his initial identity and fails eventually to regain it, as everyone considers him dead, a mere "ex", the "late" Mattia Pascal. It is also reminiscent of Hawthorne's *Wakefield*, the

protagonist that also deserts his family, out of unknown reasons, so as to turn inwardly and look for his true self that eventually proves to be no more than another mask.

Another theme that is announced from the very first paragraph is that of the double, the reflection of oneself in the mirror, the inescapable *other*. The unnamed narrator in *The Locked Room* confesses from the first page of the novel that he cannot conceive himself as a person without referring to Fanshawe:

It seems to me now that Fanshawe was always there. He is the place where everything begins for me, and without him I would hardly know who I am. We met before we could talk, babies crawling through the grass in diapers, and by the time we were seven we had pricked our fingers with pins and made ourselves blood brothers for life. Whenever I think of my childhood now, I see Fanshawe. He was the one who was with me, the one who shared my thoughts, the one I saw whenever I looked up from myself. (Auster, P., 1990: 235)

Through this statement, the unnamed narrator acknowledges he would not arrive at considering himself meaningful unless in relation to his friend, the now-absent other, which can also be seen from the perspective of the Lacanian mirror-stage. Even if we are now referring to an adult, people and their fictional counterparts, the characters as adults may undergo this stage in fulfilling the internal need of identification with another person/character, in order to gain self-esteem and self-confidence. The novel turns more than the previous two in the *Trilogy* to introspection and reflection on man's purpose on this earth, a real quest for self-discovery.

Sophie Fanshawe is the one that brings back Fanshawe in the narrator's life, but at the same time, the image of the old friend dissolves into the past: "He was a ghost I carried around inside me, a prehistoric figment, a thing that was no longer real" (Auster, P., 1990: 236). She briefly informs him that Fanshawe disappeared and that neither the police, nor the private detective she hired managed to trace him. Quinn, the protagonist of *City of Glass*, reappears in *The Locked Room* as the private eye that nevertheless gives up searching for Fanshawe after only six weeks, as the case seemed to have no valid clue to be solved. Quinn's appearance in the last novel of the trilogy might be considered an attempt to render him more trustworthy, both as a character and as a professional: "Quinn was no charlatan" (Auster, P., 1990: 239), as Sophie considered. Later on, it will be proved that Quinn turned from the chaser into the chased, as Fanshawe's wit managed to subvert all the clues Quinn might have found and to lead him astray, along deceptive paths. He was turned from the actor in the detective pursuit into the mere object: "I turned everything around. He thought he was following me, but in fact I was following him. He found me in New York, of course, but I got away – wriggled right through his arms" (Auster, P., 1990: 362).

Fanshawe has turned himself into a ghost, a dead man, unable to explain his hiding in spoken words, but only in written discourse, but even his writing is deceptive, hermetic, without ultimate meaning. He writes in the same red notebook the explanation for his gesture, as a sort of testament, an account for his deed: "It's all in the notebook. Whatever I managed to say now would distort the truth" (Auster, P., 1990: 368).

The trilogy ends in an ambiguous way. The three novels are mere parodies of classical detective story, subverting the conventions of the genre and putting at the centre of the plot the very act of self-reflexive writing, or, if we were to adopt Michael Cook's view, Auster "foregrounds the metafictional nature of the detective story by allying its characteristics to the nature of writing. The result is a constant round of observation, note taking, following and contemplation – a parody of the investigation made by the detective in order to locate clues and solve crimes" (Cook, M., 2011: 135).

The end does not bring a final resolution; instead, the meaning remains intrinsic, hermetic, locked – a detective story that remains "enclosed", just as its protagonists. There is no absolute resolution.

Beyond the room of the book that went on being written there is the hope of another story awaiting its turn. The image of the train – a metaphor of the life journey, the train that has stopped only to depart to another destination, another life adventure, might be interpreted as the beginning of another symbolic journey into fantasy and is reminiscent of James Thurber's Walter Mitty ("The Secret Life of Walter Mitty"), his extraordinary incursions into the wild fantasy adventures that distract him from his humdrum everyday existence, or of another Pirandellian character, Belluca in the short-story "The Train Whistles," who finds escape every once in a while, from his suffocating daily life, in the imaginary journeys on which he embarks from time to time. In the same way, the closure of the *Trilogy* is not definitive, since beyond the last pages of Fanshawe's notebook there are thousands of other stories that wait their turn, a feature of most metanarrations and frame-stories that go beyond the borders of the book's covers and enter in dialogue with the reader in order to produce multitudes of stories.

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MEANS OF EXPRESSING NEGATIVE INTENSIFICATION IN ENGLISH

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Abstract: There are various means of expressing negative intensification, from the mere insertion of specific intensifiers to the more controversial instances of double and multiple negation. We aim at illustrating the combinatorial properties of the negation intensifiers, followed by the issue of using more than one negation in a sentence. We will distinguish between the use of double negation in standard English vs. nonstandard English, both in terms of grammatical status of (non)acceptability, as well as in point of its main semantic functions.

Keywords: intensification, negation, denial.

Briefly mentioned by some grammarians (Quirk, Greenbaum, 1973: 185), the emphatic negation has been discussed in detail by a number of other authors who described it in terms of *emotive intensification* by means of intonation (Eastwood, 1994: 19; Vl doiu, 2005: 245), of *non-assertive expressions* (Collins, 2006:216-217; Croitoru, 2002: 225-229), of *idiomatic expressions* (Leech, 2006: 321; Givon, 1993:207), of *phrasal negation* (Quirk, Greenbaum, Leech, Svartvik, 1972: 382) and of *restrictive and negative adverbs* placed in initial position, triggering inversion (Cornilescu, 1982: 28-29; Graver, 1997: 169; Alexander, 2005: 254; G l eanu, 1998: 223).

Emphatic Denial

To begin with, negation becomes emphatic when the speaker chooses to place the stress on the *not* particle itself, as in: *You must understand that I did not go there last night.* (Vl doiu, 2005:245) with the observation that in the case of contracted negation, it is the auxiliary the one which receives the stress: *You must understand that I didn't go there last night.*

Many grammarians speak about the usage of the *at all* intensifier in order to emphasize a negation. There have been pointed out three combinatorial properties of *at all*, as follows:

a) with any negative word: *I'm not at all busy at the moment. (* Leech, *op.cit.*: 321)

She had no writing ability at all. (Collins, *op.cit.*: 216)

There was nowhere at all to park. (Eastwood, *op.cit.*:19)

b) with the preposition *without***:** *He did it without any help at all.* (Collins, *op.cit.*: 216)

c) with a so-called "broad negative of the type*: barely, hardly, scarcely, rarely, seldom: Jane was hardly scared at all. (* Vl doiu 2005:245)

Informal alternatives to *at all* are *by any / no means* and *(not) a bit*, which function as non-assertive expressions of extent. They display a similar meaning with the intensifier **at all** and a wide range of usage.

The operation was not a success by any means. (Eastwood, 1994:19)

It is by no means certain that this is what he wanted. (Vl doiu, 2005:245)

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They're <u>not a bit</u> interested. (Collins, 2006:217)

Ever is another intensifier used after negative words in order to emphasize the negative aspect of a sentence. For example, one may encounter: *No one <u>ever</u> takes any notice of these memos.* (Eastwood, 1994:19)

I can't say I <u>ever</u> had much interest in fishing. (Collins, 2006:216)

Its negative counterpart *never* brings about emphatic negation in the following situations:

a) when repeated: *I'll <u>never, never</u> go there again.*   (Quirk,   Greenbaum, 1973:185);

b)   when associated with *ever: I'll <u>never ever</u> deal with his suppliers.* (Croitoru, 2002:228);

c) when combined with an intensifier phrase such as *in (all) his/ her life*, etc. *I've <u>never in all my life</u> seen such a crowd.* (Quirk, Greenbaum, Leech, Svartvik, 1972:387)

d)   when followed by the so-called "emphatic *do*": *I <u>never do</u> see her now.* *They <u>never did</u> get their money back.* (Collins, 2006:211)

In as far as the negative determiners and pronouns are concerned, emphasis is given by the use of *whatever* and *whatsoever*, under the following conditions:

a)   after *nothing* and *none: There's <u>nothing whatsoever</u> we can do about it.* (Eastwood, 1994:19)

There is absolutely no enjoyment in that, <u>none whatsoever</u>. (Collins, 2006:216)

b)   after *no* used as determiner in a   noun group: *You have <u>no excuse whatsoever</u>.*

(Quirk, Greenbaum, 1973:185)

The people seem to have <u>no hope whatsoever</u>. (Eastwood, 1994:19)

c)   after *any* and his compounds: *He was devoid of <u>any talent whatsoever</u>.* *I knew I wasn't learning <u>anything whatsoever</u>.* (Collins, 2006:216).

In its determiner function, *no* is frequently used in spoken English to emphasize the negation and to express modality, as in: *There's <u>no time</u> to waste. I had <u>no money</u> on me.* (Croitoru, 2002:225)

An emphatic alternative to *no* as a countable determiner is the combination *not one / not a (single)*, with a corresponding emphatic denial effect.

<u>Not a goal</u> did their goalkeeper miss. (G   eanu, 1998:223)

<u>Not one</u> bottle was left. (Quirk, Greenbaum, Leech, Svartvik, 1972:378)

<u>Not a single</u> word could be said in such a situation. (Croitoru, 2002:228)

There is a number of expressions which can be used to emphasize a negative statement containing *not*. They include *in the least, in the slightest* and *a **bit*** and their usage depends on the nature of the part of speech they refer to. Thus, when used with verbs, they are placed immediately after the verb or after the object, if there is one.

I'm <u>not a bit</u> surprised that they refused the offer. (Leech, 2006:321)

She did not worry Billy <u>in the least</u>. (Collins, 2006:216)

On the other hand, when used with an adjective, the expression *in the least* precedes the respective adjective, as in: *The exercise is not <u>in the least</u> difficult.* (Vl doiu, 2005:245), while *in the slightest* is to be placed usually after the adjective: *She wasn't worried <u>in the slightest</u>.*(Collins, 2006:217)

Emphatic negation can be achieved also by placing a phrase with *not* in front position. For example, the neutral negation from: *Jeff <u>had not been back</u> to the village since his childhood* (Eastwood, 1994:20) becomes an emphatic denial by change of normal word order, into: *<u>Not since his childhood</u> had Jeff been back to the village.*

The resulting inversions governed by a set of three main rules pointed out by A. Cornilescu (1982:29), as follows:

1) the optional movement of the adverb in sentence initial position
One should <u>on no account</u> drink and drive.
<u>On no account</u> should one drink and drive. (Graver, 1997:169)
2) the incorporation of the negative in the adverb
<u>Seldom</u> has society offered so wide a range of leisure time activities.
<u>Hardly</u> had he settled into his seat when Adam charged in. (Collins, 2006:215)
3) the subject-auxiliary inversion
Never <u>will I</u> make that mistake again.
Not until yesterday <u>did he</u> change his mind. (Quirk, Greenbaum, Leech, Svartvik, 1972:378)

The sentences which include such negative or restrictive adverbs as *never, seldom, rarely, hardly ever, scarcely ever* (in their frequency meaning) and *barely, hardly, scarcely* (equivalent to "only just") carry emphatic meaning also in their usual position in the sentence. Thus, a sentence which includes such a negative adverb: *We <u>never</u> see them nowadays* (Alexander, 2005:253) is more emphatic than *We <u>don't</u> see them nowadays* and less emphatic than *<u>Never</u> do we see them nowadays.*

A more comprehensive list of negative and restrictive constituents which trigger the subject-auxiliary inversion is provided by D. Biber (2000:915) and comprises such items as: *neither, nor, never, nowhere, on no condition, not only, hardly, no sooner, rarely, scarcely, seldom, little, less* and *only.* Eastwood, (1994:20) adds to these a number of phrases containing negative elements and bringing about inversion when placed in front position, such as *at no time, under no circumstances, only in…, no way.*

In general, the subject-auxiliary inversion after most initial negative/restrictive elements has a rhetorical effect and is mainly encountered in writing. Due to its prominent placement, there is an intensification of the force of the negative/restrictive element. However, the use of *no way* is informal and expresses strong negation, both in conversation:
<u>No way</u> am I going to let this happen. (Eastwood, 1994:20)
as well as in fiction:
And if the case went to trial, there wasn't a damn thing Katheryn could do to stop them. And <u>no way</u> could she get Sarah to understand that. (Biber, 2000:916)

Inversion occurs only if the negative restrictive adverb placed in initial position refers to the entire sentence. When the negation does not affect the whole of the clause, there is no inversion between the subject and the auxiliary. Grammarians treat these instances as:

a) phrasal negation: *<u>Not five men</u> survived the journey.* (Quirk, Greenbaum, Leech, Svartvik, 1972:382)
b) negative comment: *<u>Not surprisingly</u>, the Council rejected the suggestion.* (Collins, 1992:441)

There are cases when the same adverbial form is found in normal word order as well as triggering inversion. For example, *rarely* is followed by subject-auxiliary inversion in most cases when placed in initial position: *<u>Rarely</u> did the church bells in our village ring out for something like a wedding.* (Foley, Hall 2006:91)

The same ***rarely*** can be used in front position meaning "occasionally, sometimes" rather than "not very often" and without requiring an inversion.

In the winter, sometimes, <u>rarely</u>, you can hear the thunder of a siren but it is another country. (Biber, 2000:916)
with the following comma indicating a looser connection with the rest of the sentence.

When dwelling on the various degrees of emphasis which may be encountered with the English negation, T. Givon (1993:206) suggests that there is a continuum of negation patterns between clausal negation and sub-clausal negation, which allows for a graded escalation of emphatic denial. In his view, comparisons between the various possible patterns with a non-human direct object **(A.)** and those with a human direct object **(B.)** point out a natural gradation.

A. *The woman <u>didn't</u> read the book.*
The woman <u>didn't</u> read <u>any book</u>.
The woman <u>didn't</u> read <u>anything</u>.
The woman read <u>no book</u>.
The woman read <u>nothing</u>.

B. *She <u>didn't</u> see the boy.*
She <u>didn't</u> see <u>any boy</u>.
She did<u>n't</u> see <u>anybody</u>.
She saw <u>no boy</u>.
She saw <u>no one</u>.

Emphatic negation in English can be also achieved by means of idiomatic expressions, specific to the informal and familiar register of the language. Such emotively charged expressions include, among others, the following ones:

I did<u>n't</u> sleep <u>a wink</u>.
I do<u>n't</u> care <u>a damn</u> whether we win or lose. (Quirk,   Greenbaum,   Leech, Svartvik, 1972:378)
She would<u>n't</u> give me <u>a thing</u> whenever I asked for something.
I do<u>n't</u> care <u>a fig</u> about what's going to happen. (Croitoru, 2002:229)

Double Negation

There is little consensus of opinion among grammarians in as far as the issue of double negation is concerned. However, the majority of them distinguish between double negation in standard English, on the one hand, and double negation in nonstandard English on the other hand (Eastwood, 1994:19; Davidson, 1998:80-81; Huddleston, Pullum, 2005:156; G 1 eanu, 1998:220; Vl doiu, 2005:250). According to them, in standard English a double negative is used with a positive meaning, while in nonstandard English it functions as a single negative.

Thus, the double negative from the sentence: *I did<u>n't</u> see <u>no one</u>.* (Eastwood, 1994:19) may be interpreted either as a nonstandard English construction in which a negative word is used instead of a non-assertive form after a negation, with the meaning "I didn't see anyone / I saw no one", or as a standard English structure in which both negations carry their full meaning and render the sentence positive: "I saw someone".

The construction with two negative words which together are equivalent to a single negative is considered not acceptable in modern standard English and prescriptive grammar books (Quirk, Greenbaum, Leech, Svartvik, 1972:379; B descu, 1984:618; Levi chi 2006:198) insist that it should be avoided in all formal speech and writing. However, such double negatives are common in nonstandard and dialectal English:

Well, I <u>couldn't see no advantage</u> in going where she was going, so I made up my mind I wouldn't try for it. But I never said so, because it would only make trouble, and <u>wouldn't do no good</u>. (Twain, Huckleberry Finn)

In standard English, the equivalents of the underlined phrases would be "couldn't see any advantage" and "wouldn't do any good".

When more than one negative occurs in a sentence in standard English, each negator keeps its separate value, leaving the entire construction positive. A cursory study of several grammar books which considered the topic of double negation in English enables one to identify an extensive number of cases in which two negations legitimately co-occur in the standard register of the language.

Firstly, a double negative can be used to express an affirmative with the observation that this usage is rather infrequent or sometimes heard in joking. *<u>Nobody</u> did <u>nothing</u>.* (=Everybody did something.) (Alexander, 2005:254)

I <u>don't</u> want <u>no</u> fun. (=I want fun.) (Vere , 1998:133)

More than one negative is accepted also when there is coordination between two or more clauses.

I've <u>never</u> had and <u>never</u> wanted a television set. (Alexander, 2005:254)

I saw <u>neither</u> Kim <u>not</u> Pat. (Huddleston, Pullum, 2005:156)

When they belong to different clauses, two or more negations are also possible, such as in:

I can <u>never</u> get in touch with Thomas, as he has <u>no</u> telephone. (Alexander, 2005:254)

I <u>didn't</u> tell him <u>not</u> to phone. (G l eanu, 1998:220)

Furthermore, two negations can occur in the same sentence when they do not apply to the same verb.

We <u>can't not</u> go. (=We can't avoid going.) (Alexander, 2005:254)

I <u>can't not</u> obey. (=I have to obey.) (Quirk, Greenbaum, Leech, Svartvik, 1972:379)

Double negation is found in standard English also in imperatives with both negative words keeping their full meaning. *<u>Don't</u> just say <u>nothing</u>. Tell us what the problem is.* (Swan, 1997:357)

Opinions diverge in as far as the acceptability of double negative constructions in statements of surprise or wonder is concerned. For example, the meaning of the following sentence: *I <u>wouldn't</u> be surprised if it <u>didn't</u> rain.* (Eastwood, 1994:19) is that the speaker expects it will rain. The construction arises from confusion between two similar patterns, each containing a single negative word: *I <u>wouldn't</u> be surprised if it rained.*

I would be surprised if it <u>didn't</u> rain.

In informal standard spoken English, an extra negative can be used sometimes after expressions of doubt and uncertainty. The negative verb is devoid of negative meaning, such as in: *I <u>shouldn't</u> be surprised if they <u>didn't</u> get married soon.* (=…if they got married soon) (Swan, 1997:357)

I wonder <u>whether</u> I <u>ought not</u> to go and see a doctor, I'm feeling a bit funny. (=…whether I ought to…) (Vl doiu, 2005:251)

In informal speech, expressions like "I don't think" or "I don't suppose" often follow negative statements. These extra negatives attached make no difference to the meaning of the sentence.

We <u>won't</u> be back before midnight, <u>I don't suppose</u>. (Swan 1997:357)

She hasn't got much chance of passing her exam, I don't think. (Vl doiu, 2005:251)

There are also other colloquial standard English constructions in which the negation is marked twice. For example, *"Pick up some cement? Not in my car you won't!"* (Huddleston, Pullum, 2005:156) means "You won't pick up cement in my car", but it expresses the negation twice. In spite of the fact that it is informal in style, this construction is not nonstandard and discharges emphatic character.

When a standard English sentence contains more than one negation, by definition these negations cancel each other out and the resulting construction is either

a) an entirely positive sentence:

Not many people have nowhere to live. (=Most people have somewhere to live.)

No one has nothing to offer to society. (=Everyone has something to offer to society.) (Quirk, Greenbaum, Leech, Svartvik, 1972:379) or an emphatic negation:

At no season of the year was there not at least one flower in a vase.

And don't none of you never come back no more. (B descu, 1984:619-620)

Negative sentences including words such as *hardly, scarcely* and *without* require particular attention. They make up a sort of double negative construction somewhat more difficult to trace.

He hadn't scarcely a penny in the bank. (=He had scarcely a penny in the bank.)

I don't believe hardly anything he tells me.(=I believe hardly anything he tells me.) (G. Davidson 1998:81)

In contemporary English, there are two main functions of the double negative construction (Merriam Webster's Dictionary of English Usage, 2002:276):

A. *as an emphatic negative;*

B. *as an unemphatic positive.*

A. The use of two or even more than two negations in order to emphasize or reinforce the negative idea of a sentence dates back to Old English (Iarovici, 1973:76) and was common in Shakespeare's time:

"That cannot be so neither." (The Two Gentlemen of Verona)

"Yet, 'twas not a crown neither" (Julius Caesar)

"And that no woman has; nor never none

  Shall mistress be of it." (Twelfth Night)

"Nor take no shape nor project of affection." (Much Ado About Nothing)

Due to the fact that old forms persist the longest among the least educated, the double negative became generally associated with the speech of the unlettered and, consequently, attributed to similar characters in fiction: *"(…) and then there warn't no raft in sight."* (Mark Twain, Huckleberry Finn)

"I won't have nothing to do with those people', Houdini told his manager.' (Doctorow, Ragtime)

Nevertheless, double negation still occurs in the casual speech and writing of better educated and more sophisticated people.

"There's one more volume which I hope will be the last but I haven't no assurance that it will be." (William Faulkner in Faulkner in the University, 1959)

"You can't do nothing with nobody that doesn't want to win." (Robert   Frost, letter, 20 Sept. 1962)

T. Givon (1993:207) makes the observation that hybrid emphatic negation forms close in spirit to the double negation are still to be encountered even in more

standard usage. He quotes such instances of double negation, commonly found in the spoken register, as:

> I did*n't* see *nothing.*
> I did*n't* love *nobody.*
> I did*n't* go *nowhere.*
> I do*n't* never *drink.*

And argues that they represent the colloquial equivalents of emphatic negation from the written register:

> I did*n't* see *anything.*
> I did*n't* love *anybody.*
> I did*n't* go *anywhere.*
> I do*n't* *ever* drink.

The combination of these two types of constructions has given rise to such constructions as:

> *She saw nothing, not a thing.*
> *She loves nobody, not a soul.*
> *She did*n't* eat a thing.*
> *She does*n't* love a soul.*

B. The second main function of the English double negation is the opposite of emphasizing. As a weak affirmative, the double negative acts as a rhetorical device (i.e. litotes) and is meant as an understatement (T. van der Woulden 1997:215), the double negated expression being somewhat milder than the straightforward positive one.

> *"Fanny looked on and listened, not unamused to observe the selfishness which, more or less disguised, seemed to govern them all."* (Jane Austen, Mansfield Park)

> *"I do not pretend to be a "pure" bachelor, I was married for five years, and it was, to use a cowardly double negative, **not an un***happy* *experience."* (Philip Lopate, Bachelorhood)

> *"(…) had what Opera News **not un***fairly* *called "the kind of performance that gives the composer a bad reputation"* (Andrew Porter, *New Yorker*, July 1985).

This kind of double negation tends to convey one of the three associated meanings identified by L. Horn (1989:306), namely:

> **a)** to indicate *uncertainty***:**
> *It is not unlikely that they could change again.* (Collins, 1992:440)
> **b)** to signal *diffidence***:**
> *I was not disinclined to go.* (Davidson, 1998:81)
> **c)** to express *irony***:**
> *It is not unwise to take precautions.* (T. van der Woulden, 1997:217)

As a final remark, one must note the fact that the proper negation pattern of contemporary written English originates in the earlier pattern of emphatic double negation in Old English. This gradual transition involved two consecutive series of de-emphasizing an emphatic negation pattern (Iarovici, 1973:138), as follows:

> **1)** emphatic verbal phrase negation
> *I ne see ne-ought* (ought="thing") ("I don't see no-thing")
> **2)** emphatic noun phrase negation
> *I see nought* (ne-ought="nothing") ("I see nothing")
> **3)** de-emphasized verbal phrase negation
> *I see not* (=I don't see")
> **4)** new emphatic verbal phrase negation
> *I do not see* (introduction of the auxiliary "do") (=I do not see!")

5) de-emphasized verbal phrase negation
   I don't see (contraction).

The introduction of the auxiliary "do" initially signaled a new cycle of emphatic negation. It was later on that this pattern de-emphasized and assumed the current status of standard negation. The former emphatic use of "do" still survives in the affirmative.

Multiple Negation

The possibility of two or more negative forms to occur in the same clause has determined grammarians to speak about "double" and respectively "multiple" negation in English. The latter situation has been discussed by several grammarians (Quirk, Greenbaum, Leech, Svartvik, 1972:379; Swan, 1997:357; Biber, 2000:177-179) whose approaches are similar in point of definition and illustration.

Despite the somewhat simplified rule according to which it is not possible to have two negations in the same sentence, it is however possible to encounter subclausal instances of negation within a negative sentence. This occurrence does not render the utterance ungrammatical and proves once more that negation in English is a rather flexible pattern. Therefore, it is possible to have a lexical with a phrasal negation, as well as a phrasal or lexical negative within a negative sentence.

   Unable not to go on, she was then confronted with the necessity of accomplishing a series of initially impossible tasks.

   (National Football League cornerback) Darrien Gordon said, "The one thing you don't want to feel is not respected". (M. Celce, D. Larsen, 1999:194)

Most grammarians agree that it is only in nonstandard English that double or multiple negations can be used. This particular variety of the language allows for more than one negative to be employed, with the meaning of a single negative. More precisely, such constructions are possible due to the fact that nonstandard English permits the usage of a negative word wherever standard English would require a non-assertive form after a negative. For example, what the standard register of the language accepts as

   He was surprised that no one ever asked anything about anybody.

is to be met in the nonstandard variety of the language under the form of multiple negation:

   It surprised him that no one never asked nothing about nobody. (Croitoru, 2002:229)

In D. Biber's opinion, the multiple negation in English can be divided into two basically different types, as follows:

   A. *dependent multiple negation*, in which the co-occurring negative forms express a single negative meaning;
   B. *independent multiple negation*, in which the negative forms have independent negative force.

Within dependent multiple negation two or more negative forms may co-occur in the same clause and convey the effect of a single negation. Although usually stigmatized, this represents a pattern frequently found in casual speech:

   You've never seen nothing like it.
   There ain't nothing we can do. (Biber, 2000:178)
   No one never said nothing. (Quirk, Greenbaum, Leech, Svartvik, 1972:379)

In the above examples, negative forms are employed where non-assertive forms would occur in writing and careful speech:

You've never seen <u>anything</u> like it
There isn't <u>anything</u> we can do.
No one ever said <u>anything</u>.

The dependent multiple negation appears to have a strengthening effect due to the repetition of the negative forms. However, such multiple negatives are sometimes used instead of simple positive structures for special stylistic effects. This usage is rather literary and seems unnatural or old fashioned in spoken English.

<u>Not</u> a day passes when I <u>don't</u> regret <u>not</u> having studied music in my youth. (Swan, 1997:357)

The same sentence would seem more neutral when rephrased as *Everyday I regret not having studied music when I was younger.*
or as *I wish I had studied music when I was younger.*

On the other hand, multiple negations with a strengthening effect are rather rare and generally restricted to conversation and fictional dialogue.

And now they just don't know what to do, there's no jobs, there's <u>no nothing</u>.
But without that heater they've no hot water, <u>no nothing</u>! (Biber, 2000:178)

In such instances, *no nothing* stands for the standard neutral in register *not anything*. Although this pattern of negation is very old, its present day distribution is limited as a result of the prescriptive grammar influence.

It is to be noted that a special type of dependent multiple negation occurs in the case of *no* and *not* repetition, accepted in the more educated usage of English. This type of negation appears mainly in conversation, but is to be met extensively also in fiction.

"<u>No</u>, <u>no</u>, don<u>'t</u> worry dear."
"<u>No</u>, I suppose <u>not</u>." (Graham Greene, <u>The Human Factor</u>)
"Can I speak to Peter Holmes?"
"<u>Not</u> here, you <u>can't</u>." (Biber, *ibidem*)

In these examples, the most prominent positions in the clause are marked by negation, namely the beginning and the end. The placing of a negative element in initial position emphasizes the negation, with the observation that the respective fronting negative element lies within the scope of negation of the verbal phrase negating constituent.

When two or more negative forms co-occur in cases of repetition or reformulation, they do not belong to the same clause. Since none of them can be replaced by non-assertive forms, these negative forms are independent and this type of multiple negation can be labeled as "independent multiple negation".

<u>No</u>, <u>not</u> tomorrow, she said.
There's <u>no one</u> to blame, <u>not</u> really. (Biber, *op.cit.*:179)
I <u>ain't</u> <u>never</u> done <u>nothing</u> to <u>nobody</u>, and I <u>ain't</u> <u>never</u> got <u>nothing</u> from <u>nobody</u> <u>no time</u>. (Swan, 1997:357)

Not can be found in repetitions within the same clause, each negator carrying its own negative force. Examples of such repeated occurrences of *not* illustrate the rule according to which two negatives can make a positive meaning.

Oh, well you sleep on sherry though-it makes you sleepy, you <u>can't</u> <u>not</u> sleep.

As it did turn out, I <u>never</u> did <u>not</u> smoke in the end. I lit a cigarette and kept
them *coming. The frizzy-rugged beaner at the wheel shouted something and threw*
himself around for a while, but I kept on <u>not</u> <u>not</u> smoking quietly in the back,
and *nothing happened.* (Biber, *ibidem*)

Independent multiple negation is to be found also in academic speech, despite the general opinion that it can only appear in the nonstandard variety of English. Such cases of usage are illustrated in:

No rival is too small to be overlooked, <u>no</u> device is too infamous <u>not</u> to be practiced.(Fowler, 1994:875)

Do we <u>not</u> in fact have <u>no</u> decent idea of a set of things if we have <u>no</u> settled rule as to counting them, whether or not we are able to act effectively on the rule? (Biber, 2000:179)

It is noteworthy to mention the fact that both dependent and independent multiple negation may appear within the same clause. D. Biber (2000:179) interprets the following example: *They don't do <u>nothing</u> for <u>nothing</u>* as an illustration of this possible combination. Thus, the first occurrence of *nothing* stands for a non-assertive form, whereas the second has independent negative force. The whole sentence can be restated as: *They don't do anything for <u>nothing</u>.*

As a final remark, the distribution of the two different types of multiple negation is a matter of register appropriacy. While dependent multiple negation is characteristic of and restricted to conversation, independent multiple negation is a complex choice which supposes deliberate planning. Nevertheless, dependent multiple negation can be found particularly in writing. Moreover, unlike the dependent variety, independent multiple negation is not stigmatized and its usage is not necessarily restricted to any of the spoken or written registers of English.

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IDENTITARY CONCEPTS IN VIRGINIA WOOLF'S "TO THE LIGHTHOUSE"

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Abstract: Virginia Woolf's entire life and artistic career constituted a continuous state of meditation and reflection on the self and the present paper aims at looking exactly at the way in which this has affected the characters she had imagined as representations of her own identitary search for understanding, in a blurry pendulation between reality and imaginary, life and death, sanity and insanity, with a close look on one of her modernism landmarks, To the Lighthouse.
Keywords: identity, self, imaginary.

In her quest of trying to find new ways of writing and of crossing the lines of the traditional 19th-century novel Virginia Woolf's work keeps a close connection to the actual experience of life in spite of the modern artistic devices present in her novels: *Jacob's Room* – although mainly constructed of fragments of dialogue – presents an outside perspective of the protagonist; *Mrs. Dalloway* is based on the main characters' stream of consciousness; *The Waves* on the other hand concentrates on the general perception of life of six different voices; *Orlando* is a mixture and reinterpretation of the traditional mechanisms of fiction; her last novel, *Between the Acts*, is mainly a dialogue. But all her experimenting was not in vain and although in the process of finding the balance between vision and fact she had to change her narrative strategy, the result was satisfactory:

> Everything is running of its own accord into the stream, as with *Orlando*. What has happened of course is that after abstaining from the novel of fact all these years – since 1919 – and *N[ight]. & D[ay].* is dead – I find myself infinitely delighting in facts for a change, and in possession of quantities beyond counting: though I feel now and then the tug to vision, but resist it. This is the true line, I am sure, after *The Waves* – *The Pargiters* – this is what leads naturally on to the next stage – the essay-novel. (Woolf; apud Bell 1974: 171-172)

To the Lighthouse (1927) which is generally regarded as Woolf's most dexterous built novel differs from the rest through the vast symbolism that gives shape to the narrative and the insertion of time and the aesthetic. The need for equilibrium between the inside of the mind and the outside material reality consequently triggered a process of opposition between the mechanical time and experimental inward one that merges past, present and future experiences. For example, the second part of *To the Lighthouse* that deals with a ten years period of time, and figuratively stands for the "night" in which the family disintegrates, is strategically titled *Time Passes*. Unlike the realistic organization of the novel in which time passes naturally in a chronological meaningful line of events that are concentrated into a holistic central image, the Woolfian approach skips the narration of what is happening between representative events and rearranges the causal sequences of time, that she considers meaningful.

Virginia Woolf never concealed the fact that *To the Lighthouse* represented freeing herself from the haunting memories of her parents and early childhood, and the

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work in which she suppressed her narrative voice and projected her emotions on an apparently minor character, Lily Briscoe: "I suppose I did for myself what psychoanalysts do for their patients. I expressed some very long felt and deeply felt emotions. And in expressing it I explained it and then laid it to rest" (Woolf; apud Bowlby 1988: 81). Although she always had a predilection for creating her own method of writing about feelings and experiences by "tunneling" into the past of her characters in order to "dig out beautiful caves", she never appreciated the Joycean stream of consciousness technique due to its similarity to the calculated Freudian method of free association: "I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humor, depth. The idea is that the caves shall connect, & each comes to daylight at the present moment" (Woolf, 1978: 263). This preoccupation betrays a great concern with the ability of creating a space that can either unite or divide people, the network of psychological subterranean caves mapping her texts in a quest to define people by their relationships with others, and even by their connection to places or objects. However, Woolf's method becomes especially evident if we look at how hard she tries to keep herself impersonal to anything that could be categorized as sentimental:

> The result of this conscious check Woolf puts on the flow of unconscious processes is that only Lily is granted a glimpse of her libidinal impulses, while the deeper, more complex aspects of her other characters remain largely hidden, not just from themselves, but from the reader and, we suspect, the writer as well. Similar to Woolf, then, but for quite different reasons, Woolf's fictional selves too, can only be unearthed with extraordinary effort. But, in the end, when at last discovered, they, too, reveal themselves to be radically intersubjective – "the caves ...connect." (Westermannn Asher, 1992: 225)

The revival of the protagonists in memory happens in Woolf, after a long period of time from their extinction, just about a point when they were about to be forever forgotten and the process has the role bringing some major changes into the life of the rememberer. Starting from Sigmund Freud's comment on the vulnerability of the ego it can be observed that the fragility of the self in the fictional world of Woolf, her almost staged disorienting external world in which the characters are formed by the unsteady, unreliable memory of other characters is not central only to her work:

> We are threatened with suffering from three directions: from our own body, which is doomed to decay and dissolution and which cannot even do without pain and anxiety as warning signals; from the external world, which may rage against us with overwhelming and merciless forces of destruction; and finally from our relations to other men. The suffering which comes from this last source is perhaps more painful to us than any other. We tend to regard it as a kind of gratuitous addition, although it cannot be any less fatefully inevitable than the suffering which comes from elsewhere? (Freud, 1961: 24)

The majority of the characters are permanently preoccupied with escaping the passing of time, and hence oblivion, by leaving behind something of continuity that will outlive them – Mrs. Ramsay tries to provide her close ones with moments of peace and happiness that would keep her in their memory forever, Mr. Ramsay dreams of attaining fame through books, Lily struggles to create art. In every case however time seems to win the battle and resignation appears:

> "Ah, but how long do you think it'll last?" said somebody. It was as if she had antennae trembling out from her, which, intercepting certain sentences, forced

them upon her attention. This was one of them. She scented danger for her husband. A question like that would lead, almost certainly, to something being said which reminded him of his own failure. How long would he be read – he would think at once. William Bankes (who was entirely free from all such vanity) laughed, and said he attached no importance to changes in fashion. Who could tell what was going to last – in literature or indeed in anything else? (Bloom ed. 1988: 78)

In spite of the optimistic outside image of the characters and regardless of how much they try to leave a mark on the world by remaining in people's memories, reality always strikes them back, much in the same manner as the light of a "lighthouse," that appears periodically and creates fast and rhythmic sequences of darkness and illumination, and in their cases phases of uncertainty and certitude, of good and bad emotions and feelings, etc. Hence, Woolf's characters maintain their psychological equilibrium only by shifting from one emotional extreme into the next. The conclusion is that in life nothing is certain; this is also the finding Mrs. Ramsay makes when meditating and observing the continuous flow of the waves on the beach:

> What is so striking and psychologically interesting about Virginia Woolf's treatment of her characters is that neither aspect is given clear predominance, leaving each character aware only of the phase he or she is in at a given moment, while the other phase becomes obscured, momentarily removed not just from consciousness, but also from the view of others, ready to resurface and become again conscious in an instant. As a result, it is impossible for the novel's characters to relate their emotional highs and lows or to gain genuine insight into the totality of their being. A true sense of wholeness, a strong sense of self can therefore never be attained. (Westermannn Asher, 1992: 228)

Because of all the characters' unpredictability it is difficult for the readers and also for the characters to say exactly what is real and what is imaginary, which is the real self and which the created, interpreted one. At one time Mrs. Ramsay is upset by her husband's numb commentaries towards James, remarks that in her opinion are horrible: "To pursue truth with such astonishing lack of consideration for other people's feelings, to rend the thin veils of civilization so wantonly, so brutally, was to her so horrible an outrage of human decency that, without replying, dazed and blinded, she bent her head as if to let the pelt of jagged hail, the drench of dirty water, bespatter her unrebuked" (Bloom ed. 1988: 51); at another she is convinced that "she was not good enough to tie his shoe strings" (Bloom 1988: 51) only to end up wondering how "she had ever felt any emotion or affection for him" (Bloom ed. 1988: 125). So reality is in fact constructed by whatever feelings one has at any given moment, and just like the movements of the beam in the lighthouse it presents only glimpses of one given moment and never the entire picture: "Mrs. Ramsay, who is constantly 'searching' to 'brighten' the lives of others, should identify her considerate and self-sacrificing 'public' self with the bright beam, 'the long, steady stroke' of the lighthouse, while associating at the same time her private self, hidden from public view, with the 'wedge-shaped core of darkness' that constitutes the lighthouse's other phase" (Westermannn Asher, 1992: 228). Mr. Bankes is another protagonist who seems to be in an unequilibrated state of mind: he is first nostalgic for family life and then suddenly convinced that "'he did not enjoy family life" (Bloom ed. 1988: 134). But the most remarkable case of volatility is represented by Lily herself, who goes from one extreme to another regarding Mr. Ramsay.

Every single character from *To the Lighthouse* tries to achieve a state of "harmony through association" (cf. Westermannn Asher 1992) and thus becomes many things to different people. On the one hand, Mrs. Ramsay represents everything the male protagonists lack: to her husband, Mr. Ramsay, she is the embodiment of healthy physical and emotional health, to Mr. Bankes, who is aging and desperately wishes for a family of his own, she is the image of the warm mother and for the young Charles Tansely, a mixture between the security given by a mother and the excitement and passionate desire offered by a lover. The paradox consists in the fact that although apparently she seems to be their antitheses, she really symbolizes "the other, complementary half of her masculine admirers, providing their fragmented selves with that healthy sense of wholeness they so desperately need for psychic harmony and balance, while, no doubt, emerging similarly restored herself." (Westermannn Asher, 1992: 229)

Although preoccupied with very different things and having completely opposite perspectives on life, Lily and Mrs. Ramsay in their quest to gain some permanence are alike and are concerned with the same type of problems, even if the time they achieve their goals differs a great deal: whereas Mrs. Ramsay's extraordinary dinner triumph is immediately palpable Lily's painting of Mrs. Ramsay is finished after ten years.

Her determination and intuition, a trademark in Virginia Woolf's female characters, enables her to overpower her own negative side, swim against the current and help others, if only for a moment to detach themselves for their own phase of darkness:

> Raising her eyebrows at the discrepancy – that was what she was thinking, this was what she was doing – ladling out soup – she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly. The room (she looked round it) was very shabby. There was no beauty anywhere. She forebore to look at Mr. Tansley. Nothing seemed to have merged. They all sat separate. And the whole of the effort of merging and flowing and creating rested on her. Again she felt, as a fact without hostility, the sterility of men, for if she did not do it nobody would do it, and so, giving herself a little shake that one gives a watch that has stopped, the old familiar pulse began beating, as the watch begins ticking – one, two, three, one, two, three. And so on and so on, she repeated, listening to it, sheltering and fostering the still feeble pulse as one might guard a weak flame with a news-paper. And so then, she concluded, addressing herself by bending silently in his direction to William Bankes – poor man! who had no wife, and no children and dined alone in lodgings except for tonight; and in pity for him, life being now strong enough to bear her on again, she began all this business, as a sailor not without weariness sees the wind fill his sail and yet hardly wants to be off again and thinks how, had the ship sunk, he would have whirled round and round and found rest on the floor of the sea. (Bloom ed. 1988: 126)

Embracing the synchronic dimension of time enables Woolf to pinpoint the limiting aspects of linear time, of meditating on everyday events and experiences, making it easier for her to discover the sacred almost pure poetic language through which she extends the experience of the sacred into art, and exploit the possibility of connecting more intensely with existence. In order to understand Virginia Woolf's vision of the eternal aspect of reality as well as her method, *To the Lighthouse* provides important material since it is in the double nature of the author's insight that we can observe the two opposite approaches to truth:

In *To the Lighthouse* we are immediately struck by the fact that there is a further, overarching metaphysical problem which militates against arriving at and maintaining a sense of self: Virginia Woolf's godless universe seems absolutely indifferent to human endeavors. That dream, of sharing, completing, of finding in solitude on the beach an answer, was then but a reflection in a mirror, and the mirror itself was but the surface glassiness which forms in quiescence when the nobler powers sleep beneath. (Westermannn Asher, 1992: 225)

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THE OTHER IN THE RECENT AMERICAN AND BRITISH FICTION: TWO CASE STUDIES

Valentina STÎNG *

Abstract: Don DeLillo's Falling Man*, published in New York in 2007, and Ian McEwan's* Saturday*, published in London in 2005, were both created out of the need to respond to the uneasiness that characterizes the consciousness of twenty-first century citizens who were the witnesses of terrorist events that simply defied representation and understanding within the Western cultural imagination. Set in New York, DeLillo's text presents the American perspective, whereas* Saturday*, set in London, gives shape to the British perspective on the same reality, with the difference between the two being derived from Britain's geographical distance from the actual site of the attacks and its familiarity with terrorist incidents on national soil (IRA) (Cilano 25).*

Keywords: terror, terrorism, otherness, violence, multiculturalism.

INTRODUCTION

Terrorism has been commonly identified as one of the keywords of contemporary society. The first decade of the third millennium brought about two terrorist events of extreme significance, i.e. the 9/11 attacks against America (2001) and the 7/7 attacks against Britain (2005). As expected, the violent intrusion of terrorism in the postmodern individual's life generated a wave of reactions from literature, known for its primary intention of representing reality. In this context, Don DeLillo's *Falling Man* (2007) was created with the obvious purpose "to examine the psychological trauma experienced by New Yorkers in the aftermath of the terrorist attacks of 9/11" (Duvall 90) and to underline the interaction between the physical and the social, material and immaterial dimensions of this 'absolute event' (cf. Baudrillard, *The Spirit of Terrorism*). His novel reveals the way in which the event is mediated and enacted through narrative and its great impact lies in the fact that it was not intended primarily as a retelling of the 9/11 events (even if its storyline opens on the very day of the attacks, when the shock and terror that are usually associated with this type of event were at their very height). On the other hand, Ian McEwan's *Saturday* revolves around a very small group of individuals living in post 9/11 Britain, but without focusing excessively on the idea of physical violence. McEwan chooses a different approach – he intends to render in a credible manner the consequences terrorist attacks had on the consciousness and routine existence of the survivor.

Falling Man and *Saturday* – Short Presentation

Don DeLillo designed *Falling Man* as an exploration of the intersecting narratives of a very few American individuals living in the post 9/11 era and reconstructs the story through the constant flow of information, data and images that are inseparable from the event. 39-year-old Keith Neudecker walks out of the smoke and debris that had been the North Tower, where he has worked as a corporate lawyer for ten years, to find himself in a New York street covered with dust and glass and holding in his hands a briefcase that did not belong to him. While getting away from the place of

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the disaster, Keith cannot escape the actual sound of the buildings' collapse. Having miraculously survived the catastrophe, Keith's first instinct is to depart from the roar of mortality and to return to his wife, Lianne, from whom he has been estranged for a year and half, and to their young son, Justin. He finds himself knocking at their door, entering the house and resuming his family life, but unable to explain *why* he returned.

Keith's choice of forgetting is mainly founded on his intention of resuming his family life, i.e. continuing to do things just like he would before the plane crashes. Over the following days, Keith searches for the owner of a suitcase he has carried with him from the burning towers, and the owner turns out to be a light-skinned black woman by the name of Florence Givens, who has also survived the disaster. The returning of the suitcase to the right owner marks the beginning of an affair between the two survivors, but the affair has less to do with the clichés of conventional married life than it does with "what they knew together, in the timeless drift of the long spiral down" (*Falling Man,* 137); the closeness between the two is therefore provoked by their witnessing and sharing the same experience, the same narrative in whose remembrance and distance in time they discover a sensation of consolation every time they meet.

Keith's family is also deeply affected by the terrorist event. Lianne, his wife, is a freelance editor leading a writing group for early-stage Alzheimer's patients at a community centre in East Harlem. In a novel whose main purpose is trying to forget, Lianne's volunteer activity with the Alzheimer patients is literally engaged in the field of learning how to remember. Following the attacks, Lianne finds it hard to let their memory go and develops a kind of hatred for everything that is Mid-Easterner (she gets into a physical conflict with one of her neighbours, who would listen to oriental music in spite of repeated warnings not to). Their son, Justin, undergoes a different sort of forgetting; corrupted by the mass media reports which his parents supposed he had been watching, Justin starts meeting his friends in their bedroom situated on the 27th floor of an apartment building and creating a fictive scenario, in which the towers are not actually destroyed, but in which the terrorist threat still looms in the air. In order to identify it, Justin and his friends constantly scan the skies with Keith's binoculars for more planes, waiting for some kind of a political lightning to strike twice (" (…) they're looking for more planes." "Waiting for it to happen again." (*Falling Man,* 72)), and speak in a monosyllabic code indecipherable to adults. Justin and his friends "remember" by reconstructing an alternative narrative of events that allows them to reject actual facts and to embrace an alternative reality.

The impression of caesura in the history of a nation, moreover in the history of humanity, is followed by a natural reconstruction of human lives. Several years after the attacks, we find Keith having given up his position and becoming a poker player, with days on row spent in Las Vegas, far away from his family. An extended quote from the novel illustrates how the poker game "enables Keith to compulsively re-enact his accidental survival of September 11, each hand reckoning anew Keith's ability to influence the circumstances that affect him" (Vardalos 171):

> "The cards fell randomly, no assignable cause, but he remained the agent of free choice. Luck, chance, no one knew what these things were. These things were only assumed to affect events. He had a measure of calm, of calculated isolation, and there was a certain logic he might draw on… But the game had structure, guiding principles, sweet and easy interludes of dream logic when the player knows that the card he needs of the card that's sure to fall. Then, always, in the crucial instant ever repeated hand after hand, the choice of yes or no. call or raise, call or fold, the little binary pulse located behind the eyes, the choice that reminds you who you are. It belonged to him, this yes or no" (*Falling Man,* 212).

His growing obsession with poker is to be explained mainly through his belief that it is a "clarifying discipline" (Seed 503) and serves as the means of drifting away from his family.

Though connected at the level of subject matter with the 9/11 attacks, McEwan's *Saturday* does not contain direct representations of the violent acts proper. In fact, as compared to DeLillo's *Falling Man,* the intrusion of terrorist violence and terrorist identity is less poignant in *Saturday*, which revolves around a very small group of individuals living in post 9/11 Britain. The primary intention of McEwan was to follow closely a detailed day in the life of one distinct character, the distinguished neurosurgeon Henry Perowne, but note should be made that the meaning is much larger than the immediate one. The novel is punctuated with symbolic references that are essential when searching for the connections between this particular novel and the phenomenon of terrorist violence. Such a reference is introduced in the title of the novel and punctuated through meaningful reoccurrences throughout the text. To be more specific, the action of the novel is set on one single day (as in James Joyce's *Ulysses* or Virginia Woolf's *Mrs. Dalloway*), which is the first weekend day. However, the Saturday in question is not typical or everyday, but rather "heavy with significance in the capital [London], the centre of the political protest" (Guignery 53); it is 15 February, 2003, the day on which hundreds of thousands would march in the capital of the United Kingdom in protest against the British authorities' decision to support the USA in the 'war on terror'. If *Falling Man* contains interchapters which basically describe the unfolding of the terrorist attacks against America, in *Saturday* the plane crashes are not directly depicted and terrorism has somehow been substituted by the phenomenon of urban violence. However, *Saturday* faithfully reproduces an atmosphere of psychological distress and trauma, accompanied by the constant fear of experiencing the same kind of shocking experience.

McEwan's novel offers an interesting character study: a respectable man who leads a decent and respectable life. Henry Perowne is a good professional – "he's renowned for his speed, his success rate and his list – he takes over three hundred cases a year" – *Saturday,* 24 –, he is happily married to Rosalind, a corporate lawyer for a newspaper constantly trying "to steer her newspaper away from the courts" (*Saturday,* 29) and the daughter of John Grammaticus, a famous poet; not in the least, he is a proud father – he remarks with satisfaction that "someone has written somewhere that Theo Perowne plays like an angel" (*Saturday,* 26). On a personal level, Perowne's Saturday is close to banality; from the remaining memories of the soon-to-be-closed workweek (it lingers into the weekend) to the usual Saturday routine activities (a squash game, a visit to his mother (who has almost entirely lost her mind)) as well as the errands of this particular day (shopping, cooking, going to hear Theo's band rehearse), McEwan slowly and carefully describes what Perowne does and thinks, and what happens to and around him. His daughter, Daisy, is about to have her first book of poetry published, and is coming home for the first time in six months – the longest she has ever been away. His son, Theo, who abandoned school and has found fulfilment as a blues musician, still lives at home; just like Daisy, he gets along very well with his father. The final guest expected for dinner from France is Rosalind's father, John Grammaticus – the one possibly disruptive presence, a strong personality who put his mark on the personalities of both grandchildren but who has not quite mended a rift with Daisy.

The actual plot of the novel is launched by an accident; Perowne's world is not disturbed by the peace demonstration, but by a particular incident on his way to his weekly squash game with his anaesthetist. Henry is held up at a street junction closed in

preparation for the passage of the Anti Iraq War demonstration later that same day. Soon after passing through the junction, his car collides with another, a red BMW, ("a vehicle he associates for no very good reason with criminality, drug dealing" – *Saturday,* 83), causing less damage to his silver S500 Mercedes, but more damage to the red BMW. The two parties involved in the minor crash (Perowne on the one hand, Baxter and two other associates who look and behave like thugs, on the other) have different opinions on how they should settle the incident, and the scene escalates into one of inescapable violence. Aware of his inability to stand a chance if things really turned to physical violence, Perowne uses his expertise to present Baxter with information on his genetic, incurable disease. The man has Huntington's Disease, a cruel, debilitating ailment; Baxter knows that (and knows what awaits him), and when he realises Perowne also knows, he backs off (and has his mates back off too). It is enough for the power balance to incline in Perowne's favour and allow Perowne to escape – though the memory of what happened, and how he acted, haunts him for most of the rest of the day.

The rest of the day is devoted to familial obligations: a visit to his mother (in a suburban nursing home), attendance at Theo's rehearsal at a blues club, and finally preparations for the dinner in honour of Daisy. Once all family is reunited, the celebrations are violently interrupted by Baxter and one of his friends. It seems that Perowne anticipated this new encounter throughout the day, when, at various moments, he thought he saw that same car following him around to his house. And now Baxter was in his house, probably trying to make Perowne pay with a knife at his wife's neck for the humiliation he had provoked to him earlier. The final confrontation between the two men occurs inside the operating theatre, where Perowne is called in to operate on the young man. Having performed the surgery, Perowne comes home and ends his Saturday meditating on the events set in motion by the car crash earlier that day. He decides to drop the charges against Baxter and even make sure that he receives the proper treatment at the hospital, in spite of his wife's declared hate for the aggressor.

Otherness and Terror in *Falling Man* and *Saturday*

Within a month after the terrorist attacks against America, Lynne Cheney, the wife of the Vice-President of the USA, publicly brought to the front the issue of multiculturalism and associated it with anti-Americanism. The formerly prevailing tendency of the American educational system to communicate information on the other cultures of the world was tantamount to admitting "that the events of September 11 were our fault, that it was our failure to understand Islam that led to so many deaths and so much destruction" (Lynne Cheney, qtd. in Rubin, Verheul 7). In light of the view that "cultural difference as such is potentially a source of terror and danger" (Closs Stephens, Vaughan-Williams 44), the 9/11 attacks against New York gain further meanings; alongside with its epitomising the technological, economic and cultural development of a postmodern city, New York can undoubtedly be approached as a distinctly multicultural space that is characterised by its *cosmopolitan* character. The immediate victims of the attacks embodied the world in its constitutive difference: the entire world seems to be living or working in New York, the paradigm of the global city. The same characterisation goes for the London that we all saw under attack four years after the 9/11 event: its being under attack questioned the very essence of multiculturalism. The attractiveness of the two cities reside in their being able to combine the global with the local within their dimensions; the combination becomes visible at the level of fiction as well, as the New York or London life which DeLillo and respectively McEwan create in

their novels serves as the general background of their narratives contain constant references to a "mixing of cultures and identities" (Closs Stephens, Vaughan-Williams 44).

The focus is on creating a panorama of characters that could be easily thought of in terms of 'otherness' in relation to the cosmopolitan family par excellence. From this point of view, each of the two novels under discussion brings to the front several categories of 'others' (be they racial, cultural or just social) that are the protagonists' friends, colleagues, patients or poker buddies, that is part of the everyday background. DeLillo's New York is populated by such individuals as "a light-skinned black woman" (Florence Givens, another survivor of the attacks), a Russian (David Janiak), a Chinese-American (Terry Cheng, the poker maverick), a Greek (Elena, the neighbour who keeps on playing Arab music) or the tall Latin guy who helps Keith in the hospital. The impression we get from their interaction is that terrorist attacks have influenced the American citizen's perception of representatives of other cultures.

But, most importantly, DeLillo presents in the end of each of the three sections of *Falling Man* the image of the Other embodied in the person of the terrorist, by the name of Hammad, who is presented during his training to be a terrorist, his growth as a terrorist inside Western culture and his developing radical views against the world that was nurturing him. At first, Hammad is described as an outsider (he has to "fight against being normal," to continually "struggle against himself"), overweight and really not that certain of his devotion to Islam, fond of take-out food and filled with lustful thoughts. He is troubled at the prospect of killing so many innocent people, and he has doubts as regards the righteousness of the cause; it is these doubts that initially humanize him, but there is no room for humane behaviour in the company of Amir, who has gained respect due to his ability to think "clearly, in straight lines, direct and systematic" (*Falling Man,* 175). A conversation with Amir reveals a few solid facts about what seems to be the terrorist philosophy of the group to which the two men belonged:

> "But what about this, Hammad thought. Never mind the man who takes his own life in this situation. What about the lives of others he takes with him?
>
> He was not eager to bring this up with Amir but did finally, the two of them alone in the house.
>
> What about the others, those who will die?
>
> Amir was impatient. He said they'd talked about such matters in principle when they were in Hamburg, in the mosque and in the flat.
>
> What about the others?
>
> Amir said simply there are no others. The others exist only to the degree that they fulfil the role we have designed for them. This is their function as others. Those who will die have no claim to their lives outside the useful fact of their dying.Hammad was impressed by this. It sounded like philosophy" (*Falling Man,* 176).

DeLillo's terrorist is first presented in Hamburg, Germany, before the September 11 plane crashes and involved in a process of preparation for a supreme event. A "bulky, clumsy" (*Falling Man,* 79) man, Hammad has a history of involvement in the infliction of violence and fighting in the holy war: "He was a rifleman in the Shatt al Arab, fifteen years ago, watching them come across the mudflats, thousands of shouting boys. Some carried rifles, many did not, and the weapons nearly overwhelmed the smaller boys, Kalashnikovs, too heavy to be carried very far. He was a soldier in Saddam's army and they were the martyrs of the Ayatollah, here to fall and die" (*Falling Man,* 77). In Germany, his group is portrayed as "praying in mosques, growing beards", pursuing "technical educations" and speaking about the need to oppose the "corrupt and hypocrite" (*Falling Man,* 79) West.

In the initial stages of the process, his involvement is confined to listening attentively to other young men who gather to discuss political and religious issues. The passive role that he assumes has to do with his incomplete adherence to the ideology of the group; even if there are moments when Hammad feels highly uncertain as to the rightness of their cause, as time passes and the doctrine of necessary action is inculcated to him, the terrorist starts to pay very much attention to the theories of Amir, the vocal leader in Hamburg, who states that "the time is coming, our truth, our shame, and each man becomes the other, and the other still another, and then there is no separation" (*Falling Man,* 80). To the Muslim terrorist and his group, other people aren't other *people*, but they are simply the Other, instruments in the jihadist narrative he has learned by heart, existing, as the fictional replica of Mohammed Atta explains to him, "only to the degree that they fill the role we have designed for them. This is their function as others. Those who will die have no claim to their lives outside the useful fact of their dying" (*Falling Man,* 176).

The leader of the group provides the unifying perspective (Hudson 70), the coherence of the group ideology, and therefore calls to unity of views and opinions. This solidarity is opposed to the separation they feel from the rest of the world, the "all-enfolding will of capital markets and foreign policies" (*Falling Man,* 80). However, his loyalty to the group and the cause is not reason enough to prevent him from leading a normal life (being romantically involved with a woman), a fact that makes Amir launch the question: "What is the difference between you and all the others, outside our space?" (*Falling Man,* 83). Hammad assumes the criticism and devotes more intense efforts to establishing a clear-cut distinction between him, his fellows and the rest of the world: "there were rules now and he was determined to follow them. His life had structure. Things were clearly defined. He was becoming one of them now, learning to look like them and think like them. This was inseparable from jihad" (*Falling Man,* 80). He achieves meaning in life by giving up all human connections (the woman would soon become "an unreliable memory"), submitting to the rules of the group and assuming its doctrine, developing the sense of belonging to a larger collectivity (cf. Marret 16) of an undeniable and unquestionable singularity.

Having been initiated in the mechanisms of terrorist violence on European soil (the continent with the higher number of terrorist attacks), Hammad and his fellow conspirators move to the United States. When that happens, Hammad has already internalised in a very high proportion the philosophy of the group. Yet, there are moments when he feels that his final destination could be different from the one implied by his belonging to a jihadist group. One day, he sees a car full of laughing young people and cannot help imagining leaving his life and becoming part of theirs, an action that would definitely have changed the course of things. Amir manages to draw him back from the illusion of a normal life right to the delusion of immortality: "the end of our life is predetermined. We are carried toward that day from the minute we are born... This is not suicide in any meaning or interpretation of the word. It is only something long written. We are finding the way already chosen for us" (*Falling Man,* 175). The issue of predestination proves central to their willingness to die, as demonstrated both by the lines above and by the general doctrine of terrorist action. As his adherence to the terrorist group becomes stronger and stronger, Hammad stops asking questions and having doubts and he dedicates all his strength to fulfilling the preordained scheme. In order to achieve his objective, he moves from thinking to doing: "All he saw was shock and death. There is no purpose, this is the purpose" (*Falling Man,* 177).

The conclusion of the last section of the novel brings along the final moments of Hammad's hijacking the plane and crashing it into one of the towers. As the final destination approaches, Hammad recalls part of the directives he has received from the hijackers, directives which focus his attention on the perspective of martyrdom, apart from the immediate effects his actions may have: "Forget the world. Be unmindful of the thing called the world. All of life's lost time is over now. This is your long wish, to die with your brothers" (*Falling Man,* 238). And there are more of this kind: "Recite the sacred words. Pull your clothes tightly about you. Fix your gaze. Carry your soul in your hand", or "Every sin of your life is forgiven in the seconds to come. There is nothing between you and eternal life in the seconds to come. You are wishing for death and now it is here in the seconds to come" (*Falling Man,* 239). According to Jean Luc Marret, the last instructions before performing an act of suicide terrorism have a twofold nature: on the one hand, operational; on the other hand, intimate (cf. Marret 16). With DeLillo's terrorist, it is the second dimension that enjoys a bigger importance in the inner structures of the character, therefore preparing one's soul confers a mystic nature to the terrorist act. Religious rituals ("recite the sacred words") are mixed with rituals of checking the outer appearance of the performer ("Pull your clothes tightly about you"). This ensemble of rituals possess an internal logic that prepare the agent for dying: "There is nothing between you and eternal life in the seconds to come. You are wishing for death and now it is here in the seconds to come" (*Falling Man,* 239). Hammad's last action ("he fastened his seatbelt") is the launcher of the disaster; the final pages of the novel describe the catastrophe, with great attention to detail, and the closing scene is that of a 'shirt' falling from the sky.

The purpose of introducing the very factor that caused the traumatic experience in a novel about trauma might have to do with a change of focus: the stress moves from the action itself to the human agent capable of inflicting violence at such a level. 'Infected' by the virus of postmodern terrorism, the terrorist assumes the hypostasis of the other "that threatens and desires the annihilation of the democratic self" (Porras, qtd. in Mih il , 2007: 22). The mystery and horrifying force of terror deepens when the terrorist makes a statement by committing violence both against others and against himself/herself. In recent years, the 'practice' of violence assumed a rather sinister appearance in the form of suicide terrorism. In "common" acts of terrorism, the human agents use violence against an established victim as a medium to produce fear. In suicide acts of terrorism, the medium of the message is the body of the terrorist as well; the act results from the willingness to sacrifice one's life in the name of a cause, in the name of an Idea, and therefore can be regarded as a "grotesque parody of what for Immanuel Kant is the purely ethical act: one motivated by a supreme disinterestedness which sets aside personal interests in the name of a higher duty" (Eagleton, 2005: 93). When part of the mise en scène by means of which the 'theatre' (Jenkins, qtd. in Nacos 75) of terrorism shocks its audience, the act of suicide gives further meaning to the event.

According to Michel Wieviorka, postmodern terrorists possess a dual sense of belonging: to a self-sufficient imagined community of believers and to an imperfect, indifferent real community (cf. Wieviorka 2007); it is from the intersection of these two elements that the terrorist impulse is born. Hammad, to exemplify the theory, feels like being part of the community of followers who design and implement plans against America, whilst forced to cope with the corrupting influence the West has always exerted on their spirituality and to pretend to be incorporated within such a society.

To prove his loyalty to the group and the cause, Hammad, the postmodern terrorist by excellence, is employing his own death (the most honourable type of death, i.e. sacrifice for their sacred cause) in order to formulate the rules of what will have been done, in the spirit of the traumatism in the future anterior theorised by Jacques Derrida as the real meaning of a terrorist act. The final pages of the novel propose a subversion of the "stereotypic representation of the terrorist" (Mih il , 2008: 25): as the plane he was flying was approaching the tower, Hammad "flew through the minutes and felt the draw of some huge future landscape opening up, all mountain and sky" (*Falling Man,* 82).

Ian McEwan's *Saturday* also responds to this problem of otherness and populates both the pages of the novel and Henry Perowne's life with several categories of 'others'. The main point of reference, or the identity that serves as reference to all others, is Henry Perowne, a British citizen living in London and longing for a revival of the old values. The 'other' may be taken to be Rodney Browne, who comes from Guyana and is one of Henry's registrars. The relationship between Henry and his registrar is strictly professional, therefore he seems to be only an extra in the story. Then, there is Andrea Chapman, a black character of Nigerian origin, who is one of Perowne's patients, a teenager with a brain tumour. These are the racial others in *Saturday*, but their presence in the novel is somehow intended to describe some features of Perowne as a neurosurgeon, thus on a professional level rather than serving as 'outsiders' in Britain.

Baxter also fulfils the "role of an 'other' to which Perowne and England have to adapt" (Eckstein 106). Baxter represents the ease with which the threatening other can "infiltrate the privileged world of the predominantly white middle class" (Tew, Mengham 126); the true danger that is associated with Baxter comes from the domestic presence of people that come from different backgrounds. The relation between Perowne and Baxter serves as a means of underlining Perowne's attitude towards people who are different: since Baxter and his friends come from a background that is different from his, Perowne does not manage "to take the trio seriously" (*Saturday,* 90), and humiliates Baxter by talking about his disease in front of other people. More than that, the neurosurgeon perceives Baxter through animalistic terms: "He's a fidgety, small-faced young man with thick eyebrows and dark brown hair razored close to the skull. The mouth is set bulbously, with the smoothly shaved shadow of a strong beard adding to the effect of a muzzle. The general simian air is compounded by sloping shoulders" (*Saturday,* 87-88). At the end of the novel, however, Perowne feels guilty that "he has done nothing, given nothing to Baxter who has so little that is not wrecked by his defective genes" (*Saturday,* 236) and decides to give up the charges against him. Perowne takes up the road from small-mindedness to open-mindedness and his final attitude "advocates tolerance to the 'others' populating Britain" (Eckstein 105).

There is another character that is actually a 'cultural other' and whose presence is extremely important to Perowne: Jay Strauss, Perowne's colleague and friend, who is an American. Perowne thinks in positive terms about Jay: "An American with the warmth and directness that no one else in this English hospital could muster" (*Saturday,* 9). Perowne is aware of the multicultural nature of British society, just as he is aware of the cosmopolitan character of the metropolis: "Now it has Greek, Turkish and Italian restaurants – the local sort that never get mentioned in the guides – with terraces where people eat in the summer" (*Saturday,* 76). "This is the fair embodiment of an inner city byway – diverse, self-confident, obscure" (*Saturday* 76). However diverse it may be, the

city corresponds to Henry's expectations and the neurosurgeon is convinced that it has the capacity to protect itself against "the new enemy – well-organised, tentacular, full of hatred and focused zeal" (*Saturday,* 76). "The street is fine, and the city, grand achievement of the living and all the dead who've ever lived here is fine, too, and robust. It won't easily allow itself to be destroyed" (*Saturday*, 77).

Conclusion

It can be easily deduced from the considerations above that 21st-century society has been deeply marked by the phenomenon of terrorist violence. What is more important, after the catastrophe has been produced, solutions started to be sought for. And the solution both novels propose to the alternative of terrorist violence is human communion and communication, which would construct in both cases a firmer sense of self and security. Keith Neudecker returns to his family once having survived the attacks, and Henry Perowne feels the need to protect his family in front of violence. By transmitting this kind of message, these two novels "strive to restore hope in the possibility of action and human solidarity, trying to keep alive humanity in each of us" (Mih il , 2008: 25).

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PERCY BYSSHE SHELLEY'S NATURE POEMS – APORETIC QUESTS OF THE SELF

Aloisia OROP *

Abstract: The aim of this paper is to highlight and analyze the manner in which Shelley defined the poetic self by means of an aesthetic identification with several natural phenomena, small wild creatures and plants. The paper will focus on his nature poems, some of them published posthumously. In turns, Shelley used such metaphors as a fabled animal, the faded violet, Mimosa pudica to describe a generic poet, or even himself.
Keywords: nature, self, sensibility.

Nature has been a seminal and versatile source of inspiration for both modern and ancient authors. The Romantics could by no means escape its enduring spell, all the more so as they considered it a reservoir of energy and purity in an ever more corrupt world and believed they could commune and communicate with it freely and in a highly creative manner.

Percy Bysshe Shelley, a rebellious and radical thinker in such domains as social justice and individual freedom, approached nature from a Platonic perspective. Not only was he indebted to Timaeus' plea that there exists a world-soul and, *par conséquent*, all natural objects possess a soul and a life similar to man's, but he did not hesitate to use in his poems and poetic dramas embodiments of the natural forces in whose mouths he put words and in whose hearts, emotions (Bowra, 1973:111). Platonic and animistic at the same time, Shelley's interest in nature was described most eloquently by his wife in the *Preface to the Volume of Posthumous Poems Published in 1824*:

> His life was spent in the contemplation of nature, [...] he knew every plant by its name, and was familiar with the history and habits of every production of the earth; he could interpret without a fault each appearance in the sky; and the varied phenomena of heaven and earth filled him with deep emotion. He made his study and reading-room of the shadowed copse, the stream, the lake, and the waterfall.[1]

In 1816, while on a tour of Switzerland with his wife, Mary Shelley, and her stepsister, Claire Clairmont, Shelley penned his name in Greek in different inns' registers as "PB Shelley: Democrat, Philanthropist and Atheist" (Cian, 2005:90). The fact proves that, though very young, the poet had already outlined his own profile, combining his radical political, social and religious principles with his solid background. Paradoxically, none of the three positions he envisaged himself in makes any reference

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[1] All P.B. Shelley's poems and essays, Mary Shelley's Preface and notes to the *Posthumous Poems of Percy Bysshe Shelley* cited in this paper are quoted from The Project Gutenberg Etext of *The Complete Poetical Works of Percy Bysshe Shelley*, http://www.gutenberg.org/ebooks/4800

to his artistic endeavours, they simply reveal his aspirations and the directions of his availability in his designs to change British society.

What he did not mention in his self-defining note was that he implicitly used his other faculties and skills, namely his imagination and poetic diction, to accomplish his three ideal missions. He could be a democrat, a philanthropist and an atheist only by being a poet. He will later enlarge upon it in his now much celebrated *A Defence of Poetry* (1821) in which he praised poets and their vocation:

> Poets are the hierophants of an unapprehended inspiration; the mirrors of the gigantic shadows which futurity casts upon the present; the words which express what they understand not; the trumpets which sing to battle, and feel not what they inspire; the influence which is moved not, but moves. Poets are the unacknowledged legislators of the world.

In this essay and especially in its concluding sentence (see above) Shelley acknowledged that poetry can be a powerful instrument at the hands of poets. By bringing into discussion the poets' social mission and their visionary nature, Shelley referred in a veiled manner to himself. He could not divorce his individual/social/political self from his poetic/artistic one. The Poet (like himself) both enthralls (by imagery) and awakens conscience (by revolutionary message).

Shelley's outlook of himself as a militant poet is rounded by his wife's further characterization of him. Two years after his tragic death, Mary Shelley published several posthumous poems in the collection mentioned before, which she annotated with brief pieces of information about the place, time and the poet's mood when a particular poem (some left unfinished) or fragment was composed. In her "Note on Poems of 1818" she added:

> He was clear, logical, and earnest, in supporting his own views; attentive, patient, and impartial, while listening to those on the adverse side.[...] For who, [...], can imagine his unwearied benevolence, his generosity, his systematic forbearance? And still less is his vast superiority in intellectual attainments sufficiently understood—his sagacity, his clear understanding, his learning, his prodigious memory.

But Shelley came to be best characterized by his own poetic works which reflect the eternal and the ephemeral of his artistic self. And since he was so fond of nature and found that it responded all his needs, he used it again and again in his poems to reveal his poetic identity.

Like all Romantic poets, Shelley tried to externalize impressions and emotions by conveying them through imagery inspired by nature, be it under the form of landscapes or distinct natural elements. "In their search to find ways of expressing their internal feelings, the Romantic poets look outwards to nature to find emblems of the mind." (J.R. Watson, 1992:59)

The Romantics did not step on bare ground when finding nature inspirational; they simply extended the array of correspondences found by their predecessors. Not only were they keen on experiencing the natural environment *per se*, taking long walks and falling for the magic of colours, lights, smells and sounds in the woods, plains and hills, but they associated nature with everything that is physically and spiritually healthy and pure. Nature provided them with a rich inventory of imagery, too, and they claimed they found in nature appropriate comparisons, metaphors and allegories which could artistically express their mind and their philosophical musings.

Nature was perceived as totally harmonious with man, even created to resemble him, therefore it easily allowed itself to be known (by poets, in particular) by means of art and the imagination. Moreover, they borrowed terms from the natural sciences to define poetry: they considered it to be "organic", a living organism that develops like any living creature. Being prone to meditation, poets often lingered fantasizing on natural elements, projecting their own identity onto objects and phenomena in a process of poetic identification with them.

Being an avowed atheist, Shelley did not seek some deity in nature. On the contrary, in his opinion nature is a companion worth studying and following in its intricate workings because it can teach humans the natural laws of the universe. The epiphany of *the sublime* was the newly defined experience both Shelley and other Romantic poets had when confronted with majestic scenery evocative of the untameable power of nature.

On the other hand, Shelley was very keen on developing interpersonal relationships, because, as he presented it in *Alastor; or the Spirit of Solitude,* isolated contemplation and interaction with superior powers "will lead only to a discovery of personal spiritual vacancy".(Day, 1996:162) In other words man needs men to understand nature.

Shelley believed that nature is the perfect medium for his quest of the self. Whether lavishly described in dozens of lines, or used only to encapsulate a pensive moment or a short reflection, nature is present everywhere in his poetry. Apart from the passages that are descriptive of natural spots in his longer poems or poetic dramas, there is a group of *nature poems* in which Shelley gives full play to his imagination in poeticizing grandiose landscape, such as *Mont Blanc*, tiny birds, such as *To a Skylark* and *The Woodman and the Nightingale*, plants, such as *On a Faded Violet* and *The Sensitive Plant*, or natural phenomena such as *The Cloud* or *Ode to the West Wind*. One can add to these examples a small number of posthumously published poems which can be interpreted as metaphors for a generic poet or Shelley himself, such as *The Lake's Margin, An Exhortation, The Questiona* a.o.

A fragment of the "haiku" type (without observing the strict metric rules of haiku-s, of course), entitled *The Lake's Margin*, records a recurring event of great consequence:

> The fierce beasts of the woods and wildernesses/ Track not the steps of him who drinks of it;/ For the light breezes, which for ever fleet/Around its margin, heap the sand thereon.// [Published by W.M. Rossetti, 1870.]

The hospitality of the lake's margin is immense, it offers not only access to a source of water to thirsty creatures, but also safety from predators due to the gentle breezes that rapidly cover their footsteps in sand and thus prevent "the fierce beasts" from sniffing them.

The real issue of the poem is who "him who drinks of it" is. "Him" who gets life from his mouthfuls of water is a creature that visits the sacred space of the lake, a source of life, a realm of inspiration, under the equally intangible protection of "the light breezes". The mention of the "breezes" can be an implicit reference to poetry. This time the Aeolian powers do not touch a harp strings to produce sweet music, but build sandals of sand for the unaccounted for visitor: a "him", possibly a poet, who is beyond the range of perception of ordinary people, "the fierce beasts of the woods and wildernesses" that will never guess the intruder. The highly private encounter with

inspiration, the moment of artistic germination is so distinctively natural here that the poem becomes almost emblematic for Shelley's "*ars poetica*". The Poet, perhaps Shelley himself, is presented here as *un animal fabuleux*, impossible to perceive or understand by its like, though he is among them.

Turning to the small world, Shelley wrote *On a Faded Violet,* a three-stanza poem dedicated to the beautiful wild flower that fades ever so rapidly when plucked.

> The odour from the flower is gone/ Which like thy kisses breathed on me;/ The colour from the flower is flown/ Which glowed of thee and only thee!// A shrivelled, lifeless, vacant form, / It lies on my abandoned breast,/ And mocks the heart which yet is warm,/ With cold and silent rest.// I weep,—my tears revive it not!/ I sigh,—it breathes no more on me; / Its mute and uncomplaining lot/ Is such as mine should be.// [Published by Hunt, "Literary Pocket-Book", 1821]

The poem is an elegy on the flower whose withered fragile beauty is a perfect substitute for some faded love the poet mourns. It is praised for its wild perfume and vivid colour when unplucked, reminding the poet of his lover's beauty and kisses, but once picked up, the violet turns into "a shrivelled, lifeless, vacant form", painfully contrasting with the poet's warm heart and enduring love.

But the violet may also stand for the poetic self. The last two lines shift emphasis from the image of lost love to that of the poet, and the limp, scentless and crinkled violet is assimilated to him. He may be a poor discarded lover but he may be "mute and uncomplaining" as a poet and creator, too. Viewed from this perspective, the faded violet symbolizes the failed poet, an artistic *alter ego* whose freshness and colour have gone withered and cold, though he still nourishes passion and talent and ideas to write on. The faded violet can be interpreted as weary, passive, *blasé* Shelley, who makes (in his peculiar way) a Shakespearean wish: "Tired with all these for restful death I cry".(Sonnet 66)

Based on the same comparison between nature and himself, *Stanzas Written in Dejection, Near Naples* [Published by Mrs. Shelley, "Posthumous Poems", 1824, where it is dated 'December, 1818.'] follows in the same self depreciative vein. Lying on one of Naples beaches, surrounded by the beauty and serenity of nature, a clear sky, "snowy mountains" in the distance, " Like many a voice of one delight,/The winds, the birds, the ocean floods,/The City's voice itself, is soft like Solitude's./", the poet is aware that he is living a moment of blissful harmony with nature.

> The lightning of the noontide ocean/ Is flashing round me, and a tone/
> Arises from its measured motion,/How sweet! did any heart now share
> in my emotion//

Nevertheless, he cannot rejoice at the purity and beautiful display of nature's divine congruity because he feels he has been doomed to failure, unhappiness and ill-health.

> Alas! I have nor hope nor health,/ Nor peace within nor calm around,/
> Nor that content surpassing wealth/ The sage in meditation found,/
> And walked with inward glory crowned—/ Nor fame, nor power, nor
> love, nor leisure./ Others I see whom these surround—/ Smiling they
> live, and call life pleasure;—/ To me that cup has been dealt in another
> measure./

Yet, somehow, he seems to come to terms with the life of misery that the future has in store for him and only wishes he could, like a child,

> [...] weep away the life of care/ [...] Till death like sleep might steal
> on me,/ [...] and hear the sea/ Breathe o'er my dying brain its last
> monotony.//

Finding the sea soothing and as restful as a sepulchre, the poet dreams of finding the calm he is deprived of in this world under the blanket of the waves. By a twist of fate, his last wish transcended poetical realm and came true only four years later. Shelley drowned in the Gulf of Spezia in 1822.

In the last stanza of the poem the poet explains the cause of his estrangement from people and from all the pleasures that this perfect day on the beach could procure. A misfit among people, "for I am one/Whom men love not", an individual considered cold and inaccessible, Shelley melancholically muses that even this wonderful day in the bay of Naples, which he ruins by his mood, will remain a simple memory, a joy of the past.

> Some might lament that I were cold,/ As I, when this sweet day is gone,/
> Which my lost heart, too soon grown old,/ Insults with this untimely moan;/
> They might lament—for I am one/ Whom men love not,—and yet
> regret,/Unlike this day, which, when the sun// Shall on its stainless glory
> set,/Will linger, though enjoyed, like joy in memory yet.

When Shelley wrote this poem he was genuinely suffering after the loss of his infant daughter two months before, while his first wife (Harriet Westbrook) and his sister-in-law (Fanny Imlay) had committed suicide two years earlier. He was also ailing for some unaccounted for medical reasons (his wife's notes). He could not be more destitute of joys and his grief could not be more eloquent. Highly personal in content, the poem reveals both poet and the individual. The fact that he found it appropriate to express his sense of utter helplessness and sorrow by comparing his lot to a marvellous day on the beach at Naples proves how much he regrets his inability to identify with nature, live its splendour and be part of its glory.

One of Shelley's most beautiful poems, *The Sensitive Plant* [Composed at Pisa, early in 1820 (dated 'March, 1820,' in Harvard manuscript), and published, with "Prometheus Unbound", the same year] owes a lot to Charles Darwin's *The Botanic Garden* (1789) that Shelley claimed to have read. Moreover, the poem was composed at a time when Shelley's contemporaries showed great interest in sensibility both in humans and in plants.

In the last decades of the 17th century the studies of sensibility, both at the skin level (nerves were known now to cover the whole body) and at the emotional, psychological level were on the increase. It was an *age of sensibility,* after all, and John Locke's philosophy highlighted the role of the senses in man's acquisition of knowledge. But excesses of interpretation were not long in coming: the nervous structure of individuals was believed to depend very much on their education, intellect, gender (women were more exposed than men) and even social appurtenance. That is why people of higher spirituality or displaying more intense intellectual activities were considered prone to over-sensibility. Samuel Richardson's physician, Dr. George Cheyne, claimed that "Genii, Philosophers and Lawgivers" were the categories who enjoyed "more delicate and elastic Organs of Thinking and Sensibility." (Brewer, 2007:43)

In this context, analyzing why *Mimosa pudica*, a plant imported from South America, visibly reacts to external stimuli withdrawing its leaves and drooping, scientists drew the conclusion that plants can display sensitivity (or simply irritability) just like people. Writers became equally alert to the unusual features of the plant and understandably chose it to be "the literary icon of sensibility".(Kitani, 2009:37) Because the plant's name translates as " the shy mimosa", the plant was regularly personified as a lady and symbolized "sensibility and moral purity". (*ibidem* 38)

But Shelley's *Sensitive Plant* may originate from an altogether different source. In a letter dated 11 December 1821 that he wrote to his sister-in-law, Claire Clairmont, he put down the following sentences about himself:

> The Exotic, as you please to call me, droops in this frost, a frost both moral and physical, a solitude of the heart [...].The Exotic, unfortunately belonging to the order of mimosa, thrives ill in so large a society.(Gosse: 12)

Regarded from this perspective, the poem seems to be a celebration of Shelley himself, a most sensitive being, who is irreversibly harmed by frost/unfriendly circumstances both physically and symbolically.

The three parts of the poem describe a most wondrous garden tended by a magic lady over the four seasons. Shelley stated that he found inspiration for his poetic garden in the one that Margaret King, Lady Mount Cashell tended at her home in Pisa where he and his wife had met her. Not only the garden was inspirational to Shelley but the lady herself was transposed into the wonderful mistress of the garden in the poem, whose tragic death causes the garden's fall into ruin.

The poem starts like a tale, identifying the Sensitive Plant as a peculiar one among the numerous plants that enjoy spring revival.

> A Sensitive Plant in a garden grew,/And the young winds fed it with silver dew,/ And it opened its fan-like leaves to the light./ And closed them beneath the kisses of Night.// And the Spring arose on the garden fair,/ Like the Spirit of Love felt everywhere;/ And each flower and herb on Earth's dark breast/ Rose from the dreams of its wintry rest.// But none ever trembled and panted with bliss/ In the garden, the field, or the wilderness,/ Like a doe in the noontide with love's sweet want,/ As the companionless Sensitive Plant.//

From the very beginning the Sensitive Plant is perceived as entirely distinct from the other plants and, like all beings "different", it is doomed to solitude. While the Edenic garden unfolds its splendour in daytime, and the snowdrops, violets, tulips, daffodils, lilies-of-the-valley, hyacinths, water lilies, jasmines, roses, daisies, tuberoses and numerous buds display their colours and mingle their perfumes in a frenzy of synesthetic impressions, the Sensitive Plant feels out of place. It has nothing to boast of but its great Love that crosses it from "leaf to the root" for want of radiant petals or sweet perfumes. Nevertheless, this frail and apparently insignificant plant cherishes high aspirations: it longs for the Beautiful.

> But the Sensitive Plant which could give small fruit/ Of the love which it felt from the leaf to the root,/ Received more than all, it loved more than ever,/ Where none wanted but it, could belong to the giver,// For the Sensitive Plant has no bright flower;/ Radiance and odour are not its dower;/ It loves, even like Love, its deep heart is full,/ It desires what it has not, the Beautiful!//

And the poem continues with a list of the Sensitive Plant's wishes, which are no ordinary things but highly poetic and truly marvellous natural phenomena or creatures: the winds that cause the woods to murmur, the beams of the flowers' beauty, the "plumed insects" resembling "golden boats on a sunny sea", the "unseen clouds of the dew" that burn the flowers before the sun absorbs them into perfumed wandering clouds, the vapours of midday that wrap the earth like a quivering mist. They were not only expressions of universal Beauty displayed on earth but also "ministering angels" to the Sensitive Plant.

The second part of the poem describes the versatile, almost preternatural mistress of the garden, "She had no companion of mortal race", who, like "an Eve in this Eden: a ruling Grace" was tending the garden like God its "starry scheme".

In the third part, the whole garden joins the mourners " And the silent motions of passing death" on the day of its mistress' funeral. Before long the garden "became cold and foul/Like the corpse of her who had been its soul". Not only was there no one to take care of it, but autumn and winter soon settled over it and the plants gave in one after the other. Instead, ugly and parasitic plants sprang from the soil infesting the garden:

> And plants, at whose names the verse feels loath,/ Filled the place with a monstrous undergrowth,/ Prickly, and pulpous, and blistering, and blue,/ Livid, and starred with a lurid dew.//

The air grew heavy with emanations and pestilence:

> "The vapours arose which have strength to kill/At morn they were seen, at noon they were felt,/ At night they were darkness no star could melt.//.

The Paradise of the garden in spring and summer turned into a Hell in autumn and winter. The poor Sensitive Plant wept tears that were transformed into a "blight of frozen glue", its stem got broken and its sap withdrew into its deeper roots, like thick blood into the heart of a dying creature. Then blizzards and ice rains created a havoc that spring could only partially mend and only for "evil" plants:

> When Winter had gone and Spring came back/The Sensitive Plant was a leafless wreck;/ But the mandrakes, and toadstools, and docks, and darnels,/ Rose like the dead from their ruined charnels.//

Surprisingly, the poem has a conclusion which brings the author-of-this-poem and its readers into the poem. The author expresses his doubt ("I cannot say") as to the Sensitive Plant's capacity to revive the next spring. He then joins the ranks of common people ("we the shadows of the dream") further enlarging on the Platonic view embraced by Shelley that our life is but a shadow of real life:

> [...]but in this life/ Of error, ignorance, and strife,/ Where nothing is, but all things seem,/And we the shadows of the dream//

and continuing with the logical conclusion that, if life is but an illusion, so must be death, a simple "mockery'. To follow this "simple creed", "yet pleasant", one may be tempted to consider that the content of the miraculous garden has never changed. We have. Because, Shelley claims, the triad of "love, beauty and delight" lends vitality to a

garden or a work of art, even if they cannot be perceived by ordinary people, like all things imperishable.

> For love, and beauty, and delight,/There is no death nor change: their might/Exceeds our organs, which endure/ No light, being themselves obscure.//

There could not have been a clearer statement that the Sensitive Plant stands for Shelley-the poet, a singular soul strangely frail and over-sensitive, a being composed of Love that he bestows on others with generosity and, more importantly, who is avid of Beauty. Even if such remarkable beings can ostensibly perish in unfavourable circumstances, whatever they have created under the auspices of "love, beauty and delight" will endure.

Ode to the West Wind comes as the crowning illustration of how closely Shelley identified himself with nature. Addressing the West Wind directly "Wild Spirit, which art moving everywhere", "O, uncontrollable!", "Spirit fierce", "impetuous one" Shelley makes the parallel of the wind to himself more conspicuous. These are the attributes he would want to possess. After describing the tumult the wind can produce both in the air and in the deep recesses of the Mediterranean, Shelley turns to poetry which he describes as inherently natural, viewing himself as the organ by means of which nature can write poetry: 'Make me thy lyre, even as the forest is:". A few lines farther he cries for total identification, he wishes the West Wind would inform his self: 'Be, thou, Spirit fierce/ My spirit! Be thou me, impetuous one!" His wish originates in his ardent desire that the ideas he preaches should be as all-pervasive as the wind.

If in the fourth stanza the poet appeals to the wind "to dissolve his substance" (Bloom, 1971:300) in the fifth he "stresses mutual need: if the prophet needs the divine, the divine as assuredly needs the prophet if the message is to be heard by men."(*ibidem* 302). The poem ends in an optimistic mood, as if the identification had worked and the seeds that the poet had sown were ready to germinate in a not so distant spring.

To conclude our essay we may say that Shelley repeatedly looked for ways of finding correspondences between the poet, more often than not himself, and nature. He, successively, identified the poet with powerful, fragile, evanescent natural elements or even fabled animals. He succeeded in disclosing contradictory facets of the (his) poetic self: optimism, melancholy, isolation, revolutionary fervour. He found nature both an ally and a trustworthy companion with whom, at times, he used to interchange identities, for he, too, was tumultuous as an ocean, ephemeral as a plucked violet, insignificant as the grains of sand on a glorious beach, mutable as a shy Mimosa or overpowering like the wind.

His poetic quests of the self never came to a definite conclusion. They did not even reach a conclusion and were, unfortunately, abruptly stopped by his untimely death. But they bore fruit in his wonderful poems and the last stanza of *The Question* echoes the same issue: did his quests of the self find an answer? For whom?

> Methought that of these visionary flowers/ I made a nosegay, bound in such a way/ That the same hues, which in their natural bowers/ Were mingled or opposed, the like array/ Kept these imprisoned children of the Hours/ Within my hand,—and then, elate and gay,/ I hastened to the spot whence I had come,/ That I might there present it!—Oh! to whom?// [Published by Leigh Hunt (with the signature Sigma) in "The Literary Pocket-Book", 1822]

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MODERN CHARACTERISTICS IN VIRGINIA WOOLF'S "MRS. DALLOWAY"

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Abstract: Alongside James Joyce, Ezra Pound, T.S. Eliot and D.H. Lawrence, Virginia Woolf represents one of the modernist writers of the period 1914-1927, a period which is considered the richest in 20th-entury English literature.

The characteristics of modernism are to be found in all of Virginia Woolf's novels, but her narrative technique mostly implies elements belonging to the stream of consciousness, to the free indirect speech and to psychoanalysis.

The writer's characters suffer from spiritual loneliness, disillusionment and alienation and their physical and moral portraits are described by using the technique of the multiple narrative points of view.

The unconventional use of the figures of speech also creates the particular symbols of Virginia Woolf's novels.

Keywords*: *modernism, narrative techniques, symbols.

The 20th century represents one of the most flourishing period in the English and European literature. Modern elements intertwine with the classical ones. The novelty of this period is to be seen not only in prose, but also in poetry and theater. The new century represents a new beginning.

Modernism as a literary movement reached its highest development in the 20th century. Modernist writers and poets based their works on such themes as: breakdown of social norms, alienation, spiritual loneliness, disillusionment, rejection of history, rejection of outdated social systems, objection to religious thoughts, substitution of mythical past, the effects that the Two World Wars had on humanity etc.

In point of the stylistic characteristics of the modernist prose and poetry, there can be mentioned the usage of: the free indirect speech, the stream of consciousness technique, the figures of speech, the satire, the irony, the symbolic representations, the psychoanalysis, the multiple narrative points of view etc., elements that are present in Virginia Woolf's novels, too.

Alongside the prose of the century, the poetry also suffered the changes imposed by the modernist period. The writers of the 20th century modernised their way of writing under the impact of the social, political and literary developments.

Virginia Woolf, David Herbert Lawrence and James Joyce are the writers who mostly experienced the new narrative techniques of modernism. The novels that Virginia Woolf wrote in the 1920s placed her among the best of the modern novelists.

Virginia Woolf's first novel, *The Voyage Out* (1915), is written in the conventional narrative manner, which emphasizes the character- analysis, a technique that is to be found in *Night and Day* (1919) as well.

In the novel *Jacob's Room* (1922) the personality of the character is revealed by a series of unrelated impressions filtered mainly through the consciousness of people with whom he interacts. These mental processes are presented with the help of the internal monologue. The same method is again used in *Mrs. Dalloway (1925).*

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Using this technique Virginia Woolf does not only create the lives of her characters, but also the London background using a temporal and spatial framework.

To the Lighthouse does not only show a great mastery of the stream of consciousness technique, but it is also considered her best novel.

"Virginia Woolf's best novel is perhaps *To the Lighthouse,* which appeared in 1927. It shows how, in major modernist fiction, the novel not only approaches poetry, but in a certain sense becomes it." (Rogers, 1990: 427).

Virginia Woolf is one of the most important exponents of stream-of-consciousness technique. She has a remarkable gift for rendering the nuances of thought because the writer preferred to treat the life of the mind and not necessarily that of the body.

The world of Virginia Woolf's novels is built around small moments of perception that the various characters experience. They are brought together both in space, by sharing similar experiences, and in time, through memory and conscious analysis. The result is a vision of many different lives lived simultaneously.

In *Mrs. Dalloway*, Virginia Woolf tried to carry the stream of consciousness technique to its highest level of achievement by making it a completely artistic way of portraying life.

The novel has a rigorous structure. The entire action is limited to a single June day. Clarissa Dalloway is the central character, but the action is presented mainly through the minds of the other people that surround her, without any reference to time or space. The novel seems to be more concerned with the past of the characters and their consciousness than with the things that take place in that day except things such as Mrs. Dalloway's party, her shopping, the death of Septimus Warren Smith, things that do take place in the course of the day.

All the action of the novel is centered round Clarissa, but the method of presentation is different. It is not a simple description. The reader has to move through Clarissa's mind to the days of her early youth, for example, a period spent at home where she met Peter Walsh.

> But with Peter everything had to be shared; everything gone into. And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about her for years like an arrow sticking in her heart the grief, the anguish: and then the horror of the moment when someone told her at a concert that he had married a woman met on the boat going to India! Never should she forget all that. Cold, heartless, a prude, he called her. Never could she understand how he cared. (Woolf, 1994: 11)

The same investigation has to be done in the case of Peter Walsh who has come to visit Clarissa after some years.

> "And how are you?" said Peter Walsh, positively trembling; taking both her hands; kissing both her hands. She's grown older, he thought, sitting down. I shan't tell her anything about it, he thought, for she's grown older. She's looking at me, he thought, a sudden embarrassment coming over him, thought he had kissed her hands. Putting his hand into his pocket, he took out a large pocket-knife and half opened the blade. (Woolf, 1994: 55)

The reader finds out not only about the character of Clarissa, but also about a group of people who are related to her. Each of them meets Mrs. Dalloway in the course

of this particular day in a way or another. Either she thinks of them or they think of her or they simply meet in London.

> But Miss Kilman did not hate Mrs. Dalloway. Turning her large gooseberry- coloured eyes upon Clarissa, observing her small pink face, her delicate body, her air of freshness and fashion, Miss Kilman felt, Fool! Simpleton! You who have known neither sorrow nor pleasure; who have trifled your life away! And there rose in her an overmastering desire to overcome her; to unmask her. If she could have felled her it would have eased her. But it was not the body; it was the soul and its mockery that she wished to subdue; make feel her mastery. If only she could make her weep; could ruin her; humiliate her; bring her to her knees crying, You are right! But this was God's will, not Miss Kilman's. It was to be a religious victory. So she glared; so she glowered. (Woolf, 1994:165)

"Thus, sometimes the reader stands still in time and moves from one character to another, and at other times, the reader stands still in space, that is, in the mind of a particular character and moves backward and forward in his consciousness." (Miroiu,1983: 119)

In *Mrs. Dalloway*, Virginia Woolf escapes from the limitation of chronological order by using the interior monologue, a form of the direct style that inserts into the text the character's plan.

> Remember my party, remember my party, said Peter Walsh as he stepped down the street, speaking to himself rhythmically, in time with the flow of the sound, the direct downright sound of Big Ben striking the half-hour. (The leaden circles dissolved in the air). Oh these parties? he thought. (Woolf, 1994: 66)

It is to be mentioned the fact that unlike James Joyce, Virginia Woolf doesn't recreate the stream of consciousness of her characters in a direct manner, but in a way that is reported. The author is always present in her novels as *an impersonal narrator,* who, as a matter of fact, represents the central consciousness that keeps control of the story.

Such phrases as: *she thought*, *he thought*, *she walked on, thinking,* represent the narrator's own marks, a narrator who often speaks directly, but seldom in the first person.

> There was Regent's Park. Yes. As a child he had walked in Regent's Park- odd, he thought, how the thought of childhood keeps coming back to me- the result of seeing Clarissa, perhaps; for women live much more in past than we do, he thought. (Woolf, 1994: 75)

Another element that involves the author's presence is when one hears a clock striking a particular hour. This is the moment when the author is going to shift from one character to another, either in space or in time.

> The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! The old lady had put out her light! The whole house was dark now with this going on, she repeated, and the words came to her, Fear no more the heat of the sun. She must go back to them. But what an extraordinary night! (Woolf, 1994: 244)

The use of metaphors, of different images is also a specific characteristic that belongs to Virginia Woolf's novels.

The landscape represents the type of description that has a relative independence to the narrative and which provides a break, a slowdown of the story. What is specific to the landscape is the fact that it can be moved from one text to another or even from one author to another without changing the course of the narration.

> A puff of wind (in spite of the heat, there was quite a wind) blew a thin black veil over the sun and over the Strand. The faces faded; the omnibuses suddenly lost their glow. For although the clouds were of mountainous white so that one could fancy hacking hard chips off with a hatchet, with broad golden slopes, lawns of celestial pleasure gardens, on their flanks, and had all the appearance of settled habitations assembled for the conference of gods above the world, there was a perpetual movement among them. Signs were interchanged, when, as if to fulfill some scheme arranged already, now a summit dwindled, now a whole block of pyramidal size which had kept its station inalterably advanced into the midst or gravely led the procession to fresh anchorage. Fixed though they seemed at their posts, at rest in perfect unanimity, nothing could be fresher, freer, more sensitive superficially than the snow- white or gold- kindled surface. (Woolf, 1994: 182- 183)

The unconventional use of the figures of speech creates particular symbols. Some of the most important symbols that appear in Virginia Woolf's novels are represented by the tree and the flower images. The variety of colors and the beauty of flowers suggest emotions and feelings that make the difference between characters. They mark Clarissa's and Septimus' souls.

Another important symbol in *Mrs. Dalloway* is represented by waves and water which almost always suggest the possibility of extinction or death. The narrative structure of the novel itself also suggests fluidity. One character's thoughts appear, intensify and then fade into another's, much like waves. Such an example of communion between the human soul and nature is to be found in the following excerpt.

> Going and coming, beckoning, signaling, so the light and shadow, which now made the wall grey, now the bananas bright yellow, now made the Strand grey, now made the omnibuses bright yellow, seemed to Septimus Warren Smith lying on the sofa in the sitting- room; watching the watery gold glow and fade with the astonishing sensibility of some live creature on the roses, on the wall- paper. Outside the trees dragged their leaves like nets through the depths of the air; the sound of water was in the room, and through the waves came the voices of birds singing. Every power poured its treasures on his head, and his hand lay there on the back of the sofa, as he had seen his hand lie when he was bathing, floating, on the top of the waves, while far away on shore he heard dogs barking and barking far away. Fear no more, says the heart in the body; fear no more. (Woolf, 1994: 183- 184)

Virginia Woolf has often been considered a novelist of sensibility, that is, she had a poet's temperament. The use of metaphor, the harmony of language, the delight in style are elements which more often characterize lyric poets than novelists.

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ETHAN HAWLEY'S DOUBLE IDENTITY IN JOHN STEINBECK'S "THE WINTER OF OUR DISCONTENT"

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Abstract: In The Winter of our Discontent, *Steinbeck carries his own ideas about success and popularity showing how much influence other people's opinions might have on an individual. The influence of the people around proves to be destructive for the protagonist of the novel* The Winter of Our Discontent, *Ethan Hawley, who is capable of anything to get his family and friends' respect. Eventually, he accepts to renounce his principles and change at society's will. Steinbeck made use of Biblical patterns and managed to create a character that some critics believed bizarre due to his double identity.*

Largely, this aricle aims at revealing the author's intention for his readers to become aware that his desire was that of being part of what human improvement meant and by doing this he created a controversial character who embodies powerful biblical characters in order to show that human beings are subject both to determinism and free will.

Keywords: double identity, Biblical characters, determinism.

The Second World War changed the perspective people had on life and the values of the new created society were completely altered and by picturing protagonists such as Cathy Ames and Ethan Hawley, Steinbeck showed disapproval towards the new morals in America and the rise of materialism. As a realist and a leftist, Steinbeck is aware that along history, the American people have developed a character with social implications, between two realities: the Christian morality on the one hand and the liberalism of the capitalist economy on the other.

Both *The Winter of Our Discontent* and *East of Eden* re-enact several Biblical stories. Although the author was more a believer in science than in God, he chose to explore the sufferings and emotions of people reffering to the Old Testament story of Cain and Abel, hinting at the idea that we are all their descendants and consequently we all carry around their fate. Ethan Hawley, the main character in the novel *The Winter of Our Discontent*, is the perfect example of someone trying to make good choices, but, after a while, becomes confused and somehow ends up losing all his principles and eventually his hope. Habermas states that Steinbeck's characters live, work and speak according to their social status and their actions become predictable in terms of social determinism (Habermas, 1973:40) In the beginning of the novel Ethan, who struggles to remain decent and honest in a society where corruption is normal and freely accepted, embodies the biblical character Abel. Unfortunately, he notices that the world around him is more interested in earning money and making profit than in doing good and being compassionate. Money comes first, no matter what, being more important than the people around, including family, friends, and neighbours, showing that everyone is defined by selfishness and greed; and thus, he is on his way of becoming a Cain figure. In "Citizen Cain:" Meyer states that the allusions to both Cain and Abel applied to Ethan Hawley made from him a very controversial individual. He goes on and writes that in the first part of the novel, Steinbeck "brings his protagonist, Hawley, to a confrontation between his two natures, natures embodied symbolically in the images of

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a revengeful and aggressive Cain and a victimized, passive Abel."(Meyer, 1994:200). In "Transforming Evil to Good: The Image of Iscariot in *The Winter of Our Discontent*," Meyer declares once again that Ethan is presented in an ambiguous manner as a result of the Biblical allusions in conflict concerning Steinbeck's protagonist.

Whereas in the first part of the novel the image of Cain stands in contrast with that of Abel, in the second part the contrast is between Iscariot and Christ. Meyer states that "Ethan...becomes a composite Christ/Judas figure in the novel, vacillating between the supposed moral legacy of the past... while simultaneously struggling with the realization that the future belongs to those who use the corruption around them to their own benefit."(Meyer, 1993:103)

Just before his descent into the "cave" or "Place" he echoes the words of Christ on the Cross: "Iama sabach thani." Similar to Jesus Christ who went on the Mountain to prey and talk to his Father, Ethan goes to his familiar "Place" at old Harbor where the Hawley dock is situated. The protagonist seems to feel that he will step into another role, that of Judas': "It's big changes take me there – big changes"(Steinbeck, 2000:43)

Alone in the night, at the "Place," Ethan starts asking himself some existential questions which reveal his concern whether people have free will or their future is in fact predetermined: "What is the saying – 'The stars incline, they do not command'? […] Do the cards incline but not command? [...] Could they incline me to a business cleverness I never had, to acquisitiveness foreign to me? Could I incline to want what I didn't want?"(Ibidem: 30) He comes to the conclusion that "there are the eaters and the eaten. That's a good rule to start with."(*Idem*) He is questioning himself what one gains by being moral in contrast to the one that is corrupted, immoral but rich. The conclusion is that they share the same fate: "Are the eaters more immoral than the eaten? In the end all are eaten – all – gobbled up by the earth, even the fiercest and the most crafty."(*Idem)*

Steinbeck's intention, even if not entirely fortunate, is to transform Ethan Hawley into a Christ figure. On Good Friday, the anniversary of Christ's crucifixion, Ethan undergoes a change, as the author intends his readers to perceive the idea that his protagonist is subjected to many temptations just like Christ, but only in the beginning is he able to withstand them successfully. Many of his friends and acquaintances want to see him in order to encourage his giving up morals and getting rich by all means possible. He is visited by Margie Young-Hunt, the town "witch," who tells him that he is going to be a rich man. But her aims are not sincere, her only goals being to ensure her own financial security, as she is described as "a predator" and "a huntress."(*ibidem*: 16) Ethan's boss Alfio Marullo comes into the grocery store and tells him that he "must look after number one" and "learn the tricks"(*ibidem*: 23) of the business. Another temptation is initiated by Mr. Biggers who wants Ethan to give his wholesale company the grocery's patronage in exchange for a bribe: "Everybody does it [;] [d]ont be a fool."(*ibidem*: 25) The whole town tries to convince Ethan that "the only meaningful business in the present world is making money."(Gerstenberger, 1965:60)

For Steinbeck, to be a human person is "tantamount to being caught in a paradox, to be engaged, sometimes unwittingly, in living with and working through the dilemma of being at once both a determined unit of nature and a free, value-articulating individual forever called upon to act."(Hart, 1997:48) He goes on and writes that man may be in an "epic struggle with nature" or with his own "uncontrollable passions and instincts,"(Idem) but he is still a free being with the ability to make choices. The choices that Ethan makes are far from being honest or respectable and his personality changes from the worse as pervertion lurks into his heart and takes over his personality. If in the beginning Ethan may be regarded as the Abel in the Cain-Abel role, his attitude changes

and "eventual duality is foreshadowed by his polar ancestry: pirates on one side, Puritans on the other. At the beginning of the novel, we learn that his passivity and moral conscience have never made him much of a businessman in New Baytown, which was founded by his ancestors."(Langione, 1994:92)

Ethan is also seen as a Cain figure in relation with his childhood friend, Danny Taylor who has become the town drunk after dropping out from the U.S. Naval Academy. Because he is the owner of a flat land appropriate for an airport, Ethan, just like Cain, is going to sacrifice his closest friend for money, although in the end he will actually regret his deed: "I am my brother's keeper and I have not saved him."(Steinbeck, 2000:48) Ethan is responsible for Danny's death as he gives him money for a rehabilitation program knowing that he will definitely spend it on alcohol, as he did every time he had the chance. Ethan even confesses that he knew Danny would not be able to refrain himself. As the latter directly confronted him after seeing through his schemes:

> You're betting I'll put up my meadow as collateral. And you're betting that a thousand dollars' worth of booze will kill me, and there you'll be with an airport in your lap. […] Do you think I don't remember you? You're the kid with the built-in judge. Okay. I'm getting dry. The bottle's empty. I'm going out. My price is one thousand bucks."(*ibidem:*120)

But Ethan does not stop at hurting just one individual and, the betrayal, the central motif of the novel, is once again evident when Ethan behaves as a Judas and informs the Immigration Services that his boss Marullo, an Italian immigrant, is living in the United States illegally. His goal is to gain the grocery store from himself and gain a huge amount of money, by trying to restore the name his ancestors had and so find the pride of his family in himself. But, he does not stop there. The intention of robbing the bank seems rather extreme and lacks any kind of moral. Ethan comforts himself believing that his crimes are not made against human beings but against money, and so he can go on with his plans. He feels that it is time for him to run for Town Manager as Mr Baker also encourages him "You're the man. Good family, reliable, property-owner, businessman, respected. You don't have an enemy in town. Of course you're the man."(*ibidem*:250) As Langione points out, the harsh criticism of society brought upon by the author is meant to understand how men can easily change due to inappropriate influence: "Steinbeck thus exposes the moral degradation of New Baytown, where the perfect way to achieve the American rags to-riches ideal (or worse yet, the rags-to-respectability ideal) is to steal, manipulate, and murder."(Langione, 1994:32)

As time goes by and his actions change into more and more dangerous ones, the protagonist switches his perspective and becomes fully aware of his guilt, but tries to justify his actions and present himself as a man confronted with situations beyond his control as if his fate had been predestined: "I did not need or want to be a citizen of this gray and dangerous country. I had nothing to do with the coming tragedy of July 7. It was not my process, but I could anticipate and I could use it."(Steinbeck, 2000:187) He starts feeling remorse and noticing the flag he describes it as "slumped limp as a hanged man."(*ibidem,* 203) Ethan hears on the radio that the bribes and scandals in New Baytown are being disclosed and, as a modern Judas, he starts being afraid that he will be held responsible for his crimes: "I was thinking maybe it is – everybody's crime."(*ibidem:* 212) He becomes aware that people are accountable for their actions and he could have chosen to remain a poor man but a moral individual, instead of

betraying his values and chasing empty dreams. What strikes the protagonist the most is the changes he has undergone. If in the first half of the novel he had been "a paragon of scrupulous standards in a world polluted by sin,"(Langione, 1994:32) as time goes by Ethan then shifts to a Cain figure and ventures in all sort of morally reprehensible business.

The changes Ethan undergoes help him understand that people were more corrupted than he thought. His own son did not care about values. His examples were those of people giving up morality and principles every day, with no regret "Who cares? Everybody does it. […] Don't you read the papers? Everybody right up to the top – just read the papers. You get to feeling holy, just read the papers. I bet you took some in your time, because they all do."(Steinbeck, 2000:273)

However, he makes a proper choice when he decides to give up his suicidal thoughts. Looking for the razor blades, Ethan finds his treasured talisman that his daughter shoved in his pocket. This talisman helps him give meaning to his life and make sense of a contradictory existence as carved on its surface is an "endless interweaving shape that seem[s] to move and yet [goes] no place. It [is] living but [has] no head or tail, nor beginning or end… You [can] see into it and yet not through it."(Idem:126) Just like man and his world, the talisman is a bundle of contradictions. It connects "the historical with the contemporary, personal with the universal, and temporary with the cosmic."(Chadha, 1990:148) As Hart states, for Steinbeck, "man is not just a cultural or political or economic animal but fundamentally a species in nature, a unique and hopeful part of the whole and never detached from it."(Hart, 1997:52) As he realizes that hope lies in his daughter, he says "I had to get back – had to return the talisman to its new owner…Else another light might go out."(Steinbeck, 2000:276)

Eventually, Ethan understands that man must not give up while facing the uncontrolled forces of nature but believe that there is still hope for the next generations. In his Nobel Prize Acceptance Speech, the author stated: "The danger and the glory and the choice rest finally in man." In *The Winter of Our Discontent*, the author expresses his continuous optimism and faith in man as he believes in humans' moral responsibility towards themselves and the community where they live. The writer focused greatly on being a moral writer and he maintained his ethical views, and, while creating his paradoxical characters, his intentions were those of showing the difference between right and wrong and especially the consequences of the immoral choices. In Steinbeck's work, dealing with ethics also involves paradoxes and controversy and this is one of the main reasons his fiction is still *in fashion* nowadays: "When ethical contexts do occur they often come obliquely: the role of conflict and paradox, the relevance of biblical/religious allusions, individual freedom and cultural oppression."(Timmerman, 2005:33)

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SPANISH PERCEPTION OF SHAKESPEAREAN PLAYS: HAMLET *AND THE TWO PARTS OF* HENRY IV

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Abstract: *The domain of Shakespeare's translation and reception highlights the alterity that the Shakespearean texts encounter and undergo when they are rewritten in other languages, but also the alterity that those texts so often foreground presenting a duality in the very scope of their representations, in the variety of their linguistic resources and of their characters. Taking into account the fact that identity and alterity can define the relationship between the self and the other considered as two entities belonging to different mentality codes, the purpose of the paper is to ascertain the reception of Shakespeare's works in Spain and the degree in which the Spanish perception of the English playwright figure was sometimes based on altered or false information which in the end influenced the reception of the plays and the collective memory of the people concerning them. The focus of the paper will be Hamlet and the two parts of Henry IV.*

Keywords: translation, identity, alterity.

The first Spanish translations of Shakespeare's plays date back to the late 18th century, comprising three major editions in a short time-span: the two-volume Nacente Collection entitled *Los grandes dramas de Shakespeare* (Barcelona,1872 and reprinted in 1880 and 1884), Jaime Clark's *Dramas de Shakespeare* (Madrid, 1870-1876) and William Macpherson's *Dramas de Shakespeare* (Madrid, 1873).

The intention of the Nacente Collection was surely to present all 37 plays in this edition but it comprises only 33 of them. Henry Thomas points out:

> When the second volume came out, Spanish readers had all Shakespeare's plays available in prose translations, except *The First Part of King Henry VI, The Winter's Tale,* and *Titus Andronicus*. Political and economic difficulties preceding the outbreak of the Second Carlist War no doubt prevented the completion, as it delayed the success, of the venture; but after the war ended in 1876, the volumes were more than once reprinted.

Actually, Nacente's collection had been sometimes dismissed as a second-rate edition because it depended heavily on previous French versions but its first merit is the fact that the collection represents the first attempt at offering Shakespeare's complete plays to the Spanish public. Also, it is for the first time that the following plays were published in Spain: *The Two Gentlemen of Verona, The Comedy of Errors, The Taming of the Shrew, Troilus and Cressida, Pericles, All's Well that Ends Well, Love's Labour's Lost, Antony and Cleopatra, King Lear, Cymbeline, Henry VIII, Richard II, Timon of Athens, AMidsummer Night's Dream, Henry IV (Part 1),Coriolanus, Henry VI (Part 2),Henry VI (Part 3),Henry IV (Part 2) and Henry V*.

Therefore, the first translation of the two parts of *Henry IV* was published in the two-volume Nacente Collection of Shakespeare's complete plays in Spanish: *Enrique IV (Primera parte). Drama histórica en cinco actos* on pages 285-317 and *Enrique IV (Segunda parte). Drama histórico en cinco actos* on pages 331-463of the second volume.

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The second translation of these two plays was *Enrique IV. Primera y Segunda parte*, published in the Macpherson Collection, volume VIII, on pages 121-392.

Between 1873 and 1897, William Macpherson translated 23 of Shakespeare's works from the German version of August Wilhem Schlegel, the first one being *Hamlet, Prince of Denmark* (Cadiz, 1873). It was followed by seven others published in Madrid, including a review of *Hamlet* in 1879, two editions *of Romeo and Juliet* (1880 and 1882), *Macbeth* (1880), *Othello* (1881) and *Richard III* (1882). Each of the 23 works translated by him had an extensive prologue. According to Alfonso Par, if somebody had put together these prologues in order to form one book, it would have been the best book of criticism of Shakespearean plays of his time. For instance, the prologue of *Romeo and Juliet* is actually a brief and accurate study of the work, identifying the sources that Shakespeare might have used, stating the interest the English writer had for his tragedy and analyzing the great relief of the characters achieved in the development of the action.

The third version is published in volume IX of the collection of the Prometeo Publishing House, in Valencia, the translation being attributed to Rafael Martínez Lafuente.

Together with Macpherson's translation, Astrana's and Valverde's versions have been the core of the rewritings of the two parts of *Henry IV* in the years to come. The first translation was published in 1932 and the second one in 1967.

In his lectures given at the British Academy in 1949, Thomas (1949:19) referred in particular to the translations of Astrana and Valverde. Astrana's success "was evident from the nine or ten editions of the *Obras Completas* and the thousand individual plays and poems" that had until that year circulated among the Spanish audience. Valverde's *Teatro Completo* also enjoyed the same success and popularity as Astrana's works, making their translations the basic source of Shakespearean knowledge available in Spain until the end of the century.

One issue that arises when translating literary works is the difficulty in approaching beliefs, customs and elements specific to the culture in question, in this case the Elizabethan culture, and rendering them as faithfully as the Spanish language would allow by using strategies as literal translation and cultural equivalents.

By compering certain scenes from the *First Part of Henry IV,* Laura Campillo Arnáiz (2003: 29) states in her article *Spanish translations of culture-bound elements in The First Part of Henry IV: a historical perspective* that:

> There is a clear tendency in Macpherson to accommodate the original cultural references to Spanish culture. Although this technique undoubtedly renders his translation comprehensible to the Spanish audience, some critics may think his acculturation process gives a distorted or unfaithful picture of Elizabethan society. Astrana's tendency, however, seems to be that of rendering the original culture-bound elements as literally as possible. Astrana very seldom replaces an Elizabethan culture-bound element by a Spanish equivalent, but rather keeps the original ones with minimum changes to their orthography. […]. Valverde does not seem to follow a definite criterion when translating culture-bound elements. In his translations, Valverde uses both of these techniques, thus showing no special inclination to either accommodate or to literally translate the original allusions.

Hamlet was the first Shakespearean play to be translated into Spanish, in the 18th century when "the prevailing literary conventions in Spain were very different from those of the Elizabethans." (Verdaguer, 2004: 129). Two translations of *Hamlet* were published during this period, one from French and one directly from English. The

translation after the French version written by Juan Francisco Ducis, adaptation consistent with the neoclassical canon, was entitled *Hamleto, Rey de Dinamarca* and published in 1772 by Ramón de la Cruz.

In comparing the French and the Spanish version, there are scenes translated *ad literam* but Ramón de la Cruz changed their location. For instance, the third scene of the fourth act in the Spanish version is actually the third scene of the fifth act in the French version.

De la Cruz granted himself the freedom to change some dialogs and scenes, but also maintained an element introduced by Ducis concerning Ofelia, who becomes the daughter of Claudio and takes the name of Polonio to baptize a Danish gentleman. He even changed the last scene of the tragedy.

> *(Ofelia, arrodillada de suerte que no ve a Claudio hasta que se levanta.)*
> Ofelia: ¡Ah, señor! ¡Aún vivís! A vuestras plantas, (A Hamlet) / llena de confusión, vengo a pediros / gracia para mi padre. No lo dudo. / Esta la prueba es que solicito / de un Rey tan generoso, de un amante / que supo darme tantas de ser fino... [ras? / Pero... ¿Qué asombro es éste? ¿Por qué llo- ¿Y Claudio, dónde está? Norceste mío... / *(Levántase.)* / Señor... Yo quiero verle..., quiero... *(Lo ve)* / [¡Oh, dioses!] / ¡Oh, bárbaro! ¿Qué has hecho? //
> Hamlet: Lo preciso / para dejar al fin desempeñada / mi obligación. Los cielos, que han querido / castigar una culpa de mi madre (a) / fueran injustos, si de sus delitos / hubieran indultado al que no era / más que un vasallo suyo. No confío / que jamás me perdones este golpe; / pero si soy capaz de darte alivio, / tú lo meditarás más sosegada. / Ten compasión de mí, que quedo vivo / el día que te adoro y que te pierdo. / Y vosotros, daneses, convencidos / de vuestro error, venid donde os enseñe, / en la benignidad con que os recibo, / la lealtad que debéis asegurarme. //
> Ofelia: ¡Oh, cielo, justiciero y vengativo!
> Noroeste: ¿Quién podrá ser traidor con este ejemplo / y con esta piedad?
> Hamlet: Norceste amigo, / aplaudamos la mente de los dioses, / que distribuye premios y castigos, / y vamos donde aplaquen su justicia / nuestras voces y nuestros sacrificios.//

Three manuscripts of the version of de la Cruz are still kept: two of them in the Madrid Public Library (I-118) and the third one in the National Library (I6.095).

The first Spanish translation of the Shakespearean tragedy done directly from English was published in 1798 and was written by Leandro Fernández de Moratín, who used the literary pseudonym Inarco Celenio. He was a Spanish neoclassical dramatist who lived in London from 1792 to 1793 and, even though his main interest was the French neoclassical theatre, he did not try to adapt *Hamlet* to the neoclassical conventions and norms of the late 18th century.

According to Giuseppe Carlo Rossi, the two sides of Moratín's personality, as an artist and a sensitive individual on the one hand, and as a critic and theoretician on the other, come together in his translation of *Hamlet*, one reflected in the translation itself, and the other in the comments he added.

In the prologue to the translation, Moratín describes his concept of translation, deciding to present *Hamlet* "as it is, not adding flaws to it or concealing the ones that can be found in the play".[1]

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[1] "la obligación que se impuso de presentarle como es en sí, no añadiéndole defectos, ni disimulando los que halló en su obra."

Two other works have been written against Moratín's translation:

a) *Examen de la tragedia intitulada Hamlet, escrita en inglés por Guillermo Shakespeare y traducida al castellano por Inarco Celenio, poeta árcade* written by Escribiólo D. C.[ristóbal] C[ladera];

b) *Luis Carreras. - Retratos a pluma*. Paris, 1884.

But the protests against the first translation of *Hamlet* directly from English were without result and Moratín's translation is the version which has influenced the most the Spanish translations to come.

The next translation, published in 1825 and entitled *Hamlet, tragedia en cinco actos, formada sobre las que con igual título se han representado (i) en los teatros de Inglaterra y de Francia, y arreglada a la escena española por D. J.[osé] M.[aría]de C.[arnerero]* follows exactly the French version of Ducis and is kept in the Madrid Public Library (I-36-10).

Another translation, entitled *Hamlet* and written by Pablo Avecilla, was published in 1856 at the C. González Publishing House, consisting of 53 pages. The author expressed his intention to repair, to arrange, Shakespeare's tragedy: "It would have been impossible to present it on scene with all the flaws of the original deftly kept by our Inarco Celenio, and I came up with the decision to arrange the translation of this illustrious pen according to the characteristics of the Spanish theater"[1] but his work hasn't been received very well.

The next two rewritings belong to Carlos Coello. *El Principe Hamlet* published in Madrid (1872) at the publishing house of José Rodríguez was a three act tragic-fantasy drama (86 pages) written especially for the actor Antonio Vico, who played the title role when the play was staged in Madrid (at the Español Theater), and *El Principe Hamlet* published in Madrid (1877) at the publishing house of F. Fortanet which was intended to be an improved version of the first, consisting of 112 pages. This version had often been revived in Madrid and Barcelona in the last two decades of the century.

The differences between the two are mostly in the fourth scene of the first act, the third scene of the second act and in the last scene, changes that actually do improve the text.

The next translation brought into discussion is that of Jaime Clark, entitled *Hamlet*, which was published in the first part of the fifth volume of the Collection, followed by the version written by Mateo Martínez Artabeytia in 1872. Artabeytia used the norms suggested by Moratín but deleted the last two acts, therefore changing the perception that the Spanish theatregoers and readers had regarding the play.

The version entitled *William Shakespeare. - Hamlet. Drama em cinco actos, traducao portuguesa* published by the National Publishing House in Lisboan in 1877 had 149 pages and was translated by the King of Portugal, Luis I. Actually, at first, this work was offered as a gift to Adelardo López de Ayala, it wasn't meant to be sold. The volume in question belongs to the Royal Public Library of the Court, known now as the National Library of Portugal.

Even though *Hamlet* was the first Shakespearean play to be translated into Spanish, it isn't Shakespeare's most popular play in Spain. This is the reason why there have been so many rewritings of the original text.

William Macpherson states that:

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[1] "Imposible fuera presentarla en escena con todos los defectos del original que diestramente conservó nuestro ilustrado Inarco Celenio, y yo concebí el pensamiento de arreglarla al teatro español sobre la traducción de tan ilustre pluma"

Surely, the main reason why this play had been granted such an importance in the world of letters is not the artistic perfection of the work nor perhaps the dramatic interest it contains. The reason lies mainly in the deep interest that the strange character of the hero inspires us and constant admiration produced by the unparalleled talent through which his extraordinary qualities are underlined.[1]

He published his own version of *Hamlet* in the third volume of his collection, on pages 257-410. He adds that "Hamlet is the deep thinker, the cult philosopher, the man of great talent and excellent education, whose feelings have been deeply disturbed by sudden and very violent shocks."[2]

The next important translation was published in 1886 in Mexico by Fernando Sandoval and comprised 4 acts (76 pages) written by Manuel Pérez Bibbins and Francisco López Carvajal.

Artur Masriera also wrote his own version entitled *Hamlet, príncipe de Dinamarca* published in Barcelona in 1898 by the L'Atlantida Publishing House, comprising 240 pages. The author states that he has followed the edition of Steevens and Malone which was published in 1826 in London.

The play was also adapted for the Spanish theatre by Luis López Ballesteros and Féix González Llana in Madrid (1903), version consisting of 187 pages. This adaptation had received a warm reception being therefore often revived and used for staging the play for years to come.

Ricardo Calvo and his company staged this version of *Hamlet* in Madrid. Because the text had been specially devised for the stage, it relied on the resources of contemporary Spanish theaters. One of these resources is the "fairly elaborate painted scenery" which had been reused; for instance, "the backdrop for the opening scene also served for the Ghost's apparition and, later on, for some other outdoor scenes." (Pujante, Hoenselaars, 2003: 184).

Another version, translated directly from English, is the one belonging to José Roviralta Borrell, who also added his own philological and explanatory notes. The translation was published in Barcelona in 1905 by the La Renaixensa Publishing House and consisted of 200 pages, the last 50 pages representing the notes of the author.

Antoni Bulbena Tosell praises the version of Roviralta in the prologue of his own translation, *Guillem Shakspeare - Hamlet, princep de Denamarca* (148 pages) published in Barcelona in 1910 by the F. Giró Publishing House. He also states the difficulties in translating Shakespeare's works, deciding to solve these difficulties by deleting passages and even entire scenes, thus influencing the opinion of the Spanish readers and theatregoers.

One of the complaints of the Spanish theater companies may have been that the female roles were not important enough in the play. This is the reason why some leading actresses as Sarah Bernhardt, Gloria Torres, Margarita Xirgu and Nuria Espert decided to play the title role.

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[1] "Seguramente no es la perfección artística de la obra, ni acaso el interés dramático que encierra, la razón principal de habérsele concedido tamaña importancia en el mundo de las letras. El motivo yace principalmente en el profundo interés que el extraño carácter del héroe nos inspira, y en la constante admiración que nos causa la maestría sin par con que se patentizan sus excepcionales cualidades."

[2] "Hamlet es el pensador profundo, el culto filósofo, el hombre de gran talento y de esmerada educación, en una palabra, cuyos sentimientos han sido brusca y hondamente perturbados por violentísimas conmociones."

A distinction between the early and the more modern translations must be made. In his regard, Isabel Verdaguer (2004: 132) states that:

> The history of Shakespeare translations into Spanish reveals one clear tendency from the accuracy pole towards the adequacy pole. The earliest translations were heavily determined by the norms of the receiving culture, and consequently nearer the acceptability pole. The more modern a translation gets, the more likely it is to aim at reproducing the original text as accurately as possible.

When coming in contact with the different translations of Shakespeare's plays, the Spanish theatregoers and readers had the impression that the sequences of events, the characters and the conclusions to be drawn were the result of William Shakespeare's will and imagination.

Therefore, the Spanish perception of the English playwright figure was sometimes based on altered or false information which influenced the identity of William Shakespeare and his plays in Spain.

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LES SULTANES A VERSAILLES : FANTAISIE ORIENTALE DANS LA FONCTION DE L'(AUTO) REPRESENTATION

Bojana ANĐELKOVIĆ *

Abstract: *By mid 18th century, Turkish fashion is at its peak in France, when Diderot, in his first published novel, the Indiscrete Jewels, makes a flattering portrait of Madame de Pompadour under a light veil of oriental travesty. The image he created of a virtuous sultana, ideal friend of an inconsistent sultan, not only brought important support of the influential marquise to the project of Encyclopedia, but also found its visual transposition in politics of self representation of the king's favorite. For her Bellevue palace, she ordered a Turkish room and a set of paintings in which she represented herself as "haseki" sultana. Some twenty years later, Madame du Barry tried to recycle the image of the French sultana ordering a set of large tapestries at the Goblins manufactory. Although the two sets of decorations were using the same mechanism to strengthen the position of the most powerful women of the French harem=Versailles, based on a popular myth about the oriental harem and distribution of political power in it, they were unequally successful in communicating their message to the public.*

Keywords: self-representation, Versailles, turqueries.

Du « goût turc » au phénomène omniprésent du travestissement oriental

L'alliance franco-ottomane[1], assurée à l'époque de François I et Soliman le Magnifique, comprenait déjà une longue histoire de relations diplomatiques entre le Royaume de France et l'Empire Ottoman, lorsque, en 1721 et 1742, deux ambassades ottomanes à la cour de France envoyées à la recherche des nouveautés techniques et militaires des Européens, laissèrent, en partant pour Constantinople, leurs hôtes enthousiasmés plus que jamais par la « vogue orientale ». Bien qu'elle puisse paraître superficielle[2] en comparaison avec le processus irréversible d'une lente européanisation déclenché dans l'Empire à « l'époque des tulipes », cette vogue dura tout au long du siècle et pénétra toutes les formes de l'art en France. Si elle n'eut pas de conséquences aussi importantes que l'introduction de l'imprimerie ou de l'architecture « à la franca » sur les rives du Bosphore, elle participa à l'imaginaire de la société de l'ancien régime et contribua à son autoréflexion. Dans un contexte plus large de l'exotisme des Lumières, le « goût turc » se prêta le plus facilement à l'expression allégorique des identités individuelles et collectives des Français sous l'aspect de l'*Autre*. Du système politique à la position individuelle en société, des mœurs aux relations interpersonnelles, tout se prêtait au déguisement, à la mascarade, afin d'être mieux compris. Le travestissement oriental était devenu une langue à part, un système des

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[1] La France dominait le commerce lévantin au XVIII siècle. Pour protegér ses intérêts commerciaux dans les ports de l'Empire Ottoman, elle s'assura les *capitulae* et le droit d'avoir des consuls dans les ports du Levant dès le XVI siècle. Politiquement, cette alliance, d'ailleurs jamais réalisée militairement, fut basée sur le fait que les deux pays eurent un ennemi commun: le Saint Empire Romain et, à l'époque traitée ici, la Monarchie des Habsbourg. *cf.* Mantran, 2002 : 319-380.

[2] Fatma Müge Göcek est de cette opinion, que les ambassades de Mehmed Efendi et de son fils, Saïd Efendi, déclenchèrent de profondes réformes en Empire, contrairement à leur effet en France où elles n'incitèrent qu'une mode temporaire et superficielle. *cf.* Göcek, 1987 :72.

stéréotypes et de conventions connu de tous qui facilitait la communication et se pouvait s'adapter à tous les registres. Le présent article abordera le phénomène du portrait déguisé à la turque en France et de son emploi dans le domaine de l'auto présentation dans le contexte du harem royal à Versailles. C'est sur trois exemples de tels portraits, tous liés à Madame de Pompadour, que nous allons prendre appui pour illustrer les avantages et les désavantages de ce déguisement sur une période de vingt ans (entre 1753 et 1773), à l'apogée et vers le déclin du genre. Étroitement lié à la politique de représentation du Roi Soleil et se renouvelant sous la Régence et le règne de Louis XV, la vogue de l'Orient se répand simultanément à travers la littérature, les arts visuels, les arts du spectacle et la musique.

Sur le plan littéraire, vers le milieu du XVII siècle, les récits de voyage, qui commencent à être de plus en plus nombreux ainsi que l'essor de l'orientalisme scientifique[1], fournissent le matériel indispensable aux œuvres de fiction : le thème du harem devient alors déjà un genre littéraire à part entière avec le *roman oriental* ou *roman turc* (*ibidem*, 15). La visite de l'envoyé du sultan Mehmed IV, en 1669, suscite une grande curiosité à Paris et lance une nouvelle vogue *à la turque* à la cour de Louis XIV. Impressionné par les manières ottomanes, le jeune roi demande à Molière d'introduire un épisode turc dans son *Bourgois Gentilhomme* paru en 1670 (Göcek, 1987:72). En 1672, Racine écrit son *Bajazet.* « Bouffon ou tragique, le sérail devient un cadre familier pour le public européen. L'opéra et le conte de fée, genres plus récents, ne tarderont pas à y plonger leurs protagonistes. » (Peyraube, 2008 : 90)

Au XVIIIème siècle, le succès immédiat de la traduction d'Antoine Galland des *Mille et Une Nuits*, dont la première partie fut publiée en 1704, donne le ton à une prolifération de *contes orientaux*[2] qui s'en inspirent. De même, suite à l'intégration croissante des produits de l'orientalisme scientifique au savoir général du temps, l'orientalisme est, plus qu'à n'importe quelle autre époque, utilisé dans les grands débats philosophiques et politiques d'où son omniprésence dans l'ensemble de la pensée des Lumières (Laurens, 2004, 13). La fantaisie orientale se glisse tout naturellement chez les plus grands esprits du siècle: Montesquieu se présente sur la scène littéraire pour la première fois en 1721 avec ses *Lettres persanes*, en 1747 Voltaire publie *Zadig*, son premier conte philosophique, tandis que, la même année, Diderot choisit le genre du roman libertin pour écrire son premier roman *Les Bijoux Indiscrets*. Adoptant le procédé du travestissement oriental, les philosophes donnent libre cours à la critique de la société française, feignant une fois le point de vue de l'*Autre,* commentant une seconde les absurdités de la civilisation européenne comme si elles caractérisaient une autre.

Madame de Pompadour fut la première femme d'origine bourgeoise ayant accédé non seulement à la position de maîtresse en titre du roi mais aussi au pouvoir politique à Versailles. Pour s'assurer de la pérennité de sa position, elle sut adapter son rôle à Versailles avec le temps. Maîtresse officielle de Louis XV, la marquise est devenue son

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[1] En 1669, Colbert créa un corps spécialisé d'interprètes, « les jeunes de langues » qui apprenaient à Paris ce que l'on appelait alors les langues orientales : le turc, l'arabe, et le persan, avant de partir à Constantinople pour se perfectionner. *cf.* Laurens, 2004 : 3.

[2] Le plus grand imitateur de Galland fut François Pétis de la Croix, son prédécesseur à la chaire d'arabe au Collège de France, auteur, en autre, de la prétendue traduction des *Mille et Un Jours* en 1712. Comme pour Galland, la dédicataire de l'œuvre est la duchesse de Bourgogne, Marie-Adélaïde de Savoie, mère du futur Louis XV. Au cours des années suivantes, le principe des *Mille et Une Nuits* est repris par de nombreux auteurs, dont l'un des plus féconds est Thomas Simon Gueullette (Peyraube, 2008 : 92).

amie inséparable, sa confidente et son ministre de la culture avant la lettre.[1] A l'apogée de sa gloire, elle se vit allégorisée sous les traits d'une favorite orientale – d'abord, en 1747, dans le roman *Les Bijoux Indiscrets* de Diderot et ensuite, en 1753, sur les toiles commandées à Carle Van Loo pour la décoration de sa « chambre turque » au château de Bellevue. Le projet d'une suite de cette décoration, jamais réalisé, fut repris en 1772, après la mort de la marquise, par Amédée Van Loo et sa commande attribuée à la comtesse du Barry qui succéda à La Pompadour.

Diderot et le déguisement de La Pompadour en sultane

Selon La Harpe, le premier roman de Diderot fut écrit à la gloire de la marquise. Sous les traits des protagonistes, le sultan Mangogul et sa favorite, sultane Mirzoza, les contemporains reconnurent aussitôt Louis XV et La Pompadour. Roman à clef, allégorie orientale, *Les Bijoux Indiscrets* sont aussi « à cheval entre les tableaux de mœurs inspirés par *Lettres persanes* et romans libertins » (Richard, 1998 : 29), comme *Le Sofa* de Crébillon fils, publié en 1742. Cependant, « il est bien possible que ce soit précisément le divertissement qui constitue l'essentiel du texte, tant du point de vue romanesque que du point de vue théorique » et qu'il « ait quelque chose de très sérieux à nous apporter » (Maurseth, 2002, 63). Publié à Amsterdam en 1748, le roman connut un succès immédiat auprès du publique littéraire des cercles aristocratiques. La Pompadour occupait dans l'imagination de ses contemporains la place de la sultane choisie du harem royal : même son ascension à la position de favorite du roi a été mythifiée en même termes que le harem. Le moment crucial de leur rencontre légendaire au bal masqué de dauphin en 1745 était celui où le roi lui rendit son mouchoir. Le fait qu'il le lui jeta gentiment, devant les yeux des autres prétendantes, fut interprété comme l'expression de son choix[2]. Le motif populaire du mouchoir dans l'iconographie du harem imaginé provenait de la coutume prétendue de la sélection d'une odalisque par le Grand Turc lors de laquelle il jetait un mouchoir aux pieds d'une belle de son choix. L'ancienne élève de Crébillon fils, La Pompadour possédait un exemplaire du roman libertin de Diderot dans sa bibliothèque. Qu'elle fut en effet visée par Diderot ou pas, elle se serait volontiers reconnue dans le portrait flattant de la favorite orientale : la sultane Mirzoza est intelligente, charmante et surtout sage, stable de caractère et fidèle à son amant. Versailles fut comparé au sérail, et les maîtresses du roi identifiées aux odalisques et sultanes depuis longue date, depuis l'époque de Louis XIV déjà[3], mais, le portrait spécifique de la sultane des *Bijoux Indiscrets* offrait un trait nouveau : dès le début du roman, Diderot explique la relation entre le sultan et sa favorite : il s'agit d'amour, de confiance, et non de volupté. La sultane Mirzoza est, avant tout, une parfaite amie du sultan. Son amour pour lui est platonique et vertueux.

> Mirzoza fixait Mangogul depuis plusieurs années. Ces amants s'étaient dit et répété mille fois tout ce qu'une passion violente suggère aux personnes qui ont le plus d'esprit. Ils en étaient venus aux confidences ; et ils se seraient fait un crime de se dérober la circonstance de leur vie la plus minutieuse. [...]

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[1] Le « règne » de La Pompadour dura de 1745 à sa mort, en 1764. Sur la vie et le rôle de la marquise à Versailles, voir : Lever, E., *Madame de Pompadour*, Perrin, Paris, 2011.
[2] Pour la description du Bal des Ifs *cf.* Angerville, 1921, chapitre 12.
[3] Comte de Bussy appella ainsi Madame de Montespan et Mademoiselle de Fontages. *cf.* McCabe, 2008 : 256.

> Mais si je ne vaux plus rien pour le plaisir, ajouta Mirzoza, je veux vous faire voir du moins que je suis très bonne pour le conseil. La variété des amusements qui vous suivent n'a pu vous garantir du dégoût. Vous êtes dégouté. Voilà, prince, votre maladie.[1]

Pour la maîtresse du roi qui n'eut plus cette fonction au sens littéral du terme à l'époque de la décoration du château de Bellevue, il fut commode de s'approprier une telle interprétation de la favorite. La décoration du château de Bellevue reflète la nouvelle définition qu'elle avait donnée à son rôle auprès du roi. C'est exactement sous l'aspect de parfaite amie et confidente nécessaire du roi que La Pompadour voulut se présenter en commandant à Pigalle[2] plusieurs de ses portraits sculptés, allégories de l'*Amitié*, pour les jardins de Bellevue. Diderot évite d'énumérer les qualités de la sultane tout au début pour mieux les faire ressortir en différentes situations au cours du récit. Au fur et à mesure que l'histoire progresse, nous apprenons que Mirzoza est non seulement belle, mais aussi plus raisonnable et avec plus d'esprit que le sultan son amant.

> Mirzoza ajouta : 'Il n'en était pas chez ce peuple comme parmi nous, où tels qui, n'ayant reçu de Brahma que des bras nerveux, semblaient être appelés à la charrue, tiennent le timon de votre Etat, siègent dans vos tribunaux, où président dans votre académie ; ou tel, qui ne voit non plus qu'une taupe, passe sa vie à faire des observations, c'est à dire à une profession qui demande des yeux de lynx. [...]
>
> Par Brahma, c'est cela ; en vérité, sultane, vous avez bien de l'esprit [...].
>
> Vous êtes insupportable ! On ne saurait vous rien apprendre ; vous devinez tout. [...]
>
> C'est qu'il me reste plus qu'à fermer mon journal, et qu'à prendre mon sorbet. Sultane, votre sagacité me donne de l'humeur.
> - C'est à dire que vous m'aimeriez un peu bête.
> - Pourquoi pas ? Cela nous rapprocherait, et nous nous en amuserions davantage.
> Il faut une terrible passion pour tenir contre une humiliation qui ne finit point. Je changerai : prenez-y garde. [3]

Contrairement au sultan, elle s'intéresse aux choses intellectuelles, aime la philosophie, est capable de donner une critique littéraire et théâtrale pertinente.

> J'ai vu, dit la favorite, la première représentation de Tamerlan ; et j'ai trouvé, comme vous, l'ouvrage bien conduit, le dialogue élégant et les convenances bien observées. [...]
>
> -De par Brahma, s'écria le sultan en bâillant, madame a fait une dissertation académique ! [4]

Ces qualités de favorite orientale riment parfaitement avec celles auxquelles la grande favorite tenait beaucoup : c'est dans ses portraits qui la représentent en femme savante[5] qu'elles sont au premier plan. De l'autre côté, Diderot fait une louange du

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[1] Diderot, D., *Les Bijoux Indiscrets*, Chapitre III.
[2] *cf.* Gordon, 1968.
[3] Diderot, D., *op. cit.*, Chapitre XIX.
[4] *cf. ibid,* Chapitre XXXVIII
[5] *Cf.* Goodman, 2000.

sultan au début du roman[1] mais bientôt montre ses défauts de caractère. Dans la poursuite de son propre plaisir, il n'a ni freins ni scrupules. Il s'ennui et il faut toujours le distraire. Les questions liées à la culture et à la politique le font bailler.

> [...] Seigneur, vous nous embarquez vous-même dans un entretien sur les belles-lettres : vous débutez par un morceau sur l'éloquence moderne, qui n'est pas merveilleux ; et lorsque, pour nous obliger, on se dispose à suivre le triste propos que vous avez jeté l'ennui et les bâillements vous prennent ; vous vous tourmentez sur votre fauteuil ; vous changez cent fois de posture sans en trouver une bonne ; las enfin de tenir la plus mauvaise contenance du monde, vous prenez brusquement votre parti ; vous vous levez et vous disparaissez : et où allez-vous encore ? Peut-être écouter un bijou.

La fiction et la vie se correspondent : les contemporains ont souvent noté que le roi ne s'enthousiasmait que pour la chasse et les femmes. Ce qui manque au sultan/roi, la sultane/favorite le compense.

L'image de la sultane

Sur le plan visuel, la vogue orientale ne fut que rafraichie au XVIII siècle par la présence, pour plusieurs mois à Paris, de deux dignitaires ottomans avec leur entourage : comme Usbek et Rika de Montesquieu, Mehmet Effendi et Saïd Effendi devinrent de vraies vedettes[2]. Tout le monde cherchait à les voir ou du moins avoir une gravure d'après leur portrait. Jusqu'alors, il fallait faire recours aux recueils d'estampes tel le fameux *Recueil Ferriol*[3] pour s'informer de l'aspect des Orientaux. Pour en procurer une idée visuelle et surtout celle du monde clos et impénétrable du harem, qui pourtant imprégnait le plus, et depuis toujours, l'imaginaire des Européens, c'est une vaste production originale dans le genre de *la turquerie*, qui « renvoie à une Turquie de fantaisie dont nous ne retenons que les images les plus plaisantes, capables de nourrir nos rêves » (Peyraube, 2008 : 62), qui s'imposait progressivement, depuis la Régence jusqu'à la fin de l'Ancien régime.

En 1749 débutent les travaux du château de Bellevue que Louis XV offre à sa maitresse. Pour décorer la chambre à coucher, la marquise fait appel à Carle Van Loo, qui peint deux dessus-de-porte, *Une sultane prenant le café que lui présente une négresse* et *Deux sultanes travaillant à la tapisserie*, ainsi qu'un tableau, *Sultane jouant du tchégour* se référant au *Recueil Ferriol* pour les motifs, les décors et les actions des

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[1] L'incipit des *Bijoux Indiscrets* (Chapitre I – Naissance de Mangogul, Chapitre II – Education de Mangogul) reprend la formule parodique de Rabelais décrivant la naissance et l'enfance de Pantagruel: cf. Rabelais, *Pantagruel*, Chapitres II, IV, V

[2] *Lettre persanes* parurent en même année. Séjournant au faubourg Saint-Antoine, Mehmed Efendi suscita une intense curiosité. De son côté, il se consacra à sa mission d'observateur plus que d'ambassadeur, afin de mieux appréhender la civilisation européenne. De retour à Constantinople, il présenta son rapport au sultan et à l'ambassadeur français. Ce rapport riche en observations sur les différences des Français par rapport aux Ottomans est disponible en français sous le titre du *Paradis des Infidèles : Relation de Yirmisekiz Çelebi Mehmed efendi, ambassadeur ottoman en France sous la Régence*. cf. *Ibidem*, 18.

[3] *Recueil de cent estampes représentant différentes nations du Levant*, publié d'abord en 1712, et ensuite, tout au long du siècle à maintes reprises, en France et ailleurs en Europe, il fut tiré d'après les tableaux originaux de Jean-Baptiste Van Mour rapportés de Constantinople par Charles Ferriol, ambassadeur du roi de France à la Sublime Porte de 1699 à 1710. *cf.* Peyraube, 2008 : 18-25.

protagonistes. Selon Perrin Stein, le véritable « portrait déguisé » de La Pompadour n'est que le premier tableau, qui la représente sous les traits de « la sultane haseki[1] » servie par une des odalisques du harem. On reconnait le profil et les traits du visage de la favorite richement vêtue à la turque et le mouchoir blanc, nonchalamment posé, sur une table basse à son côté. Dans le harem évoqué par les meubles et la décoration de la « chambre turque » de Bellevue, elle se distinguerait, par son rang élevé, de la musicienne et des odalisques au travail des deux autres tableaux (Stein, 1994). Cependant, pour Emmanuelle Peyraube, ces trois toiles proposent ensemble « un véritable exposé du métier de la favorite » et sont « un constant rappel des qualités à déployer pour conserver sa place » (2008 : 74) Douée pour la musique et le théâtre, La Pompadour savait distraire le roi pour garder son cœur. Ayant reçu une excellente éducation, elle brillait en art de recevoir et de converser, évoqué par le tableau central. Le dernier tableau évoque son atout d'être une femme de goût qui savait décorer et aménager un intérieur pour y recevoir le roi dans un cadre agréable.

Destinées au roi et au cercle restreint des visiteurs de la marquise au château, ces toiles furent également exposées au Salon de 1753. Le public apprécia l'art du peintre mais ne reconnut pas, dans la section de la peinture de genre, le portrait déguisé de La Pompadour (Stein, 1994). Plus tard, Les dessus-de-porte seront diffusés bien au-delà de Bellevue par des gravures de Beauvarlet. C'est alors qu'*Une sultane prenant le café que lui présente une négresse* devient *La Sultane* et que *Deux sultanes travaillant à la tapisserie* deviennent *La Confidence.* (Peyraube, 2008 : 74).

En tapisserie, le choix de sujets exotiques avait déjà une longue tradition[2], quand, en 1754, Carle Van Loo reçut la commande de préparer cinq cartons pour la manufacture royale de Gobelins sous le titre « Modes du Levant ». Faute de temps, le maître recherché de turqueries ne réalisa jamais le projet mais le relégua à son neveu, Amédée, qui en obtint la réalisation en 1772.

« Modes du Levant »

Au Salon de 1773, Amédée Van Loo exposa la *Sultane favorite avec ses femmes servie par des eunuques noirs et blancs* et au Salon de 1775 la *Sultane servie par des eunuques noirs et des eunuques blancs*, la *Toilette de la sultane*, la *Sultane commandant des ouvrages aux odalisques* et la *Fête champêtre donnée par les odalisques en présence du sultan et de la sultane* (*Ibidem*). Malgré le titre, changé d'abord en *Usage et modes du Levant* et finalement en *Costume turc*, les sujets du complet de tapisseries prévues furent en effet liés à l'iconographie de la favorite royale. Un jour dans la vie de la sultane au harem imaginé la montre à l'aise, entourée d'esclaves qui lui servent le déjeuner, et s'occupent de sa toilette. Elle ne brode pas mais commande des habits aux odalisques. Finalement, le sultan lui offre une fête

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[1] Depuis un malentendu présent déjà dans le *Recueil Ferriol*, la « sultane haseki » est identifiée comme celle qui retient la troisième position dans l'Empire, après le sultan et son grand vizir. Bien que dans l'Empire Ottoman, il était plus probable qu'une odalisque accède à une position élevée dans la distribution du pouvoir politique seulement en tant que la mère du sultan, l'image de la « valide sultane » est omise du Recueil et à sa place se trouve celle de la « sultane haseki ». Le fait que la condition d'accéder à la position de la favorite du sultan était de lui donner un fils est également omis. *cf.* Peyraube, 2008 : 73.

[2] La convention du genre était de représenter en compositions plus larges les fêtes champêtres, la toilette, la danse, les repas du jour, le travail (la chasse, la pêche) et, sur les panneaux verticaux les figures individuelles dont le costume exotique manifestait la profession. *cf.*Stein, 1996.

galante. Madame du Barry, qui succéda à La Pompadour en 1768, fut reconnue par le public du Salon de 1775 sous les traits du personnage principal de la série, bien qu'elle ne fût peut-être pas à l'origine du renouvellement de la commande. Dans la représentation de soi à Versailles, comtesse du Barry cherchait consciemment à se distinguer du « gout Pompadour » mais, comme cette dernière, elle avait un penchant bien connu pour l'exotisme[1].

Dans le contexte politique changé après la mort de Louis XV (en 1774), c'est la favorite disgraciée qui fut sévèrement critiquée à la place du roi défunt. A travers la mascarade turque mal réussie d'Amédée Van Loo, les visiteurs du Salon critiquèrent « le règne du harem à Versailles ». La puissante métaphore du harem (qui comprenait depuis l'époque de Louis XIV une note critique) fut ainsi tournée contre le pouvoir des favorites et réutilisée dans la critique de la monarchie peu avant la Révolution.

Conclusion

L'auto représentation sous-entend toujours la présence d'un public : le destinataire participe au le processus de l'autocréation en tant que co-créateur implicite. Ainsi, bien que les toiles pour la chambre à la turque de Bellevue aient été commandés pour l'espace privé de la marquise de Pompadour, ils étaient soigneusement conçus pour véhiculer (d'abord au roi et un cercle restreint de courtisans, ensuite au publique du Salon de 1753) l'image de son rôle à la cour qui était constamment réinventé en fonction et pour la cour. Les exemples de la décoration de Bellevue et de l'alter ego de la marquise créé par Diderot dans son premier roman ajoutent une couche d'altérité supplémentaire : celle de l'*Autre* dans le sens culturel et idéologique.

L'exemple d'une même iconographie orientale employée dans la conception des toiles de Bellevue et des tapisseries intitulées *Le Costume* turc rappelle que la signification des œuvres d'art dépend de la réception, c'est à dire des valeurs du public. Les commentaires des visiteurs bourgeois du Salon de 1775 révèlent que le message reçu n'était pas conforme à celui originellement conçu à Versailles. Les valeurs des auteurs du programme des tapisseries étaient à l'opposé de celles des visiteurs, par conséquent, leur sujet paraissait absurde. Dans ses notes sur le Salon de 1775, Diderot aussi les trouve ridicules et ne méritant aucun autre commentaire. Pour les critiques bourgeois, l'aristocratie était désormais clairement devenue un *Autre*. À l'opposition des valeurs promues par les turqueries des aristocrates, l'Orient imaginé était devenu la métaphore même des vices qui les caractérisaient aux yeux de la bourgeoisie. C'est ainsi que, dans le contexte prérévolutionnaire, le genre des turqueries vit ses derniers jours. Avec la Campagne en Egypte, c'est une nouvelle redécouverte de l'Orient qui commence – cette fois dans le contexte de la « grande transformation géopolitique entamée déjà dans la seconde moitié du siècle : le basculement de l'expansion européenne du Nouveau Monde vers l'Ancien » (Laurens, 2004 : 21).

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[1] Elle avait même un « accessoire exotique vivant », un jeune garçon bengalais du nom Zamor qui lui faisait compagnie et la suivait partout. *Ibidem,* 20.

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L'INFLUENCE DU CONTEXTE SOCIAL DE LA COMMUNICATION SUR LE NOYAU SIGNIFICATIF DU MOT - UNE APPROCHE PSYCHOLINGUISTIQUE

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Abstract: In linguistics, communication and sociology - the three sciences which are the benchmarks in our present study, context is one of the factors of communication that influences the meaning of a message and its relationship to other parts of the message. It corresponds to the environment in which the communication takes place, and in any perceptions of the general environment that may be associated with the communication. Thus, the context is the "frame" of perception through which it transmits or receives a message. While deepening our analysis, we pass the message level in the word.
Keywords: psycholinguistics, social context, communication.

1. Introduction

En linguistique, communication et en sociologie - les trois sciences qui constituent les repères dans notre étude présente, le contexte est l'un des facteurs de la communication qui influence le sens d'un message et sa relation aux autres parties du message. Il correspond à l'environnement dans lequel la communication a lieu, et à n'importe quelles perceptions de l'environnement général qui peuvent être associées à la communication. Ainsi, le contexte est le « cadre » de perception à travers lequel on émet ou on reçoit un message. Tout en approfondissant notre analyse, on passe du niveau du message au niveau du mot.

Par définition, le contexte est « *l'ensemble de circonstances dans lequel se situe un fait précis et qui lui donne sa signification* » (Dubois, J., 1979 : 33). Par extrapolation, nous allons poser que le contexte est *l'ensemble de circonstances dans lequel se situe un mot précis et qui lui donne sa signification*.

La typologie des contextes est très variée et complexe, tout en changeant d'un auteur à l'autre. Au premier abord, on peut distinguer entre le contexte linguistique formé par l'ensemble des mots qui précèdent et qui suivent un mot, une phrase ou une locution et qui donne le sens que prendront ceux-ci et le contexte situationnel représenté par « *l'ensemble des circonstances extralinguistiques (référents socioculturels) dans lesquelles se situe un discours* » (Dubois, Giacomo *et alii* 1982: 42).

Car nous trouvons bien important sinon absolument nécessaire de partir dans une analyse ou dans une discussion qui porte sur les humanités de la réalité la plus rude, la plus ordinaire que possible, la plus humaine en tout cas, nous allons prendre en considération dans notre étude l'une des réalités qui nous entourent: le contexte social.

2. Contexte et communication

Pour donner un exemple directement lié à l'activité communicatonnelle, rappelons la théorie de Bunt (Bunt, H., 1997 : 553-560) qui distingue cinq types de contextes, chacun ayant un aspect global fixé au début de l'interaction, et un aspect

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local qui change au cours de l'interaction: le contexte linguistique, le contexte sémantique, le contexte physique, *le contexte social* et le contexte cognitif.

Du point de vue de la communication, le contexte social couvre le type de situation interactive et les rôles des participants dans cette situation. Le contexte institutionnel est un aspect global de ce contexte ainsi que le statut social des intervenants. Les aspects locaux ont trait aux obligations et aux droits de répondre ou d'interagir en fonction du contexte linguistique local.

Il apparaît que la communication ne peut pas changer tous les contextes à souhait. Seuls le contexte linguistique, le contexte cognitif et *le contexte local social* peuvent être modifiés en cours d'interaction. De manière générale, les aspects locaux changent plus facilement que les aspects globaux.ateurs

Les comportements de communication peuvent être influencés par le contexte social et ainsi dépendre de la présence d'une audience particulière. L'objectif est d'appréhender les interactions entre contexte social et processus d'échanges d'information entre les individus.

Cette fois-ci nous allons centrer notre attention sur les modifications du noyau significatif du mot sous l'inflence que le contexte social exerce. De la même façon qu'on parle du contexte social du mot « *grève »,* par exemple*,* notion strictement dépendante de la réalité sociale donnée, on peut parler du contexte social de la communication de n'importe quel autre mot, tout en s'appuyant sur les éléments composants du contexte social.

3. **Eléments composants du contexte social**

La structure du contexte social peut changer d'une époque à l'autre et d'un moment à l'autre de l'histoire de l'humanité. La conjoncture sociale toujours dynamique impose les éléments structuraux du contexte social de la communication auxquels le chercheur se rapporte dans son étude à un moment donné. Dans notre société moderne caractérisée d'une part par le boom médiatique et de l'autre part par l'internationalisation et l'instantannéisation des communications, on peut déceler parmi les éléments composants du contexte social: *le niveau d'instruction*, *la montée du communautarisme vs l'individualisme*, *la natalité*, *la structure familiale*, etc.

En ce qui concerne le niveau d'instruction, le contexte social se trouve en rapport étroit, par exemple, avec la décision récente de l'UNESCO de se fixer pour objectif principal de redéfinir l'universalisation de l'accès à l'information dans toutes les langues dans le cyberspace, en encourageant l'élaboration d'instruments, l'élargissement de l'accès à l'information et aux connaissances et l'attribution d'une juste part des ressources publiques aux fournisseurs d'information publique (UNESCO, http://webworld.unesco.org/imld), L'élargissement de l'accès à l'information et aux connaissances relevant du domaine public qui existe dans toutes les langues y compris le français sera assuré par l'élaboration de politiques et règlements nationaux et internationaux: promotion de l'emploi de nombreuses langues sur les réseaux d'information, de l'enseignement en ligne des langues étrangères dans le cadre des systèmes éducatifs, de l'élaboration de sites Web multilingues, y compris roumain-français. L'apparition en français des néologismes comme « *traductique* », « *cyberespace* » est significative pour l'influence du contexte social de la communication sur la vivacité de la langue.

L'individualisme cède le pas aujourd'hui au communautarisme basé sur le dialogue ouvert et la mobilité académique et professionnelle. Pour prendre un exemple

plus proche de nous, le cadre social formel constitué à l'intérieur de l'Union Européenne est très bien rendu par l'épigraphe du *Livre blanc sur le dialogue interculturel*: « *Vivre ensemble dans l'égal dignité* » (Conseil de l'Europe, 2008 : 1). La communication et le dialogue interculturel étant à la base de notre société de l'information, l'influence du nouveau contexte social sur la manière d'expression et sur les noyaux significatifs des mots vise à prévenir les clivages ethniques, religieux, linguistiques et culturels. Cela permet d'avancer ensemble et de reconna tre nos différentes identités sur la base de valeurs universelles partagées. Le dialogue interculturel contribue à valoriser la diversité tout en maintenant la cohésion sociale, d'où l'importance plus grande de l'influence du contexte social sur les noyaux significatifs des mots. C'est ainsi qu'ils naissent les pseudo-emprunts. Par exemple, un mot d'apparence formelle étrangère est inventé de toute pièce en français et il est construit selon un modèle morphologique allogène: « *pressing*« , n.m. < (angl. Dry-cleaner's) (électro-ménager). Ou, une fois intégré dans la langue d'accueil, l'emprunt peut devenir polysémique: « *black out*« , mot anglais (1942): « *Obscurité totale commandée par la défense passive* » *(Dictionnaire des néologismes, 1995 : 37)* ---- mot français (1967): « *Silence gardée sur une nouvelle, une décision officielle* » *(ibidem)*

La structure familiale, les parents et l'environnement familial plus large jouent un rôle important en tant qu'éléments du contexte social, en contribuant à préparer les jeunes à vivre dans une société marquee par une forte diversité culturelle et langagière. Il est essentiel de créer des espaces de dialogue ouverts à tous, y compris des espaces virtuels comme les médias.

Le rôle du lieu de travail dans le dialogue interculturel renforce l'importance des langues de spécialité, dans notre cas du français de spécialité. La diversité est un facteur d'innovation, comme en témoignent les principales plaques tournantes de l'économie du savoir. Une force de travail diversifiée peut générer des approches nouvelles sur le français en général et sur le français de spécialité en particulier. La néologie sémantique, qui porte sur la fabrication d'un ou de plusieurs sens nouveaux à partir d'un significant déjà intégré dans la langue, nous fournit des exemples suggestifs dans ce cas: Lg ----LSP « *dialoguer* », vb (informatique), LSP1----LSP2 « *naviguer* » (informatique), LSP----Lg « *ringard* », n.m. (ferrailles) ----(chose défraîchie).

Le recrutement de membres de groupes minoritaires issus de différents milieux ethnique, religieux, culturels et linguistiques dans les services publics permet d'élargir les compétences interculturelles utiles dans les relations avec divers usagers/partenaires, sur une base de réciprocité et de dignité, où l'influence de chaque contexte social se fait remarquée. Les programmes de jumelage de villes sont une excellente occasion de promouvoir l'influence du contexte social de la communication sur les noyaux significatifs des mots. À ce propos, il ne faut pas oublier que la ville de Mioveni et le département d'Arges, par exemple, se trouvent en relation de jumelage avec des villes et des départements de la France.

4. **Polyvalence contextuelle**

La tentative de classement des contextes en catégories formelles bien identifiées est une démarche scientifique qui vise à mieux comprendre les mécanismes linguistiques et de communication, qui mettent les entrées terminographiques en rapport avec leur fonctionnement effectif en discours et les réalités de l'univers qu'elles désignent. Pour cette raison, un seul aspect contextuel est privilégié par le chercheur aux fins de classement théorique.

Par contre, dans la réalité quotidienne de la communication, il en va différemment alors qu'un énoncé contextuel peut remplir une fonction polyvalente. Autrement dit, dans la pratique, des contextes pourraient se voir attribuer une ou des étiquettes autres que celles qui servent à les classer dans une typologie théorique. En effet, les contextes univoques sont rares. Dans la pratique, la plupart des contextes, y compris le contexte social, peuvent relever de plusieurs catégories simultanément.

5. Niveaux du contexte social

Le contexte social de la communication renferme plusieurs niveaux de concrétisation:
- les partenaires de la communication – Emetteur – Récepteur et leur relation (y compris le cas spécial : Observateur extérieur – Expérimentateur – Chercheur)/le réseau de communication et les relations établies à l'intérieur du réseau (qui commence à se substituer à ces deux partenaires classiques, dû au boom médiatique, à l'internationalisation et à l'instantannéisation des communications) ;
- le code linguistique : virtuel (code-langue) ;
- l'action du message ;
- la communauté sociale spéciale : microgroupe, le milieu social momentanné, le milieu professionnel, l'environnement social ;
- le moment social-historique donné ;
- la société dans son ensemble.

Les différents niveaux de la relation entre l'émetteur et le récepteur – les deux actants représentant une combinaison de coordonnées intérieures et extérieures se retrouvent soit dans le réseau total de la communication ou dans le microgroupe social à l'intérieur duquel circule le message, et finalement, à un moment social-historique donné, dans l'ensemble social respectif ou dans la société dans son ensemble en tant que déterminant général de l'actant humain. En effet, l'étude de l'acte de la communication dans le contexte social doit tenir compte de tous les niveaux contextuels, à savoir aussi bien du contexte explicite (le contexte linguistique ou verbal et le contexte des composantes auxiliaires ou extralinguistiques) que du contexte implicite (le système linguistique individuel de l'émetteur ou du corpus expressif personnel, le contexte situationnel ou l'ambiance du moment de la communication et **le contexte social**). Au niveau du comportement verbal, nous allons déterminer le poids décisif du contexte total où se manifeste pleinement l'action sociale. D'ailleurs, le déterminisme social intervient dans tous les contextes et à tous les niveaux, y compris au niveau du contexte explicite, dont la sociolinguistique et la psycholinguistique sont responsables. En pratique, au niveau de la communication réelle, il s'agit d'une seule entité où s'entremèlent des influences complexes et dynamiques, sur un axe spatio-temporel donné. L'influence de tous ces contextes constitue le point de rencontre de la psychologie sociale du langage et de la psycholinguistique qui s'occupe des messages et de leurs modifications dues aux relations entre l'émetteur et le récepteur dépendant à leur tour du contexte dans lequel la communication a lieu.

Le contexte social est implicite à l'acte de la communication par sa définition-même, de relation sui-generis entre deux ou plusieurs partenaires. De plus, le mécanisme de référence contextuelle implique toujours une dépendance permanente du social, soit qu'il s'agit de la relation entre l'émetteur et le récepteur ou que l'on prend en considération le social en tant qu'environnement immédiat ou que l'on parle des

conditions sociales et historiques. Le « social » est impliqué dans tous les éléments de la communication, et non seulement dans la communication en général: tout actant est déterminé du point de vue social et il exerce, à son tour, une influence d'ordre social ; le message est influencé par la situation de communication, par les relations entre interlocuteurs, d'une manière indirecte, il est vrai, par rapport aux déterminants sociaux virtuels ou actualisés de chaque actant, mais il y a une influence sociale évidente; le code-langue est influencé du point de vue social tout en étant créé, gardé, transmis par la société, pouvant aussi être considéré comme le contexte social de la communication. Il faut donc préciser à ce moment qu'il y a plusieurs acceptions de la notion de contexte social de la communication dont nous tenons compte à la fois, en fonction du niveau différent envisagé.

Il y a le social renfermé dans la langue/le code qui sert à coder le message – dans notre cas le français/le français spécialisé et le social acquis au niveau du système linguistique individuel de chaque actant à part, les deux créant l'environnement linguistique virtuel.

Il y a le social qui influence chaque moment de la communication, c'est-à-dire l'influence réciproque entre l'émetteur et le récepteur, entre les partenaires de la communication, de même que l'action du message proprement-dit, l'action de la communauté sociale particulière – du microgroupe où la communication est actualisée, du milieu professionnel/socio-professionnel ou de l'ensemble social plus large, ensuite l'influence du moment social et historique et l'action du déterminisme social en général dont les caractéristiques spécifiques marquent le comportement des actants humains – la société.

Finalement, dans les situations d'étude et d'analyse qui nous intéressent dans notre cas, une autre influence sociale très forte, dirigée et souvent volontaire intervient : il s'agit de l'influence sociale de l'observateur extérieur ou du chercheur (le psychologue, le psycholinguiste, le linguiste ou le dialectologue) qui impose une limite d'ordre expérimental ou crée une situation particulière pour la réception du message verbal. En effet, le contexte social de la communication se manifeste et peut être étudié à différents niveaux qui, dans la réalité pratique, s'entremêlent et agissent d'une manière unitaire complexe, sur le modèle de tous les autres niveaux contextuels.

L'essentiel à souligner est le fait – dont nous allons nous occuper plus loin - que des éléments conflictuels, des influences contradictoires ou même divergentes de l'actualisation du « social » peuvent apparaître, cela étant l'une des raisons qui produisent des obstacles, qui imposent des limites à l'influence déterminante du contexte social.

Le caractère complexe de la notion de « *contexte social* » et ses implications individuelles (où l'individuel et le social s'imbriquent) produisent des influences parfois contradictoires appartenant aux différents niveaux contextuels, tout en créant des limites évidentes. Il y a des imbrications bien subtiles entre l'individuel et le social, suite aux influences réciproques, et par conséquant les directions d'action sont reversibles. Ce genre de balancement, d'équilibre fragile est essentiel pour la communication qui représente un phénomène dynamique par définition, qui doit être compris et étudié seulement dans la succession caractéristique de ses moments constitutifs, parfois contradictoires. Vu en tant que phénomène général, l'influence du contexte social sur le comportement langagier apparaît, au premier abord, comme limitée. Une analyse plus approfondie nous montre, même à l'intérieur de ces limites, l'existence de l'influence du contexte social sur le noyau significatif des mots: cela parce que le comportement de chaque actant et son influence sont toujours déterminés du point de vue social, ayant

soit une base d'influence sociale antérieure, soit une détermination simultannée, mais arrivée par autre voie que celle linguistique au moment donné de la communication.

Lorsqu'il crée, par exemple, un mot complètement nouveau, l'émetteur est soumis à d'autres influences sociales provenues du contexte social plus large. C'est l'exemple de quelques néologismes parus en français à la suite de l'informatisation des tâches des traducteurs et réviseurs, de l'élargissement de l'accès à l'information basé sur l'utilisation de techniques informatiques d'analyse et de manipulation des textes.L'automatisation en terminographie a donc vite amené l'introduction dans la langue du mot « *terminotique* », néologisme qui date depuis environ 1990 et qui désigne *« l'ensemble des procédés et techniques d'automatisation de la chaîne de travail en terminographie* » (Office québécois de la langue française, 2000 : 8369274). D'autres néologismes comme: « *banque de données* », « *banque de terminologie* », « *bureautique* », « *cyberespace* », « *dictionnairique* » n. et « *dictionnairique* » adj. – (« *produits dictionnairiques* »), « *lexicomatique* », « *traductique* » en sont des exemples illustratifs pour l'influence du macro-contexte social. La même influence fait passer un mot de la langue générale dans la langue de spécialité: « *dialoguer* » (informatique), « *replier* » (finances); d'une langue de spécialité dans une autre langue de spécialité: « *étoile* » (astronomie) --------industrie du froid, « *naviguer* » (navigation) -------- informatique ; d'une langue de spécialité dans la langue générale : « *créneau* » (construction médiévale) ----------« *avoir un créneau* » tout temps ou emplecement libre ; de la langue générale à d'autres niveaux de la langue générale : « *visibilité* » ; d'une langue de spécialité dans plusieurs autres langues de spécialité : « *étage* » (constructions)   -----génie   énergétique   (=niveau   d'énergie)--------astronautique (=élément propulseur détachable).

À chaque instant de la communication l'émetteur doit faire usage du code, action qui implique pleinement l'influence sociale, et il est influencé par tous les niveaux du contexte social. Mais son désir est de pouvoir toujours s'exprimer soi-même et de rendre dans son message, d'une manière adéquate, un moment particulier de la réalité. À tout moment le code est donc soumis à une action de transformation basée sur des principes bien établis qui permettent d'atteindre le but de la communication – la compréhension du message ou son décodage correct. Ces principes consistent à réaliser un accord entre ce qui est permanent (au niveau du code) et ce qui change (au moment de l'actualisation). L'influence du contexte social est mise en oeuvre par son interaction avec le déterminisme individuel qui est, à son tour, determine par le social. C'est le déterminisme individuel qui impose les limites nécessaires pour que le message soit adéquat à la réalité particulière, et cette adéquation est limitée à son tour par les exigences sociales de la communication, à savoir l'obligation de garder les caractéristiques fondamentales du code pour permettre le décodage.

6. Quelques études de cas

Nous allons illustrer, par quelques exemples, aussi bien la puissance du contexte social que, surtout, l'interdépendance qui existe entre cette puissance et les limites de son influence sur la langue: il s'agit de la relation « individuel-social » – si l'on parle dans les termes d'une dichotomie plus simple ou « norme-variation individuelle » – si l'on utilise le métalangage de la linguistique. Du point de vue fonctionnel et de la dynamique contextuelle nous pouvons la définir comme la relation entre ce qui est constant et ce qui est relativement stable et variable. Étant donné le but

de notre étude, de tous les niveaux où l'influence du contexte social se manifeste nous allons choisir le niveau lexical et celui sémantique.

6.1. **Étude associatif-verbal**

Un exemple de forte influence exercée par le moment social-historique sur le comportement verbal des actants peut être représenté par une étude de cas de type associatif-verbal effectuée dans des conditions sociales et historiques différentes que l'auteur de la présente étude a entrepris sous la direction de Madame le Professeur Tatiana Slama-Cazacu, dans le Laboratoire de psycholinguistique de l'Université de Bucarest, les années '70. Notre étude a été reprise plus tard à l'Université de Pitesti. Nous avons utilisé, pour commencer, le mot-stimulus « *pain* », tout en demandant aux participants-étudiants de répondre par le/les mots ressamblant(s) au mot donné ou par le/les mot(s) opposé(s). On a choisi pour contexte social-historique les années qui ont suivi la deuxième guerre mondiale (période où l'auteur de cette étude est née, à Bucarest), époque où la société d'une ville, plus précisément de la capitale du pays, était habituée à manger du pain en tant qu'aliment de base. Comme la farine était presque absente à cause d'une période de sécheresse, chose qui avait créé une préoccupation obsédante au niveau de la communauté citadine, on s'était habitué à remplacer le pain par la « *polenta* » – « *m m liguța* » préparée du ma s. Cinq sur douze étudiants ont choisi le mot « polenta *» /* respectivement « *m m lig* » ou « *m m liguță* », et deux participants ont choisi le mot « *ma s* » pour réponses au mot-stimulus « *pain* ». Au total, sept actants représentant un pourcentage de 58,3% - plus que la moitié, a choisi la réponse sous l'influence du contexte social donné. Quelques années plus tard on a repris l'expériment avec les mêmes personnes qui n'étaient plus d'étudiants et d'autres participants nouveaux mais qui appartenaient au même environnement, dans un contexte social et historique neutre du point de vue de la situation agricole: un seul actant sur douze a donné la réponse « *polenta* »/ »*m m lig* », les autres ont répondu « gâteau », « croissant », « baguette », et en roumain « cozonac », « covrig »,« corn », « pufuleti », « seminţe ». Le pourcentage bien réduit, presque absent de la réponse très fréquente dans le contexte social précédant s'explique aussi par l'influnce du nouveau contexte social et historique.

6.2. **Langue générale/langue spécialisée**

Pendant une deuxième étude de cas, on a demandé la signification des mots « *énergie* », « *force* », « *particule* » à trois groupes différents d'actants: un groupe d'étudiants de la faculté de physique, organisé à l'intérieur de la faculté de physique et la question a été posée par un physician; un groupe d'étudiants en philologie (roumain et français); un groupe d'étudiants en psychologie et sciences de l'éducation. Les réponses ont varié suivant l'influence du contexte social du groupe choisi d'actants, il s'agit plus précisément du contexte socio-professionnel et du contexte situationnel. C'est à dire que les réponses données ont appartenu à la langue générale (groupe 2 et 3) ou aux langues spécialisées (groupe 1), suivant que le groupe d'actants était different.

6.3. **Différents niveaux du contexte social et l'influence du contexte social vs le code**

6. 3 a. On a créé des mots qui n'existent pas en français: « *rouvine* », « *symrhôde* » et « *valynthe* », à l'intention de leur attribuer le sens de « *pierres*

précieuses ». On a présenté ces mots aux participants à l'étude de cas (étudiants en français) d'une manière isolée, sans les mettre dans un contexte quelconque, en leur demandant s'ils les connaissaient ou s'ils pouvaient leur attribuer un sens. Tous les sujets, sans exception, ont répondu par une négative. On a ensuite introduit ces mots dans un texte publicitaire portant sur l'achat de bijoux. Dans ce cas, tous les actants ont attribué aux mots inconnus le sens de « *pierres précieuses »*, c'est-à-dire le sens que nous avions eu l'intention de lui donner. On peut affirmer qu'au niveau du fonctionnement pratique de la langue, lors de la communication, il n'y s'agit pas seulement de l'influence du contexte linguistique et que l'étude doit dépasser la couche de surface. Les sous-couches rendent compte de l'influence bien forte du contexte social: l'influence de l'interlocuteur de la communication – dans notre cas le professeur qui transmet le message. C'est le modèle d'une situation de communication où l'un des actants utilise un signe nouveau à l'intention de lui attribuer un sens précis, et il peut le faire. C'est le cas de l'influence du contexte social au niveau de l'émetteur ou du réseau de communication, à travers le message – celui-ci gagnant la force de code, car il introduit un signe nouveau.

6.3 b. Prenons une autre situation du même cas, où l'interlocuteur/l'émetteur (dans notre cas l'expérimentateur) veut donner une autre signification que celle qu'un signe du code a normalement. Il peut certainement le faire théoriquement parlant, à certaines limites et conditions que nous allons analyser dans ce qui suit, à savoir: une meilleure structure du contexte et principalement du contexte linguistique. À ce propos, on a choisi un mot qui n'est pas trop fréquent mais qui a un sens précis en roumain, bien connu par tous les participants à notre étude: « *emplâtre »* = en français régional « *Préparation thérapeutique adhésive destinée à être appliquée sur la peau ou à être étendue sur des bandes de tissu (sparadrap). »* (Larousse, 2015 : 28952). On a placé ce mot dans un texte économique modifié d'après Jan Carlzon – « *Renversons la pyramide! – Pour une nouvelle répartition des rôles dans l'entreprise »* (Carlzon, J., 1986 : 205), texte qui a permis de faire attribuer à ce mot un sens complétement différent, qu'il n'a jamais en français, celui de « *sous »* / « *argent »*: Cette fois-ci l'influence de l'émetteur agissant à l'intérieur du message lui-même est encore beaucoup plus grande, car elle altère et modifie le sens d'un signe qui fait partie du système conventionnel représenté par le code.

7. L'influence du contexte social entre norme et variation individuelle

7.1. Norme et variation individuelle

On se pose la question si l'influence de l'émetteur - en tant que personne individuelle ou microgroupe – peut être sans limites, si elle peut agir sans entraves sur le code ou si, plus elle est forte, plus elle commence à rendre difficile la communication, à empêcher le décodage, le cas ou les récepteurs n'y réagissent pas.

On a déjà dit que la langue peut être considérée comme étant un contexte social: la communication est réalisée *dans* la langue et *par* la langue qui est un élément de la communication, et aussi un ensemble où la communication a lieu. Il y a un siècle environ, Henri Delacroix utilisait une expression bien suggestive à ces propos: « *L'enfant baigne dans le langage, qui se propose à lui de toute part et presque en toute occasion »*. Depuis, l'expression de « *bain linguistique »* est devenue un lieu commun dans les études sur l'apprentissage des langues. L'influence du code est limitée

par l'intervention des autres niveaux contextuels, mais il y a un moment où, une fois dépassé le niveau, cette influence devient fortement coercitive. L'émetteur n'a pas toute la liberté de mettre n'importe quoi dans une certaine position contextuelle, car il est nécessaire d'avoir un équilibre entre le contexte linguistique proprement-dit et le contexte social au niveau de la langue, représenté par le noyau sémantique conventionnel ou coercitif que chaque mot renferme et qui d'habitude ne peut pas être modifié.

7.2. **Études de cas**

7.2.a. Dans ce cas, l'émetteur a le rôle d'un interlocuteur/partenaire de communication qui essaie d'influencer sinon de forcer la signification de quelques mots fréquents et bien connus dont le sens essentiel – que nous appelons « *noyau significatif* » se trouve en rapport logique d'opposition par rapport au sens du context linguistique donné. Dans le même texte que celui de l'étude de cas 6.3b, on a remplacé le mot « *emplâtre* » par les mots « *poussin* » et « *tonneau* ». Le premier mot - « *poussin* » a été regardé avec étonnement par les étudiants participants à l'étude, tandis que le mot « *tonneau* » n'a pas été admis dans ce texte par la grande majorité des paricipants à l'étude. Quelques uns seulement (2 actants sur 12) se sont posé la question s'ils connaissent vraiment tous les sens de « *tonneau* » et si ce mot pouvait pourtant aller avec le texte donné. Il y a donc des limites du contexte social à ce niveau des partenaires de la communication, limites qui sont fournies par la force presque absolue que le noyau significatif du code exerce.

7.2.b. On a utilisé le même texte spécialisé que pour le cas 6.3b, sous la forme d'un exercice à trous, en laissant l'espace libre au même endroit où le mot « *emplâtre* » (avec le sens de « *sous*« / »*argent* » sous l'influence du contexte) apparaissait premièrement. On a demandé aux étudiants participants à l'étude de compléter le trou par l'un des mots: « *poussin* », « *tonneau* », « *doile*»(fr.anc.=morceau, pièce). Tous les participants à l'étude ont choisi, sans exception, le mot du français ancien « *doile* » en motivant qu'ils connaissaient très bien les sens des deux premiers mots et que ceux-ci s'opposaient au contexte donné, tandis que le sens du dernier mot leur étant inconnu, ils l'ont pris pour un possible remplaçant/synonyme du mot « *emplâtre* ». C'est cette motivation formulée par les étudiants qui nous prouve la valeur coercitive du code, ainsi que les limites de l'influence du contexte social au niveau des partenaires de la communication.

8. **Limites du contexte social**

Les études de cas nous montrent que le noyau sémantique ne peut pas être forcé, que l'influence des différents niveaux du contexte social est relative et que l'influence du contexte social au niveau macro est limitée.

Étude de cas: On a essayé de comparer la puissance du noyau sémantique avec celle des partenaires de la communication. En gardant la situation précédente, on a noté ce qui se passe si l'on tient compte de l'influence du contexte social représenté par le groupe d'étudiants soumis à l'étude. On a séparé le groupe de 12 personnes en trois (4 participants pour chaque sous-groupe) et on leur a donné à résoudre l'exercice/le texte à trous précédant en trois variantes :

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version a. Les actants doivent choisir librement un des trois mots proposés -
« *poussin* », « *tonneau* », « *doile* », pour remplacer le mot pensé à avoir le sens de «
sous » / « *argent* » et pour arriver à un consensus là-dessus ;

version b. Un seul actant – toujours la même personne pour chaque groupe - a
pour tâche (sans que les autres le sachent) de soutenir à haute voix la possibilité de
compléter le trou par le mot « *poussin* » en s'appuyant sur l'existance de l'idiotisme
roumain « *Banii fac pui* » où le sens du mot « *pui* » / « *poussin* » est rattaché au sens du
mot « *bani* » / « *argent* » (exemple d'interférence linguistique due au contexte social
individuel et macro); par contre, le mot « *doile* », pris pour inconnu, pourrait avoir un
sens opposé au texte donné. Les membres du groupe en discutent le pour et le contre et
essaient de prendre une décision commune;

version c. L'émetteur essaie, par le même procédé, d'imposer le mot
« *tonneau* » comme la bonne version pour compléter le trou du texte. D'une part il
donne pour argument le sens du mot dans le syntagme « *tonneau d'argent* » (dans le
contexte « *il a gagné **un tonneau d'argent*** »), d'autre part il attire l'attention que le
mot « *doile* » pourrait être complètement impropre dans ce cas.

Résultats obtenus :
a- Pour la première version on a obtenu un pourcentage de 100% en faveur du mot
vieilli « *doile* » (qui après avoir été choisi car il appartenait au français ancien et il
était presque inconnu pour les étudiants participants à l'étude, on a essayé de
trouver des raisons valables pour son choix: un archa sme, des résonances
dialectales, etc).
b- La démarche d'imposer le mot « *poussin* » a réuni 75% des voix des étudiants qui
ont donné pour arguments de leur choix un possible sens figuré de « *sous* ».
c- Ce troisième essai a consisté à faire imposer le mot « *tonneau* » à la place de
« *sous* / « *argent* »*. On a difficilement enregistré un pourcentage de 30% en
faveur de ce mot, en donnant pour argument un sens figuré ou un possible jeu de
mots basé sur le contexte précédent. De plus, on a introduit dans le groupe un
partenaire jouissant d'une autorité plus grande (un chargé d'études), qui n'a pas
finalement réussi à avoir plus de succès à faire y accepter le mot « *tonneau* ».

Remarque générale : Tous les participants aux études de cas ont tenu à mettre
en évidence les sens bien connus des mots *« poussin »* et *« tonneau »* - qui s'opposaient
totalement au sens du texte qui indiquait pour la position contextuelle marquée par le
trou le sens de *« sous » / « argent »*.
  - Ces arguments montrent que le choix du mot ancien « *doile* » était induit par le
     fait qu'il fallait faire un choix quelconque et qu'il en était le seul mot à ne pas
     avoir un sens bien connu et un contenu sémantique précis.
  - La force du noyau sémantique et l'influence du contexte linguistique s'avèrent
     être plus importantes que celle des partenaires de la communication.

9. **Impact du contexte social sur la communication acoustique**

Si l'on envisage l'effet sur l'audience, nous pouvons chercher si les
vocalisations peuvent être des « labels de statut » (néologisme d'emprunt), qui
trahiraient le statut social d'un individu vis-à-vis de ses congénères. À l'époque du

cyberespace, les processus cérébraux de reconnaissance de ces « labels de statut » font l'objet d'expériences d'IRM fonctionnelle, d'électrophysiologie et d'immunocytochimie. Les bases physiologiques de l'expression des « labels de statut » sont cherchées parmi les facteurs contrôlant les comportements d'affinité et les réactions de stress. Afin d'identifier les paramètres retenus par l'actant dans son évaluation du contexte social, nous nous proposons de continuer à exploiter l'effet d'audience. En variant la composition de l'audience et son accès pour l'individu testé (accès uniquement acoustique ou accès acoustique et visuel), les paramètres du contexte social modulant la communication vocale seront observés. Afin d'établir combien un actant évalue le contexte social grâce à l'organisation des interactions acoustiques, nous nous proposons d'étudier dans un article prochain la dynamique des échanges acoustiques entre les interlocuteurs de statut social connu, grâce à l'analyse de séries temporelles et ces échanges utilisés dans des tests de choix opérants. Enfin, nous chercherons comment l'organisation sociale influence la communication vocale en nous intéressant au réseau d'interactions acoustiques au sein d'un groupe social. Des méthodes inspirées de la théorie des réseaux seront utilisées et un algorithme de détection et de reconnaissance automatique des vocalisations sera développé.

10. **Quelques conclusions ouvertes**

L'influence du contexte social sur la langue et sur la communication en général est évidente et permanente. Une étude effectuée à chaque niveau d'influence du contexte social de la communication peut mettre en évidence les véritables portées de celle-ci.

Quelques conclusions ouvertes s'imposent à la fin de notre étude afin de pouvoir la continuer et l'approfondir :
- La notion de *« contexte social »* en tant que facteur impliqué dans la communication est très complexe et le problème de l'action de ce facteur ne peut nullement être réduit à celui d'une relation univoque et unidirectionnelle.
- Dans l'ensemble du contexte de la communication il y a plusieurs niveaux différents dont les influences variées – positives, négatives, certaines contradictoires - constituent la source des différences qui existent au niveau de l'influence et des limites du contexte social sur la communication.
- Au niveau du comportement langagier et de la communication en général, on peut toujours déceler des influences des plus subtiles, parfois difficiles à être saisies, y compris des nuances individuelles et particulières ou grammaticaux que le contexte social exerce.
- Le code reste la base de l'acte de la communication: le code-langue dans notre cas avec tous ses noyaux fondamentaux – lexicaux, sémantiques, grammaticaux ; la nécessité de maintenir un équilibre entre les partenaires de la communication dans la relation codage-décodage a pour conséquence le fait que le contexte social exerce, à tous ses niveaux, une influence fondamentale sur le comportement langagier.
- Notre étude montre aussi que l'influence du contexte social sur la communication présente certaines limites.

L'influence du contexte social sur la communication s'avère être très puissante, elle est implicite au langage dû au code qui y est inclus et à la nécessité de satisfaire à la fonction de communication tout en respectant le code, aussi bien que grâce à toutes les

coordonnées contextuelles que la communication implique dans notre société moderne de l'information et de la globalisation.

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LES JEUX DE L'ÉGO CHEZ ANDRÉ GIDE

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Abstract: Our study aims to describe, at the narrative level, some relations between writer André Gide and his characters. The game of the ego is obvious as well as its exchange or overlapping of literary identity with the existential one in his literary work. In order to vary the perspective so that a character, the "incidences" of light projected on an idea or a character is a very subtle work, akin to that of filmmaker that André Gide mastered it very well.
Keywords: André Gide, narratology, character, ego, game.

I. Quelques problèmes de narratologie

Tzvetan Todorov, dans *Les catégories de la narration littéraire* (voir *La relation personnage/auteur* ou *personnage/narrateur dans l'oeuvre littéraire*), considérait qu'en lisant une oeuvre de fiction, nous ne rendons pas compte de la perception directe des événements qu'elle décrit. En même temps avec la perception de ces événements, nous recueillons aussi – bien que d'une manière tout à fait différente – la perception de celui qui raconte les faits. Par le terme de „aspects" de la narration (dans une acception plus proche de sons sens etymologique, ce mot signifie *regard*), on se rapportera aux différents types de perception qui peuvent être identifiés dans une narration. Plus précisement, l'aspect est le reflet de la relation entre un „il" – dans le conte – et un „moi" – dans le discours –, entre le personnage et le narrateur.

Jean Pouillon a proposé une classification des aspects de la narration, classification reprise avec quelques modifications insignifiantes par Tzvetan Todorov (Auteur collectif, 1972: 389.) Cette perception, ce regard intérieur, renferme trois types principaux:

1. Narrateur /Personnage (la vision „par derrière):

La narration classique emploie cette formule le plus souvent. Dans ce cas, le narrateur sait plus que son personnage. Il ne s'efforce pas de nous expliquer comment il est arrivé à savoir tant de choses: c'est lui qui voit à travers les parois de la maison, même à travers le crâne de son propre personnage. Les personnages n'ont aucun secret pour lui. La supériorité du narrateur peut se manifester soit par la connaissance des désirs secrets de quelqu'un (désirs que le personnage-même ignore), soit par la connaissance simultanée des pensées de plusierus personnages, fait dont aucun d'entre eux n'est capable, soit purement et simplement, par la narration des événements qui ne sont pas perçus par un seul personnage. Dans ce cas, nous nous trouvons dans la présence d'une variante de la visions „par derrière".

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2. Narrateur/Personnage (la vision „d'ensemble"):

Cette deuxième vision est considerée par Tzvetan Todorov comme étant également répandue dans la littérature, surtout à l'époque moderne. Dans ce cas, le narrateur sait autant que ses personnages. Il ne peut pas nous donner une explication des événements avant qu'elle soit trouvée, même par les personnages.

Ici, la narration peut être portée à la première personne, ce qui justifie le procédé, ou à la deuxième personne, mais toujours „conformément à la vision qu'un seul personnage a sur les événements: le résultat (…), bien sûr, n'est pas le même" (Auteur collectif, 1972: 390).

Tzvetan Todorov donne l'exemple de Kafka qui venait de commencer *Le Château* à la première personne et qui n'a changé de vision que beaucoup plus tard, en passant à la troisième personne, mais toujours dans le cadre de la relation narrateur/personnage. D'autre part, le narrateur peut suivre ou non plusieurs de ses personnages (les changements peuvent être systématisés ou non). Finalement on peut rapporter l'analyse à „une narration consciente de la part d'un personnage, ou a une <<dissection>> de son cerveau, comme se passe dans les contes de Faulkner" (Auteur collectif, 1972: 390).

3. Narrateur/Personnage (la vision „de dehors"):

Dans ce troisième cas, le narrateur est moins renseigné qu'aucun de ses personnages. Il peut nous décrire seulement ce qu'il voit de ses propres yeux, ce qu'il entend, ce qu'il sent, mais il ne pénètre pas dans la conscience de personne. „Sans doute, ce <<sensualisme>> pur est une convention, parce qu'une telle narration serait incompréhensible, mais il existe comme modèle d'une certaine écriture" (Auteur collectif, 1972: 390). Les narrations de ce genre sont plus rares que les autres, et l'utilisation systématique du procédé n'a pas été faite qu'au XIX-ème siècle.

Le narrateur est, par conséquent, un témoin qui ne sait rien; en outre, il ne veut même pas savoir. Tout de même, l'objectivité n'est pas si absolue qu'il la veut.

Dans une synthèse de narratologie, *Le point de vue* (Jaap Lintvelt, 1994: 46-49), de Jaap Lintvelt – nous trouvons deux notions qui n'existent pas dans l'étude de Tzvetan Todorov: *la narration hétérodiégetique* et *la narration diégétique*.

La première est une autre manière de dénommer la narration à la troisième personne; la deuxième est le nom donné au roman dans lequel le narrateur est dans le même temps *actant*, *personnage* ou *participant à l'action*. Les deux termes peuvent être employés dans l'analyse du roman exemplaire d'André Gide, *Les Faux-Monnayeurs*, avec la remarque que les zones hétérodiégétiques sont plus réduites par rapport aux séquences diégétiques, de sorte que les dernières deviennent décisives pour la formule romanesque d'André Gide.

L'image du narrateur et l'image du lecteur: Le narrateur est le sujet de l'énoncé représenté par son livre. C'est lui qui situe certaines descriptions avant d'autres, bien que, aux moments de la narration, celles-ci l'ont précédée. Le narrateur nous fait voir l'action par les yeux d'un tel ou tel personnage, ou par ses propres yeux, sans que, pour acela, il ait besoin d'apparaître lui-même sur la scène. En fin, c'est lui qui décide qu'il est nécessaire d'exposer telle ou telle péripétie à l'aide du dialogue ou, par une description nommée „objective".

Nous nous trouvons donc dans la possession d'un grand nombre de données qui le concernent, qu'il faudra pouvoir le contourer avec un maximum de précision.

Mais, cette image superficielle ne nous permet pas de nous y rapprocher. Au contraire, elle fait l'usage permanent de masques contradictoires, de masques de l'auteur en personne, jusqu'à celui d'un personnage quelconque.

Il y a tout de même un niveau – le niveau appréciatif – où nous nous rapprochons pas à pas de cette image.

La description de chaque partie de la narration comporte sa propre appréciation morale. L'absence d'une appréciation elle-même, constitue une prise de position également significatrice. Cette appréciation n'appartient ni à notre expérience individuelle de lecteur, ni à celle de l'auteur réel du livre. Elle est inhérente au livre et sa structure ne pourrait pas être saisie correctement si nous n'en tenions pas compte.

Au niveau de l'écriture il y a toujours deux interprétations morales à caractère duel: l'une qui est intérieure au livre et l'autre donnée par les lecteurs, sans que ceux-ci se soient préoccupés de la logique du livre. Cette appréciation ultime varie en fonction de la période et de la personnalité du lecteur.

Chaque acte comporte son appréciation qui n'est ni celle de l'auteur, ni celle de nous-mêmes.

Ce niveau appréciatif – commente Tzvetan Todorov – nous rapproche l'image du narrateur. Et pour cela il ne s'adresse pas dirrectement à nous pour ne pas s'assimiler aux personnages, grâce au pouvoir de la convention littéraire. Pour trouver le niveau appréciatif nous pouvons recourir aux relations psychologiques établies par l'auteur.

L'image du narrateur n'est pas une image solitaire: dès les premières pages, elle est accompagnée de l'image du lecteur.

Naturellement, cette image est loin d'être celle du lecteur concret, comme c'est l'image-même du narrateur. Tous les deux se trouvent dans une interdépendance étroite, l'un envers l'autre, et quand l'image du narrateur commence à se contourer avec plus de clarté, le lecteur imaginaire devient lui-aussi une figure plus précise. Ces deux images sont caractéristiques pour toutes les oeuvres de fiction: la conscience du fait que nous sommes en train de lire un roman, et non pas un document autobiographique, nous impose de jouer le rôle d'un lecteur imaginaire et simultanément apparaît le narrateur, celui qui réalise la narration, car la narration en soi est imaginaire.

II. Le jeu du moi dans *Les Faux-Monnayeurs*

Contrairement à ce qui se passe dans *La Porte Étroite* puis dans *L'Immoraliste*, André Gide, dans ses soties, *Les Caves du Vatican* et *Les Faux-Monnayeurs* surtout, nous donne les caricatures, non pas les attitudes elles-mêmes.

Au lieu de les incarner dans des personnages réels, stylisés en quelque sorte, comme Ménalque ou Alissa, il les représentera par des fantoches. Ainsi, nous aurons dans *Les Caves du Vatican* des caricatures de dévots: Fleurissoire, la comtesse de Saint-Prix et Antime, après sa conversion.

Ces personnages sont hiérarchisés selon le degré que l'auteur a bien voulu leur accorder. Faire varier ainsi la perspective dans laquelle apparaît un personnage, les „incidences" de la lumière qu'on projette sur une idée ou un personnage, constitue tout un metier très subtil, apparanté à celui du cineaste, et dont André Gide, bien très tôt, a eu la maîtrise.

Dans *Les Faux-Monnayeurs*, Gide se permettra de jouer si librement sur plan du récit direct et sur celui du journal d'Édouard, que'à un moment donné nous ne savons plus quelle est la personne qui „parle" dans telle ou telle page du roman.

La sotie a été pour André Gide un moyen de maintenir un double écart: entre l'auteur et le personnage sympathique (nous ne sommes tentés d'identifier Lafcadio avec Gide, mais Édouard?), d'autre part, entre le lecteur et le héros toujours menacés par la fusion affective totale, simple hyperbole de cette sympathie d'homme à homme que le roman veut établir entre eux.

Grâce à l'impréssion comique que la sotie établit entre nous, les lecteurs, et les personnages représentés, André Gide a espéré peut-être s'échapper à la double absorbtion du narrateur dans son personnage, du lecteur dans le héros, qui en menace aucun romancier, même pas le plus objectif: malgré toutes les précautions prises, lui-même n'a pas echappé à Edouard, dans *Les Faux-Monnayeurs*.

Ainsi, André Gide veut-il donner à ses personnages une indépendance totale par rapport à lui: le triple témoignage du journal d'Édouard à l'interieur du roman, des réflexions publiées, qui ont constitué le *Journal des Faux-Monnayeurs*, et des notes du journal de Gide ne laissent aucun doute sur la sincérité de son intention.

Mail il n'y réussit pas, il ne parvient pas à laisser ses personnages marcher de leurs propres pieds, surtout parce qu'il n'arrive pas à se bannir lui-même du livre.

Il s'est décidé à y figurer sous le masque d'Édouard; mais tout à coup, cela ne lui suffit plus: il faut qu'il intervienne. Toujours dans la sotie, il garde l'habitude d'apparaître dans le dos de ses personnages, en se moquant de ses propres marionettes.

Ce „roman pur" dont l'auteur rêve demeure d'un mythe, d'une hyperbole, d'un dédoublement irréel même, puisque c'est Édouard et non pas André Gide qui veut l'écrire. Il n'existe pas que comme le rêve d'un personnage imaginaire, et il ne peut pas être autre chose.

D'où le jeu subtile qu'il mène entre le personnage significatif d'Édouard et sa propre personnalité créatrice, son propre „moi".

Dans *Le Journal des Faux-Monnayeurs*, quand il expose la théorie du roman pur, il conclut avec les paroles suivantes: „Je crois qu'il faut mettre tout cela dans la bouche d'Édouard – ce qui me permettrait d'ajouter que je ne lui accorde pas tous ces points, si judicieusement que soient ses remarques". (André Gide, 1926: 74)

 D'autre part, André Gide a évité de trop se compromettre avec son personnage. Il a essayé de prevenir toute identification entre Édouard et lui parce qu'il voulait pouvoir en faire une sorte de porte-parole.

Enfin, il s'est aménagé une porte de sortie au cas où la tentative du roman pur se présenterait comme plus viable qu'il ne semblait d'abord.

Il faudra expliquer l'échec d'Édouard autant par son caractère, que par l'impossibilité de son dessein: „Je dois respecter soigneusement Édouard tout ce qui fait qu'il ne peut écrire son livre. Il comprend bien des choses, mais pourtant se poursuit lui-même sans cesse: à travers tous, à travers tout. Le véritable dévouement lui est à peu près impossible. C'est un amateur, un raté.

Personnage d'autant plus difficile à établir que je lui prête beaucoup de moi. Il me faut le recouler et l'écarter de moi pour le bien voir". (André Gide, 1926: 75)

Édouard apparaît comme dévoué à l'échec du roman, qu'André Gide a chargé de cette trajectoire d'une vie manquée d'avance qu'il ne ressentait pas le désir de s'assumer son propre compte. Et l'échec d'Édouard sera gardé comme très ambigu quant à ses raisons parmi les jeux innombrables que le „moi" gidien se contente à jouer dans *Les Faux-Monnayeurs*, celui-ci étant le plus habile. Gide n'est pas sûr d'avoir réussi là où Édouard a échoué – mais il n'est pas convaincu non plus d'avoir manqué son entreprise.

André Gide est peut-être le premier romancier qui se soit préoccupé de rendre cohérentes les conventions du roman, jusqu'alors, si contradictoires.

Une narration, un récit, une sotie ou un roman, c'est toujours la narration de quelqu'un. On ne peut pas s'imaginer qu'elle est faite par n'importe qui. Le récit peut se définir à la fois par l'unicité du narrateur, et le fait qu'en général les événements nous sont contés par quelqu'un qui dit „je". C'est la situation de *La Porte étroite* et de *L'Immoraliste*.

En ce qui concerne la sotie, la personnalité malicieuse du narrateur ne permet jamais de le confondre avec l'observateur anonyme ou prétendu comme tel, des écrivains-romanciers du XIX-ème siecle, et chaque fois que nous sommes tentés d'oublier sa présence, le narrateur a soin d'interposer à nouveau ses commentaires ironiques entre nous, les lecteurs, et les événements, pour marquer que tout ceci n'est qu'un jeu de l'écriture.

D'un côté, la richesse interne du roman rend difficile la présentation des événements d'un point de vue unique. De l'autre côté, ne nous offrir rien qui ne soit la vision d'un personnage pourra exclure certaines analyses.

Cette méthode oblige le lecteur à apporter au romancier ce type de collaboration désiré par André Gide. L'un de ses avantages consiste à ne jamais faire raconter les événements par l'auteur, mais indirectement, par l'intermédiaire de l'un des personnages qui y sont mêlés. Les faits sont tellement déformés que le lecteur est obligé de les réconstituer.

Un principe analogue à celui d'André Gide est, entre autres, celui du monologue intérieur, dont l'écrivain retire un bénéfice du même ordre: avoir devant lui un lecteur actif, contraint d'y penser pour bien comprendre.

De même, lorsque le narrateur apparaît dans *Les Faux-Monnayeurs*, ce n'est jamais pour raconter, mais pour commenter et ainsi ajouter ou retirer de la réalité aux personnages, selon le besoin ressenti.

Gide gardera des romans du debut du XIX-ème siècle les interventions de l'auteur-narrateur dans la narration. Tout le chapitre qui finit la seconde partie du livre *Les Faux-Monnayeurs* est consacré à apprécier chacun des personnages, leurs caractères et leur conduite.

Gide essaie de nous convaincre que c'est lui qui est mené par ses personnages, et non pas eux.

Mais lorsque André Gide nous fait entendre sa propre voix, il stylise son oeuvre et lorsqu'il nous raconte *Les Faux-Monnayeurs* il prétend n'être rien de plus que notre observateur. Il tient à ce que son récit l'amuse et le surprenne autant que le lecteur. Il est tout proche de nous, les spectateurs des événements rapportés, non pas leur créateur.

Certes, André Gide est partout présent dans son roman. Il limitera son intervention, à l'agencement des éclairages et des perspectives. Par exemple, il évite de démonter devant nous ses personnages et il se fait presque invisible a l'interieur des *Faux-Monnayeurs*.

Même lorsqu'il lui arrive de dire „je" dans un récit c'est un „moi" pseudonyme qu'il met en jeu.

Il n'aime pas usiter des fauses premières personnes: „Il m'est (…) plus aisé de m'exprimer en nom propre; et ceci d'autant plus que le personnage créé diffère de moi davantage", avoue-t-il dans une page du *Journal des Faux-Monnayeurs*.

Incapable d'être impersonnel, il s'ennuie d'avance a l'idée d'être purement et simplement André Gide, l'homme.

La conséquence de ce fait en est que l'auteur ne peut pas nous aider, sous peine de trahir son dessein, d'entrer trop profondément dans la conscience de ses personnages.

Et pour employer un terme cinématographique, on peut dire que la meilleure situation pour l'oeuvre d'art qui veut être „le roman du roman" ou „le roman pur" c'est la distance moyenne, „le plan américain".

En ce qui concerne l'homme André Gide, c'est que sa narration a, de l'autobiographie, une sobriété poussée jusqu'à la sécheresse, le réticence extrême du détail perceptible uniquement de l'extérieur à l'intérieur. Nous finissons à lire les *Confessions* ou *Si le grain ne meurt* sans savoir si trop si André Gide était grand ou petit, blond ou brun, mais renseignés sur les détails très intimes de sa vie.

André Gide fait toujours englober le roman dans l'autobiographie pseudonyme.

En guise de conclusion, on peut dire qu'André Gide, même à l'intérieur de son oeuvre, se détourne du livre qu'il vient d'écrire pour appartenir tout entier à celui qui suivra. Une fois la création achevée, l'auteur est lui-même dans le processus de la production du texte, un lecteur de tous les textes dans le contexte desquels il est pris, en arrivant au remplacement du terme ***auteur*** par celui de ***lecteur***.

Bien que la théorie de l'information soit evoquée, le facteur „émetteur" est non seulement escamoté, mais aussi suprimé, et le facteur „récepteur" est privilegié d'une manière absolue.

L'auteur est le „lecteur" de son propre livre en train de se faire, „lecture" qui présuppose, par l'intermédiaire du concept d'***intertextualité*** une position par rapport aux textes dont il a connaissance *i-médiée* ou *médiée*, par rapport au texte du monde y compris, par la „ré-lecturation", „la lecturation" faite d'une manière différente. Le lecteur est donc, lui-aussi, l'auteur de l'oeuvre qu'il réalise – de virtuelle il l'a rendue réelle – dans l'acte de la lecture.

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LA PLACE DE L'HISTOIRE DANS LA CONSTRUCTION DE L'IDENTITÉ : « LES MÉMOIRES D'HADRIEN »

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Abstract: Book of history, but in the same time book of memory and memories, Les Mémoires d'Hadrien *opens a wide range of perspectives for the reader. The aim of our paper is, at this moment, to show the kind of relations developing between history and the way the identity is built; in our case, we speak about the two different types of identity (personal and social identity) that the emperor understands to expose. On the other hand, we are interested in showing which elements contribute to developing his personal identity as well as in showing the relation between his efforts to build his identity as a literary character and the game that Yourcenar understands to pursue from the very beginning, playing with the two nouns, memory and memories to which she adds another one, that is the memoires seen as a literary genre.*

Keywords: history, identity, time, memory.

1.Introduction

Si près de nous et pourtant si loin, *Les Mémoires d'Hadrien* se laissent découvrir continuellement car il représente une provocation pour le lecteur presque aussi grande que leur écriture l'a été pour Marguerite Yourcenar. On le considère près de nous par l'époque où il paraît (l'année 1951), mais il est en même temps par l'époque dont il parle (la période de l'empereur Hadrien).

Ainsi situé du point de vue du simple lecteur, il se retrouve également à un autre carrefour, celui où se croise les chemins de la littérature et les chemins de l'histoire car il puise son inspiration des faits historiques que l'écrivain choisit de respecter ou bien de changer, car il met en scène des personnages réels, mais aussi des personnages inventés, tout en mêlant imagination et vérité historique avec un art impeccable.

Nous avons donc choisi de placer notre réflexion toujours à un carrefour, là où on réussit à saisir à la fois des faits d'ordre historique, littéraire et social car nous comprenons l'identité comme un concept riche qui, tout en ayant ses origines dans les sciences sociales, dans la sociologie, trouve sa place à la fois dans une réflexion tenant à l'histoire que dans une réflexion tenant à la littérature. C'est donc la place de l'histoire dans la construction de l'identité que nous analyserons dans *Les Mémoires d'Hadrien*.

2.Prémisses théoriques

a) L'identité. Michel Castra considère que « l'identité est constituée par l'ensemble des caractéristiques et des attributs qui font d'un individu ou un groupe se perçoivent comme une entité spécifique et qu'ils sont perçus comme telle par les autres. » (Castro, 2012 : 72).

Le chercheur distingue (Castro, *op.cit.* : 72) deux types d'identité : une identité personnelle et une identité sociale.

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L'identité personnelle est considérée par plusieurs chercheurs (Charon, 1998 ; Christiansen, 1999 ; Hocking, 2000) comme désignant « l'agencement significatif des perceptions et des évaluations du soi d'une personne relatives au concept de soi, à l'estime de soi, à l'image de soi ou à la conscience de soi » (Dumont, 2010 : 156). Ce qui est important à remarquer c'est sa capacité dynamique, car l'identité personnelle « n'est pas une propriété figée, c'est le fruit d'un processus. » (Berger, Luckmann, 1996 :176) « [...] le travail identitaire s'effectue de manière continue tout au long de la trajectoire individuelle [...] » (Dumont, *op.cit*. : 161).

L'identité sociale représente « la façon dont une personne est perçue par autrui » (Laliberté, Rudman, 2002 :79). Parmi les composantes de celle-ci, les chercheurs (Freeman, 2001 : 92) incluent : la nationalité, la classe sociale, l'âge, la religion, la caste, l'occupation, l'ethnie, le sexe, le niveau de scolarité, la ville de résidence, l'adhérance à un parti, les loisirs, les sports, la collectivité, les relations sociales.

L'identité est « fragmentée et continue, modelée. » (Jakobsen, 2001 :168). Pour Charmaz (2002 :208), le soi « possède des qualités homogènes [...] et des composantes fixes », mais aussi « d'autres [...] susceptibles de changer au cours de la vie d'une personne. »

Erikson (1968 :129) montre que l'identité se développe en passant par plusieurs phases, mais pendant les trois dernières a lieu la « maîtrise des tâches » formée à partir « des relations sociales, du développement de la capacité de prendre soin de soi, de même que des autres, et de l'acceptation progressive [...] de la place que doit occuper une personne dans la vie. ».

Cette place est donnée également par l'occupation considérée comme une composante importante de l'identité car elle permet « d'organiser son temps, de combattre l'ennui et de réduire la solitude. » (Dumont, 2010 : 198)

Le soi et l'identité évoluent au long de la vie, pouvant se modifier à cause de certains événements, l'identité étant « le résultat de l'histoire d'une vie. » (Christiansen, 1999 : 85)

L'identité se compose à partir des interactions sociales, de l'environnement physique et des dimensions historiques et culturelles.

b) Identité et histoire. L'identité a donc deux dimensions : une dimension synchronique (l'identité telle qu'elle se manifeste à un moment donné) et une dimension diachronique (l'évolution de l'identité tout au lond d'une période de temps). La dimension diachronique concerne l'histoire, dans tous les sens que ce terme acquiert : événements et faits passés, science qui les étudie, étapes dans l'évolution d'un thème ou d'une personne, récit réel ou imaginaire.

Les Mémoires d'Hadrien de Marguerite Yourcenar regarde l'histoire à la fois comme temps écoulé et comme manière de se rappeler, une sorte d'aide-mémoire.

3. Genèse du roman

Le manuscrit initial est rédigé vers 1925 et refusé par plusieurs éditeurs ce qui détermine Marguerite Yourcenar à le détruire :

« Ce livre a été conçu, puis écrit, en tout ou en partie, sous diverses formes, entre 1924 et 1929 […]. Tous ces manuscrits ont été détruits et méritaient de l'être. » (Yourcenar, 1974 : 321)

Selon l'auteur, le noyau du roman est constitué par une phrase qu'elle découvre dans la correspondance de Flaubert et qu'elle développera dans le roman :

« Les dieux n'étant plus, et le Christ n'étant pas encore, il y a eu, de Cicéron à Marc Aurèle, un moment unique où l'homme seul a été. » (Yourcenar, *op.cit.* : 321)

L'écriture du roman subit plusieurs interruptions entre 1934 et 1937 ; c'est de 1934 que date, comme le témoigne l'auteur, « le point de vue du livre » et la phrase « Je commence à apercevoir le profil de ma mort », les sources d'inspiration se retrouvant également dans les voyages que Yourcenar faits, tout comme dans les endroits où elle réside ou qu'elle visite et dans ses lectures :

a) la Villa Adriana de Tivoli que l'empereur employait pour se retirer de Rome au deuxième siècle et où il a passé les dernières années de sa vie et dont le style architectural reflète le caractère cosmopolite d'Hadrien qui l'avait voulue comme un mélange entre des éléments grecs et égyptiens ;

b) les voyages faits sur les mers grecques et en Asie Mineure ;

c) les lectures faites dans la bibliothèque de l'Université de Yale en 1937 ;

d) l'*Histoire Romaine* de Dion Cassius et *l'Histoire Auguste*, les deux principales sources de la vie d'Hadrien.

Le besoin de prendre ses distances par rapport à un homme et par rapport à un temps autre que celui où elle vit détermine Yourcenar à affirmer :

> Il est des livres qu'on ne doit pas oser avant d'avoir dépassé la quarante ans. On risque, avant cet âge de méconnaître l'existence des grandes frontières qui séparent, de personne à personne, de siècle à siècle, l'infinie variété des êtres […]. Il m'a fallu ces années pour calculer les distances entre l'empereur et moi. (Yourcenar, *op.cit.* : 323)

4. Histoire et identité

Les Mémoires d'Hadrien vise à présenter la vie de celui-ci en respectant la vérité historique mêlée avec des brins imaginaires parfois déduits à partir des sources différentes, parfois purement fictionnels. Il s'agit d'une manière de se mettre à la place du personnage, de vivre sa vie, de reconstituer comme le dit l'auteur « de dedans » ce que l'histoire s'efforce de reconstituer de dehors.

L'écriture prend la forme d'une longue lettre qu'Hadrien adresse à son fils Marc Aurèle, se substituant à un trajet initiatique où l'empereur emmènerait son fils. Le but est double car l'initiation a une mise double : sous l'apparence de Marc, le lecteur lui-même se retrouve initié dans un temps qu'il ne connaît pas, à l'intérieur des espaces qu'il ne connaît pas ainsi, et, ce qui est le plus important, à l'intérieur de lui-même, car la réflexion qu'Hadrien poursuivit sur la vie, sous le prétexte d'instruire son fils, est acquise par le lecteur lui-même provoqué ainsi à penser à sa propre vie, à ses faiblesses, à ses désirs, à ses efforts, à ses buts.

On assiste par l'intermédiaire de l'empéreur à l'histoire individuelle d'un homme, mais aussi à l'histoire collective d'un peuple ou de plusieurs. Chaque type d'histoire correspond à la constitution d'une partie de l'identité :

L'histoire individuelle contribue au développement de l'identité individuelle, personnelle qui concerne sa famille, son lieu de naissance, l'éducation classique qu'il reçoit, l'apprentissage militaire, mais aussi la manière d'avancer dans la hiérarchie sociale. Si on y fait attention, on remarque que sous certains angles, l'histoire individuelle se superpose sur l'histoire collective : les faits glorieux d'Hadrien, tout comme son ascension sociale concerne à la fois l'homme et l'empéreur vu comme partie de l'histoire de la nation qu'il dirige. Cette superposition de l'histoire collective et individuelle est observable dès la troisième partie du livre où il raconte ses faits glorieux sous la lumière de ce qu'il avait éprouvé, en mettant l'accent sur sa relation avec le

temps présent et surtout avec la postériorité, en s'efforçant de trouver des manières pour figer le temps.

L'identité personnelle est construite au fur et à mesure de la manière dans laquelle Hadrien se perçoit lui-même, tandis que le côté sociale de l'identité reflète la manière dont ses contemporains percevaient le personnage en question, mais aussi la manière dans laquelle le lecteur le perçoit au moment de la lecture.

L'histoire est importante pour la construction des deux types d'identité, car l'identité personnelle d'Hadrien est perçue comme une *construction simultanée*, qui se crée à un moment donné, ce moment étant l'époque où le personnage et ses contemporains ont vécu, mais elle est perçue également sous un angle dynamique, étant une construction *postérieure* à ce moment-là, si on adopte le point de vue des descendants ou bien des lecteurs. De la même en ce qui concerne l'identité sociale du personnage qui, elle aussi, peut être regardée comme construction à la fois simultanée et postérieure, si on considère la manière dont Hadrien était vu par ses contemporains ou bien par les descendants ou par les lecteurs. Le livre présente donc deux mouvements concentriques concernant la création de l'identité du personnage : l'identité personnelle qui se reflète dans la manière de se voir lui-même à un moment donné, mais aussi dans la manière de se voir lui-même retrospectivement :

> « Peu à peu, cette lettre commencée pour t'informer des progrès de mon mal est devenue le délassement d'un homme qui n'a plus l'énergie nécessaire pour s'appliquer longuement aux affaires de l'Etat, la **méditation** écrite d'un malade qui donne audience à ses **souvenirs**. Je me propose maintenant davantage : j'ai formé le projet de te **raconter** ma **vie**. » (Yourcenar, *op.cit.* : 29)[1]

Malgré son permanent souci de respecter la vérité (« J'y ai menti le moins possible. » Yourcenar, *op.cit.* : 29), le personnage admet avoir *réarrangé certains faits*.[2] Il a deux buts déclarés : le premier est « d'instruire », voire de « choquer » son fils de 17 ans, sans penser aux conclusions au point du commencement d'une telle entreprise ; le second est de « [se] définir, de se juger peut-être, ou tout au moins pour [se] mieux connaître avant de mourir. » (Yourcenar, *op.cit.* : 29)

Le deuxième mouvement concerne l'identité sociale du personnage construite au moment de son existence, aux yeux de ses contemporains, mais aussi ultérieurement aux yeux des descendants et du lecteur.

Aux deux types d'identité qui n'auraient pas pu se forger en dehors de ce que l'on appelle histoire, correspondent deux types de temps : le *temps individuel* que l'on appellera micro-temps et le *temps social* que l'on appellera macro-temps. Le micro-temps concerne l'histoire de la vie de l'homme Hadrien avec ses vérités individuelles et subjectives, tandis que le macro-temps est lié à l'histoire de la société gouvernée par la vérité historique et par des lois plutôt objectives, supérieures aux lois individuelles.

Les Mémoires d'Hadrien révèle le souci du narrateur de mettre en évidence l'identité sociale plutôt que l'identité individuelle ; le choix d'une personnalité de l'histoire antique est lui même pertinent car ce choix révèle déjà une certaine manière de la percevoir qui tient concrètement de la construction de cette partie qui est l'identité sociale.

Chez Yourcenar, l'identité sociale est toujours construite par rapport à la postériorité, à l'éternité car Hadrien manifeste une préoccupation particulière pour celle-

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[1] C'est nous qui soulignons.
[2] C'est nous qui soulignons.

ci, dans un sens moins habituel : il veut « employer le passé pour dessiner l'avenir » (Yourcenar, *op.cit.* : 141). Cette manière de regarder le temps comme une sorte de continuum, comme une sorte d'arc qui a, à un bout le passé et à l'autre bout, l'avenir, prouve le fait que l'on n'a pas affaire à des moments qui passent, mais à des moments liés qui construisent l'éternité. L'importance qu'Hadrien prête à la postériorité résulte aussi des matériaux qu'il privilégie pour les constructions qu'il fait édifier ; il aime employer des matériels tels le marbre, le brique, etc. : « Chaque pierre était l'étrange concrétisation d'une volonté, d'une **mémoire.** »[1] (Yourcenar, *op.cit.* : 143) Cette volonté est celle d'un homme ou de plusieurs ; c'est celui qui a voulu édifier les bâtiments en question. En même temps, cette pierre est elle-même un édifice de la mémoire car elle est destinée à rappeler un temps, une époque, une personne ; elle est le support de la mémoire car elle porte en elle tout cela.

Ce genre de concrétisation de la volonté à travers le temps, traversant l'histoire représente une marque du désir de « bénéficier » d'éternité ; en fait, ce désir d'être représenté, de rester vif dans la mémoire des générations ultérieures tient à la fois à la manière de se regarder, donc à l'identité personnelle qu'à la manière dont les autres devraient percevoir Hadrien, c'est-à-dire à l'identité sociale : « Je comptais sur l'éternité de la pierre, la fidélité du bronze, pour perpétuer un corps périssable […] » (Yourcenar, *op.cit.* : 147)

Un autre élément qui contribue à la manière dans laquelle la postériorité regarde Hadrien est représenté par les grandes villes telles Athènes et Rome qu'il a fait édifier : il perçoit ce qu'il restera après lui comme une sorte d'éternité des grandes civilisations, « cette éternité qui n'est accordée ni aux hommes, ni aux choses. » (Yourcenar, *op.cit.* : 261) Tout en étant conscient des limites de la vie et du présent, Hadrien se rend compte que ce qui reste au-delà des hommes et des choses, ce sont les grandes civilisations et ce sont celle-si qui assureront, indirectement la perpétuité aux yeux de la postériorité. Mais, ces grandes civilisations se sont développées pendant certaines époque, sous le règne de certaines personnes, ce qui nous fait croire qu'elles sont des marques laissées dans le temps par leurs créateurs ou bient elles font partie de cet héritage qui contribuent à faire les générations suivantes regarder un personnage d'une certaine manière ou d'autre.

En fait, il s'assure également que son image, son identité sociale lui survivra par ses descendants ; c'est pour cela qu'il s'efforce de trouver quelqu'un qui mérite de prendre sa place : « Ce n'est point par le sang que s'établit la véritable continuité humaine » (Yourcenar, *op.cit.* : 273). Pourtant, ce n'est pas la descendance physique qui compte à ses yeux ; ce qui compte vraiment c'est ses faits, sa manière de voir les choses et de diriger soient continués ; il s'agit donc, plutôt, d'une continuité d'une certaine image, plus précisément d'une certaine représentation du soi, aux yeux des autres.
Tout ce désir que quelque chose reste derrière lui, que l'on garde une certaine image, que rien ne se perde est lié à un autre thème très cher au narrateur, au thème de la mémoire, thème présent dès le titre de l'ouvrage : *Les Mémoires d'Hadrien*. Celui-ci joue sur la relation entre la mémoire et les mémoires entre lesquels il y a une relation biunivoque : c'est la mémoire qui rend possible l'écriture des mémoires et, ce sont les mémoires qui aideront à assurer la mémoire des successeurs et qui rendront possible la transmission des sentiments, des faits à travers le temps, réussissant à faire le personnage à toucher à l'immortalité, à dépasser et à soumettre le temps.

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[1] C'est nous qui soulignons.

L'identité personnelle et sociale dans le cas de l'empéreur Hadrien est construite par rapport à soi (qui, s'approchant du moment de al mort, médite à toit ce qu'il s fait, en s'en souvenant), par rapport à ses contemporains (par l'intermédiaire de cette lettre qui a comme destinataire explicite son fils qui est l'expression de tout ce qui lui est simultané), à ses successeurs immédiats et éloignés, y inclus ses lecteurs virtuels. Ce projet qu'il envisage au début du livre de raconter sa vie représente lui-aussi une manière de se montrer, de montrer comment il se perçoit lui-même, ou bien un mode de mettre en évidence son identité personnelle.

5. Conclusions

Cette construction imaginaire qu'est l'identité personnelle s'appuie sur l'histoire avec ses deux dimensions : la dimension temporelle et la mémoire. En fait qu'est-ce que l'histoire, sinon une suite d'expériences, d'apprentissages dans leur perspective temporelle, comme le dit, d'ailleurs l'empéreur Hadrien : « Ce que j'étais capable de dire a été dit, ce que je pouvais apprendre a été appris. » (Yourcenar, *op.cit.* : 347). D'ailleurs c'est celle-ci la leçon enseignée par Hadrien à travers l'ouvrage de Yourcenar qui essaie de transmettre, parmi la richesse des messages, le fait que c'est l'histoire qui façonne l'identité, et que connaître l'histoire et se la rappeler sont des manières qui nous aide à préserver notre identité, dans ses composantes dynamiques.

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ANDRÉ GIDE ET LE THÉÂTRE : ENTRE IDENTITÉ ET ALTÉRITÉ

Diana-Adriana LEFTER[*]

Abstract: Our paper deals with the place, the role and the main characteristics of André Gide's plays. Even if the literary history does not present Gide as an important playwriter, the theater is an important and constant presence in Gide's creation. He is not only a plywriter, but also a passionate and severe spectator and he even has a strong histrionic personality : he likes to behave like an actor. The present paper will make a survey of Andre Gide's dramaturgy : place, role and main ideas and characteristics.

Keywords: André Gide's dramaturgy, the characters, the histrionic personnality

Même si l'histoire de la littérature n'a pas retenu André Gide comme un grand auteur dramatique, le théâtre est une présence importante et, selon nous, constante, dans la vie de Gide. Il est auteur de plusieurs pièces dont le sujet est essentiellement mythique ou historique[1], il a prononcé des conférences sur l'importance du théâtre et du public[2], il a transformé certains de ses récits dans des scénarios[3], il a été un fervent et exigent critique et spectateur de théâtre[4] et il a été, surtout, un être profondément préoccupé, dominé même par le balancement du moi entre une vie sociale, prétendue et une autre, intime, réelle, vraie : un acteur donc.

Ce qui nous intéresse, pour le présent article, c'est intéroger **la place** du théâtre dans l'ensemble de l'œuvre gidienne et saisir **la/les motivations(s)** de ce penchant de Gide pour le genre dramatique.

Si l'on considère les principales œuvres dramaturgiques de Gide – nous en excluons les pièces inachevées, telle *Ajax* et les traductions / versions, telles *La Dame de pique* d'après Pouchkine, *Antoine et Cléopatre* d'après Shakespeare – l'on peut observer que l'on pourrait parlait d'une certaine « focalisation » de Gide sur le théâtre, evisagé comme création, mais aussi comme spectacle, représentation : il s'agit des premiers décennies du XXème siècle. Le premier schéma ci-dessous montre la distribution de la création de Gide liée au théâtre : pièces écrites, réécritures, métatextes et scénarios. Le deuxième schéma donne une image de la distribution temporelle des représentations théâtrales auxquelles Gide a assisté :

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[1] Nous en énumérons les plus connues: *Philoctète* (1899), *Le Roi Candaule* (1901), *Saül* (1903), *Bethsabé* (1912), *Oedipe* (1931), *Perséphone* (1934). A celles-ci s'ajoutent la « plaisanterie » *Le Treizième arbre* (1942), la comédie de caractères *Robert ou l'Intérêt général* (1944). De plus, Gide a réécrit comme pièces de théâtre ou scénarios certains de ses œuvres connues : Il s'agit notamment de la réécriture théâtrale des *Caves du Vatican*, qui devient une *farce en trois actes* en 1948 et de celle du *Retour de l'enfant prodigue*.

[2] *De l'Importance du public*, conférence prononcée à la Cour de Weimar le 5 août 1903 ; *L'Evolution du théâtre*, conference prononcée à la Libre esthétique de Bruxelles le 25 mars 1904.

[3] Il s'agit du scénario d'*Isabelle* (1996), auquel a contribué aussi Pierre Herbart.

[4] Jean Claude dresse une liste des 176 spectacles théâtraux auxquels Gide a assisté de 1889 à 1949. (http://www.gidiana.net/guidedesspectacles.htm)

schéma 1 legend: pièces écrites par Gide, réécritures, textes sur le théâtre, scénarios

schéma 1

schéma 2 legend: spectacles auxquels Gide a assisté
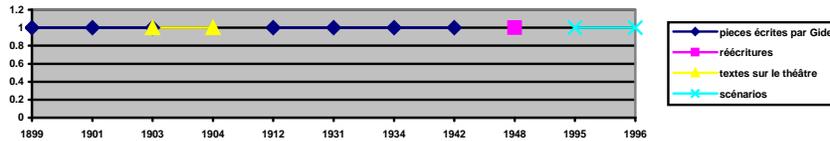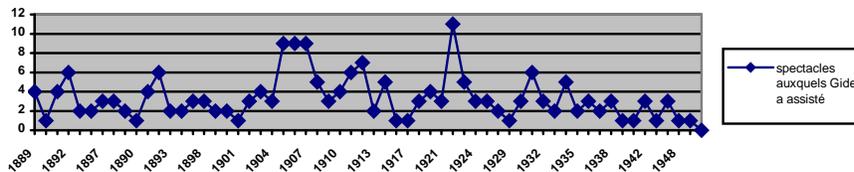
schéma 2

      Les schemas montrent clairement l'appétit croissant de Gide pour les spectacles de théâtre entre 1903 et 1909 et ensuite entre 1911 et 1923. La première période correspond en grandes lignes à celle pendant laquelle Gide donne ses plus inportantes pièces d'inspiration mythologique et biblique : *Le Roi Candaule* 1901, *Saül* 1903 et *Bethsabé* 1912. C'est aussi l'époque pendant laquelle il prononce ses deux conférences, sur l'importance du public et sur le théâtre, en 1903, respectivement en 1904. Ces données montrent la triple reflexion de Gide sur l'œuvre théâtrale : il l'envisage comme créateur, comme théoricien et critique et comme consommateur.

      La deuxième grande période d'effervescence théâtrale correspond essentiellement à celle de la création des pièces sociales : *Œdipe* 1931, *Le Treizième arbre* 1942 et *Robert ou l'intérêt général* 1944. C'est, en outre, la période de la maturité créatrice de Gide, où son intérêt pour le balancement et les oscilations du moi cède le pas à celui pour l'interaction entre l'individu et la société.

      Certes, toutes les pièces de Gide n'ont pas connu le succès recherché, désiré. On pourrait dire même plus : même si Gide a affirmé clairement que le but d'une piéce de théâtre est sa représentation scénique[1], ses pièces ont connu difficilement le succès de la mise en scène : par exemple, il n'a pas réussi à faire jouer son *Saül*, à cause peut-être de ses trop exigentes intrusions, tandis que la première du *Roi Candaule* est un vrai désastre. Ce serait, peut-être, comme le suggère George Pillement, à cause de l'intellectualisme que Gide n'a jamais essayé de dissimuler dans les relations avec son public, avec ses acteurs, avec ses metteurs-en-scène, Gide étant « le type même de l'intellectuel pur attiré par le théâtre mais rebuté par ce qu'il exige quand on veut être joué. » (Pillement, 1945-1948 : 18)

Ces insuccès ne détournent pas Gide de la création dramatique, qui ponctue toute son activité littéraire. Alan Sheridan remarquait d'ailleurs que, malgré les échecs des mises en scène, le théâtre représente une présence constante, qui fait preuve de la force

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[1] « […] l'œuvre d'art dramatique ne trouve pas, ne veut pas trouver sa fin suffisante en elle-même » (Gide, André, *L'évolution du théâtre* in *Œuvres complètes*, Paris, NRF Gallimard, 1933, p. 201)

créatrice de Gide : « The theatre brings us at least to Gide's own creative works. The plays span almost the whole of his literary career, so many repeated attempts, never entirely successful ». (Sheridan, A., 1999 :629)

On peut donc affirmer, avec Jean Claude que « Gide n'a jamais cessé de penser au théâtre, il a tente diverses expériences, les échecs ne l'ont jamais totalement découragé. Et pourtant il a souvent donné l'impression autour de lui qu'il n'avait que peu d'estime pour l'art dramatique ». (Claude, J., 1992 :14)

Après avoir fait un court passage en revue de la place que le théâtre occupe dans l'ensemble de la création gidienne, il conviendrait, en ce qui suit, interroger les motivations de ce penchant de Gide pour le genre dramatique. On pourrait parler selon nous, d'une part, d'une motivation d'ordre culturel, livresque et une autre d'autre psychologique.

La motivation culturelle est représentée par sa vive et ouvertement exprimée admiration pour la Grèce antique. La Grèce est pour Gide la vraie « patrie spirituelle » (Moutote, 1998 :245), un espace mentalitaire et culturel pour lequel il manifeste un évident penchant. La civilisation grecque est pour Gide un model culturel et social à la fois. Une notation du *Journal* en fait preuve et montre que pour Gide, la civilisation grecque doit être le fondement de la future civilisation occidentale :

Je vous dis que c'est une nouvelle civilisation qui commence. Celle d'hier s'était trop appuyée sur la latine ; c'est-à-dire sur ce que la culture avait produit de plus artificiel et de plus vain. Autant la grecque était naturelle... Mail il faut reconnaître que c'est par ses défauts mêmes que la latine trouvait le mieux accès près de nous.[1] (Gide, A, 1933: 163).

Avec son admiration pour la littérature grecque, notamment pour le théâtre des Antiques, Gide propose un retour aux valeurs antiques, primaires du théâtre : l'obéissance à la norme, les héros exemplaires comme personnages théâtraux, un théâtre cathartique et surtout un théâtre politique dans le sens premier du terme : un théâtre à valeur sociale; une valeur sociale qui doit se manifester non pas dans les idées transmises, mais dans le partage avec le public, dans l'éducation de celui-ci, un théâtre qui offre des modèles profitables pour la société.

La motivation psychologique est représentée par la duplicité de son moi, par l'éternel balancement de Gide entre *être* et *paraître*, tel un acteur qui assume deux existences : une réelle et une autre scénique, une existence qui lui impose d'assumer un rôle et un masque. Cette duplicité de d'André Gide est, selon son incontournable biographe, Jean Delay, une constante de sa personnalité, le rapprochant au statut de l'acteur :

La duplicité ici dénoncée depuis l'Antiquité, homo duplex*, est moins celle d'un menteur que d'un hypocrite au sens grec du mot qui signifie acteur. C'est celle d'un acteur qui a besoin pour s'exprimer d'un public et qui a déjà compris « l'importance du public »,* mais il est si bien dans son rôle qu'il se prend à son propre jeu. Il se donne en spectacle aux autres, mais aussi à lui-même, et devenu son propre spectateur, ne sait plus tout à fait s'il joue ou s'il est joué. (Delay, 1957 : 198)

Le plaisir que Gide manifeste par rapport au théâtre, au jeu actoriel, au masque, n'est pas seulement celui du créateur qui, l'on verra tout de suite, se plaît â écrire des pièces dramatiques pour se purger, pour se découvrir, pour s'objectiver. C'est avant tout le plaisir de l'acteur qui aime assumer des rôles, se regarder faire/jouer ou se laisser

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[1] note de 1915

regarder/faire/jouer. Quelques épisodes de ses écrits autobiographiques, autofictionnels ou fictionnels en sont la preuve : Dans *Si le grain ne meurt*, André Gide, le personnage, se manifeste à plusieurs reprises comme un acteur qui aime la pose et le déguisement. Par exemple, il pose pour son cousin Albert, qui est en train de dessiner son portrait. Dans cette scène, André est vu par Albert, mais il se voit aussi dans le tableau qu'André réalise. Ce n'est pas une image directe, parce que le portrait qui se trouve devant lui est le résultat de la perspective, du philtre optique par lequel il est vu par Albert ; c'est donc une image déformée.

Dans *L'Immoraliste*, Michel pose pour soi-même, lorsqu'il se regarde dans l'eau pour s'observer et même pour s'admirer. Dans ce cas, l'image reflétée est plus fidèle au sujet de la pose, parce qu'elle est directe.

Le personnage André Gide, aussi bien que Michel aiment se comporter en acteurs, assumant des masques et imaginant des scènes dont ils sont eux-mêmes personnages. L'une des formes récurentes du masque est la barbe, utilisée comme une sorte de protection, de barière entre l'existence des autres et le monde théâtral que ces personnages s'imaginent. Au moment de la guérison, qui correspond aussi à la découverte de son vrai moi, Michel de *L'Immoraliste* fait une geste ostentaoire et libérateur : il se fait raser la barbe : « Un autre acte pourtant, à vos yeux ridicule peut-être, mais que je redirai […] A Amalfi, je m'étais fait raser. Jusqu'à ce jour j'avais porté toute ma barbe, avec les cheveux presque ras. […] Et, brusquement, le jour où je me mis pour la première fois nu sur la roche, cette barbe me gêna ; c'était comme un dernier vêtement que j'aurais pu dépouiller ». (Gide, 1933c : 60) Son geste rappelle celui d'un acteur qui enlève son masque, pour se montrer « nu », c'est-à-dire vrai.

A son tour, André Gide de *Si le grain...* manifeste un plaisir accru de cacher son visage et d'assumer une autre personnalité. Tout cela prouve une peur de s'assumer sa vraie identité, de se monter à nu, tel qu'il est. Ainsi, il trouve une évasion dans le théâtre, dans le jeu. Le monde théâtral et la scène représentent pour lui des espaces dans lesquels la barrière entre l'illusion et le réel est assez floue, des espaces dans lesquels l'acteur peut s'assumer une autre identité sans pourtant mentir : « On préparait un acte des *Plaideurs* ; les grandes essayaient des fausses barbes, et je les enviais d'avoir à se costumer ; rien ne devait être plus plaisant. (Gide, 1933d : 43)

De par son statu de texte voué à la représentation, le théâtre apparaît pour Gide comme l'espace propice à l'observation de ce qu'il appelle « caractère », à savoir un individu en évolution, un moi en train de se découvrir. Comme Jean Claude le remarque dans son magistral *André Gide et le théâtre*, la notion de « caractère », chez Gide, est une « dynamique, supposant une évolution, un cheminement intérieur, voire une quête » (Claude, 1992 :347). En effet, Gide a toujours montré sa préférece pour le personnage, pour le héros central, plus important pour lui que l'action même de la pièce : « […] l'erreur dramatique est que l'idée devienne plus importante en elle-même que le personnage qui l'exprime ; les idées ne devraient être exprimées que par l'action – ou, autrement dit, il ne devrait pas y avoir d'idées ; ou, autrement dit encore, une idée, au théâtre, ce devrait être un caractère, une situation […] » (Gide, MCMXIX : 106)

Cet intérêt qu'il porte au personnage, au héros, plutôt qu'à l'action, fait que les créations dramaturgiques de Gide s'inscrivent dans la lignée générale des créations gidiennes, à savoir celle de la quête du moi, de son constant essai d'objectiver, d'analyser ses tourments, pour se comprendre et s'accepter. Daniel Moutote voit l'écriture théâtrale de Gide à la fois une voie de lutter contre ses angoisses et le résultat de sa libération progressive :

Inversement parce qu'il cède au démon du paraître, parce que depuis les « Nourritures », il tire sa force de la toute puissante séduction des apparences, parce qu'il s'est libéré des entraves familales, pour une vie toute gratuite et qui doit continuellement se reprendre contre l'inertie physiologique et sensuelle, Gide crée en direction du théâtre et du drame. (Moutote, 1998 : 245)

André Gide affirmait dans son *Journal* qu'il avait écrit tous ses livres suite à un profond besoin de les écrire. Cette affirmation révèle à la fois le travail de purgation, de mise à nu et d'objectivation que Gide fait avec toutes et chacune de ses écritures et aussi intègre la création dramaturgique dans la même catégorie. Cette phrase de Gide trouve écho dans le témoignage de Richard Heyd, auquel Gide avait confirmé le poids biographique de ses pièces.[1] Le théâtre de Gide est donc, au même titre que ses récits, romans, soties, un espace de réflexion, d'interrogation et de débat, sur soi-même en tout premier lieu :

Gide y poursuit sa réflexion sur l'homme, ses interrogations sur l'individualisme, sur la libération personnelle. Il y débat des problèmes qui agitent sa conscience : questions morales, interrogation religieuses, préoccupations sociales. (Claude, 1992 : 19-20)

Selon nous, le théâtre de Gide est tout cela et encore plus ou plus encore, le terrain parfait de la projection du moi, une forme de se purger en re-présentant ses angoisses les plus profondes – angoisses sur soi-même, sur ses penchant, sur ses croyances. Bref, le théâtre est pour Gide la forme suprême de libération. Il y a créé un monde voué à prendre corps, ce qui facilite la prise de distance et l'objectivation. C'est une sorte d'exorcisme, propre au théâtre de Gide, car, à travers les figures centrales de son théâtre, « il vit une expérience par procuration » (Claude, 2002 : 27). Ainsi, « dire mon drame, c'est déjà l'objectiver et, par suite, le porter hors de moi ». (Gouhier, 1943 : 169).

De plus, le théâtre est, par ses racines et ses fondements même , un jeu où les acteurs empruntent leurs corps à des personnages fictionnels, ils assument, portant des masques, la vie d'autrui, ils paraissent. Rappelons à ce point un aspect que nous croyons essentiel, définitoire même pour la relation de Gide avec le théâtre : son extraordinaire plaisir à se comporter en acteur, à poser, à assumer des masques, à s'observer ou à être observé : c'est un Gide acteur qui analyse le personnage (public) André Gide.

Certes, comme le remarquait Jean Claude[2], le théâtre n'est, par sa structure même, un genre approprié pour la confidence intime. Pourtant, le théâre de Gide, envisagé dans la dyachronie des pièces, construit une image assez complète de l'évolution du moi gidien – de l'individualisme exacerbé à la porté sociale , politique même, dans le sens primaire du terme – de ses angoisses et tourments religieux – du manque de communication avec la divinité au « procès de la religion » (Claude, 2002 : 25), de ses idées sociales et même de son intérêt pour la vie sociale.

Avec ses pièces de théâtre, Gide passe outre : il n'est plus simplement un acteurd'une vie-scénario où il se sent souvent dépaysé, étranger ; il devient créteur d'un monde modelé à sa guise et où les personnages assument une vie que Gide aurait voulu faire sienne : « […] on pourrait conclure que l'écriture de soi, toute indirecte qu'elle est, fait du théâtre de Gide une sorte de théâtre-laboratoire où l'objet de la recherche serait au bout du compte le moi gidien ». (Claude, 2002 : 38)

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[1] « André Gide me raconta tout ce qu'il avait mis de lui-même dans ses pieces ». (Heyd, 1952 : 10)
[2] « Le théâre ne se prête pas à être le support de la confidence intime ». (Claude, 2002 : 21).

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IDENTITÉ ET ALTÉRITÉ DANS L'ŒUVRE D'ISMAIL KADARÉ

Mark MARKU[ ]

Abstract : Identity and alterity are among the main issues in the work of the Albanian writer Ismail Kadare. The problem of identity and alterity is mostly dominant in the novels based on historical events from the period of the Ottoman Empire: "The Siege", "The Palace of dreams", "The corner of shame" etc.

In the works of Ismail Kadare, of special interest is the way the relationships of the Albanians with the others are seen: the foreigners. What is different in his work is the fact that he doesn't portray in a negative way the others, more specifically the ottoman invaders. In the same way he doesn't portray in a positive way the Albanians.

Kadare tries to create the Albanian identity of the pre-ottoman period through the "eyes of the foreigners". According to Kadare the Albanian Identity that existed before the Ottoman Invasion, was transformed radically because of the 5 centuries of the Ottoman Occupation.

By confronting the Albanians with the others, Kadare tries to highlight the difference that existed between the Albanian and the Ottoman Identity when they first faced each-other.

For this reason, the works of Kadare can be considered as a decolonization approach or as an attempt to de-Ottomanisation of the Albanian mentality. This is at the same time an attempt to bring back the Albanian Culture and Society to the European culture and the western civilization.

***Keywords**: identity, alterity, decolonization.*

I.   Le rapport identité-altérité un sujet permanent des œuvres de Kadaré

Les questions d'identité et d'altérité sont des questions clés dans l'œuvre d'Ismail Kadaré, mais elles sont plus pertinentes dans les nouvelles au sujet historique notamment dans celles qui ont trait à l'Empire ottoman. Il y a dans ces œuvres une tension qui surgit de l'affrontement des Albanais défendant leur identité et les envahisseurs venus de l'Asie. D'après Kadaré, lorsque cet affrontement est advenu, les Albanais représentaient une culture et des caractéristiques semblables à tous les pays de l'Europe.

Les envahisseurs ottomans, se sont démenés pour faire disparaître l'identité albanaise et européenne. Le coup le plus dur contre cette identité fut la conversion massive de la population chrétienne (catholiques et orthodoxes) à l'Islam. Ce long processus qui a duré plus de cinq siècles et qui a converti presque 60% des Albanais à la religion islamique a eu aussi une très grande influence sur la culture, la mentalité et la constitution spirituelle des Albanais. Les personnages de Kadaré, traduisant la dualité et le conflit qui naissent de cette crise identitaire, en sont l'exemple le plus pertinent.

La présente communication vise à cerner la thématique des romans de Kadaré qui abordent cette relation identité - altérité. Pour ce faire, j'ai adopté une approche interdisciplinaire qui s'appuie sur les théories de la communication interculturelle, les études littéraires imagologiques et également sur les études postcoloniales de la littérature comparée.

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Comme je viens de souligner ci-dessus, la question identitaire est un sujet fondamental des œuvres de Kadaré. C'est peut-être la raison pour laquelle son œuvre traverse des siècles et s'étend de l'Antiquité jusqu'à nos jours: elle suit les traces de cette identité albanaise lors de son évolution historique traduite en:

    a. temps mythique
    b. temps historique
    c. contemporanéité

Le critique anglais Julian Evans, compte tenu de cette vaste étendue temporelle de l'œuvre kadaréenne, écrit: "Sa voix est unique, il ne ressemble en rien à celui que nous appelons un écrivain contemporain et pourtant il a toujours réagi face à son temps. Lisant Kadaré on a l'impression de voir la pendule de l'horloge des siècles de l'histoire balkanique, le passé et le futur de l'Europe qui va tantôt en avance et tantôt en arrière"[1].

Vu l'ampleur de son œuvre, je me suis centré sur un cycle d'ouvrages qui renvoient au temps historique, à savoir la période de l'occupation ottomane tels: *Les tambours de la pluie*, *Le Palais des rêves, La Commission des fêtes, Le porte-malheur, La niche de la honte, Le Firman aveugle, Les Adieux du mal* et aussi l'essai *La Discorde (l'Albanie face à elle-même)*

Chacun de ces romans représente une phase de cet affrontement albanais –turc, un affrontement identitaire qui passe par diverses étapes avant d'aboutir à l'expérience de la différence ou plutôt de l'acceptation de la différence: « refus, protection, gommage, acceptation, adaptation, intégration »[2].

Lorsque l'identité albanaise était toute prête à disparaitre, voire au moment de l'intégration, un mouvement culturel et politique appelée la Renaissance albanaise, se fait jour, et c'est notamment ce mouvement qui allait renvoyer les albanais à la première phase, donc, à la résistance.

Le roman *Les tambours de la pluie* est le roman qui réunit les deux premières phases: celle du refus et de la protection, la nouvelle *Le porte-malheur (*parue plus tard sous le titre *La caravane des férédjés)* rappelle la phase de l'acceptation, alors que les romans *Le firman aveugle, Le palais des rêves, La Commission des fêtes et La niche de la honte* évoquent la phase de l'acceptation, de l'adaptation et de l'intégration. Si la thématique de ces romans correspond à ces phases, les personnages incarnent le drame qui survient à cause de cette longue occupation. Dans tous ces romans, les personnages portent une tension interne, un drame témoignant qu'une telle dynamique allant du refus à la soumission, est vraiment complexe. Or, elle n'arrive jamais à se produire entièrement chez l'homme albanais; tantôt le conscient et l'inconscient la refusent, tantôt le conscient l'accepte mais l'inconscient la refuse, mais il arrive aussi que le conscient la refuse alors que l'inconscient l'accepte.

Kadaré a analysé cette "conversion" spécialement dans son essai *La Discorde (l'Albanie face à elle- même)*. Vu que cette œuvre est un essai, il y parle d'une façon claire et directe commentant les trois comportements de l'individu albanais à l'égard de la conversion qui suit la première phase, celle de la résistance. Selon lui, il en résulte la classification suivante :

    1. des individus qui n'acceptent pas de conclure un pacte avec l'envahisseur ottoman, conservant la croix et l'albanicité

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[1]. Evans Julian, *His Voice is Unique*, The Guardian, London, 3 June 2005.
[2]. Castiglioni, I. *La communicazione interculturale : competenze e pratiche*, Carocci editore, Roma, 2008, p. 14.

2. des individus qui rejettent la croix pour des privilèges et des titres (selon nous, plutôt pour la survie), mais conservent toutefois la nationalité albanaise
3. des individus qui rejettent à la fois et la croix et la nationalité en échange de titres et de privilèges.

Dans ses œuvres de fiction Kadaré ne fait pas une telle classification, il n'explique non plus la vie de ses personnages, il raconte tout simplement leur drame. Ceux qui vivent ce drame ou plutôt ce déchirement ce sont les Albanais qui pour des privilèges et des titres nobiliaires rejettent la croix mais garde leur nationalité. Ce sont ces Albanais qui souffrent davantage et qui peuplent les fictions que Kadaré consacre à ce sujet.

II. L'autre comme un miroir de soi-même

A mon avis, il serait intéressant de considérer, dans l'œuvre kadaréenne, comment l'autre se présente en tant qu'un miroir de soi-même. L'expérience du rapport avec l'autre s'intègre dans une perspective subjective qui est à la fois culturelle. Des trois dimensions possibles de la connaissance de l'autre notamment celles cognitive, affective et comportementale, l'auteur est centré sur ces deux dernières soit celles affective et comportementale. Ce qui intéresse vraiment Kadaré ce n'est pas l'autre mais plutôt sa propre relation avec l'autre.

Ainsi, au lieu de décrire l'autre préfère-t-il se décrire lui-même au travers l'autre. Pour si paradoxal que cela puisse paraitre, même dans des romans au sujet historique où les personnages sont facilement identifiables et plutôt des personnes réelles, l'auteur ne peint pas un portrait négatif de l'autre, même pas du personnage central comme, par exemple, le commandant en chef des armées turques, Tursun Pacha du roman *Les tambours de la pluie.* La seule description des envahisseurs ottomans dans ce roman est celui qui vient d'un chroniqueur et combattant albanais qui n'est autre qu'un assiégé: *"A nos pieds nous avions l'Asie avec tout son esprit mystique et sa barbarie. Nous contemplions cette mer sombre en nous disant que c'était leur monde, leur conception de l'existence, qu'ils voulaient nous imposer en même temps que les chaînes de l'esclavage"*[1]

Or, dans un roman comme *Les tambours de la pluie* qui renvoie sans équivoque à la première phase, celle de l'opposition albanaise-ottomane (il y est question d'un des sièges de Kruja, de la capitale d'Albanie par les armées du Sultan visant à briser la résistance albanaise), on s'attendrait à voir d'une part le portrait héroïque de l'Albanais et d'autre part le portrait négatif de l'envahisseur. Et pourtant, l'auteur ne s'occupe pas du tout à portraiturer l'adversaire. Mais il ne décrit non plus les Albanais; ces derniers ne sont pas classés ni en personnages positifs ni en personnages négatifs. Les Albanais sont, tout simplement, différents. Et c'est l'autre qui voit et perçoit cette différence, c'est toujours le point de vue de l'autre. C'est à travers un dialogue entre le chroniqueur et un combattant turc, sur les Albanais, que l'auteur peint cette différence dans le roman:

-" Tu as vu des albanais ?
- Bien sûr
- Parle-moi d'eux?
Tchélébi ferma à demi les yeux avant de répondre.

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[1]. Kadaré, Ismail, *Les tambours de la pluie*, Hachette, Paris 1972, p.58.

- D'aspect, ils sont un peu plus grands et plus mince que nous. Leurs cheveux sont clairs, comme déteint par le soleil. Et leurs enfants, à la différence des nôtres sont presque tous blonds.

- Quoi d'autre ? je connais déjà leur aspect.

- Comment dirais-je – marmonna le chroniqueur. Ils sont très nerveux, d'un tempérament farouche. On ne croirait pas que sous ces chevelures délavées couvrent de si fortes têtes.

-Courageux?

- Je compte écrire justement dans ma chronique, qu'ils supportent mal la moindre domination que, pareils à des tigres, ils s'en prennent aux nuages qui passent au –dessus de leurs têtes et bondissent pour les déchirer.

- Ecoute Mevla Tchébéli. Si je t'ai indiqué que je voulais apprendre de toi la vérité, et non pas des réponses évasives, c'est pour une raison bien précise… »

Il dévoile peu à peu et par le regard de l'occupant, l'identité albanaise. Et cette différence est rendue sans recourir à une confrontation, sans une face à face de "moi et de l'autre." L'œuvre de Kadaré nous permet, donc, de comprendre ce que l'autre n'est pas, mais non ce qu'il est. L'autre, en l'occurrence "l'envahisseur" apparait comme une absence, en dehors de son monde. Il est seulement un intrus. Il est l'étranger qui cherche à s'introduire brutalement et à transformer un monde et des hommes lointains, inconnus, différents de son monde à lui. Voila comment Kadaré représente ce rapport dans la nouvelle *Le porte-malheur.* Hadji Milet est parti d'Istanbul chargé d'une mission bien précise: apporter en Albanie des *férédjés* et les distribuer à toutes les femmes albanaises qui devaient couvrir leurs faces. Au premier contact avec la réalité albanaise Hadji Milet (l'homme qui allait œuvrer pour couvrir les femmes) va être impressionné de la beauté des femmes albanaises:

"Mais ce qui lui causa le plus grand étonnement de sa vie ce fut leur comportement, lorsqu'il les aperçut enfin. Rassemblées autour d'une grande fontaine à plusieurs bouches, elles faisaient leurs provisions d'eau tout en riant et en plaisantant. Hadji Milet se figea sur place : des femmes et des filles qui toutes avaient des coiffures différentes, le mollet et le cou découverts et plus étrange encore, dont rien ne dissimulait les yeux (…) Il n'était pas préparé à ce spectacle et se senti coupable de le soutenir plus longtemps. Ces yeux changeraient la face du monde[1]

C'est l'affrontement de l'autre avec le monde albanais et son effort pour changer ce monde qui provoque le drame du personnage dans l'œuvre de Kadaré. Dans la nouvelle *Le porte-malheur,* citée ci-dessus, le personnage Hadji Milet qui avait pour mission d'apporter et de distribuer des férédjés en Albanie va sombrer dans la folie et être enfermé dans une maison de fous. Mais ce drame affecte particulièrement les personnages albanais de l'Empire ottoman. Ils ont vécu des siècles sous l'Empire turc passant par la soumission et même par l'insertion dans le monde de l'autre ; cela n'empêche que la mémoire d'un autre monde vit encore chez eux, la mémoire d'un monde perdu. Par conséquent une grande partie des Albanais vivent entre deux mondes. Il y a des personnages qui habitent le cœur de ce monde comme Mark Halem, le personnage du *Palais des rêves* (cette sorte de duplicité, cette hésitation entre soi-même et l'autre marque nettement la réécriture de l'œuvre kadaréenne). Dans la toute dernière édition de cette œuvre le nom du personnage se transforme d'Ebu Qerim en Mark Halem (le prénom catholique et le nom turc parlent long de ce déchirement entre deux mondes). Mark Halem, tout comme le personnage du *Firman aveugle* Aleks Ura, vit

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[1] Kadaré, I, *Le porte-malheur* - Œuvre, tome deuxième, Fayard, Paris 1994, p.403.

entre deux mondes, à la fois dans son monde à lui et dans le monde de l'autre. Il y en a d'autres qui par contre se rebellent et finissent par être décapités comme Ali Pacha de Tepelena, de *la Niche de la honte* ou d'autres chefs albanais qui faute de se soumettre à la Sublime Porte sont invités à Manastir et par la suite, tous exécutés perfidement.

III.   Une littérature servant la décolonisation de la société albanaise

Il est curieux de considérer comment l'œuvre de Kadaré, une œuvre qui a fait l'objet de maintes critiques et études aussi bien nationales que mondiales, n'est jamais soumise à une approche postcoloniale. Je suis d'avis que ses romans à sujet historique qui portent sur l'Empire ottoman peuvent être vus sous cette perspective. Je crois, en effet, que son œuvre renferme ce fond de toile idéologique qui légitimerait mon hypothèse à savoir la décolonisation intellectuelle et spirituelle des Albanais, leur retour aux sources, à leur identité ou plutôt la distinction claire entre l'identité albanaise et celle ottomane. On est conscient qu'il s'agit d'un processus vraiment long qui n'est pas encore achevé bien que l'Albanie ait fêté, il y a un an, son centenaire d'indépendance. Qu'est-ce qui s'est passé en Albanie pendant ces derniers cent ans - se demande Kadaré- « et bien rien d'autre que le calvaire du retour en Europe, dans son continent mère ». "[1].

Pour Kadaré le retour des Albanais au sein de l'Europe est conditionné par la désottomanisation de la société albanaise. Or, Maria Todorova considère que « l'effort de désottomanisation en matière de mentalité (croyances, mœurs, comportements et système de valeurs populaires) s'avérerait vraiment très difficile. La désottomanisation, poursuit Todorova, est vue tel un processus qui devrait réaliser l'idéal cher au pôle anti-ottoman (antioriental) à savoir l'européanisation, l'occidentalisation ou la modernisation constante de la société ».[2]

Cette désottomanisation dont Teodorova fait allusion est particulièrement ardue pour la société albanaise. Confrontée aux autres sociétés balkaniques, la question de la désottomanisation se trouve être plus aigüe pour la société albanaise que pour le reste des pays balkaniques jadis partie intégrante de l'Empire ottoman ; car, comme on vient de souligner ci-dessus, par le biais de la conversion d'une large partie de la population à l'Islam, les envahisseurs turcs menèrent une stratégie à long terme qui visait la transformation identitaire des Albanais. C'est pour cette raison, que du point de vue historique, les rapports entre la société albanaise et l'occupant ne peuvent pas être considérés comme une affaire classée. C'est là un des problèmes historiques du passé qui ne cessent de se projeter généralement sur le présent et le futur de la société albanaise.

Kadaré, soutient toujours la thèse que la longue occupation ottomane a dissocié la société et la culture albanaises des sociétés et des cultures occidentales. C'est ainsi qu'il œuvre d'une part pour la désottomanisation ou plutôt « le retour à l'identité européenne » et d'autre part pour la création du mythe d'une Albanie préottomane, profondément européenne. Ses œuvres *Le pont aux trois arches*, *Qui a ramené Doruntine ?* ou bien *Notes de la capitainerie du port*, vont dans le même sens, donc elles illustrent la thèse selon laquelle la société albanaise d'avant l'occupation ottomane était une société essentiellement européenne. Cette thèse, bien fréquente et commune à tous les pays balkaniques faisant partie intégrante de l'Empire ottoman, est appuyée en quelque sorte de documents historiques, aussi.

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[1]. Kadaré, I., *Mosmarrëveshja, Shqipëria përballë vetvetes*, Onufri, Tiranë, 2012, p. 200
[2]. Todorova, M. N., *Ballkani imagjinar*, IDK, Tiranë, 2013, p.263

Kadaré vise à faire rentrer les Albanais dans leur monde à eux. Malgré la thématique historique, ses romans ne perdent jamais le sens de la contemporanéité; ce sont des romans qui s'orientent vers le présent et l'avenir, car notamment dans cette apparition de l'autre dans le monde albanais réside le projet de la destruction à long terme des Albanais. "Le coup le plus rude contre un peuple est celui donné à son futur"- dit un personnage des premières œuvres de l'auteur sur l'Empire ottoman.

Et c'était ce coup qui visait l'identité. C'est pourquoi l'œuvre de Kadaré devrait être aussi considérée comme un anti-projet du projet des envahisseurs. Aussi pourrait-elle encore être définie comme le projet de la récupération de l'identité perdue.

En guise de conclusion

Le rapport identité-altérité est un des sujets essentiels des œuvres d'Ismaïl Kadaré. L'époque ottomane est souvent le temps de ses romans. Un grand nombre de ses fictions se situent à cette époque et ce choix n'est pas fortuit si l'on pense à la grande influence que cette période a eue sur la transformation de l'identité culturelle et religieuse des Albanais. Ces romans racontent d'une façon toute originale l'évolution de cet affrontement identitaire entre les Albanais et l'Autre.

Ce qui est propre à l'œuvre de Kadaré, c'est qu'elle ne représente pas l'Autre, en l'occurrence, les envahisseurs sous un aspect négatif, tout comme elle ne fait non plus un portrait élogieux des Albanais. Kadaré essaie de construire l'identité albanaise préottomane à partir du regard que l'Autre porte sur les Albanais, donc à partir de la représentation de l'Autre, cette identité étant radicalement transformée selon une stratégie d'assimilation à long terme, (de cinq siècles), élaborée et mise en place par les envahisseurs ottomans. L'œuvre de Kadaré ne vise pas à jeter le discrédit sur l'Autre et son identité, elle souligne simplement la différence entre les identités au moment même de leur affrontement initial.

C'est la raison pour laquelle l'œuvre de Kadaré peut aussi être considérée sous une optique de décolonisation ou plutôt comme un effort de désottomanisation de la société et de la culture albanaises, enfin un effort de désottomanisation de la mentalité albanaise en général. C'est un effort visant le retour définitif de la société et de la culture albanaise à la culture européenne et à la civilisation occidentale.

Ses romans abordant un sujet historique demeurent toutefois actuels car cette confrontation et affrontement identitaires avec l'Autre continuent, bien que l'Empire ottoman se retire et se disloque et que la société albanaise depuis déjà un siècle soit un pays indépendant.

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LOUISE COLET ET LEONIE D'AUNET,
DEUX VOYAGEUSES EN HOLLANDE

Georgeta MIHAILESCU[*]

Abstract: Louise Colet and Leonie d'Aunet are two writers who, after their journey in Netherlands, left behind two stories about quite the same things that they saw during their trips. For them, the journey means the meeting with each other and also finding oneself; each shows her behavior by exterior signs (gestures, make-up, clothes, jewelry, language and behavior) and we can establish the identity and position of the traveler by studying their structures of either "woman of cultural consummation" or "woman of action". They make some sort of anthropological study of people, their morals, their homes (residences, dwellings), their habits; they observe the cleanliness, the exaggerate tidiness, the characteristics of the nation: the order, the consummation of beer instead of water. Their looks turn to the women (they lean toward women) but they are also quite critical about them.

Keywords: woman travelers, identity, "woman of action" / "woman of cultural consummation".

Louise Colet et Léonie D'Aunet

Louise Colet (1810-1876) et Léonie d'Aunet (1820-1879) sont deux voyageuses françaises du XIX-ième siècle dont les noms sont restés dans l'histoire de la littérature française et dans celle du voyage féminin de leur siècle. Elles sont contemporaines, ont des amis communs (Louise Colet a une correspondance avec Victor Hugo et Léonie D'Aunet était sa maîtresse et fréquentait de salon de Louise Colet après 1851). Mais aussi il y a aussi des différences qui les séparent, dans leurs vies tumultueuses et dans leurs créations littéraires (comme style, temps de publication des œuvres, vues sur les villes et les gens, l'entrée d'autres voix dans le récit, écriture de poésies, vêtements, accompagnateurs en voyage, etc…).

Si on pouvait suivre au fil des années les voyageurs qui vont en Hollande du moins pour la traverser, nous verrons qu'ils sont assez nombreux et que la date remonte assez loin : Descartes s'y trouve entre 1618-1619 et revient entre 1629-1649 pour écrire son *Discours de la méthode*, les jansénistes persécutés y trouvent refuge (l'abbé Prévost),Voltaire s'enfuit en Hollande par crainte des représailles, ayant scandalisé les milieux jansénistes de Paris avec son poème *Le Mondain*; d'autre part l'éducation désirée pour les enfants détermine l'accueil d'étudiants de familles protestantes françaises et le fameux Grand Tour, de tradition aristocratique, provoque l'arrivée de jeunes gens ou moins jeunes. L'art est une autre raison de voyager dans ce pays ; les tableaux flamands et hollandais sont très recherchés et donc des collectionneurs et peintres français voyagent en Flandre et Hollande pour les admirer ou pour y créer leurs œuvres. Les voyages motivés par l'attrait artistique seront continués et enrichis par ceux à des fins littéraires. De nombreux auteurs reconnus du XIX-ième siècle trouvent leur source en Hollande : Gautier y va avec Nerval en 1836 et écrit ensuite *Un Tour en Belgique et en Hollande*, Nerval présentera ses impressions de voyage de 1844 et 1847 dans les *Fêtes de Hollande*, Verlaine écrira *Quinze jours en Hollande*, en 1893 ;

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Fromentin décrit la peinture flamande et hollandaise après avoir visité le pays en 1875, les frères Goncourt, Baudelaire, Hugo, Maxime du Camp en 1857, Taine, Verlaine en 1893 sont autant d'écrivains fascinés par ce pays.

Il ne faut pas oublier les femmes qui affirment leur indépendance et y vont même au XVIII-e siècle comme Anne- Marie de Boccage en 1750, Madame de Vigée-Lebrun, pendant son exil, la reine Hortense, fille de Joséphine de Beauharnais, reine de la Hollande, madame de Genlis en 1775. Au XIX-ième siècle cette liste s'agrandit: Léonie d'Aunet en 1839, Louise Colet en 1857, la baronne de Montaran en 1852, la marquise de Laubespin en 1891, Marie Ratazzi en 1899, dont s'occupent dans leurs écrits Benedicte Monicat (Monicat, B :1995) et Madeleine van Strien-Chardonneau (Chardonneau, Van Strien- , M. : 2008). La question est si nos deux écrivaines se conforment aux modèles existants de récits de voyage ou non, si elles apportent quelque chose de nouveau ou pas du tout. A une époque où la femme était limitée aux tâches ménagères, à la sphère intime de la famille, voyager était une entreprise audacieuse et mal vue par les autres.

Le voyage, déplacement dans l'espace dont l'homme prend conscience et auquel il donne un sens, se caractérise par la rencontre de l'autre mais aussi par la découverte de soi. Pour réussir cette rencontre il se détache de soi et en même temps il se découvre. Chacun montre son identité par son corps mais aussi par sa conscience, son comportement, son langage et les signes extérieurs: habits, parures, maquillage qui peuvent signaler son appartenance à un groupe social. Le comportement de la personne porte un sens qu'on saisit tout de suite mais la vérité de ce qu'on voit est déterminée en comparaison avec les perceptions des autres et, comme disait Leibniz, tout individu a un point de vue possible sur le monde. Mildred Szymkowiak affirme que « nous ne serions rien sans les autres, la plus petite de nos besoins dépend des autres, de ce qu'ils ont trouvé, fait, pensé, connu avant qu'on entre en contact avec eux »(Szymkowiak, M. : 1999), donc notre identité se définit aussi par rapport aux autres. Pour essayer de cerner l'identité de la voyageuse il faut prendre en considération divers facteurs : la période du voyage, le pays visité, la catégorie sociale à laquelle elle appartient, les personnes qui l'accompagnent, les motifs qui déterminent le voyage, le départ et l'arrivée; tout cela signifie autant d'éléments définitoires qui peuvent influencer ou même modifier son identité ou son statut. Sylvain Venayre (Venayre, S. : 2006, b) ajoute l'éloignement, la destination et la volonté d'immersion qui sont à prendre en compte pour placer le voyage dans la perspective d'une rencontre avec l'autre.

Benedicte Monicat observe que la voyageuse se trouve en même temps en position dominante et dominée en s'identifiant et en se différenciant de l'autre dans les liaisons de pouvoir. Sa situation dans certaines régions ou pays détermine des changements dans la position qu'elle occupe envers l'autre. En parlant de position dominante (pouvoir envers les autres femmes rencontrées, mais non pas voyageuses) et dominée (étant femmes et ne bénéficiant pas toujours des mêmes droits que les hommes) on peut sûrement dire que nos deux voyageuses se trouvent ici dans la première. D'abord parce qu'elles voyagent beaucoup, ensuite pour la manière d'être traitées par les autres, que ce soit hommes ou femmes, par le fait d'aller quelquefois sans accompagnateurs et là où elles veulent. A Amsterdam, en visite chez les deux fiancées abandonnées depuis quinze ans, Colet se trouve en position dominante. Elle peut voyager seule et aller là où bon lui semble sans rendre compte à personne, elle a vécu sa vie, elle a une position dans la société littéraire de l'époque. Les deux jeunes filles visitées ont été quittées par leurs fiancés partis pour les Indes et elles n'ont pas eu le droit de les suivre et se trouvent ainsi dans une posture de dominées (non seulement

par leurs fiancés, mais aussi par leurs mères et par notre voyageuse). Ces autres femmes servent de miroir à Colet qui quête toute sa vie une « réalisation de soi » et pour lesquelles elle est une réalisation impensable. Tous les voyages qu'elle entreprend lui sont utiles en quelque sorte et ce n'est pas seulement le gain culturel, d'enrichissement de sa culture générale, d'ouverture vers un autre espace si apprécié à l'époque pour les toiles de ses artistes célèbres mais c'est aussi la connaissance d'un monde si civilisé et si proche de la France, des symboles du pays et aussi en fin de compte un gain matériel vu qu'elle publiera le récit dans un journal et dans un livre. Par leurs critiques elles nous montrent qu'elles peuvent porter le masque du dominateur qui leur donne droit au pouvoir et à la parole du maître et c'est par cela donc qu'elles accèdent à une position masculine reconnue en tant que telle par les autres femmes et par les hommes, dans certaines situations.

En Europe elle se promène où elle veut, elle va en beaucoup d'endroits (accompagnée ou non), elle a des tenues variées et, même si elle est femme, fait preuve quelquefois d'une culture plus vaste et plus variée que les autres hommes. Sa position est dominante comme femme en voyage dans une époque où il était difficile même pour un homme de voyager et où les femmes étaient déconseillées de le faire pour ne pas avoir trop de bagages, ne pas tomber malades, ne pas déranger les autres qui se déplaçaient plus vite et surtout parce que leur place était au foyer et non pas sur les routes du monde. La femme se trouve dans une position dominée d'abord par son acceptation en tant que femme en voyage. Elle ne pouvait aller qu'accompagnée par un mari, un père, un frère et rarement seule (si cela arrive c'est pour des raisons médicales, religieuses ou dans notre cas des femmes fortement émancipées qui semblaient ne pas appartenir à leur temps). Dans son voyage Léonie d'Aunet sera toujours entourée d'hommes, vu qu'elle était la seule femme en voyage avec eux. Son voyage est quand même le résultat de la persuasion d'une femme qui domine par sa volonté le monde des hommes. Non seulement elle arrive à la fin du voyage dans lequel les conditions étaient rudes pour tous, mais aussi elle publie son récit de voyage de son temps et celui-ci est réimprimé de nos jours (en 1995), donc il vaut la peine d'être connu. Donc certaines femmes montrent leur position par les écrits publiés à la fin des voyages. La plupart sont de courts récits, de la correspondance privée, des articles dans des journaux ou revues ou des feuilletons, des études dans des buts pédagogiques (Madame de Genlis), mais aussi des récits plus longs, comme les nôtres. Pour le statut de la femme en voyage il s'agit d'un rapprochement entre la femme autre (voyageuse) et l'autre femme (appartenant à une autre culture) et cela lui sert de miroir pour se redécouvrir.

L'identité, individuelle, de groupe ou culturelle signifie un ensemble de caractéristiques qui permettent de définir un objet ou une personne. Pour le sociologue Kardiner[1] l'identité est un système d'action et d'adaptation au milieu avant d'être un système de structuration interne. En effet il semble que nos écrivaines s'adaptent à merveille aux demandes du voyage (très dur pour Léonie D'Aunet qui va le continuer loin vers le Nord, entourée seulement d'hommes). Louise Colet ne s'interdit pas d'être femme en prenant des habits d'homme comme d'autres voyageuses le font (Ujvalfy, Flora Tristan, Léonie d'Aunet), elle ne se plaint jamais des conditions et fait face à toutes les épreuves rencontrées en chemin ou même recherchées par elle, ne demande pas d'aide en tant que femme mais en tant que voyageur en route (voulant apprendre le chemin ou des choses qui pourraient l'intéresser), ne cherche pas de conditions spéciales pour dormir ou manger mais seulement de la tranquillité et de la propreté, des

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[1] Kardiner, Abram, cité in Mucchielli, Alex, *L'Identité*, Paris, PUF, 1986, p. 50.

plats ayant un goût de nourriture et non pas de plats exquis, sait apprécier le bon sens, les goûts et la culture de l'autre, qu'il soit homme ou femme. Elle voyage presque toujours sans être accompagnée par un homme comme il était conseillé à l'époque. Même en Hollande elle va seule mais a un guide (un docteur) qui lui montre la ville et qui l'introduit dans des endroits où normalement elle n'aurait pu entrer sans son aide ou une recommandation (donc il n'est pas une aide masculine à une femme faible en voyage mais un guide culturel). Elle montre son pouvoir en n'acceptant pas l'autre (l'homme) et en pouvant faire les mêmes choses que lui : voyager, écrire, apprécier, critiquer ; elle n'a besoin ni de son appui, ni de son aide.

Entre nos deux écrivaines il y a des ressemblances mais aussi des différences qui donnent la spécificité de leur écriture. Michelle Perrot parle de femme « de consommation culturelle » (Perrot, M, Duby, G., 2002 : 560) et de femme « actionnelle » et il faudrait voir à qui de nos deux écrivaines convient chaque étiquette. Pour Louise Colet chaque voyage signifie la visite des musées, bibliothèques, palais, cathédrales, églises, donc elle est une femme de « consommation culturelle »; Léonie D'Aunet commence sa vie en agissant sur les hommes et leur imposant son désir d'aller vers le Nord, étant la première femme arrivée aux Iles de Spitzberg, donc elle est une femme « actionnelle ». Il est sûr que Louise Colet ne fait pas partie des femmes actionnelles, pour elle c'est un voyage de consommation culturelle et non un voyage-action, elle n'est pas une « aventurière en crinoline »[1] (comme Christel Mouchard nomme les femmes ayant agi sur des territoires presque autant que les hommes), elle a « une conviction, un esprit de découverte » mais cela ne suffit point pour la ranger parmi celles plus aventureuses (Madame d'Angeville qui a monté sur Mont Blanc, Catalina de Erauso dont la vie est un roman de cape et d'épée, Carla Serena qui va loin en Asie, Flora Tristan, Madame Ujfalvy-Bourdon, Mademoiselle de Tinné ou Ida Pfeiffer). Elles ont affirmé toutes les deux leur liberté de sujet : dans les pratiques vestimentaires et leur mode de vie, leurs choix religieux, intellectuels ou amoureux, « elles ont brisé le cercle de l'enfermement, tel que le récit de voyage permet de l'établir » (Perrot, M, Duby, G., 2002 : 560).

En 1857 Louise Colet part pour une courte période de temps en Belgique et en Hollande et à la fin de cette « excursion » elle aura du matériel pour un livre qui paraîtra en 1859, sous le titre de *Promenade en Hollande*. Elle s'y était trouvée à une époque où elle avait besoin de retrouver un peu la paix intérieure : en 1855, le 6 mars, c'est la dernière lettre que Flaubert lui avait écrite, donc la rupture définitive ; le troisième récit du cycle dédié à la femme- *La Religieuse*, paru en 1856 n'avait pas eu trop de succès ; fin juillet 1856 avait paru le conte *Une histoire de soldat* qui, selon certains critiques, était de mauvais goût ; *Madame Bovary* paraît en décembre 1856 et la même année son aventure de Meudon avec Champfleury provoque la diminution de sa pension et elle est démunie d'argent; la publication en juillet 1857 des lettres que Béranger lui avait adressées avec des commentaires inopportuns de sa part lui attire des mots durs de la part de ceux qui la connaissent.

Léonie D'Aunet passe par la Hollande en 1839, alors qu'elle n'avait que 19 ans. Le botaniste Paul Guimard, chef de la Commission scientifique du Nord intervient pour qu'elle essaie de convaincre son fiancé, le peintre François Biard de faire partie de l'expédition qui va vers les îles de Spitzberg. La position de la femme doit être conquise

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[1] Mouchard, Christel- « Aventurières en crinoline » est le titre de son livre et le nom qu'elle donne aux femmes qui ont un certain esprit d'aventure et parmi lesquelles Louise Colet ne se trouve pas.

et c'est exactement ce que Léonie d'Aunet fait. Elle saura être très convaincante, mais cela à condition d'être aussi acceptée. Rien ne lui fait changer d'avis, ni lui dire qu'elle va « en revenir laide », ni d'être « trop jeune et délicate pour les fatigues d'un tel voyage » (D'Aunet, L., 1995). Cette « aventurière en crinoline» marque en tant que femme des territoires moins parcourus par d'autres- la Norvège, les îles Spitzberg, la Laponie, la Finlande, le Cap Nord- et cela lui apporte sa consécration en tant que première femme qui arrive jusqu'à ces îles. Elle va parcourir beaucoup de pays sans revenir par le même chemin (la Hollande, l'Allemagne, le Danemark, la Suède, la Norvège, Christiania, Drontheim, le cap Nord, les îles Spitzberg, la Laponie, Tornea, la Finlande, la Prusse, la Saxe, le Rhin) mais celui qui nous intéresse est la Hollande. Elle décrira ce qu'elle considère le plus important et trouvera les mots définitoires pour ce pays : « l'exquise propreté », « les canaux limpides » et « l'air calme, riant, paisible et doux comme le bonheur » (D'Aunet, L., 1995 :18).

Les deux voyageuses parcourent la Hollande en peu de temps, deux semaines environ. Léonie D'Aunet est seulement de passage donc elle s'arrête dans les villes plus importantes (Rotterdam, La Haye, Dordrecht, Delft, Saardam, Brouk) et nous présente ce qu'elle considère comme essentiel en nous donnant des conseils pour le voyage à l'étranger. Son chemin ne suit pas les guides touristiques vu que la Hollande n'était pas l'unique destination de son voyage. A son tour, Louise Colet n'y reste pas trop, deux semaines peut-être, parce que seulement le rapprochement du pays avec la Belgique détermine son passage par là. Les parcours obligatoires des guides touristiques et les monuments remarquables de certaines villes rendent incontournables La Haye, Amsterdam, Rotterdam. Dans sa promenade à travers ces villes, Colet observe le labyrinthe des villas hollandaises comme des retraites tranquilles, le manteau d'humidité qui enveloppe le tout, les maisons et leur physionomie de calme, propreté et torpeur, les ornementations puériles et les habitations étranges par rapport à celles déjà rencontrées.

Le voyage est dur pour les deux voyageuses, mais d'Aunet, qui continuera le chemin, aura beaucoup plus de choses à affronter. Elle commence son trajet par terre pour continuer par mer, à bord d'un bateau à vapeur, combinaison qui, dit-elle, permet de voir plus de choses. Si Benedicte Monicat affirmait que « subjectivité, féminité et infériorité sont souvent synonymes et dévalorisantes »(Monicat, Benedicte, 1995:34) on peut parler de Léonie d'Aunet utilisant ces termes au passé, vu que notre voyageuse échappe à la sous-évaluation du sujet féminin par l'assimilation à un projet et à un sujet masculin et réussit à prendre « le pouvoir » lorsqu'elle participe à l'entreprise masculine, en s'identifiant au sujet masculin et à ses accomplissements. Les deux femmes se rapprochent de l'homme par le voyage et par l'écriture ; elles doivent justifier leur parcours par rapport à ce que doit être, faire et écrire la femme. Elles se rapprochent de ce qui est valorisé par l'expérience masculine, elles tentent de parvenir à la reconnaissance de leur propre valeur mais pour cela elles doivent s'interdire d'être femmes ; ici c'est le rejet de la féminité (qui pourrait leur nuire). D'Aunet va surmonter toutes les difficultés du voyage (en commençant par le fait que les femmes n'étaient pas admises sur des navires de l'Etat français et ne monte à bord que tard, dans le Nord, après avoir traversé quelques pays d'Europe), de l'hébergement, de la nourriture, de l'accueil des populations rencontrées et reconnaît son propre mérite d'originalité. En échange Colet n'est en rien originale: ni pour le pays visité, ni pour le parcours, ni pour ce qu'elle voit, ni pour la manière de voir, c'est plutôt une façon traditionnelle d'observer tout par où elle passe et surtout les intérieurs.

Si un siècle auparavant on opposait les peuples civilisés de la zone tempérée (Italie, Espagne, France) aux peuples du Nord considérés comme barbares, on pensait certainement aux Suédois, Norvégiens, Danois et non pas aux Hollandais. Louise Colet n'y songe même pas à ce qualificatif pour les Hollandais et serait capable de dire que les Français, Anglais et Allemands sont plus barbares que d'autres nations, du moins pour vouloir imposer à ceux qu'ils considèrent comme moins civilisés leur propre style de vie, leurs mœurs, leurs plats ou leur mode. Dans la plupart des cas les femmes en voyage mettent le manque de propreté en relation avec la barbarie des nations visitées. Nos voyageuses ressentent toujours le besoin de se trouver dans un endroit propre, bien entretenu, soit qu'elles se trouvent dans un hôtel, une auberge, un musée, une rue, dans quelque villa, ou bien en chemin de fer ou sur un bateau ; tout devrait être nettoyé, parfois excessivement. Les représentants des nations qu'elles rencontrent en voyage n'ont pas d'étiquette particulière selon les coutumes, la couleur de la peau, le nom qu'ils portent ou la zone géographique d'où ils proviennent ; n'importe qui peut être sale, impoli, mal élevé, d'où qu'il vienne, il peut bien provenir de l'Angleterre ou de la France, pays considérés à cette époque comme civilisés. La propreté qui est devenue un stéréotype au sujet des Hollandaises et les formes dans lesquelles celle-ci nous est présentée nous font rire parfois ou nous choquent : « ces gens-là n'ont pas le goût de la propreté, ils en ont le culte » (D'Aunet, L., 1995: 21). Léonie D'Aunet n'entre plus dans une maison où elle a été invitée parce qu'elle aurait dû se déchausser. Le paquebot hollandais a « cette exquise propreté qui est une des grandeurs de la Hollande » ; après avoir lavé le plancher de la maison les domestiques auraient été capables de porter sur le dos leurs maris pour ne pas le salir. A Rotterdam D'Aunet est séduite « par son exquise propreté, par ses canaux limpides bordés de beaux arbres, par ses jolis ponts de pierre légèrement jetés d'un bord à l'autre, par son air calme, riant, paisible et doux comme le bonheur » (D'Aunet, L., op cit. :18). Elle n'y remarque ni symétrie froide, ni régularité ennuyeuse mais fait une comparaison entre Paris et Rotterdam en ce qui concerne « l'intérieur de quelque cuisine propre, lavée, rangé, brillante, comme on n'en voit, à Paris, qu'au Louvre, dans les tableaux hollandais » (D'Aunet, L., *ibidem* :19).

A part les bons côtés il y en a de mauvais aussi :on voyage mal et les voitures publiques sont détestables mais les rues solitaires, presque désertes, les canaux, le marché, c'est tout autre chose qu'à Paris où « le pied trébuche dans la boue, l'odorat est offensé par les âcres émanations des détritus de toutes sortes » (D'Aunet, L., *ibidem* :22) tandis que le marché hollandais est propre, riant, joyeux, on se sent à l'aise sur son grand canal, ombragé de beaux arbres et bordé de quais spacieux. A la Haye le déluge des ménagères qui nettoyaient l'extérieur des maisons réveille d'Aunet à l'aube ; la propreté est qualifiée de « fabuleuse », de « goût immodéré », d' « aberration » et de « culte » vu que non seulement les poignées des portes mais aussi les grattoirs des pieds étaient brillants comme des bijoux en acier ! « Je ne sais s'ils ont une autre religion que celle-là ; mais ils m'ont paru redouter la boue plus que l'enfer, et la poussière plus que le péché ; ils dépensent un temps si considérable à balayer leurs chemins qu'il ne doit plus leur en rester pour épurer leurs consciences ; et certainement le moyen d'être accueilli chez eux, c'est d'éviter, non les vices, mais les taches ». Colet remarque qu'ils ne boivent pas de l'eau mais de la bière et pour cela elle reçoit de ses hôtes un panier de fruits « pour la dame qui ne boit que de l'eau ». La description des plats à table et leur présentation ne pourrait pas manquer. Elle nous dit ce qu'ils mangent : « lignées de petits pains, de flocons d'épices, de cruchons de bière et de grands verres » mais ajoute que la cuisine est « atroce dans les auberges hollandaises » (Colet, L. 1859 : 36). D'ailleurs Daniel Roche avait déjà remarqué qu'« il n'y a pas de récit de voyage, il n'y

a pas d'étude sur les voyages et sur leurs écrits qui ne contiennent une description des auberges rencontrées et fréquentées par les voyageurs»(Roche, D., 2003 : 517). C'est en cela qu'on peut considérer les écrits de nos voyageuses comme des guides de voyage présentant aux lecteurs ce qu'ils doivent voir, manger ou boire, où ils pourraient être logés ou comment voyager.

Même si les regards de nos deux écrivaines sont tournés plus sur les femmes et leurs activités, et les apprécient, elles ne peuvent ne pas être critiques envers les occupations des Hollandaises. Les femmes ne sont pas nées avec l'esprit de finesse et d'astuce ; elles les acquièrent après avoir été trompées. Elles ne peuvent ne pas voir leur manque de goût pour les « jouissances intellectuelles ; leur vie se passe à s'habiller, à se promener au parc, ou bien se tenir assises près de leur fenêtre, avec une broderie » (D'Aunet, L., *op. cit* : 21). Colet présente la lecture des deux jeunes filles: romans allemands, suédois et anglais, des œuvres de sentimentalité pure de la littérature française, mais aussi Lamartine et Thomas Moore et des vers écrits par elles; mais les jeunes disent non aux romans si *profondément psychologiques* de Balzac. A part leur lecture l'auteure nous parle du dévouement des deux jolies filles d'Amsterdam qui attendent religieusement leurs fiancés durant quinze ans.

Leur identité en quête du beau mène leurs pas dans les musées. Ceux-ci se trouvent dans tous les guides de voyage et font partie du parcours obligatoire pour ceux qui arrivent en Hollande. Pour Léonie d'Aunet « les musées signifiaient vivre dans le pays », pour Louise Colet ils signifient la peinture hollandaise que tout le monde connaît et apprécie, c'est un voyage culturel. Elle préfère aller à l'aventure, sans livret ni guide pour trouver d'elle-même « le but de son admiration » (Colet, L., *op cit*. : 5). Elle fait minutieusement la description des toiles de Rubens, Van Dyck, Téniers, Devos et c'est comme si on se trouvait en face d'elles ; aucun détail n'est oublié et on pouvait bien se passer d'y aller après une telle présentation. Léonie d'Aunet en est enthousiasmée même si elle y passe peu de temps. Après avoir été un jour enfermée dans les musées, entre des encombrements de trésors et de chefs- d'œuvres, elle sort de là avec des éblouissements ; en « deux heures en Chine et en une heure au Japon » elle a tout vu : rues, maisons, porcelaines, meubles, outils, ustensiles, costumes, souliers, épingles, fleurs, légumes donc elle s'épargne huit mois de traversée et de tempête en passant une journée dans les musées de La Haye ; il lui suffit de peu de temps pour s'en faire une idée, vu que sont but était tout autre. Donc elle ne voit pas seulement la Hollande, mais un peu de la Chine et du Japon, et c'est exactement de la même manière qu'elle agira en parcourant les pays du Nord vers Spitzberg, en observant tout ce que la vie d'autres nations signifiait.

Notre auteure fait la critique du pays qui est cette « terre plate et monotone » en prêtant ses idées à des voix appartenant à « l'œuvre ouverte » d'Umberto Eco; les mères des fiancés affirment que les génies des grands hommes du pays sont dus au contact avec les esprits des autres nations et aux voyages lointains ; elles trouvent qu'il vaut mieux pour eux l'aventure, et non pas le brouillard hollandais. Elles reconnaissent la renommée de la Hollande faite par les « vaisseaux sillonnant les mers et fondant en Asie des colonies puissantes » (Colet, L., *op. cit*. : 6) et on ne s'étonne pas en lisant cela parce que Louise Colet elle-même, en tant que femme, a reconnu par ses voyages la nécessité de voyager et le bienfait que le voyage apporte à tous, hommes ou femmes. Pour les Hollandaises du récit ce sont toujours les hommes qui peuvent bénéficier de la liberté, et non pas les femmes : « la liberté, c'est la grandeur de l'homme, son ivresse, son bonheur ; [les hommes] « sont appelés à parcourir le monde, à exercer partout leur ascendant et leurs séductions » (Colet, L., *op. cit*. : 72) Ce sont ici

les idées du temps concernant les activités dédiées aux femmes et aux hommes. A travers les idées des deux mères Louise Colet nous rappelle le désir de son temps des voyages lointains et la possibilité, des hommes surtout, de l'accomplir. Les deux mères ne voudraient pas voir leurs fils claquemurer leur jeunesse « dans un fromage de Hollande, une jupe de femmes et un berceau d'enfant », c'est à eux de suivre l'exemple des grands hommes du pays et de venir en contact avec les esprits éminents des autres nations. Ils en reviendraient comme « meilleurs maris, sans le tourment et le regret des désirs inassouvis » (Colet, L., *op cit*.: 76). Le dicton valable pour l'époque est mis à la bouche des deux mères : « la femme faible doit subir le vouloir de l'homme fort : à nous le foyer, à vous le monde ! » (Colet, L., i*bidem*), chose qui n'est pas applicable à nos écrivaines. Dans ce conte dédié aux héroïnes vertueuses qui attendent leurs futurs maris, Louise Colet ne fait que critiquer les femmes de son temps : ne pas voyager, lire des choses sans trop de significations, qui ne s'inscrivent pas dans la vraie littérature, être trop obéissantes, ne rien oser.

Les voyageuses en Hollande n'ont pas trouvé trop de mots bienveillants de la part des critiques de leur temps mais les trouveraient-elles de nos jours ? Ont-elles mis des pierres pour construire/ détruire des stéréotypes sur les Hollandais ? Le regard vrai et le regard faux sont sous le relativisme, affirmait Butor qui parlait de son Caire; chacun exprime son droit à la singularité de perception qui échappe à l'objectivité. Le regard est un espace de liberté que chacun manie comme bon lui semble. Mais nos voyageuses se trompent-elles ou on peut leur faire confiance ? En premier lieu je dirais qu'on peut se fier à elles ne fût-ce qu'en voyant leurs regards se pencher sur les mêmes choses et de la même manière que d'autres voyageurs/ voyageuses de l'époque. Deuxièmement, elles renforcent leurs paroles par des extraits d'autres auteurs, de l'histoire, des archives, donc ce n'est pas une seule voix qui nous le dit, cela est répété par d'autres et on peut leur faire confiance.

Comme voyageur ou comme lecteur, chacun peut et a le droit de tout voir et de juger mais les manières de le faire diffèrent tellement de l'un à l'autre qu'on ne saurait qui prendre pour point de référence. Mais pourquoi prendre quelqu'un comme point unique de valeur ? Pourquoi ne pas respecter les paroles de tous ? Pourquoi un seul aurait-il raison ? C'est exactement ceci qu'on a voulu faire : respecter les opinions de nos voyageuses en Hollande et montrer les choses qui valent la peine d'être vues même de nos jours, voir comment l'identité de chacune met le sceau sur tout ce qu'elles voient dans leur voyage, juger aussi de leur subjectivité vue par les émotions poétiques que par les dires objectifs concernant la nation hollandaise.

La ressemblance essentielle entre les deux voyageuses est qu'elles visitent la Hollande au XIX-ième siècle. Si Louise Colet affirme plus tard son indépendance de voyageuse, après 50 ans, Léonie sait s'imposer à seulement 19 ans. La première doit se limiter à une période courte de voyage, dans deux pays voisins, proches de la France, l'autre visite des pays où aucune femme n'était arrivée avant elle. L'écriture est publiée par Louise Colet deux ans après le voyage, tandis que Léonie D'Aunet (de laquelle les mauvaises langues disent que Victor Hugo aurait aidée) fait publier le récit en …, comme lettres adressées à son frère (qui, d'ailleurs, était mort à l'époque).

En ce qui concerne Louise Colet, Jean-François Tétu (Tétu, Jean- François, 1982) affirme que l'identité qu'elle revendique est celle d'amante généreuse, de mère dévouée, d'artiste scrupuleuse; l'art est pour elle le seul moyen technique pour se procurer l'indépendance et nous, on serait plus rigoureuse et on dirait que la publication de ce qu'elle a écrit devait assurer sa vie et celle de sa fille. Si son devoir était de travailler et de s'occuper de sa fille, son vouloir relevait plutôt de ses amis et ses

amants. Pour les critiques de nos jours mais aussi pour ceux de son temps, les éléments constitutifs de son portrait étaient ses relations amoureuses (mais sa vie sentimentale ne garantit pas la considération sociale), vivre de sa plume et la place de la poésie. Si c'est vrai qu'elle a été connue surtout comme la maîtresse de Gustave Flaubert, on ne peut pas lui nier les quatre prix de poésie obtenus, l'œuvre assez grande (nouvelles, drames, historiettes morales, récits de voyage, articles dans des journaux et des revus), la modernité des idées.

Pour les deux écrivaines il s'agit d'une reconnaissance de nos jours pour leurs récits de voyage qui signifie la critique contemporaine qui s'occupe d'elles, la republication de certains de leurs livres et la comparaison avec d'autres femmes en voyage dans la même période.

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LA GÉOCRITIQUE OU
UNE NOUVELLE LECTURE DU MONDE

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Abstract: Geocriticism is quite a recent literary theory that treats a new way to read the world in the sense that it believes that it is no longer the fiction that creates an interpretation of the space but space itself opens to a multitude of interpretations, a moving and changing texture. In this paper we will discuss the practical implications of this modern theory, especially the literary cartography.

Keywords : geocriticism, litterary cartography, digital humanities.

Histoire de la géocritique

Quinze ans se sont écoulés depuis le premier colloque destiné à l'introduction d'une notion qui à ce moment était assez vague et dont l'avenir était encore incertain*, la géocritique*. [1] Dans cette première étude passionnée, intitulée par son auteur « esquisse », une réflexion sérieuse est faite sur l'état des lieux de la perception moderne sur l'espace, survenue à la fin des années soixante-dix.

Reconnaissant l'importance des études antérieures dans le domaine, comme par exemple *La poétique de l'espace* de Gaston Bachelard, parue en 1957, ou de *La poétique de la ville*, de Pierre Sansot, ouvrage paru en 1972, Westphal souligne le fait que le nouveau sens de l'espace surgit au moment où des théories comme l'imagologie[2], la thématologie[3] ou la mythocritique[4] ont épuisé leur capacité d'analyse.

Il s'agissait maintenant de trouver un autre genre d'approche, lucide et poétique à la fois, un qui tienne compte des théories post-modernes sur l'espace, telles que la territorialisation, déterritorialisation [5] (Deleuze, Guattari, 1980) la géo-philosophie[6] (Cacciari, 1997) ou la géo-poétique[7] (Kenneth White, 1997). Le temps était venu, considérait Westphal, de

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[1] En juin 1999 le Département de Littérature Comparée de l'Université de Limoges organisait le colloque *La Géocritique mode d'emploi* dont les actes furent publiés l'année suivante aux Presses Universitaires de Limoges. Le terme a été avancé par Bertrand Westphal dans son article *Pour une approche géocritique des textes*, consultable aussi en ligne.

[2] L'Imagologie met en rapport une culture regardante et la culture regardée sans qu'entre celles-ci existe une vraie interconnexion. L'approche imagologique sera toujours plus ou moins stéréotypée. (les récits de voyage du XVIIIème et de la première partie du XIXème siècle)

[3] La Thématologie s'intéresse à l'espace surtout au niveau thématique (le thème de la ville, du fleuve, etc.)

[4] La Mythocritique étudie les espaces réinvestis en mythe, comme par exemple Venise, la Montagne Magique, etc.

[5] Ce sont les termes célèbres des deux philosophes qui évoquent la complexité de toute approche par rapport à l'espace humain qui est essentiellement hétérogène.

[6] La Géo-philosophie voit dans l'espace un archipel autonome, un ensemble de poli-structures.

[7] La Géo-poétique est, selon Westphal, la transcription poétique des espaces humains.

mettre ensemble toutes ces approches et de songer à articuler la littérature autour de ses relations à l'espace, de promouvoir une géocritique, poétique dont l'objet serait non pas l'examen des représentations de l'espace en littérature mais plutôt celui des interactions entre espaces humains et littérature, et l'un des enjeux majeurs une contribution à la détermination/indétermination des identités culturelles. (Westphal, *op.cit*. : 10)

A la suite de ce premier article, bon nombre de conférences[1], articles, tables-rondes, thèses et dissertations ont essayé de promouvoir la nouvelle discipline, un énorme travail de recherche étant réalisé au centre EHIC (Espaces humains et interactions culturelles) de l'Université de Limoges, la dernière étant un *reader*[2] consultable en ligne, publié en 2014.

Que signifie la géocritique

Les principes de la géocritique se trouvent dans l'essentiel ouvrage *La Géocritique Réel, fiction, espace*, paru en 2007, aux éditions de Minuit, Paris. Pourtant, les lignes directrices sont assez difficilement distinguables et celui qui y cherche une sorte de manuel devrait s'abstenir à la lecture. Issu d'un énorme travail de documentation, le livre témoigne autant de la complexité de la pensée de son auteur, polyglotte, habitué à vivre dans plusieurs cultures que de son érudition doublée d'une infinie curiosité qui le mène à puiser dans les sciences exactes, comme la physique, la philosophie, la sociologie, la critique littéraire. De même, *La Géocritique* est un fonds inépuisable de ressources littéraires et artistiques des plus diverses et variées.

Ainsi, dans le premier chapitre intitulé « Spatio-Temporalité », nous sommes invités à parcourir le trajet, devenu sinueux, de l'espace-temps autrefois décrit comme la ligne d'un fleuve. Cette métaphore, si résistante il faut l'admettre, a été remplacée, ou bien on a tenté de le faire, par d'autres, qui nient l'existence de n'importe quelle profondeur sensible à cette ligne dont le déroulement symboliserait l'écoulement d'une vie (ou de l'histoire). Les exemples qui nous sont offerts ici sont très clairs : les écrivains du Nouveau-Roman, par exemple, refusent à leur réalité toute autre dimension que celle de la surface (les choses, les gommes…). Ou bien, la ligne change en point, celui de l'écran, comme dans le roman *La télévision* (1997) de Jean-Phillipe Toussaint. (Westphal, 1997 : 30). Une autre métaphore intéressante est celle qui naît de l'application en littérature du principe de l'entropie. L'exemple donné ici est celui de Thomas Pynchon, dans *La vente à la criée du lot 49* (1965), où l'intrigue se dissout dans une métafiction burlesque qui soutient le principe de la physique.

Un sous chapitre très intéressant intitulé « la spatialisation du temps en régime postmoderne » montre les rapports profonds entre l'acte d'écrire et l'espace, la page. Des *Calligrammes* d'Apollinaire au vers électroniques de nos jours. (Westphal*, ibidem* : 38) ; de la *Vie mode d'emploi* (1978) de Perec qui présentait en plan coupé les appartements d'un immeuble parisien à *La Belle Hortense* (1985) de Jacques Roubaud

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[1] En Roumanie le Colloque International *La géocritique de la Transylvanie: approches multiculturelles*, Faculté des Lettres, 12-14 octobre 2010. Ce colloque s'est inscrit dans le sillage d'autres manifestations scientifiques dédiées à la géocritique comme *Lisbonne, Géocritique d'une ville* (2006) ou *Une géocritique de l'Afrique* (2009).

[2] *La Géocritique état des lieux*, articles rassemblés par Clément Lévy et Bertrand Westphal. Une partie de ces articles ont été soutenues à Paris lors du XXème Congrès de Littérature Comparée, 2013.

où l'héroïne hésite de virer à gauche ou à droite au bas des escaliers, en attendant le choix de son narrateur (Westphal, *ibidem* : 41).

La spatialisation de la littérature est le signe le plus évident de la perte irrémédiable, on le croit, de nos jours, du temps en faveur de l'espace. Nous vivons chaque jour dans une simultanéité enivrante d'images, de paysages. Devant les espaces qui s'accumulent, le temps s'est mis à l'abri. Mais où sommes-nous ?

Le troisième chapitre, intitulé « Référentialité » parle justement de la question du référent et en effet, un des mérites de la géocritique est d'en avoir fait resurgir l'importance. Ainsi

> Plutôt que de considérer qu'aucune représentation spatiale ou spatio-temporelle n'est « réelle », on estimera que chacune de ces représentations, fût-elle littéraire, iconique, etc., réfère à un réel entendu largement qui, dans et par son extrême extension, devient la proie d'un affaiblissement ontologique. (Westphal, *op.cit.* : 139)

Selon Westphal, le principe de la « Transgressivité » est au centre de toute représentation dynamique de l'espace. Les notions de limite, seuil, marge s'imposent ici, ainsi que le binôme centre versus la périphérie, le nomadisme [1], le principe du *perpetuum mobile*, des poly-systèmes [2], du tiers espace [3] ; en ce qui concerne la représentation, Westphal s'exprime clairement en faveur de l'existence du « réel » ; il donne ici comme exemple l'anecdote suivante, que nous reprenons : en 1917 Igor Stravinsky, voulant passer la douane entre l'Italie et la Suisse, fut arrêté par les douaniers car dans ses bagages il avait un portrait que Picasso avait fait de lui et que les policiers avaient pris pour une carte d'espionnage. (Westphal, *ibidem* : 158) Si à l'époque une telle représentation du réel aurait pu intriguer, de nos jours nous sommes plus que jamais habitués à reconnaître comme vraie toute image ou discours qui participe au réel, même en le déformant. Virtuel et réel se confondent. Comme dans *A Rebours* de Huysmans, les fleurs naturelles ressemblent de plus en plus à celles artificielles.

Il existe trois degrés de « couplage » entre le représentant et le référent : le consensus homotopique, là où la transcription du réel tient compte des règles du vraisemblable (Balzac décrivant Paris, Dickens Londres, etc.). Ici, « les propriétés virtuelles exprimées à travers le récit viendront s'ajouter aux propriétés progressivement actualisées dans le référent (Westphal, *ibidem* : 170). Dans un autre cas, le brouillage hétérotopique, le référent et sa représentation entrent dans une relation impossible (Westphal, *ibidem* :173) comme par exemple dans *Le Rivage des Syrtes* de Julien Gracq, où la topographie romanesque est inventée à partir d'une géographie réelle (le Farghestan c'est le Pakistan, mais situé sur un point inexistant sur la carte tandis que les toponymes dérivent de ces noms imaginaires- comme le Turgmenistan des réclames d'un opérateur de câble contemporain) ; la même chose chez Queneau, qui invente une Poldévie balkanique, et les exemples peuvent continuer ; dans la troisième situation,

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[1] Selon Deleuze et Guattari, le trajet nomade, hors des sentiers battus, distribue les hommes dans un espace ouvert, tandis que le trajet sédentaire dans un espace fermé. La pensée nomade est essentiellement transgressive.

[2] La théorie des poly-systèmes appartient à Itamar Even-Zohar, proposant une géologie des grands ensembles, soumis à deux types de mouvements, un digressif et un autre transgressif.

[3] Le tiers-espace ou l'entre-deux, correspond à un terrain vague, une « déterritorialisation en acte mais qui musarde au moment de se reterritorialiser » (Westphal, *ibidem*: 117).

l'excursus utopique, il s'agit d'un non-lieu, ou bien d'un lieu imaginaire, qu'il soit celui de la science-fiction, des contes de fées, du fantastique.

Et nous revenons à la question : où sommes-nous dans ce monde fourbé d'images à la saturation ? Qui sommes-nous ? La réponse est dans l'ambitieux ouvrage que se propose la géocritique. Puisque nous sommes forcés à vivre dans un monde pluriel, la géocritique « ouvrera à dresser la carte des mondes possibles, une carte plurielle et paradoxale puisqu'elle embrasse l'espace dans sa mobilité foncière ». (Westphal, *ibidem* : 123).

Nous n'insisterons pas sur la méthodologie géocritique, nous l'avons fait ailleurs[1]. Nous reprenons, en guise de conclusion de ce paragraphe, les propos de Laurence Dahan-Gaida :

> Autorisant une multiplicité d'angles d'approche et de perspectives, la géocritique a en son cœur une méthode comparatiste qui cherche à éviter le double écueil du subjectivisme et de l'ethnocentrisme. Voulant saisir l'espace postmoderne dans son instabilité et sa fluence, elle insiste sur les notions de transgression, de frontières, d'espaces interstitiels et d'identités hybrides […]. Résolument interdisciplinaire dans sa démarche, elle n'hésite pas à ouvrir son champ à une multiplicité de domaines du savoir : philosophie, psychanalyse, anthropologie, sociologie, sciences politiques (géopolitique), architecture, urbanisme, etc. Cet espace de partage et de confrontation est un lieu d'émergence pour de nouveaux questionnements : quel apport l'étude littéraire de l'espace pourrait-elle fournir au travail des sciences sociales et inversement ? En quoi la description fictionnelle de l'espace pourrait-elle contribue à notre connaissance d'espaces réels ? Peut-elle apporter un savoir qui serait inaccessible à d'autres disciplines ou à d'autres modes de représentation ? (Westphal, Lévy, *op. cit*., : 5)

Géocritique et géographie

Un des domaines du savoir dans lequel la géocritique a largement contribué a été la géographie littéraire et la cartographie. La carte a joué un rôle essentiel dans l'histoire. Vue comme un instrument stratégique, politique, militaire ou économique la carte était en même temps liée à la légende, au mythe. Au Moyen-Age, le monde était une image divine, articulée autour d'un axis qui passait par Jérusalem, centre de la terre, limité par trois continents, l'Asie en haut, l'Europe en bas et l'Afrique à sa droite. En même temps, les cartes médiévales sont des atlas de lieux fantastiques, comme la *Cosmographia* de Sebastien Munster ; c'est durant la Renaissance que la carte devient de plus en plus abstraite tandis qu'à partir de la fin du XVIIIème, le processus de cartographie s'accélère avec les exploits de la colonisation. Un vrai défi à la zone blanche poussait géographes et écrivains – ici l'exemple de Jules Verne est évident – d'aller au-delà des limites, de chercher et de trouver des terres inconnues. Le cartographe ou le voleur de cartes est devenu un personnage important dans la littérature et les arts, surtout au cinéma (tous ces films qui parlent des pirates et de la chasse au trésor).

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[1] J'ai connu Betrand Westphal en 2008, lors de sa visite à la Faculté des Lettres de Cluj. J'ai obtenu une bourse de perfectionnement dans la recherche en 2009 quand j'ai travaillé avec l'équipe EHIC à Limoges. Nous avons collaboré à l'occasion de plusieurs colloques scientifiques, en France et en Roumanie. J'ai écrit plusieurs articles sur la géocritique, comme par exemple *Une nouvelle discipline interdisciplinaire: la géocritique*, publié dans Annales Universitatis Apulensis. Philologia, nr.1, 2009.

D'ailleurs, la représentation de l'espace en littérature a souvent devancé la géographie. N'ayant jamais mis pied en Roumanie mais lisant les manuels de géographes comme de Gérando, Jules Verne a pu imaginer une Transylvanie qui abrite le mystérieux *Château des Carpathes*, trouvable en effet sur la carte moderne, mais dans un espace infiniment plus rétréci que celui que le personnage du roman, à travers sa très moderne lunette pouvait voir, des montagnes des Carpates à la fois Cluj, les Apuseni et peut-être la Mer Noire ; livre à la main, nous en avons parcouru une fois le trajet et il nous paraissait que le paysage se métamorphosait selon les descriptions du livre ; le texte précède le lieu et, dans l'image de Paris par exemple, mais aussi de Venise, Rome, New York ou d'autre villes très connotées du monde, il existe des croisements intertextuels dans lesquels les noms de grands auteurs et artistes de différentes époques se mélangent. Mais la fascination de la dépendance aux cartes, réelles ou imaginaires (manipulées par pur plaisir de la lecture ou par nécessité- si nous pensons à nos tristes années d'avant 89) n'est pas sans danger. Tout d'abord, la rencontre avec l'espace réel peut s'avérer décevante ; de la même façon que l'amour ou les souvenirs peuvent déformer la perception d'un espace, le trop-plein d'images risquent de nous agacer, de nous amener à refuser tel ou tel endroit réel. C'est le cas d'endroits trop « marqués » touristiquement, tel Vama veche par exemple. Dans ce cas, à l'exemple de notre personnage préféré, Des Esseintes, on pourrait préférer rester chez soi et inventer une chambre-bateau où des mécanismes compliqués nous donneraient l'illusion des vagues et l'orgue à parfums l'odeur de la mer…

Ou, comme il est arrivé effectivement à l'auteur de la géocritique, amoureux de Lisbonne, il avait cherché en vain sur un certain mur la trace en crayon de Personne (Pessoa) dont il avait eu connaissance en lisant un autre roman. Sans doute, le jeu est lancé … de la même façon que, dans ce polar de Lorenzo Silva, écrit entièrement en ligne, les internautes avaient eu la possibilité de choisir entre diverses séquences narratives et en ont joué ainsi le déroulement. (Westphal, *op.cit.* : 42)

Comme dans le cas de l'espace-fiction, le virtuel s'est imposé de nos jours sur la carte en papier, ces guides illustrés ou non, si précieux au temps de nos voyages d'une autre époque. GPS à la main, nous voyons en temps réel où nous sommes, sans que cela ne nous donne aucun indice sur les lieux que nous visitons : aujourd'hui, « l'histoire est remplacée par la géographie, les histoires par les cartes, les souvenirs par des scenarii et la topographie à des écrans d'ordinateurs » (Westphal, *ibidem* : 260).

Pourtant, dans son article "Words making worlds. Literature, arts and maps", Westphal parle de l'échec de l'entreprise de *mappae mundi*. En dépit de la globalisation, des moteurs de recherche, des *street view*, la perspective actuelle sur l'espace géographique reste singulière, restreinte, ne pouvant être que fuyante, instantanée, hétérogène (Westphal, *ibidem* : 192). La *lisibilité du monde* veut dire que « le lieu est un texte qui est un lieu qui est un texte » (Westphal, *ibidem* : 256). L'enjeu de la géocritique est de faire voir ce lien symétrique entre le réel et sa représentation : ce n'est pas seulement le réel qui fait la fiction, mais la fiction aussi peut former le réel ! A ce point, il convient de trouver les outils nécessaires pour aider la littérature de sortir, d'être applicable en delà de sa poussiéreuse tour d'ivoire.

La cartographie littéraire

La cartographie littéraire n'est pas quelque chose de nouveau. Comme pour la spatio-temporalité, les critiques ont commencé à réfléchir sérieusement au rapport entre la littérature et l'espace à la fin des années soixante-dix. En 1979 *The Institute of British Geographers* a décidé une rencontre annuelle entre les deux instances, en reconnaissant

ainsi à la littérature sa valence pratique (étude des perceptions des lieux, etc.) Les géographes constatent que les expériences spirituelles, politiques ou même morales des êtres humains peuvent être représentées sur une carte jusqu'alors technique. En France Julien Gracq écrit en 1985 *La Forme d'une ville* ; composition hétéroclite sur les rues, les quartiers, les boulevards de Nantes, les impressions forment un étoilement urbain tracé à partir de son cheminement ; la forme de la ville fait rêver l'écrivain à une nouvelle typologie, celle qui suive le vécu, la mémoire ; selon Gracq il n'y a aucune coïncidence entre le plan d'une ville et l'image mentale propre à la flânerie, au vagabondage : « La forme d'une ville change plus vite, on le sait, que le cœur d'un mortel ».

Mais c'est une femme écrivain, et une des plus connues, qui avait énoncé, dès le début du XXème siècle, le terme de « géographie littéraire ». Il s'agit de Virginia Woolf, qui, dans un article de 1905 intitulé *Literary Geography* exprimait ses idées tirées de l'analyse de deux romans américains. Woolf repère deux raisons pour faire de la géographie littéraire, une réaction sentimentale de la part du lecteur en partageant un espace « littéraire », en suivant physiquement les pas de son écrivain et aussi une investigation critique pour analyser l'espace littéraire et retrouver les traces d'une géographie physique dans l'espace décrit.

Depuis la parution du livre de Bertrand Westphal, beaucoup de cartographies littéraires ont été réalisées, démontrant la disponibilité de la littérature aux autres sciences. Ainsi, dans un très bel ouvrage appelé *Atlas du roman européen. 1880-1900*, Franco Moretti propose une cartographie de Paris et de Londres de Rastignac, Sherlock Holmes ou Oliwer Twist. A un autre niveau il étudie les déplacements des personnages dans d'autres territoires; par exemple, en parlant du roman réaliste il souligne l'importance extraordinaire qu'a la ville de Paris dans la construction des personnages; chez Zola il note leur immobilisme (l'action se passe le plus souvent en espaces clos) en opposition avec la vitesse de déplacement des marchandises.

Amy Wells[1], texane vivant en France, a été parmi les premiers chercheurs à effectuer une analyse géocritique d'un corpus d'écriture féminine de langue anglaise dans l'espace de Paris, en utilisant la méthode directe, c'est-à-dire en faisant elle-même un pèlerinage littéraire, en suivant pas à pas le trajet du personnage du roman *Nightwood* de Djuna Barnes[2], de 1936. Si la plupart des locations étaient géolocalisables et intelligibles pour un lecteur américain, étant en quelque sorte stéréotypes (Saint-Germain-des-Près), d'autres ne l'étaient pas, même si leur code était « américain ». Ainsi, Picpus, l'endroit qui n'avait pas de sens à une simple lecture, s'est révélé dès que Wells y est arrivée : le tombeau de Lafayette qui s'y trouvait était entouré de drapeaux américains en guise d'hommage à Lafayette et à sa contribution à l'histoire américaine. Du coup, la chercheuse a compris pourquoi son héroïne allait si souvent rue Picpus. Cette analyse a abouti dans une très belle thèse intitulée *A geocritical approach to Djuna Barnes, Natalie Barnley and Radclyffe Hall*, soutenue à Limoges.

Intéressé par un possible débouché pratique de la géocritique et de la cartographie littéraire, Amy Wells propose en 2010 à l'Université de Limoges un projet applicatif, la réalisation d'un *widget* qui permet aux visiteurs et touristes de mieux préparer leur parcours touristique ; en s'appuyant sur la théorie géocritique et la

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[1] Amy Wells est aujourd'hui maître de conférences à l'Université de Caen mais elle est restée très proche de Limoges et de la géocritique.
[2] Djuna Barnes est une longévive femme de lettres américaine qui a vécu et écrit à Paris dans les *années folles*.

géomatique, son équipe a créé un outil d'interprétation des données des utilisateurs et de traitement d'information qui offre au visiteur un trajet adapté à ses besoins (dans une première étape cet outil s'adressait aux touristes américains).

Un projet semblable mais plus généreux a été proposé par Sonia Anton : *Le Havre à l'épreuve de la géocritique*. (Westphal, Lévy, *op.cit*. : 52). Découvrant que Le Havre est décrit dans l'œuvre de Céline mais aussi chez des auteurs de la même génération, la chercheuse lance le terme de « territoire littéraire ». Anton et son équipe reprend l'idée de Westphal voulant que les représentations littéraires transforment l'espace référentiel autant que l'inverse et rêve de la valoriser dans ce projet qui permet d'inscrire la littérature dans l'espace urbain. Ainsi une promenade littéraire sera construite, qui signalera 19 lieux clés de la ville et sur chaque signalétique figurera un texte littéraire où il est question du lieu, une légende, des images. Ce qui est intéressant est que ces signalétiques seront mises en place sur des bancs spécialement construits, des bancs pour lire ou des « bancs littéraires ». A cela s'ajoutent des itinéraires de maisons d'écrivains, les itinéraires monographiques, centrés autour d'un seul écrivain, ceux qui rassemblent plusieurs écrivains ayant séjourné dans un même endroit, les itinéraires des natifs ou résidents.

L'organisation de ces parcours suit de près les principes de la géocritique : la diversité et la pluralité, la poly focalisation, la stratigraphie, car plusieurs époques sont représentés, depuis le XIXème siècle jusqu'à l'époque contemporaine. En plus, un site web dessinant la cartographie littéraire de la ville accompagnera la promenade matérielle. Pour chaque lieu proposé physiquement le visiteur pourra découvrir d'autres textes, d'époques différentes, accompagnés de son ou même visuels. Le projet a été mis en place en mai 2014 et peut être vu ici http://www.promenadelitteraire-lehavre.fr/

Conclusion

La géocritique a été au début une idée, une réflexion sur la condition de la littérature en relation avec les sciences humaines plus exactes comme la géographie, l'urbanisme, l'architecture. L'idée essentielle de la géocritique est la nécessité de trouver une autre méthode d'analyse, non pas globalisante ou définitive mais hétérogène, mobile, qui se plie aux transformations rapides des formes de la culture moderne. L'essor de la géocritique a été possible grâce à l'évidence d'un changement de paradigme dans la perception spatio-temporelle contemporaine. Le temps, autrefois un fleuve paisible, est devenu un point, une flèche en poudre blanche telle que laissent les avions qui sillonnent les airs. Dans un espace mouvant, la perception sur le monde est fuyante, instantanée, illusoire. Et pourtant, plus que jamais dans l'histoire, les formes de l'humain se multiplient, jouent, appellent le discours, le mot, le texte, l'image. Il nous reste d'essayer de les surprendre et de les arranger dans des puzzles aléatoires.

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JEUX IDENTITAIRES DANS « MADAME EX » D'HERVE BAZIN

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Abstract: *Hervé Bazin uses two types of strategies in his novel* Madame Ex*: within the novelistic universe, the actional and argumentative strategies of the characters, which build up the plot and produce tensions, and, at the level of the discourse, the writing strategy of the author, which is used for the relaxation of the unbreathable atmosphere caused by the succession of dramatic events. If the distinction is easy to make theoretically, it becomes difficult as concerns the reality of the text, where strategies overlap to the confusion, due to the declarative ambiguity which they spread and which makes the very object of our investigation.*

Keywords: *strategy, ambiguity, discourse.*

Avec *Madame Ex*, roman d'Hervé Bazin, nous nous trouvons devant l'histoire apparemment banale d'un divorce, compliqué par l'existence de quatre enfants et par le refus obstiné du personnage féminin d'accepter son nouveau statut. Le fil des événements s'étend sur plusieurs années, du 17 novembre 1965 au 18 novembre 1972, la précision temporelle servant à marquer les dimensions épiques d'un conflit qui entraîne en égale mesure adultes et enfants en un véritable tourbillon actionnel et émotionnel.

Une fois engagée la procédure du divorce intenté par Louis Davermelle, Aline, redevenue Rebusteau, se trouve devant la réalité douloureuse de la séparation, situation d'autant plus difficile à accepter que son mari la quitte pour une autre, Odile Milobert, jeune femme avec laquelle il légalise une relation extraconjugale qui dure depuis cinq ans déjà.

Le roman est constitué d'une succession de scènes[1], le centre d'intérêt se déplaçant alternativement d'Aline et les Rebusteau, à Louis et les Davermelle, respectivement à Odile et les Milobert, avec les enfants comme trait d'union, par leur continuel va-et-vient entre les parents divisés en « camps » adverses, en leur double qualité d'objets de dispute et de sujets impliqués directement dans le conflit. Les aspects de nature judiciaire, voire les rapports délicats et compliqués clients-avocats ne sont pas négligés non plus.

Bazin crée dans *Madame Ex*, tout comme dans ses autres romans, une image complexe des relations humaines en général et des relations de famille en particulier, en y inscrivant, sous une forme ou une autre, les grands moments qui marquent l'existence familiale, excepté la mort et l'enterrement : naissance et baptême du petit Félix, l'enfant du nouveau couple, mariage de Léon, le tout sur le fond de l'événement-motif et thème principal du roman, le divorce, devenu état d'esprit générateur de conflit à long terme et moteur du développement narratif. Cette image se construit petit à petit, tout en se diversifiant et croissant en intensité.

L'auteur met en œuvre deux types de stratégies : à l'intérieur de l'univers romanesque, les stratégies actionnelles et argumentatives des personnages, qui

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[1] Nous employons le terme dans le sens que lui donne Genette dans « *Discours du récit* », in *Figures III,* Ed. du Seuil, Paris, 1972.

construisent l'intrigue et produisent des tensions, et, au niveau du discours, la stratégie scripturale de l'auteur, servant à détendre l'atmosphère irrespirable causée par la suite d'événements dramatiques. Ce qui peut être distingué théoriquement, l'est plus difficilement dans la réalité du texte, où les stratégies se superposent jusqu'à leur confusion, grâce à l'ambiguïté énonciative qui les véhicule, ambiguïté qui fait l'objet même de notre investigation.

   Madame Ex est une narration hétérodiégétique, le narrateur n'étant pas protagoniste de l'histoire. Cependant il est à remarquer le fait que le discours indirect, avec ses développements traditionnels à la troisième personne et avec le passé simple comme temps fort, est plutôt rare dans le texte ; le discours direct rapporté de même, de sorte que des exemples comme *« mais qu'est-ce qu'il fait ? » dit-elle.* (p.338) ou *« On rentre, on va fêter ça ! » reprit Louis, piquant sur le marché aux Fleurs.* (p.29) n'apparaissent qu'exceptionnellement. Le plus souvent le discours indirect glisse insensiblement vers le discours indirect libre, avec le présent de l'indicatif comme temps de premier plan. Il devient ainsi le type de discours dominant du texte.

   Polyphonique par définition, le DIL superpose la voix du narrateur et des personnages, le permanent changement du point de vue entraînant dans ce jeu la majorité des protagonistes. Nous nous rattachons à l'hypothèse des chercheurs scandinaves [1] en matière de polyphonie, selon laquelle la cohérence textuelle polyphonique dépend en large mesure des liens énonciatifs qu'établit le locuteur avec les différents points de vue présentés. Dans ce sens Nølke[2] parle de trois types de liens : *le lien de responsabilité*, où le locuteur, dans notre cas le narrateur, se présente comme l'origine du pdv en question, s'associant à celui-ci ; *le lien d'accord*, où le locuteur accepte de considérer le pdv comme vrai ou justifié jusqu'à un nouvel ordre, tout en se présentant comme non responsable du pdv en question ; *le lien de non responsabilité*, où le locuteur se présente comme non responsable du pdv en question, se dissociant de celui-ci. A son tour, Kjersti Fløttum[3] propose une typologie à deux volets, éliminant le lien d'accord comme étant trop vague et fonctionnant plutôt comme un fourretout. Les marques linguistiques les plus claires dans la détermination des types de liens sont les connecteurs, qui sont toujours à la charge du locuteur, celui-ci étant à même de hiérarchiser les points de vue.

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[1] La théorie scandinave de la polyphonie linguistique (la ScaPoLine) est une théorie sémantique qui prend son point de départ dans les travaux de Ducrot (1984: inspiré par Bakhtine 1970) et qui par la suite a été élaborée par Nølke (surtout Nølke, H., *Linguistique modulaire : de la forme au sens*, Louvain, Peeters,1994) et au sein du projet scandinave *Polyphonie linguistique et polyphonie littéraire* (Nølke, H. & Olsen, M.: " Polyphonie: théorie et terminologie ", Olsen, M. (éd), 2000, p. 45-171.).

[2] voir Nølke, op.cit., pp.150-151

[3] Kjersti Flottum, *Les liens énonciatifs : tentative d'une nouvelle typologie,* http://www.hum.au.dk/romansk/polyfoni/Polyphonie_III/Kjersti_Flottum.htm; consulté le 26 mai 2014

D'autre part nous empruntons à María Dolores Vivero García[1] les concepts de « foyer énonciatif » respectivement de « foyer de conscience », pour faire la distinction entre deux façons de construire un point de vue discursif : dans le premier cas on a affaire à une altérité énonciative, l'instance de prise en charge du discours étant distincte du locuteur principal, comme dans le discours rapporté, soit-il discours direct, indirect ou indirect libre ; dans le second, le locuteur/le narrateur dans le récit attribue à un personnage une perception, un sentiment ou une opinion, attribution qui peut être implicite.

Comme le montre María Dolores Vivero García, dans les textes il y a souvent interférences et glissement entre les phénomènes discursif proches, ce qui a pour conséquence le brouillage des frontières énonciatives et la création de zones floues. C'est justement ce qui arrive le plus souvent dans le texte que nous analysons. Nous y voyons un moyen expressif utilisé par Bazin pour détendre l'atmosphère, l'ambiguïté énonciative allant de pair chez lui avec l'humour et l'ironie.

Dans notre opinion, chez Bazin on a affaire le plus souvent à des liens de non responsabilité, qu'il s'agisse de discours direct guillemété ou non guillemété, ou de discours indirect libre, l'altérité énonciative s'associant souvent avec le foyer de conscience, le narrateur attribuant implicitement à ses protagonistes des pensées, des sentiments ou des perceptions.

Dans ce qui suit nous nous arrêtons sur quelques exemples concluants pour la manière de l'auteur de construire son discours.

Voyons tout d'abord un fragment représentatif pour ce que l'on pourrait nommer un DIL classique :

> Avertir Louis ! Aline aurait eu bonne mine ! Et pourquoi, s'il vous plaît ? Le jugement lui avait confié Guy. Il relevait d'elle seule. Depuis le divorce elle n'avait jamais rien communiqué au père : même pas un carnet de notes. (p.191)

Nous y retrouvons les moyens linguistiques spécifiques au DIL : phrases exclamatives et interrogatives, absence de verbe introductif, emploi de l'imparfait et du plus-que-parfait comme temps de la narration. L'altérité énonciative y est évidente, le narrateur laissant entendre la voix d'Aline, lui attribuant en même temps des considérations subjectives (voir ce *Et pourquoi, s'il vous plaît ?*) sur ce dont elle doit ou ne doit pas faire part à son ex mari concernant les enfants, Guy en l'occurrence.

Dans le fragment qui suit on a affaire à des glissements entre le discours indirect et le discours indirecte libre, non sans interférences entre eux, avec également des points de vue différents qui se superposent, renforçant l'ambiguïté énonciative :

> Du pharmacien ou du libraire, du barbu en pointe comme du barbu en collier, qui des deux pourrait nier qu'en moins d'un an elle eût fait ses preuves ? On cesse d'être l'autre, on demeure forcément la seconde, on se pique au jeu et pour effacer la première, rien ne paraît de trop. Quand pour tant de gens, même indifférents, l'orgue a manqué, quand vous vous en fichez et que pourtant ça vous crispe de laisser ce céleste

[1] María Dolores Vivero García, « Le point de vue à la lumière de la distinction entre 'foyer énonciatif' et 'foyer de conscience' » in *La Question polyphonique (ou dialogique) en sciences du langage*, collectif dirigé par Marion Colas-Blaise, Mohamed Kara, Laurent Perrin et André Petitjean, Metz, Centre d'Études Linguistiques des Textes et des Discours, coll. « Recherches textuelles », 2010, p.81-94.

avantage à la répudiée, il faut faire mieux qu'elle sur la terre ! Apparemment Odile avait fait mieux. Le passe-plat, servant aussi de tube acoustique, lui faisait parvenir l'humour grinçant du beau-père. (p.169)

La première phrase laisse entendre la voix du narrateur, qui y expose son propre point de vue (lien de responsabilité) sur la position qu'occupe Odile aux yeux du beau-père (*le pharmacien*) et du père (*le libraire*), en sa qualité de seconde épouse de Louis. En même temps le narrateur prend ses distances ironiques (foyer de conscience) face aux personnages évoqués – voir les antonomases *barbu en pointe* et *barbu en collier*, comme pour souligner l'astuce de l'héroïne qui réussit à vaincre les réticences des deux familles causées par ce mariage problématique. Cependant l'emploi de l'interrogation et du conditionnel rend l'identité énonciative incertaine, préparant le surgissement du DIL. Le lien de non responsabilité intervient avec la présence du pronom indéfini *on* revoyant à Odile, mais laissant entendre l'opinion générale, la doxa – énonciateurs et destinataires en égale mesure – sur le sort ingrat des épouses secondes. Le jeu identitaire fait l'objet non seulement du discours, mais il intervient en tant que thème du fragment, avec la distinction entre *l'autre* et *la seconde*, respectivement *la première* et *la répudiée*. Par la suite *on* est remplacé par *vous*, plus personnel quoique pris dans son sens de généralité. Une généralité relative, puisqu'elle se rapporte à la fois à la situation concrète d'Odile. Les *gens*, plus ou moins *indifférents*, comprenant parents et simples connaissances, renvoient simultanément au texte et au hors-texte, brouillant les pistes et superposant les instances discursives. L'ironie du narrateur rencontre l'ironie du personnage, l'objet de la moquerie étant Aline, *la première*, *la répudiée*. L'emploi de l'antonomase en est la marque. Elle intervient avec la même valeur ironique dans le cas de *céleste avantage* pour *orgues*, ce signe emblématique du premier mariage, dont semblent se moquer aussi bien le narrateur que son personnage. Foyer énonciatif et foyer de conscience se rencontrent, créant ces zones discursives indécises, floues. Enfin, les deux dernières phrases sont clairement assumées par le narrateur, à travers le discours indirect modalisé par l'adverbe *apparemment*, le foyer de conscience lui appartenant de toute évidence.

Dialogue du narrateur avec son héros, monologue intérieur de Louis, dialogue imaginaire de celui-ci avec son ex à propos des enfants, les leurs et le dernier à venir ? Le DIL suivant les amalgame savamment :

Une phrase qui vous part du cœur et tout se détend. Pour un instant. Quatre fois c'est vrai, ce fut quatre fois, comme cela sera pour la cinquième, un seul et même père. Mais pas la même mère, qui, là-bas, reste silencieuse, anesthésiée par ce l'étions-nous ? comme un patient par une bouffée de kélène. On se dit des choses affreuses, et, de la salive même, jaillit un trait qui vous empêche de dire le reste. Qui vous empêche d'ajouter : Agathe semble perdue pour moi, Léon douteux ; et les deux autres, encore fidèles, sont sous votre coupe. Étais-je, grâce à vous, assuré d'en garder un seul ?Et de toute façon comment en espérer un qui fût dans ma maison, bien à moi ? Alors voilà je n'avais aucune raison de le refuser à cette très jeune femme. Au contraire. Faire l'amour jusqu'à l'enfant, c'était pour moi enfoncer le clou jusqu'au bout, et pour elle, au moins en partie, vous reprendre, reloger dans son ventre l'exclusivité maternelle. (pp186-187)

Le tout se joue entre le dit et le non dit, entre *Une phrase qui vous part du cœur* et *un trait qui vous empêche de dire le reste*, entre le *vous* du narrateur et le *je* du protagoniste, dans une confusion énonciative voulue, recherchée, à même de donner plus de couleur et d'intensité aux paroles et/ou aux pensées.

Un DIL tout à fait spécial – discours même pas mentionné – apparaît dans le fragment ci-dessous, dont le contexte est le suivant : à la suite de quelques incidents

survenus à l'école, Aline discute avec le médecin du Centre médico-pédagogique à propos du comportement de Guy, le cadet :

> *« Les frères et sœurs réagissent-ils de la même façon ?*
> -   *Bien sûr que non (...) »*
> *La tête rousse (le médecin) oscillait doucement. Aline se laissa glisser. Les cadets, n'est-ce pas, sont toujours plus malléables. Mais ce qui n'étonnait pas de la part de Guy, onze ans, dépourvu de jugeote, devenait moins naturel chez Rose, quinze ans et demi, élève exceptionnelle. Le souci de contrer sa sœur, plus jolie qu'elle et forcément plus libre, devait compter, comme pour Guy celui d'asticoter son frère, par lui surnommé le pacha et, depuis qu'il faisait du latin, ego nominor Léon. Malin, ce gosse, en effet. (p.194)*

Après le discours direct guillemété – dialogue d'Aline avec le médecin, on plonge dans le DIL, qui adopte la perspective de l'héroïne sur son interlocuteur – voir *la tête rousse*, marquant l'attitude ironique de celle-ci face au supposé manque d'expérience du jeune docteur, chose qui l'avait rassurée d'ailleurs, dès qu'elle l'avait vu. Une phrase en discours indirect – *Aline se laissa glisser* – fait de nouveau le passage vers le DIL, qui transcrit, avec les moyens spécifiques, tel l'intervention de brèves tournures de discours direct (voir *n'est-ce pas*, or *malin, ce gosse, en effet*) ce que devrait être la réplique d'Aline à la question du médecin *Les frères et sœurs réagissent-ils de la même façon ?* Il est évident qu'ici le narrateur n'assume pas le point de vue de l'héroïne, lui attribuant de manière indirecte des paroles et des opinions qui font d'elle le foyer de conscience. Mais il n'y existe pas d'indice qu'il s'agirait vraiment de paroles proférées, si l'on n'attribue pas au verbe *glisser* valeur de verbe introducteur.

Le jeu identitaire prend une tournure curieuse dans le fragment suivant :

> Mais il (un Christ en bois qui décore la maison) n'ignore pas non plus quelle complicité lie souffrance à souffrance et que là, chez cette divorcée qui l'est sans l'avoir voulu, qui ne s'est pas remariée, qui est en règle, il témoigne de qui devrait être ; il demeure son porte-respect.
> Un chat miaule, qui a peut-être faim, qui sera gavé ce soir de viande hachée, en l'honneur du jour faste. Nous allons chat ! nous allons les voir aujourd'hui tous les Quatre. (…) Je ne devrais pas me plaindre, n'est-ce pas ? Ils sont revenus. (p. 339)

Dans le contexte du mariage de Léon, Aline se prépare d'aller au restaurant où aura lieu la fête, pour être la première à recevoir les invités. Elle réfléchit sur la présence des quatre enfants, qui l'ont tous quittée, d'une manière ou d'une autre, à un moment quelconque de l'histoire.

Il y a tout d'abord, dans la première phrase, confusion entre le discours indirect et le discours indirect libre, la voix du narrateur rencontrant le point de vue du Christ qu'il évoque plus ou moins ironiquement et qui semble être dominant, jusqu'au moment où le premier intervient avec sa propre remarque – *il demeure son porte-respect*.

Le second paragraphe du fragment produit un changement du foyer d'énonciation, le point de vue appartenant cette fois-ci au personnage féminin. La marque linguistique en est le passage à la première personne du pluriel, qui associe femme et animal – *nous allons chat ! nous allons les voir aujourd'hui tous les Quatre*. Ce *nous* inclusif est auto ironique, le personnage prenant ses distances par rapport à sa solitude, la niant, avant de passer au *je*, assumé en toute conscience de ce que sa solitude signifie. Un *je* choquant, d'autant plus qu'il apparaît rarement même dans le discours direct.

Enfin, pour conclure, nous nous arrêtons sur le discours qui clôt le roman :

Aline, ma fille, le mariage est toujours un échec, puisqu'on meurt. Le divorce en est seulement une fin plus hâtive. Aline, ma fille, un jour on n'en saura plus rien : et tes arrière-petits-enfants, ne sachant plus très bien de quelle femme ils descendent, s'apercevront seulement qu'à leur arbre généalogique, il y a une branche fourchue. Mais d'ici là, sans lutte et sans passion, sans goût comme sans raison, il te reste à survivre doucement ; il te reste à mourir longtemps. (p. 349)

Il y a ici superposition de la voix auctoriale, point de vue de l'auteur-narrateur attendri sur le sort de son héroïne qu'il avait traitée jusqu'ici plutôt avec humour et ironie, et de la voix d'Aline, penchée sur elle-même, cachant son apitoiement envers sa propre personne par la distance qu'implique le *tu* et le double appellatif-vocatif *Aline, ma fille*, répété deux fois, mais trahissant par cette insistance un intense état affectif. Lien de responsabilité et lien de non responsabilité, foyer d'énonciation et foyer de conscience sont tous là, ensemble, donnant en quelque sorte une perspective différente sur l'ensemble du roman, l'auteur y faisant pour la première et la dernière fois corps commun avec son héroïne, la présentant sous une lumière plus douce, dans un élan de sympathie contagieuse, qui invite à une reconsidération, par relecture, de l'ensemble du texte.

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POETRY AS A FLOWER OF EVIL

Margareta ONOFREI[*]

Abstract: The two poets, Charles Baudelaire and Tudor Arghezi, demonstrate that ugliness can generate beauty through literary creation.

This article focuses on the following aspects: the depiction of the actions of the three guests of a poem, the aesthetic points of view concerning the relation between beauty and ugliness/ good and evil, the analysis of two poems, "To the Readers", by Charles Baudelaire and "Flowers of Mold", by Tudor Arghezi.

In conclusion, evil is a productive aesthetic category mainly expressed by the lexico-semantic level of the language.

Keywords: ugliness, beauty, art.

According to the statements of George Popa, literary work is visited by three textual *guests* (Popa, 2002: 1): reader, translator and literary critic. A text is interpreted from all three perspectives, but, when it comes to poetry, the hypostases which have contacts with the text are faced with a dilemma of perception. Beyond the linguistic, specific form in every language, it contains an ineffable side who is not related to any cognitive process, but the uniqueness of the ineffable values submitted by it.

Poetic imagination is an uplifting compensation to the trivial reality. It can be reproduced by none of the three guests of the poem who operated a singular action upon it, who founded reality of the poetry according to the condition of the produced state, to their own subjectivity, to their personal experience of the ineffable.

The mere reader is distinguished by sincerity of feelings, with no doctrinal rules; he lives again every time the poem meanings depending on his spiritual predisposition. The literary critic or *the model reader* has the role of *"the set of conditions laid down in the way successful textual content which must be satisfied as a text to be fully updated in the potential content"* (Eco, 1991: 94). He compares creation to some pre-existing patterns to determine the essence of its value.

The translator is characterized by a re-creation of the work effort by determining the meanings, writing a new creation with its own individuality. Wilhelm von Humboldt defines the translation like *"a parallel universe, an another space and time, in which the text proposes other possible and extraordinary meanings... Translation have to be an irresistible, direct experience, <sans paroles>, who recreates and redefines the universe on the page and beyond it."* (Wilhelm von Humboldt, *apud* George Popa, 2002: 5)

Since ancient times, the patterns of art to express the beauty were established; they are based on the perfect harmony of the ineffable force of creation. In the romantic era, for the first time, art was based on a suggestion of the possibility of using other means of expression, changing the rules of literarity which is capable to produce landmarks of the vast state of mind. In that direction, Victor Hugo innovates in the sense of using the word *Les Misérables,* who is related to the semantic sphere of Evil. Hugo also had the merit of using all layers of language, including the words considered

un-poetic until then. Philosophy approves this initiative of expression; Schopenhauer says that an aesthetics state frees the ill-fated self from the contingent constraints. The impure state of the self can be also expressed by through profane art.

Beauty and ugliness represent two aesthetic categories which define themselves through opposition. Beauty aesthetics has a subjective structure and it induces positive emotions for the lecturer. Antithetically, semantics of negative leads the lecturer from the artistic ascension to the discomfort states of ugliness.

The poetry of ugliness constitutes a permanent temptation for the poet who wants to offer a variety of feelings through the embodiment of the complete art realities. Charles Baudelaire, Rimbaud and other 19th century poets and Tudor Arghezi, Romanian interwar modernist poet, use the poetic art of ugliness improved with a different aesthetic value based on the most vulgar layers of the language. This new artistic approach produces a surprise of literary perception from the *guests*, changing the traditional aesthetic point of view.

On the connection with the Baudelairian manner of introducing ugliness in literature, Arghezi produces the area of conciliation between the two conflicting aesthetic categories which is based on the temptation of paradox. About this temptation in Arghezian art expressed in the second volume, *Flowers of the Mold*, Nicolae Balot says: *"It is not here* [...] *the poetry of a damned poet. But it is the poetry of conviction through poetry."* (Balot , 2008: 203)

Paradoxically, ugliness can generate beauty through art; the limit between the two aesthetic categories is uncertain till they were used together in literature. Using the artistic manner of creation from his French predecessor, the Romanian poet offers aesthetic meanings to the trivial transforming it in art.

The similarity between the two poets' art also derives from the biographical analogy. Deprivation of paternal love and the rebellious attitude of maturity generate deep psychological connections. Arghezian admiration for Baudelaire also derives from them.

The approach between them concentrates upon the volume *Les fleures du mal*, whose title is paraphrased by Arghezi for naming his second volume, *Flowers of the Mold*. Both paratexts are focused on the oxymoronic significance. The first coincident lexeme, *flowers*, belongs to the semantics of beauty, expressing fecundity, delicacy, sacredness. For the second lexeme, Baudelaire establishes the oxymoronic sense through a term from the negative category: *evil*, a symbol for the force which rules human destiny. Arghezi prefers a concrete term, *the mold*, in accordance with the symbol of the flower, for highlighting the malignant manifestation of nature.

The Flowers of the Evil, published in 1857, represents a starting point for symbolism and for modernism, as a boundary between romanticism and the future poetry. Its structure is rigorous and gathers more cycles of lyrics whose isotopy is based on the alternation between beauty and ugliness. After 74 years, in 1931, the Arghezian book is published, a book presenting similarities with baudelairian volume. It reveals the world as a prison based on the autobiographical highlights.

In the introduction to the volume *Les fleures du mal* (Baudelaire, 1968: 5), edition published in 1968, Vladimir Streinu reveals similarities at the lexical level between the volumes of the two poets who use the lexeme of the ugliness: *poison, bourbeux, peur, helmithes, chancre, crachat, cadavre, tette, ver, brute, venin (Les floures du mal), venom, molds, wounds, mildews, mud, disgusted, rot (Flowers of the Mold)* etc. The Romanian writer took the patterns from the French writer's volume.

For both poets, art represents the profession of faith, a way to confront reality by creating an imaginary universe coming from the combination between the adverse experiences with the spiritual ascension.

Two poems are representative for the way of perceiving the existence at aesthetic level; their symbols are based on the book isotopy and the existential intervention of evil. The two poems are: *To the Readers[1]*, by Charles Baudelaire, a poem with a metatextual title, and *Flowers of the Mold[2]*, by Tudor Arghezi.

In the Baudelairian poem the dominant isotopy is the demonic profane generated by the equivalent lexemes: *Satan, The Devil, Hell, Demons, Death, Ennui, monster.* Un-poetic textual terms complete the image of the world as a place of spiritual death, in connection to the general isotopy of evil: *folly, error, sin, avarice, vermin, faint, evil, repugnant things, gloom, stinks, prostitute, maggots, wails, rape, poison, daggers, arson, vices, ugly, wicked, filthy, cries, scaffolds, smokes, hypocritish (reader).*

Although *Flowers of the Mold* also represents a preface of a profane volume, it does not contain a variety of linguistic manifestations of evil, but it emphasizes the isotopy of the book/ literary arts. It reveals a vocabulary of intentional ugliness and decay anticipated by the lyrics of *Testament* (“*Out of wounds, mildews and slinging mud/ I've raised new and priceless beauties.*”[3]): *thieves, fetters, death, rats, lice, bitch, bugs* etc.

To the Readers is an *ars poetica* with an existential theme, revealing metatextual sense at the end. It is conceived as a direct addressing to the lecturer seen as a human-being subjected to evil, sin, mistake. Baudelaire's poetics opens with an enumeration of human sins through which both the soul and the body are milled and contained sorrow. People dominated by them are compared with beggars who are enriching the loft of lice. The loss of the soul is governed by the symbol of evil, Satan or The Devil, a name metaphorically extended through the collocation “*this wise alchemist*”. Satan rules over the souls and the world seen as a profane territory, as a Hell. Demonism has mastered the human destiny and culminates with the presence of death, getting the spirits off *ad inferos*; the world becomes “*the filthy menagerie of our vices*”. Personified ugliness, expressed by the epithets “*more ugly, more wicked, more filthy*”, symbolizes the destructive force of life generated by the evil spirits from the inside of every human being. The actions of evil have catastrophic effects upon life and they are initiated by the satanic symbol who “*dreams of scaffolds as he smokes his hookah pipe.*” The last two lyrics defines the Evil through an oxymoron as a “*refined monster*” in a situation of aliasing of the self who addresses the lecturer as an accomplice in the confrontation with absolute evil. In the last verse, the reader is named through an epithet “*hypocritish*”, which suggests a certain pact with the horrible *monster* who rules the world and produces suffering to the writer. Beyond this categorisation, the reader is also familiarly named *brother*. Reader's fate is similar to that of the writer in confrontation with existential ugliness, but he may manifest a destructive action related to the creation, proving his duplicity.

Lyrical confession of Arghezian *Flowers* starts with a a line focused on the personal pronoun *it*, referring to another manner of writing in the hostile environment of the prison as a symbol of the whole world. The lyrics represents an eject of imagination which characterizes a lyrical self wishful to create: “*I wrote it with my fingernail in*

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[1] Translated by William Aggeler, http://www.paskvil.com, 1954

[2] Translated by Veronica Guranda, http://thebonfireofhumanities.wordpress.com, 2013

[3] Translated on RomaniaMagicLand blog, 2012

mortar,/ In an empty blockout wall,/ In the dark, alone,/ Unaided by/ Neither bull, nor lion, nor eagle/ That aided/ Luke, Mark and John.”

The unique manner of writing with the *fingernail in mortar* involves a sacrifice assumed by the one who is sentenced to aloneness and devoured with desire to let the testimony of its art symbols. Art becomes exclusively the fruit of surveying the inner space, based only on *letters forged ahead*, because *letters of fire,* divine inspiration, is refused.

The poem offers a poetic definition for this unique manner of writing expressed by symbolic metaphors: *“There are verses without year./ Verses of the pit,/ Verses for thirst,/ And for hunger/ And ashes./ Verses of the now.”*

The metaphor of *angelic nail*, the artistic tool inspired by Divinity, who *got blunt*, suggests both the descent of the self *ad inferos* and the hope of regeneration through creation. The writer as a God of his universe follows the desire of the soul, sacrificing his life for creation *with nails* of his *left hand*.

Particularly this *ars poetica* and generally the whole volume delineate a new realm of poetic imagination, the world as a prison. The constraints come from personal experience of detention, but it extrapolates the meanings and refers to the society or to the entire universe. So the human being becomes the prisoner of his own existing, aspired to spiritual liberation.

The similarity between the two volumes is evident. There are also the defining landmarks for each of them. For example, Baudelaire gives a more general sense to the ugliness and Arghezi particularly associates it with the world of prison.

Referring to Baudelaire's poetry, Hugo Friedrich affirms that: *“the deformity produces a surprise, and it breaks out the <<unexpected attack>>. [...] Abnormity announces as a principle of generating modern poetry.”* (Friedrich, 1969: 56)

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L'INTELLECTUEL ARABE FACE A L'ORIENTALISME OCCIDENTAL SAVANT
(ENTRE RECONNAISSANCE D'ALTERITE ET DESTRUCTION DES CANONS DE L'ORIENTALISME OCCIDENTAL SAVANT)

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Abstract: The erudite Orientalism has long dominated the European and French academic and scientific communities, but with the entry of Arab intellectuals in these settings, this tradition is questioned. What, therefore, impacts the integration of Arab intellectuals in the academia of Western Orientalism erudite? a question that seeks an answer through our study of the context of the integration of Arab intellectuals in academia (Paris as an example), and its impact on the long scholarly tradition.

Keywords: Orientalism, integration, Arab intellectual.

1-Naissance et évolution de la figure de l'intellectuel arabe

> La personnalité du monde (de l'islam) s'avère peu communicable. Chez quiconque le fréquente, il éveille les justes images de la « caverne » ou du « dédale » (…), il se défend contre l'extérieur, l'aberrant. Évasif, menaçant ou charmeur, il se dérobe tour à tour par le mystère, l'injure ou la séduction. Il dispute son accès véritable, cache sa vérité. Beaucoup s'arrêtent à ce premier barrage, qu'ils restent pris aux caresses du pittoresque, aux pièges de l'équivoque, à la combativité du geste. La recherche, elle, doit aller plus loin (…). Il faut nous rendre, de plus en plus, attentifs et sensibles à *l'envers arabe des choses*. (Berque, in : Abed-el-Malek, 1963: 117)

Le monde arabe qui a été longtemps renfermé sur lui-même, tout en croyant qu'il détient la seule vérité, celle de la Parole de Dieu, se trouve être au milieu du XIXe siècle un objet d'étude d'une science dite l'*orientalisme*, qui désigne généralement le :*« Goût pour les choses, les mœurs, les paysages, les personnages de l'Asie ou de l'Afrique du Nord »* (Microsoft® Encarta® 2009), ce mouvement à la fois culturel et scientifique trouve ses racines dans le Concile de Vienne en 1312, avec la création des chaires des langues orientales (arabe, turc, persan, hébreu…) (Moura, 1998 : p16), et se cristallise, avec une prolifération de travaux scientifiques, artistiques et même philosophiques, en Europe, avec ce qu'on appelle la *Renaissance orientale*, terme créé par Edgar Quinet dans son *Génie des Religions* (1841):

> Toute révélation vient d'Orient, et, transmise à l'Occident, s'appelle tradition. L'Asie a les prophètes, l'Europe a les docteurs; et tantôt ces deux mondes, échos de la même parole, ont entre eux un même esprit, ils s'attirent, ils se confirment l'un l'autre, et gardent le souvenir de la filiation commune ; tantôt leurs génies se repoussent comme deux sectes, leurs rivages semblent se fuir ; du moins ils s'oublient, pour se retrouver et se confondre plus tard. (Quinet, 1841 :112)

Quinet reconnaît en Orient la terre des origines, terre d'inspiration poétique pour l'Occident, c'est la terre biblique, et la terre de profusion religieuse; l'Orient dessine

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l'identité et la frontière de l'Occident, il se définit par rapport à lui. Donc, la Renaissance orientale devient, selon Raymond Schwab, un :

> …renouvellement d'atmosphère produit au XIXe siècle par l'arrivée des textes sanscrits en Europe ; on l'éclaire en le mettant à l'égalité avec celui qu'avait opéré, au XVe siècle, l'arrivée des manuscrits grecs et des commentateurs byzantins, après la prise de Constantinople. (Schwab, 1950 : 18)

Vu comme son *alter*, l'Occident se met à la connaissance de ce monde étranger et parfois exotique, il lui a attribué de nombreux mythes et mystères, il a entrepris des énormes projets pour s'approprier les richesses de cette terre inconnue, et pour divulguer les énigmes de la civilisation orientale, mais cet Orient reste malgré tout un monde insaisissable par l'intelligence occidentale. Quoique le monde arabo-musulman ait été longtemps pour l'Occident, selon Schwab : *« un compagnons aussi ancien et familier, qui parfois nous rapprit l'hébreu par l'arabe. »*(Schwab, in : Kacem, 2002 :112) Berque reconnaît dans l'orientalisme occidental savant une assimilation imparfaite de l'Orient, car, pour le comprendre et pour mieux l'aborder, l'Occident doit faire appel aux Arabes, qui connaissent mieux leur monde et leur langue, selon Malek Chebel : *« Comprendre la langue d'un peuple, c'est en somme tenir le fil d'Ariane qui mène à son âme. La méconnaître, c'est le meilleur moyen de n'en approcher que l'écorce. »* (Chebel, 1993 : 15) De ce fait, nous pensons qu'une étude de l'intégration de l'intellectuel arabe dans les milieux occidentaux de l'orientalisme savant s'avère intéressante, pour montrer la part des intellectuels arabes dans l'élaboration des savoirs sur leur monde. Mais, d'abord nous devons expliquer comment avait évolué la figure de l'intellectuel arabe.

La figure de l'intellectuel arabe est né grâce à : *« ...une sorte de relation structurelle à l'Occident »* (Brisson, 2008 : 17) , ce contact avec l'Occident a résulté, surtout au XIXe siècle, du grand projet colonial de Napoléon Bonaparte en Égypte, un projet qui a voulu être civilisateur du point de vue de l'Occident :

> Ils [les soldats de Napoléon] laissent à l'Égypte d'immortels souvenirs, qui peut-être un jour y réveilleront les arts et les institutions sociales. L'histoire, du moins, ne taira pas ce qu'ont fait les Français pour y reporter la civilisation et les connaissances de l'Europe. Elle dira par quelle discipline ils l'ont si longtemps conservée, et peut-être en déplorera la perte comme une nouvelle calamité du genre humain. (Laurens, 2004, p. 231)

Ce projet civilisateur de Bonaparte était l'occasion de l'éveil de la conscience politique en Égypte, et nous trouvons des échos de cette entreprise française dans les discours des hommes politiques égyptiens comme Moustafa Kamel, en 1882 :

> Bonaparte, puis la France de la première moitié du siècle ont contribué ainsi à rendre à l'Égypte parmi les civilisations contemporaines un rang digne de son histoire et son antique civilisation. Il est du devoir de la France, à laquelle nous adressons un suprême appel, d'intervenir pour nous sauver. (*Ibidem*.: 210)

Le projet civilisateur napoléonien a été complété par Méhémet Ali qui s'est chargé de la modernisation de l'Égypte comme l'affirme Saad Zaghloul, autre homme politique égyptien, qui avoue en 1919 : *« Il est incontestable que l'Égypte, depuis un siècle, est en Orient, qui [la France] la première l'a prise en mains pour la conduire dans la voie de son indépendance, sous le grand Mohamed Aly ; c'est la France qui l'a entourée depuis le berceau de sollicitudes infinies. »* (*Ibidem*.: 211)

La modernisation de l'Égypte, au temps de Méhémet-Ali, a été faite grâce surtout à l'expédition scientifique de missionnaires issus de plusieurs classes sociales, entre 1809 et 1849, à leur tête, Rif'at at-Tahtawi. C'est à cette date que commence la construction de la figure de l'intellectuel arabe moderne, c'est-à-dire après qu'il a eu un contact avec l'Occident par le biais de la migration, qui constitue, selon Thomas Brisson : *« ...un aspect fondamental de l'étude plus générale de la genèse sociohistorique de cette figure. »*(Brisson*, op.cit.* : 27) L'étude menée sur le phénomène de migration, par Brisson, révèle trois types différents, selon le contexte social, politique et intellectuel de l'Orient : d'abord une migration sous forme des missions scientifiques, inaugurées par Méhémet-Ali pour des besoins de l'État, en vue de moderniser l'enseignement et la découverte des sociétés européennes; une migration estudiantine financée aussi par les États arabes, pour favoriser un échange intellectuel entre les étudiants arabes et les universités européennes, surtout après la décolonisation, ces étudiants sont majoritairement égyptiens, syriens, et libanais ; la dernière forme de migration est institutionnelle, pour les besoins de quelques instituts occidentaux comme l'École spéciale des Langue Orientales Vivantes (ELOV), qui a recruté à partir de 1803 des traducteurs et des répétiteurs arabes, égyptiens et syriens tels que : Don Raphaël de Monachis, Bochtor Ellious, Mikhaïl Sabagh (ce dernier était l'ami de Champollion et de Sylvestre de Sacy) (*Ibidem.* : 32).

Outre la migration, l'émergence de la figure de l'intellectuel arabe a été influencée par d'autres raisons, liées intimement au contexte socio-politique et intellectuel propre au monde arabe, ce sont surtout deux phénomènes qui ont animé le monde arabe : la Nahda (la renaissance)[1] et la Thawra (la révolution)[2], ces deux phénomènes renforcent le statut de l'intellectuel arabe, qui se voit porteur d'une nouvelle parole libre de tout discours religieux rigoriste, surtout après l'occidentalisation des écoles, du primaire jusqu'à l'université :

> La figure moderne du muthaqaf se crée en se séparant des positions savantes traditionnelles, en particulier religieuses. Porteuse d'un savoir nouveau marqué par la rationalité scientifique européenne, elle s'oppose progressivement aux élites intellectuelles anciennes. (*Ibidem.* : 22)

Ces intellectuels arabes vont changer la scène politique et sociale de leur pays, en créant des journaux et des revues qui portent leur vision évolutionniste et révolutionnaire, chassant leur envahisseur, et réclamant leur statut du citoyen dans un combat idéologique qui les amène à prendre le pouvoir et se rassembler autour d'une idole politique comme l'Égyptien Jamal Abd-el-Nasser, qui a su, en peu de temps, charmer

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[1]. Elle est doté d'un discours réformateur qui règne de 1930 jusqu'au 1950 ; basé sur la réforme de l'enseignement ; cette réforme suit deux directions ; une traditionnelle, animée par des institutions d'enseignement traditionnelles comme Al-Azhar, elle a abouti à la création de quelques partis et associations comme les Frères Musulmans en Égypte, les Uléma en Algérie. La deuxième direction de la Nahda est occidentaliste, animée par quelques immigrés et étudiants arabes, influencés par la culture occidentale, cette tendance a été constituée principalement par des chrétiens syro-libanais. Arkoun, 1975 : 100-107.

[2]. Elle a épanouit grâce à la prise du pouvoir des *Officiers libres*, en Égypte (23 juillet 1952). Ses pionniers sont Ahmad Arâbi (1881), et Hussein Haykal qui lui a donné sa première expression dans son article, « Révolution de la Littérature », en 1933. La Thawra a suivi les instructions des auteurs de la Nahda ; en conservant les valeurs de l'identité arabo-musulmane, également elle a encouragé le nationalisme et le combat idéologique, qui va à l'encontre de l'impérialisme européen (surtout en Palestine). *Ibidem.* : 108-117.

les intellectuels arabes, Chrétiens et Musulmans, en adoptant un *arabisme laïcisant* (Kacem, www.google.fr.: 04), pour créer une identité arabe authentique:

> La fin de la colonisation devrait apporter la liberté et la prospérité ; l'indigène donnerait naissance au citoyen, maître de son destin politique, économique et culturel. Après des décennies sous le boisseau, sa nation enfin éclose affirmerait sa pleine souveraineté ; opulente ou indigente, elle jouirait des produits de son travail, de son sol et son sous-sol ; son génie enfin rendu à son sort naturel, l'usage de sa langue récupérée lui permettraient l'expression et l'épanouissement de sa culture spécifique. (Memmi, 2004 :19.)

Le changement du statut de l'indigène au citoyen, réaffirme l'engagement de l'intellectuel arabe dans l'idéologie du combat de son gouvernement, il participe à la création des partis politiques comme : Bath, FLN… , et constitue une pierre essentielle dans la construction de son État ; il prend en charge la réécriture de l'histoire du monde arabe, écrite jadis par les colons. Toutes les valeurs ont été bouleversées : la Campagne de Bonaparte[1] devient, comme la proclamation de l'État d'Israël (en 1948), un acte d'impérialisme, et une menace contre l'identité arabo-musulmane.

Mais, après 1967, et avec *la guerre des six jours*, l'intellectuel arabe se trouve victime de la désillusion, trahi par son État qui a signé les premiers accords avec l'ennemi juré, Israël, en 1978. En conséquence, les intellectuels arabes se divisent en deux camps d'idéologies différentes : partisans de la laïcisation et ceux d'un discours islamiste. Face à cette nouvelle situation chacun d'eux adopte une réforme d'ordre personnel (historique, culturelle et religieuse) (Frangié, 17/04/2014); et là les intellectuels arabes doivent choisir entre l'adhésion à la politique d'État et rester dans leur pays, ou se révolter contre cette politique, en préférant l'immigration en Europe, ou dans un autre pays voisin, pour avoir de plus de liberté idéologique.

Á l'intérieur des pays arabes, la situation politique se complique de plus en plus: échec du socialisme en Algérie, et dans d'autres pays arabes, ce qui a encouragé la naissance du discours terroriste. Au Proche-Orient, les guerres déchirent les pays arabes : la guerre civile du Liban (1975-1990), le conflit palestino-israélien (1ière et 2ème Intifada), les guerres du Golfe (l'Iran/l'Irak 1980 et 1988, l'Irak/le Koweït 1990-1991, l'invasion américaine de l'Irak 2003), la montée du terrorisme avec le réseau Al-Qaïda (responsable présumé des attentats du 11 septembre 2001).

Au cœur de ces évènements tragiques l'intellectuel arabe se perd, et se voit privé de sa crédibilité et de son rôle de prédicateur dans sa société.

Donc, la figure de l'intellectuel arabe a été créée à partir de plusieurs données historiques, économiques, sociales… et au long du passage d'un contexte colonial au contexte post-colonial.

2-L'intégration de l'intellectuel arabe dans le milieu orientaliste savant parisien

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[1]. L'expédition française en Égypte au début du XIXᵉ siècle ne fut pas, comme le prétendent certains historiens, le facteur essentiel de l'éveil de l'Égypte. En arrivant en Égypte, cette expédition trouva l'Azhar animé par des courants nouveaux qui avaient dépassé ses murs pour s'étendre à toute la vie en Égypte. […] L'expédition française apporta, néanmoins, un nouvel adjuvant à l'énergie révolutionnaire du peuple d'Egypte à cette époque. […] Elle vint, apportant avec elle quelques aspects des sciences modernes que la civilisation avait perfectionnées, après les avoir puisées ailleurs, et plus particulièrement dans les deux civilisations pharaonique et arabe. Laurens, *op.cit.* : 213.

L'intégration des intellectuels arabes dans les milieux parisiens de l'orientalisme savant a été assurée grâce à des facteurs différents, externes ou internes, du milieu parisien. Pour les premiers facteurs, ils sont liés à la trajectoire biographique et scientifique des intellectuels arabes, ce sont :

Le bilinguisme, sous le contexte colonial ; il a caractérisé les intellectuels maghrébins qui sont nés entre 1920 et 1930, et qui ont suivi un cursus à la fois arabophone et francophone (cas de Mohamed Arkoun, et Mohamed Talbi…) (Brisson, *op. cit*. : 155-166).

En Moyen-Orient (l'Égypte et la Syrie notamment), la langue française était plus habituelle, vu son ancienneté dans la société ; elle a été la langue de la société mondaine (cas d'Amina Rashed, Farouq-Mardam Bey, et Anne-Marie Eddé et Sobhi Bostani) (*Ibidem*. : 50-51-52). Généralement, tous les intellectuels cités ci-dessus ont eu des relations directes ou indirectes avec le pouvoir colonial qui a facilité leur scolarité.

La colonisation, un phénomène politique et social qui a semé chez l'intellectuel arabe le complexe d'infériorité, ou d'indigène, sentiment qui surgit dans les souvenirs des intellectuels arabes ; il a résulté de la domination sociale, culturelle et même historique des colons (les indigènes apprennent à l'école française l'histoire du colonisateur seulement), et parfois il est chargé d'une valeur symbolique (souvenir de la tête rasée chez Arkoun, pour limiter la prolifération des poux entre les élèves) (*Ibidem.* : 164). Le sentiment d'infériorité a engendré, chez l'intellectuel arabe, une forte volonté de s'inscrire dans les universités en France, le centre de la domination coloniale.

La décolonisation, ce phénomène a influencé, beaucoup plus, le statut de la langue arabe, avec laquelle des intellectuels arabes ont eu des difficultés de familiarisation ; c'est pour cette raison qu'ils ont choisi de s'inscrire dans les universités françaises, contraints parfois par la politique de leur pays (cas de Roshdi Rashed, un opposant du régime de Nasser), et aussi pour faire une carrière scientifique en langue arabe, en linguistique ou en philosophie ; ils se spécialisent, par la suite, dans l'étude du monde arabe comme le précise la Libanaise Houda Ayoub :*« C'est en France que je suis devenue une intellectuelle arabe. »* (*Ibidem.* : 58).

La représentation mythique de Paris, considéré comme le centre culturel occidental par excellence: la Révolution française, les Lumières qui ont formé la réflexion des jeunes intellectuels arabes, comme en convient Jamel-Eddine Bencheikh:

> Adolescent, je compris les leçons de la Révolution de 1789 alors que ni la liberté,
> ni l'égalité, ni fraternité ne s'exportaient vers cette terre maghrébine où je naquis.
> […] J'appris le français à l'école laïque, où l'on ne m'a forcé à rien d'autre qu'à
> être moi-même, à penser juste, à raisonner librement.(*Ibidem.* : 53)

Les facteurs internes de l'intégration des intellectuels arabes, dans les milieux orientalistes savants à Paris, sont les suivants :

Le changement du personnel du milieu orientaliste au sein de la Sorbonne, autour des années 1950: avec l'accession de Berque à la chaire moderniste face à Henri Laoust dans la chaire de l'orientalisme classique.

L'appel lancé par Maxime Rodinson et Jacques Berque pour l'intégration des intellectuels arabes au milieu orientaliste.

La création de nouvelles revues qui s'intéressent au monde arabe comme *Arabica* et *Studia Islamica*, en 1955.

La création de la commission 44 du CNRS, en 1960, et la Réforme Faure, 1968, qui permet le recrutement des intellectuels arabes dans les milieux universitaires.

Le changement du personnel et des perspectives de recherches des revues comme *Arabica* et *Studia Islamica*, et même *Maghreb-Machrek* (fondée par Claude Cahen en 1974), qui s'orientent vers les sciences humaines et l'actualité du monde arabe.

3-La relecture de l'orientalisme entre altérité et destruction des canons de l'orientalisme savant

L'intégration des intellectuels arabes dans le milieu orientaliste a été effectuée dans un climat de confrontation entre l'orientalisme classique et une nouvelle génération d'orientalistes, et avec une collaboration entre intellectuels arabes et leurs homologues français ; donc cette intégration peut être lue à travers deux notions essentielles : altérité et destruction des canons orientalistes.
L'altérité couvre deux réalités, la première est un :

> …discours occidental sur le monde arabe, auquel des savants arabes commencent à prendre part dans les années 1950, car l'orientalisme représente une sorte de passage à la limite pour comprendre les processus de réappropriation et de confrontation au savoir de l'autre. (*Ibidem*. : 11)

Et la deuxième réalité est un : *« savoir d'une culture (occidentale) sur une autre (arabe) ; mais savoir, aussi, d'intellectuels arabes qui questionnent le savoir qu'ont élaboré leurs collègues orientalistes et pour qui ce savoir est aussi, en partie, celui de l'autre. »* (*Ibidem*). Donc, à partir d'un jeu d'altérité, où l'intellectuel devient à la fois l'Autre, porteur d'une parole sur sa propre culture, différente de celle de l'intellectuel occidental ; et le Même qui partage avec son homologue français la même langue, la même trajectoire scientifique et universitaire et le même discours orientaliste rénovateur.
Ce discours orientaliste rénovateur a été l'origine de la destruction des canons de l'orientalisme savant dont la vision était purement colonialiste. Au début de son intégration aux milieux universitaires français, l'intellectuel arabe a connu un statut paradoxal, entre le racisme de quelques professeurs de la Sorbonne comme Marius Canard, qui a déclaré un jour à Mohamed Arkoun que : *« l'arabe [n'était] pas une langue de culture »* (*Ibidem*. : 172.), alors que d'autres comme Jamel-Eddine Bencheikh et Mahmoud Azab ont souligné l'accueil chaleureux de leurs professeurs à la Sorbonne. Malgré tout, ces intellectuels arabes ont œuvré pour revaloriser leur culture, et mettre en cause l'européocentrisme des textes orientalistes savants qui portent des discours généralisants sur l'irrationalité des penseurs arabo-musulmans[1]. Au sein de l'université française, les intellectuels arabes embrassent des spécialités différentes : sciences humaines, linguistique, philosophie, le monde arabe…Leurs thèses ont porté, d'abord, entre 1950 et 1968, sur des sujets d'orientalisme savant avec d'illustres orientalistes classiques tels que : Robert Brunschvig, Henri Laoust, Régis Blachère, Charles Pellat… qui leur ont ouvert les rubriques de célèbres revues comme *Arabica* et *Orient*. Après 1968, les sujets de thèse sont orientés vers le néo-orientalisme, ou l'orientalisme moderne, sous l'influence d'un discours scientifique, profitant du changement de personnel des revues et du milieu orientaliste ; et de la Réforme Faure. De ce fait, leur relecture de l'orientalisme savant n'était pas en rupture totale avec le savoir occidental,

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[1]. Lakhdar Souami réfute la thèse de Régis Blachère qui accuse le poète Jahiz d'irrationalité ; alors que Arkoun et Hassan Arfaoui montrent l'humanisme du discours islamique à travers la réfutation de l'ouvrage de Grunebaum. *Ibidem.* : 173-175.

ou en opposition entre intellectuels arabes et intellectuels français, mais contre le règne de l'orientalisme classique; c'est une *« ligne de partage épistémologique »* (*Ibidem.* : 217) entre le savoir occidental et le savoir oriental. Donc, la relecture du discours orientaliste par l'intellectuel arabe est à la fois une destruction des canons de l'orientalisme savant, et un nouveau regard sur l'altérité occidentale, à travers son parcours biographique et scientifique, où cette même altérité devient une source de *créativité* (*Ibidem* : 216.)

.4-Les bases théoriques du néo-orientalisme chez Anouar Abd-el-Malek

Anouar Abd-el-Malek, intellectuel égyptien, issu du milieu scientifique et universitaire français, lance dans son article « La crise de l'orientalisme » (1963), les premières bases du néo-orientalisme, une mise en question de l'orientalisme savant, qui a résulté de l'intégration des intellectuels arabes dans les milieux orientalistes français savants, et là, il distingue entre deux tendances ; la première est le *néo-orientalisme occidental*, qui a été favorisé par la leçon inaugurale de Berque au Collège de France, et le rapport de Hayter (1961). Il a été développé surtout dans les pays anglo-saxonnes et les Etats-Unis, il se base sur l'étude du passé, mais sous l'angle des sciences humaines ; et le présent devient l'objet principal de l'étude, intégré dans le contexte socio-politique de chaque pays d'Orient après la décolonisation, en faisant appel à la philosophie structuraliste, et à un enseignement intensif des langues orientales; en encourageant, aussi, l'étude des civilisations du Tiers-Monde (*Area Studies*). Alors que la deuxième tendance est le *néo-orientalisme oriental et socialiste*, qui est teinté parfois d'idéologie marxiste, influencé par les mouvements nationalistes, et des nouvelles théories critiques et en sciences humaines ; il touche surtout les pays d'Orient, de l'Afrique, l'URSS, et quelques pays socialistes de l'Amérique latine, en collaboration avec quelques intellectuels européens socialistes. Ses bases théoriques sont lancées dans plusieurs congrès et associations qui appellent à la solidarité des pays du Tiers-Monde comme: Bandoeng (avril 1955), le Congrès P.C. de l'URSS en 1956. Son champ de recherche est limité à l'étude du présent et du futur des pays d'Orient. Il lutte contre l'européocentrisme, en voulant réviser l'histoire commune entre Orient et Occident et faire ressortir les différents modes d'influence de la culture orientale sur celle de l'Occident.

En conclusion, l'orientalisme qui a vécu longtemps sous l'emprise d'une tradition érudite, a changé ses méthodes d'étude sous l'influence des nouvelles données socio-historiques et politiques qui régissent le monde actuel (la décolonisation, l'émigration, l'émergence des nouvelles idéologies…), pour se doter d'un discours scientifique, suivant, par là, le progrès de l'histoire humaine et les avancées scientifiques. Réservé durant des siècles à l'intelligentsia européenne, l'orientalisme devient, grâce à l'intégration des intellectuels arabes dans ses milieux, un champ de savoir et de partage, et un moyen de réécrire l'histoire de l'Orient, il se voit comme une revendication de leur propre identité orientale, pour construire une altérité créative.

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VOIX EXTRELACÉES DANS LA PÊCHE À LA BALEINE DE JACQUES PRÉVERT

Oana-Andreea T NASE

Abstract: *Our study aims at revealing some aspects of a protean work, at rediscovering Prévert's poetic universe form an implicit approach, decoding the messages sent by the textual voices of the poem* La pêche à la baleine.

Keywords: *implicit, irony, voice.*

Dans l'univers poétique prévertien, la « *voix* » constitue une problématique importante puisqu'elle hétérogène. Derrière les « *paroles* » et les « *voix* » textuelles, nous découvrons que Prévert a glissé de l'équivoque, des messages subtils et des significations plurielles.

Nous découvrons aussi une nuance d'équivoque dans le titre de son premier recueil : *Paroles*. Le titre renvoie à ce que Prévert chérit le plus, les mots, mais on peut constater aussi l'absence d'un possessif ou d'un autre déterminant.

Outre l'explication que le titre renforce l'idée de style oral, une autre interprétation serait que ce titre devrait être compris comme un désir de s'effacer derrière des mots ou une volonté de ne pas les assumer complètement, suggérant que ses « *paroles* » pourraient avoir été dites par n'importe qui. Cette idée pourrait être confirmée par le fait que les textes dans lesquels Jacques Prévert s'exprime avec « je », l'impliquant d'une manière directe et personnelle sont très rares dans son œuvre. En étudiant les textes prévertiens, nous remarquons le désir de l'auteur de *Paroles* de s'effacer derrière les idées, les mots et les *voix*.

À un autre niveau, nous apercevons que ce « *je* » des écrits prévertiens semble plus un « *jeu* » de la voix à chaque fois la même et à chaque fois autre, un « *jeu* » des « paroles » de l'artiste même, de ses propos cachés derrière les « paroles » des autres, des instances de ses textes situés à mi-chemin entre la poésie et la prose. Le caractère ludique de l'univers poétique prévertien est confirmé par ce   « *jeu* » incessant des « *voix* » qui s'entrelacent, se superposent et introduisent la polyphonie dans le texte.

Notre communication est consacrée à l'étude du brouillage de ces « *voix* » et au repérage de l'identité des instances présentes dans *La pêche à la baleine* de Jacques Prévert.

Le plus souvent, dans l'univers poétique prévertien, les différentes types d'énonciation changent à l'intérieur du même poème.

Par exemple, le texte *La pêche à la baleine* fait alterner un récit à la troisième personne et des dialogues :

> À la pêche à la baleine, à la pêche à la baleine, / Disait le père d'une voix courroucée/À son fils Prosper, sous l'armoire allongée/ À la pêche à la baleine, à la pêche à la baleine, […] // (Prévert, J., 1972 :22)

> Alors dans sa baleinière le père tout seul s'en est allé/ Sur la mer démontée…/Voilà le père sur la mer/ Voilà le fils à la maison /Voilà la baleine en

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colère, /Et voilà le cousin Gaston qui renverse la soupière. /La soupière au bouillon. /La mer était mauvaise, /La soupe était bonne, /Et voilà sur sa chaise Prosper qui se désole […]// (Prévert, J., op.cit :22)

Mais voilà la porte qui s'ouvre, et ruisselant d'eau, / Le père apparait hors d' haleine, /Tenant la baleine sur le dos, /Il jette l'animal sur la table, une belle baleine aux yeux bleus […]/Puis il jette le couteau par terre,/Mais la baleine s'empare, et se précipitant sur le père/ Elle le transperce de père en part […]/Voilà Prosper qui prépare les faire-part/La mère qui prend le deuil de son pauvre mari/ Et la baleine, la larme a l'œil contemplant le foyer détruit.// (*Ibidem* : 23)

Nous repérons dans ce texte plusieurs occurrences du présentatif « *voilà* », qui a une valeur déictique, introduisant la voix du narrateur et le situant dans la proximité des personnages.
En effet, nous observons une insistance sur le déictique « voilà » repris 9 fois dans le texte, marque de l'oralité et inscrivant le narrateur dans l'univers intradiégétique.

Nous pouvons constater que dans *La pêche à la baleine,* les voix du texte alternent entre le « *il* », le « *je* », le « *tu* ».Donc nous avons un narrateur *hétérodiégétique* représenté par « il », un narrateur *homodiégétique* désigné dans le texte par un *je narrant,* et un *je narré*.

Le premier type de narrateur présent dans le texte, le narrateur extradiégétique-homodiégétique, détient le contrôle et organise le récit. Ce narrateur veut nous convaincre qu'il est omniscient et omniprésent, *« voilà […] »* et qu'il peut suivre et nous présenter des actions qui se déroulent dans le même temps :
« Voilà le père sur la mer/Voilà le fils à la maison/ Voilà la baleine en colère, /Et voilà le cousin Gaston qui renverse la soupière […]/ La mer était mauvaise/La soupe était bonne. // » (*Ibidem :* 22)

Nous découvrons que ce narrateur omniscient interrompt sa narration et accorde la parole à Prosper, un narrateur *intradiégétique- homodiégétique* :
«Et voilà sur sa chaise Prosper qui se désole:/À la pêche à la baleine, je ne suis pas allé,/ Et pourquoi donc que j'y ai pas été ?/Peut-être qu'on l'aurait attrapé/Alors j'aurais pu en manger.// » (*Ibidem :* 23)

L'introduction des paroles du narrateur-personnage (homodiégétique) se réalise par le glissement des indications du narrateur hétérodiégétique soucieux de nous fournir des détails concernant l'état d'âme de Prosper, « *se désole* » : « Et voilà sur sa chaise Prosper qui *se désole »*

Alain Rabatel réalise une distinction entre le narrateur extradiégétique et intradiégétique et affirme dans son étude *La construction textuelle du point de vue* :

Le narrateur initial, responsable de la tonalite du récit est sans aucun doute plus enclin à l'omniscience, en vertu de son statut, que le narrateur second. Ce narrateur second peut se réduire à un "je" relativement désincarné […] et passer ainsi en narrateur personnage puis en personnage-narrateur. (Rabatel, A., 1998 :146)

Selon lui, « la profondeur de la perspective du personnage est limitée puisque ce dernier est d'un niveau diégétiquement inferieur à celui du narrateur » (Ibidem : 149), ce qui, en soi annonce un changement de niveau narratif.

Donc à un autre niveau, plus précisément au niveau intra-diégétique, le personnage devient lui aussi narrateur et illustre le paradigme intradiégétique-homodiégétique car il est *« un narrateur au second degré qui raconte sa propre histoire »*. (Genette, G., op cit : 256)

Ainsi nous observons que la narration prise en charge par le narrateur initial est suivie par les propos du personnage.

Pourtant, les questions adressées à soi-même, *« Et pourquoi donc que j'y ai pas été ? »* les hésitations et les réflexions du personnage, *Peut-être qu'on l'aurait attrapé/ Alors j'aurais pu en manger.* », nous indiquent qu'il ne s'agit ni de dialogue, ni de narration proprement-dite.

Dans ce cas-là nous pouvons parler d'un monologue intérieur du personnage de Prosper.

Ces réflexions ont le rôle de mettre en lumière l'intériorité du personnage, un dialogue fictif intériorisé. Le narrateur homodiégétique se dédouble, s'interroge et se répond mentalement.

En lisant attentivement le texte, nous observons que le jeune homme est hésitant dès le début car il ne partage pas le point de vue du père et refuse de l'accompagner à la pêche, malgré son autorité :

«Tu ne veux pas aller, Et pourquoi donc ?/Et pourquoi donc que j'irais pêcher une bête/ Qui ne m'a rien fait, papa, /Va la pépé, va la pêcher toi-même,/Puisque ca te plaît,/J'aime mieux rester à la maison avec ma pauvre mère/ Et le cousin Gaston.// »
(Prévert, J., op. cit : 22)

Si cette fois-ci nous avons un dialogue effectif entre le père et le fils, un premier refus de l'enfant, *« J'aime mieux rester à la maison »* dans le deuxième cas il ne s'agit pas d'un dialogue réel car l'interlocuteur manque complètement.

Ces sont plutôt les oscillations, la peur de l'enfant devant un parent oppressif et ses arrière-pensées trahies par le narrateur hétérodiégétique.

L'attitude de Prosper dans le dialogue avec son père représente une opposition réelle *« Et pourquoi donc que j'irais pêcher une bête/ Qui ne m'a rien fait, papa, »*, tandis que dans le cas du monologue intérieur nous découvrons un changement dans le comportement du personnage : *« Et pourquoi donc que j'y ai pas été ?/Peut-être qu'on l'aurait attrapé// »*.

En dépit de ses hésitations, la sympathie du jeune homme, pour l'animal et sa solidarité avec celui-ci restent les mêmes : *« Alors j'aurais pu en manger. »*

Une explication possible serait que par l'intermédiaire de ce soliloque, le narrateur initial réussit à dévoiler les sentiments de l'enfant et sa peur devant un père peut-être trop dominateur.

Donc nous pouvons considérer que par l'intermédiaire du brouillage des voix textuelles et de la polyphonie, le narrateur hétérodiégétique devient porte-parole de l'auteur et transpose dans le texte les convictions de celui-ci.

L'existence de la polyphonie dans ce fragment est renforcée par la présence de l'adverbe « *peut-être* » et par les verbes employés au mode conditionnel.

Donc la présence de l' « *adverbe d'énoncé modal* » (Nølke, H., 2001 : 39), « *peut-être* » renforce le caractère ambigu de l'extrait car on y entend deux voix : une voix qui affirme « *on l'aurait attrapée* » et une autre à laquelle appartient le doute de la probabilité.

Le modalisateur « *peut-être* » introduit deux énonciateurs : un énonciateur auquel le locuteur ne s'assimile pas et un énonciateur du peut-être auquel le locuteur s'identifie.

Le premier énonciateur affirme la vérité de l'énoncé, tandis que le deuxième énonciateur, celui qui dit « *peut-être* » ajoute un commentaire.

Le locuteur, c'est-à-dire le narrateur homodiégétique est donc énonciateur de « peut-être » et seulement de « peut-être ».

Nous avons établi que le narrateur homodiégétique représente le locuteur (« celui qui profère l'énoncé, l'auteur des paroles émises ») (Tu escu, M. 1998 :105), mais on ne sait pas exactement qui est l'énonciateur (« *l'instance qui assure le contenu de l'énoncé* ») (Ibidem)

Est-ce que c'est l'auteur implicite, c'est-a-dire *« l'auteur caché dans les coulisses qui a le rôle d'un metteur en scène* » (Barthes, R., Kayser, W., Booth, W. C., Hamon, P., 1977 :92)?

Oui, nous pouvons considérer que les propos appartiennent à la voix de l'auteur implicite qui se fait entendre par l'intermédiaire de son porte-parole, le narrateur hétérodiégétique.

Ce narrateur s'introduit avec prudence dans les pensées du personnage et nuance ses propos de modalisateurs d'incertitude.

Nous découvrons que ce narrateur est le complice de l'auteur dès le début et apporte des explications supplémentaires de nature à ridiculiser le père « Disait le père d'*une voix courroucée* ».

Il fournit aux lecteurs des détails tout au long du texte « *Et dit d'une voix lamentable* », des détails qu'il insère entre les dialogues proprement dits : « *Regardant son père* dans le blanc des yeux/ Dans le blanc des yeux bleus de son père/ Bleus comme ceux de la baleine […]//» (Prévert, J., op. cit : 23)

Il faut aussi rappeler que le texte *La pêche à la baleine*, a été écrit par Prévert à l'époque où il faisait partie du Groupe Octobre et il a été envisagé pour être interprété sur scène.

« Si Paroles peut se lire comme un roman, beaucoup éprouvent le besoin de l'aborder comme une pièce, de jouer les textes sur un espace scénique revenant (consciemment ou pas) à la tradition des chœurs parlés du théâtre ouvrier d'avant-garde. » Gasiglia -Laster, D., 1993 : 110)

 C'est pour cette raison que nous ressentons parfois les indications du narrateur omniscient comme de véritables didascalies.

Le narrateur hétérodiégétique est aussi ironique et l'ironie représente une autre manifestation de la polyphonie.

Selon Oswald Ducrot (cf., Ducrot, O., 211), l'ironie apparaît comme une combinaison des voix qui, bien confondues dans un même énoncé renvoient à des locuteurs différents, l'un prenant en charge le contenu explicite, l'autre le refusant.

L'esprit railleur de ce narrateur extradiégétique est reflété par la manière dans laquelle il nous présente le personnage du père, par les détails tels que : « la mer démontée *»,* « la soupière au bouillon. »

Nous découvrons dans les propos de ce narrateur une certaine sympathie vis-à-vis de l'animal « une belle baleine aux yeux bleus/ Une bête comme on en voit peu. // » (Prévert, J., op. cit : 23)

Il ne faut pas oublier que dans toute son œuvre, l'auteur a toujours pris position en faveur des animaux contre les êtres humains.

Donc nous pouvons affirmer que le narrateur de ce texte devient encore une fois complice de l'auteur implicite, fait renforcé par l'usage du pronom « *on* ».

L'emploi du pronom impersonnel « *on* », marque de la polyphonie, permet de concilier toutes les voix, car il peut designer en même temps l'auteur implicite, le narrateur hétérodiégétique et le narrateur-personnage, c'est-a-dire Prosper qui remarque lui aussi la couleur des yeux de l'animal « des yeux bleus de son père/ Bleus comme ceux de la baleine.// » (Ibidem)

Ce pronom place dans une espace identique une diversité des voix et désigne une voix collective à l'intérieur de laquelle le locuteur, plus précisément le narrateur, se situe lui-même.

Nous observons que vers la fin du texte, la voix de l'un des narrateurs homodiégétiques, c'est-à-dire celle de Prosper résonne et celui-ci change complètement d'attitude : « *se lève* », regarde son père dans les yeux « *regardant son père dans le blanc des yeux* » et « *jette le couteau par terre* »

Ce deuxième refus, plus clair et même obstiné représente un vrai défi, d'autant plus que le jeune affirme :

«Et pourquoi donc je dépècerais une pauvre bête qui /m'a rien fait /Tant pis j'abandonne ma part […]//» (Prévert, J., op. cit : 23)

Exceptant la voix du narrateur homodiégétique représentée par celle de Prosper, nous entendons aussi dans le texte d'autres voix de narrateurs homodiégétique, de narrateurs-personnages :

- celle du père autoritaire qui ne sait que donner des ordres: « Tu ne veux pas aller ?/ Et pourquoi donc ?», « Dépêchez-vous de la dépecer / J'ai faim, j'ai soif/ je veux manger// ».

- la voix du cousin Gaston, personnage secondaire : « Ah, ah, […] Ça me rappelle la chasse, la chasse aux papillons.// » (Ibidem)

- la voix de l'animal personnifié : « Et pourquoi je tué ce pauvre imbécile, / Maintenant les autres vont me pourchasser […]// ». (Ibidem)

Ce n'est pas par hasard que les derniers mots appartiennent à l'animal.

Prévert personnifie l'animal et lui accorde la chance et s'échapper au destin affreux que les humains lui ont réservé. Dans le cas de ce texte, grâce au geste du jeune Prosper, la baleine a tué celui qui voulait la dépecer et réussit à se sauver.
Ses affirmations devraient représenter la conclusion et résonner dans l'esprit des lecteurs.

Les mots de ce dernier narrateur intradiégétique-homodiégétique, représenté par la baleine, peuvent constituer la morale de cette histoire ou « fable » : « *ils vont exterminer ma famille* » « *la baleine est sortie* » mais « *sans doute elle reviendra* » triomphante, affichant « *son rire inquiétant* ».

Dans son étude « *Le contexte de l'œuvre littéraire* », Dominique Maingueneau aborde le problème de la duplicité énonciative, analyse les instances énonciatives dans Les *Fables* de La Fontaine et parle du « *jeu de miroirs* » de ces voix du texte :

«Par définition, le fabuliste se place au niveau énonciatif le plus élevé, au-dessus de tous ses personnages : c'est lui qui est responsable de la moralité, qui impose un sens au récit. Il a le dernier mot. » (Maingueneau, D., 1993 :162)

En rapportant, les propos du théoricien au texte prévertien que nous venons d'analyser, nous pouvons affirmer que par la voix de cet animal et par l'intermédiaire de la personnification, le lecteur entend les échos de la voix de l'auteur implicite qui ironise constamment la société contemporaine.

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SIGNES DE L'ORALITE DANS LES NOUVELLES DE MAUPASSANT

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Abstract: The artistic value of the literary masterpieces constantly impose to the writers a demarche which consists in making appeal to the spoken language in order to give their creations a certain freshness and a local footprint. The novels or the short stories (as our study precisely refers to prose) often anchor the facts in a reality which contains elements of the spoken language, thus giving a touch of authenticity to their content. Our study refers to the marks of the spoken language, in this exact significance, having the purpose to detect certain signs of the spoken language which were used to build up the narrative schema of the short story "Histoire vraie" written by Guy de Maupassant. Furthermore, we will also approach the delicate matter of translating the signs of the spoken language from one language to another, using the adequate and specific instruments. Our demarche is based on the transience of the spoken language, as writing implies its elaboration during a certain period, which allows us to asseverate the truthfulness and the spontaneity of the message expressed by a person (by the writer, in this particular case).
To conclude, the study aims to focus our attention upon the signs of the spoken language and their status, role and function dissimulated in the phrases written by Guy de Maupassant in the short story entitled "Histoire vraie".
Keywords: writing, spoken language, Maupassant.

L'ethnologie, la linguistique et l'histoire (pour ne citer que quelques-unes des sciences actuelles) se disputent, encore de nos jours, l'approche et le traitement de la question de l'oralité. Comme l'oralité est un mode de communication fondé sur la parole humaine, son unique moyen de conservation est la mémoire individuelle, à la différence de l'écriture qui présente d'autres particularités de la communication, n'excluant pas, pour autant, la tradition orale. Celle-ci continue d'exister, car elle reprend et transmet les contes et les poèmes stabilisés par l'écrit. À travers le temps, l'oralité devient l'un des paradigmes de la création littéraire, ce qui arrive surtout à partir du XIXème siècle, avec l'œuvre des écrivains romantiques (Aron, Paul, Saint-Jacques, Denis, Viala, Alain : 2002, 426).

Guy de Maupassant est, selon nous, l'un des écrivains français ayant excellé dans l'exploitation du message oral dans le texte littéraire. Son œuvre littéraire, surtout les nouvelles (plus précisément l'« Histoire vraie » (Maupassant, 1987 : 78-83) à laquelle notre étude renvoie tout particulièrement), est sillonnée d'intrusions de phrases qui attestent la présence constamment affirmée de l'oral à travers l'écrit. Puisque la description des scènes de la vie campagnarde ou paysanne suppose implicitement et obligatoirement la narration des faits exposés faite à l'aide des mots et des phrases susceptibles d'être compris par l'ensemble du public destinataire du message. Le fait que nous, personnellement, nous rejetons fermement la démarche biographique de la critique littéraire stipulée par Sainte-Beuve[1], ne nous autorise point, pourtant, à ignorer

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[1] Sainte-Beuve (1804 à 1869) est critique historique et psychologique, mais aussi biographique. Il demande au critique une curiosité vive et une impartialité rigoureuse, celui-ci ne devant pas se laisser conduire par ses goûts personnels. Sainte-Beuve étudie les éléments en dehors de l'œuvre,

les traces laissées par l'origine des personnages dans leur manière de parler et de voir la réalité environnante. La proximité se reflète toujours dans l'œuvre littéraire, le cadre décrit laisse toujours son empreinte sur l'évolution des personnages, aussi bien que sur le déroulement des faits y exposés. Nous ajouterions aussi bien le désir de l'écrivain de faire « vivre » son texte, de le rendre plus authentique en plaçant ses actions et ses personnages dans un univers proche et connu. Encore plus, bien qu'il gagne bien sa vie, Maupassant lui-même trouve une nouvelle source de revenus, en publiant plus précisément, des feuilletons, dans des journaux tels « Le Petit Journal », « Le Petit Parisien » ou « L'Écho de Paris » (Maupassant, 1995 : 182). C'est bien ainsi que l'écrivain doit faire face aux exigences d'un lecteur habitué à une lecture facile et rapide et ces attentes du public que l'œuvre de Maupassant satisfait explique le choix pour la nouvelle, texte court, au rythme soutenu, relancé souvent par des phrases exclamatives ou interrogatives.

Notre étude porte sur certains signes par lesquels l'oralité manifeste sa présence dans les nouvelles écrites par Guy de Maupassant, particulièrement dans la nouvelle « Histoire vraie », qui fait partie du recueil « Contes du jour et de la nuit ». D'abord, pour essayer d'expliquer l'oralité du texte littéraire, nous dirions que celle-ci réside dans l'origine même des personnages animant la narration, que Maupassant lui-même traite de « demi-seigneurs normands…mi-paysans » (Maupassant, 1987 : 78-83). Compte tenu de leur origine et la place occupée dans la hiérarchie sociale, ces personnages n'avaient qu'à illustrer par leurs propos le registre oral de la langue. L'emploi des deux particules suggérant la moitié (« demi » et « mi » placés devant les noms *seigneurs* et *paysans*) renforcerait le caractère à peu près rigoureux de leur expression, tandis que le portrait physique fait par Maupassant à ces chasseurs normands justifierait les choix lexicaux opérés par l'auteur dans le but de rendre semblables l'univers décrit et les humains qui le peuplent (*Ibidem.*)[1]. Le syntagme « un vieux noble déclassé », utilisé pour peindre Monsieur de Varnetot, le personnage-narrateur de l'histoire racontée, renvoie aussi au monde aristocratique en dissolution évoqué par la nouvelle.

Notre démarche critique met à sa base le texte de la nouvelle « Histoire vraie » écrite par Guy de Maupassant et publié en France, encore une fois, en 1987, comme la référence bibliographique ci-dessus donnée l'indique d'ailleurs. Il s'agit d'une anthologie de textes littéraires, réunissant des fragments courts d'œuvres écrites par des auteurs consacrés de la littérature française[2]. D'ailleurs, les auteurs de l'anthologie affirment dès le début (Maupassant, 1987 : 4) les raisons surtout pédagogiques qui les ont poussé à réaliser le matériel. Ils expliquent ensuite la manière de laquelle ils ont

en tenant compte de la vie de l'écrivain, du milieu où celui-ci vit, du tempérament, du caractère, de l'humeur, de ses goûts, de ses opinions, créant ainsi la critique biographique. Sainte-Beuve s'informe sur le lieu de naissance, la famille, les amis, l'époque à laquelle l'écrivain appartient pour ainsi donner une explication aux thèmes et aux sujets choisis pour animer sa création littéraire. .

[1] L'écrivain décrit l'assemblée des chasseurs comme étant des gens qui « avaient chassé tout le jour » et qui «…achevaient leur dîner, encore bottés, animés, allumés… ».

[2] L'anthologie réunit des textes appartenant à toutes les époques de création littéraire, ayant comme auteurs Marie de France, La Bruyère, Stendhal, Victor Hugo, Alphonse Daudet, Guy de Maupassant ou Jules Renard. Le fil directeur qui réunit toutes ces créations apparemment sans aucun rapport l'une avec l'autre, c'est bien la possibilité de leur exploitation en classe et leur potentiel didactique. Il s'agit plutôt « des œuvres qu'on ne peut pas ne pas avoir lues », comme les auteurs de l'anthologie l'affirment.

opéré le choix des auteurs publiés dans leur anthologie et ils font des remarques sur les notes qu'ils ont rédigées et publiées en bas des pages de l'anthologie. L'objectif purement instrumental de ces notes fait de celles-ci une véritable aide à la lecture, qui vise la meilleure compréhension du texte, à tous les niveaux, qu'ils soient lexical, grammatical, stylistique ou autre. D'ailleurs, les phrases reprises par les notes, qui transcrivent l'énoncé dans des mots et syntagmes actuellement utilisés[1], sont celles qui ont donné libre cours à notre réflexion sur l'oralité du langage utilisé par les personnages de Maupassant et sur les moyens concrets de sa manifestation.

Les signes de l'oralité du langage des personnages créés par Maupassant sont surtout et avant tout visibles dans la forme écrite des phrases. Toutes les altérations du français standard, dues à la langue régionale parlée par les personnages et au registre familier[2], voire même populaire de langue, sont retrouvables, bien évidemment à l'orthographe. D'ailleurs, la forme écrite des phrases représente un autre moyen par lequel tout écrivain appartenant à toute époque de création, crée l'univers et l'atmosphère propre à son œuvre. La plus fréquente modification survenue dans la chaîne parlée et illustrée dans la forme écrite des phrases concerne l'élision en tant que phénomène comportant la suppression de l'élément vocalique final d'un mot devant un mot commençant par une voyelle ou un H muet[3]. De manière justifiée ou non, compte tenu de la définition même donnée par les linguistes à ce phénomène phonétique, le discours des personnages de la nouvelle « Histoire vraie » est parsemé d'élisions, contrairement aux phrases descriptives, par exemple, énoncées par Maupassant, construites selon toutes les règles du français littéraire, en vigueur à l'époque et encore de nos jours (Maupassant, 1987 : 78-83) : « v'là l'histoire », « faut pas qu'ça dure », « j'ai prié l'comte », « c'te p'tite *,* « je n'peux pas », « je n'veux pas » contrairement à « un vent d'automne mugissant et galopant », « les chasseurs achevaient leur dîner », « ils parlaient comme on hurle », « tous suivaient de l'œil une forte fille aux joues rebondies ». Il existe aussi des mots ou des bribes de phrases qui attestent l'intrusion du registre populaire et familier, voire même argotique, dans celui littéraire et le mélange harmonieux de ceux-ci : « éfant » (pour « enfant »), « j'crai ben » (pour « je crois bien »), « crébleu » (pour « sacré nom de Dieu ») (*Ibidem.*). Pourvu d'ancrer ses personnages dans l'univers créé, Maupassant fait très souvent appel à des altérations de phrases, à des modifications des sons du français littéraire en raison du patois, toutes ces modifications étant bien rendues par l'orthographe : « quèqu'chose », « quèqu'fille », « què qu'vous donnerez ». Nous signalons aussi une phrase exclamative prononcée par un des personnages de l' »Histoire vraie », qui annonce et renforce la position prise par Maupassant à l'égard des femmes, en général, comme personnages de ses créations littéraires, en particulier. La phrase « Elle est folle, quoi » appartient par sa construction même au registre oral, le rajout du mot « quoi » en fin de phrase, renforçant l'affirmation faite. Les femmes, telles que les imagine Maupassant, sont toujours des

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[1] L'anthologie est éditée sous le signe de l'Alliance française, faisant donc l'objet de l'enseignement/apprentissage du français, ce qui explique bien la reprise, dans des notes, des énoncés formulés dans un tout autre registre de langue que celui du français littéraire.

[2] Comme il est très attaché à sa province natale, Maupassant situe l'action de ses écrits en Normandie, par conséquent le parler normand et le celui paysan sont plus fréquemment présents dans la bouche des personnages que le français neutre et celui littéraire.

[3] Nous renvoyons aux explications et à la définition données par le dictionnaire Larousse publié en ligne à l'adresse suivante :
http://www.larousse.fr/dictionnaires/francais/élision/28426?q=elision#28290, site Internet consulté le 3 juin 2014.

proies faciles, elles ne sont jamais personnages centraux de ses écrits, elles remplissent plutôt un rôle mineur dans le déroulement des événements évoqués. D'ailleurs, la femme est souvent associée à la folie dans les nouvelles de Maupassant (Maupassant, 1995 : passim), elle anime l'univers créé en lui conférant une dimension souvent maladive.

De point de vue lexical, nous signalons nombreux procédés et marques de l'oralité du langage mis par Maupassant dans la bouche des personnages de la nouvelle « Histoire vraie ». Remarquons d'abord le choix lexical très inspiré opéré par l'auteur qui donne ainsi naissance à un cadre adéquat au déroulement de son histoire placée dans un milieu campagnard imprégné par la saveur du parler des personnages. Le verbe « fauter » (pour « commettre une faute ») est mis en rapport d'identité avec « enjôler » (avec le sens de « séduire »), étant donnés le sujet de la nouvelle et ses implications. La même explication est susceptible de fonctionner pour ce qui est de l'abondance des termes désignant « un enfant » (« un marmot », « un mioche ») ou bien « des caresses » (« des cajoleries » « des mamours »). Nous avons aussi bien enregistré l'usage familier des verbes « filer » et « se casser » avec le sens de « s'enfuir ».

Les noms propres choisis par l'auteur pour identifier ses personnages sont aussi représentatifs pour l'état d'éducation de ceux-ci et le milieu où ils vivent. L'appellatif « Monsieur » mis devant les noms propres Séjour et Déboultot attestent l'origine aristocratique de ceux-ci, tandis que Blondel et Cocotte sont des paysans authentiques. La mère Paumelle est ainsi appelée en raison de son origine paysanne et de son âge, mais aussi de son attitude manifestée dans le déroulement des faits, car le sens de l'appellatif est renforcé par la phrase incidente « une vieille rusée » (Maupassant, 1987 : 78-83) qui vient s'ajouter au portrait du personnage, en donnant des indications précises sur son comportement. Pareillement au personnage, terne et insignifiant, la servante ne porte pas de nom, elle est simplement définie par son occupation. Les animaux de la ferme portent eux-aussi des noms[1], car ils font vraiment partie de la narration, puisqu'ils la font avancer.

Dans le but de mieux intégrer le parler des personnages de la nouvelle dans l'ambiance créée par celle-ci, l'auteur y introduit plein d'expressions idiomatiques imagées, qui illustrent aussi bien le registre familier, que celui populaire de langue, donnant naissance à un discours crédible, portant pleinement les marques de l'authenticité par le choix des unités lexicales, tout comme par les images créées. Les expressions idiomatiques utilisées par Maupassant dans la version originale de sa nouvelle sont expliquées par les auteurs de l'anthologie que nous avons mis à la base de notre recherche (Maupassant, 1987 : 78-83), par des notes insérées en bas de page[2].

L'oralité du langage maupassantien est aussi visible, selon nous, dans l'emploi et l'explication donnée à un proverbe. Dans « Histoire vraie », Maupassant se sert du

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[1] « la jument noire » est caractérisée uniquement par la couleur de son poil, tandis que la chienne, qui occupe une place plus importante dans le récit d'événements, justifie la désignation par un vrai prénom, à savoir « Mirza ».

[2] Les explications données par les auteurs de l'anthologie réunissant plusieurs textes majeurs de la littérature française concernent surtout leur compréhension dans le but de leur exploitation didactique. C'est bien par ces raisons-ci, que figurent les explications des expressions idiomatiques suivantes: « à moitié gris » (à moitié ivre), « avoir l'œil de tous les côtés » (chercher des aventures amoureuses), « aller comme sur des roulettes » (aller bien), « être grosse » (être enceinte), « parer le coup et couper le fil » (éviter les conséquences fâcheuses, couper court), « un vieux lapin » (un coureur de filles).

proverbe « bon chien chasse de race »[1], qui renvoie directement au registre parlée et à l'emploi ordinaire de l'expression, s'encadrant aussi dans le tableau de chasse peint dans la nouvelle.

De point de vue du choix lexical opéré par l'auteur dans le but de peindre un univers animé par des personnages issus d'un certain milieu social, caractérisé par l'oralité du langage utilisé, nous pourrions citer aussi l'emploi des interjections. Ces mots invariables[2] sont utilisés par Maupassant dans le but de permettre aux sujets parlants de mieux exprimer leurs émotions[3].

Quant aux signes de l'oralité présents au sujet de la construction morpho-syntaxique des phrases, nous mentionnerions d'abord l'utilisation en excès des gallicismes, dont le sens particulier vise à souligner, à mettre en emphase, soit le sujet de la phrase, soit le complément d'objet direct de celle-ci, à l'aide des formules « c'est…qui » ou « c'est…que ». La reprise du pronom démonstratif neutre avec ses formes renforcée « ceci » et « cela », mais surtout avec sa forme abrégée « ça » représente un autre signe de l'oralité du langage mis par Guy de Maupassant dans la bouche de ses personnages de la nouvelle « Histoire vraie ». La présence de la conjonction « mais » en début des phrases est un autre signe de l'appartenance de la langue au registre oral, ayant comme résultat la création de phrases imprégnés par l'oralité, où la conjonction ne remplit pas son rôle de coordination, elle ne marque pas un rapport adversatif, tout au contraire, elle est utilisée comme connecteur verbal, ayant comme but d'enchaîner les paroles des personnages[4]. Le registre soutenu de la langue française impose l'ordre des mots qui joue sur le sujet énoncé en tête de la phrase affirmative énonciative. Dans la nouvelle « Histoire vraie » écrite par Maupassant, il arrive souvent que le sujet soit repris à la fin des phrases, soit par la forme tonique du pronom personnel, soit par un nom commun, correspondant en genre et en nombre à la forme atone du pronom personnel sujet, énoncé en début de phrase[5].

Pour ce qui est de la traduction de la nouvelle « Histoire vraie » de Guy de Maupassant, nous dirions d'abord que nous n'en avons pas trouvé une. Par contre, nous avons consulté un volume recueillant des nouvelles réunies sous le titre « Bulg re de seu », traduites du français par Lucia Demetrius (Maupassant, 1960 : passim.), tel que l'atteste la deuxième de couverture. Pour ce qui est, donc, de la traduction des nouvelles

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[1] « Tel père, tel fils » est l'équivalent de l'expression utilisée dans le texte de la nouvelle, étant (à notre avis) plus connue et plus utilisée.

[2] L'information est reprise selon les données figurant à l'adresse http://fr.wikipedia.org/wiki/Interjection, site Internet consulté le 25 juin 2014.

[3] M. Séjour énonce le mot phrase « crébleu », qui n'est autre chose qu'un juron. Cette altération de la forme « sacré nom de Dieu » représente une possibilité d'éviter la prononciation de gros mots, mais en même temps le rapprochement le plus fidèle de la forme sonore de celui-ci. M. de Varnetot prononce « v'là », ce qui représente le raccourcissement de la forme sonore de l'unité lexicale « voilà », justifié par la rapidité de l'expression orale. C'est toujours ce personnage qui utilise dans son discours oral l'interjection « pif ! pan ! », cette fois-ci s'agissant d'une onomatopée, dont le contenu sémantique est expliqué par la phrase qui suit « c'est comme si on m'avait tiré deux coups dans la poitrine ». Nous mentionnerions aussi, à ce point de notre recherche renvoyant à l'emploi des interjections dans la nouvelle « Histoire vraie » de Maupassant, l'emploi fréquent de « ça y est » et de « bigre de bigre », qui sont utilisés pour mieux rendre la surprise, l'impuissance de faire quoi que ce soit ou bien la colère.

[4] « Mais l'mobilier […] » ou bien « Mais […] à qui […] mais à vous […] ».

[5] Dans la phrase « Il a raison, mon oncle », le nom « oncle » reprend le sujet « il » et lui correspond en genre et en nombre.

écrites par Maupassant et réunies dans le volume portant le titre « Boule de suif », nous avons facilement identifié la présence dans la conscience de celui-ci du public-source et du public-cible [1] (Georgiana Lungu-Badea, 2008 : 80). Autrement parlant, nous affirmerions que les nouvelles de « Boule de suif » ont été traduites sous l'empire de la préférence donnée à l'équivalence, au détriment de la préférence manifestée pour les emprunts (Diana Andrei, Neli Eiben F râm , 2008 : 89-108).

Pour conclure, nous dirions que le statut de l'oral dans la nouvelle « Histoire vraie » écrite par Guy de Maupassant est celui d'un élément voué à faire ressortir la spécificité locale et sociale des personnages de la nouvelles tandis que le rôle joué par celui-ci est très important dans l'économie de la construction de la nouvelle, ses marques étant celles de la délimitation des registres de langue.

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[1] Nous renvoyons à l'acception donnée à ces deux termes et assumée par la suite, dans ses ouvrages critiques, par Georgiana Lungu-Badea.

MULTIPLICITY OF IDENTITIES
IN
TRANSLATING LITERATURE FOR CHILDREN

Cristina CHIFANE[*]

Abstract: Generally speaking, translation would not be possible or at least would lose its function if the overall concept of communication in the global village affected the protection and promotion of diverse languages and cultures. As a consequence, preservation of elements of cultural specificity in the translation of children's books in dominated languages such as Romanian would be part of the struggle to ensure distinctness and connectedness. Apart from the national and cultural identities involved in the process of translating books for children, this paper aims at dealing with the problem of linguistic identity and the translator's dilemma regarding the possible loss of identity of one of the two languages and cultures submitted to the translation process. In the game of identities, the translator for children is in search of a balance trying to find a new voice and new means of expression in the source language and culture. The new acquired identity of the text should not immediately imply a rejection and exclusion of the old identity of the same text especially since capturing and rendering the essence of the original author's personal style is a matter of true art and sensibility from the translator's part. Last but not least, the target readership of translated books for children includes a heterogeneous group of children of various ages ranging from readers of picture books to adolescent readers of modern novels with their own identities, characteristics and preferences as well as different cultural constructs, experiences and challenges.

Keywords: game of identities, children's literature, translator's role, target readership, variables.

1. Introduction

Translation in general becomes a matter of preserving or losing identities or of acquiring new identities since global communication should allow for the protection and promotion of diverse languages and cultures: "If translation is proverbially a bridge-building exercise, and much is said about how it bridges gaps between cultures, it must not be forgotten that translation has as much a vested interest in distinctness as in connectedness" (Cronin, 2006: 121).

From this perspective, preservation of elements of cultural specificity in the translation of children's books in dominated languages such as Romanian would be part of the struggle to ensure "distinctness" as well as "connectedness". The very act of translating and spreading the ideologies in books for children belonging to smaller countries is a necessary step towards accepting the multiplicity of identities.

Rejecting "globalisation as homogenisation, standardisation and banalisation", Cronin (*ibidem*: 127) warns against a double threat: self-translation into a "single literary culture" and "a single literary language" or massive translation of "a single literary culture" and "a single literary language" into every other culture and language. Interestingly, he provides the example of Rowling's books which acquired international

fame leaving other cultures and languages in the shadow and worrying about the cultural and linguistic consequences of that fame.

Apart from the national and cultural identities involved in the process of translating children's books, one can refer to other types of identities too. Linguistic identity has to be taken into consideration since it is evident that different languages have entirely different language structures and characteristics which become part and parcel of their linguistic identity. For example, the linguistic framework of Romanian folk tales differs to a great extent from the linguistic framework of the English folk tales. Whereas the former abound in complex syntactic structures, use of phrases, idioms, proverbs and sayings, regionalisms and archaisms, the presence of connotative proper names etc., the latter have a much simpler and straightforward linguistic structure focusing on the development of action proper. This is just an illustration of the linguistic differences between two languages and the same type of text in these languages. The question which arises is related to the translator's dilemma regarding the possible loss of identity of one of the two languages and cultures submitted to the translation process.

From my point of view, translators in general and translators for children in particular should find a balance in this game of identities. When translating into the target language (TL) and culture, translators actually find a new voice and new means of expression and implicitly a new identity for the original text in the source language (SL) and culture. The important thing to be remembered is the fact that the new acquired identity of the text should not immediately imply a rejection and exclusion of the old identity of the same text. This would only lead to the subdual and loss of identity of usually the so-called dominated language and culture. In the afore-mentioned example of the English and Romanian folk tales, translators of Romanian folk tales into English might be tempted to simplify syntactic structures or to replace regionalisms, phrases or idioms with more neutral terms to adjust the text to fit in the TL and culture but if the objective is to bring Romanian linguistic and cultural specificity abroad then this domesticating strategy would not fulfill the initial purpose.

The situation becomes even more problematic when translators for children have to think of an author's personal style and identity which most often distinguishes one author from another and makes his/her text stand out in a variety of other texts. Capturing and rendering the essence of an author's unique style into the TL is a matter of true art and sensibility from the translator's part. Besides, willingly or not, traits of the translator's identity and perception of child, childhood and the translation process are relevant in his/her translated texts. Ideally, he/she should preserve his/her objectivity and to a certain extent forget about his/her identity including personal feelings or thoughts in favour of the author's identity and his/her target readers (TRs)' identities.

Last but not least, one can refer to a multiplicity of identities of the TRs. The TRship of translated books for children includes a heterogeneous group of children of various ages ranging from readers of picture books to adolescent readers of modern novels. Each of these categories of readers has its own identity, characteristics and preferences.

What's more, children in different languages and cultures are confronted with different cultural constructs, different experiences and challenges. To conclude, multiplicity of identities is something a translator for children should be prepared to deal with especially since it gives birth to the following characteristics of CLT (children's literature translation): asymmetry, variety, a specific consumer-supply relationship and full or partial localisation.

2. Asymmetry

No matter if they circulate as source texts (STs) or target texts (TTs), books for children generate an asymmetrical type of communication. Adults are the ones who initiate and support the whole process: they write, translate, publish and sell books for children. The adult roles are extremely diversified: critics, theoreticians and members of prize-awarding committees speak or write about these books, translators transform them to fit the expectations of the target-readers, librarians recommend them, publishers decide to release them on the market, parents choose them and buy them for their children, officials in the Ministry of Education introduce them into the school curriculum and teachers reveal their beauty to children. O'Sullivan has clearly considered asymmetry as a defining characteristic in translating literature for children:

> The asymmetrical communication is mirrored when children's literature is translated: the various steps from the selection of texts to the details of how individual lexical items are to be translated are subject to the assumptions of publishers and translators as to what children can understand, what they enjoy, what is suitable and acceptable. (2008: 117)

Educational, sociocultural, ideological and aesthetic factors condition adults' choices with respect to children's books, but my opinion is that they should give children more credit in terms of understanding and acceptance. In this respect I agree with House who has noticed that translators for children "apply idiosyncratic cultural filters, often under the guise of adapting the text to the assumed needs of the young readers in the target culture (TC), or under the guise of seeking to impose lofty educational values on the texts" (2004: 685).[1] Once again, children and especially teenagers are more curious and more open-minded than adults are willing to see.

Besides the imbalanced relationship between adult influence and child reception, there are other asymmetrical connections which are easily identifiable when translating literature for children. One of them is the distinct situation of translations for children in the Anglo-American environment in comparison with what happens in Eastern countries. The key aspect is in fact that while in Romania and other Eastern countries the translation of Anglo-American children's fiction is dominant, in Britain and America translated literature occupies a marginalised position, as shown by the number of books on the publishing market.

On a wider scale, transformations in translation "are conditioned by interlanguage asymmetry on the syntagmatic, paradigmatic, or semiotic level" (Gak 1993: 35). On the syntagmatic level asymmetry attracts a lack of correspondence between the number of signifieds and signifiers in the chain of speech. In this case, free translation is used to find a corresponding expression in a TL for one word in a SL.

When dealing with paradigmatic asymmetry, translators have two options: either to resort to translational transformations (if the linguistic units are used in a

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[1] According to House (2004: 685-686), the cultural shifts and changes so prevalent in the translation of children's books are owed to a number of distinct reasons: adult preconceptions regarding what books for children should contain or leave out; children's limited knowledge of the world and of different cultural contexts which encourages translators to engage in adaptations and explanations; the different traditions in children's literature in the source and target communities or the trend to opt for translation in the case of those books which are perceived as culturally "neutral" or "international".

secondary function) or to give up translational transformations (if the linguistic units are used in their primary function).[1]

Finally, translation can be described as involving "a transfer of elements across semiotic borders" (Koster, 2000: 26). Thus, asymmetry occurs on the semiotic level when a signified denoted in one language does not have a signifier in another.

To sum up briefly, asymmetry is a relevant element in CLT functioning on different levels and helping translators for children decide upon the best solutions.

3. Variety

Translating literature for children reflects the concept of variety in a multitude of ways: children's texts belong to a wide range of genres and subgenres; the TRs preferences are extremely diverse because of the age group, level of understanding and sociocultural affiliation; many translation theories, models, concepts, norms, principles and strategies are suited for this field.

A heterogeneous category, children's literature "is near impossible to define … in such a way as to include this enormous variety" (Desmet, 2007: 29). Different classifications usually include the following genres: picture books, traditional literature, contemporary realistic fiction, historical fiction, modern fantasy, biography and autobiography and non-fiction or informational books.

Moreover, in accordance with the age group to which they belong, children are more likely to be drawn towards a particular genre. During infancy through pre-school they prefer picture books but while they grow up they gradually expand their reading choices to fit one of the reading purposes: recreational interests, self and personal issues, social relationships and social issues. Unfortunately, teaching practice has shown that more and more adolescents in Romania read just for utilitarian purposes rather than for individual development or enjoyment. Perhaps things would change if children were given questionnaires regarding their reading preferences and the national school curricula would be more flexible to allow for changes suiting the children's interests.

As to any rule, there are exceptions, that is children who still devour books but these cases are less frequent than before evidently due to the overwhelming influence of other means of communication (TV, internet etc.).

Out of the variety of past and present translation theories (the prototype theory, the polysystem theory, the skopos theory, the corpus-based translation theory and the audio-visual theory), some are more likely to show their relevance in translating literature for children. The same idea holds valid in the case of translation models which vary from iconic or diagrammatic representations to conceptual and theoretical models. In my opinion, analogue models are important in CLT because translation scholars could have a clearer visual representation of the stages of the translation process and of the agents involved in the respective process. In addition, the functionalist interactive models focus on the translator's communicative purpose or goal giving him/her the

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[1] Gak defines the primary function as 'the initial function for which a certain linguistic unit has been created' (1993: 36). This is always meaningful and can be demonstrated in opposition to other units. On the other hand, she identifies three types of secondary functions: "(i) neutralisation, in which the basic distinctive features of the poles of the opposition are nullified; (ii) transposition, in which one of the poles of the opposition is used in the function normally reserved for the other; and (iii) desemantisation, in which a given unit loses its own meaning" (*ibidem*).

power to decide upon the best translation strategy. As a consequence, translators for children make use of a variety of translation strategies ranging from syntactic to semantic or pragmatic and oscillating between conservation and substitution.

4. Consumer-Supply Relationship

Since modern society is primarily based on a consumer-supply type of relationship, translating literature for children displays all the peculiarities of such a relationship. In this case, the consumers are meant to be children and adolescents whereas the suppliers are the publishing houses which can have this kind of literature as their sole targetship or as a category among others. In-between the two sides various marketing mechanisms are involved.

There are undoubtedly some factors that influence the book market and have been noticed by Thomson-Wohlgemuth ever since 1998. The impact of mass-media and electronic media, the governments' cost-cutting policies and their reorganisation of public spending as well as the decreasing influence of institutions such as libraries on publishers' decisions constitute alarming signs affecting the book market.

Closer to the image of young adults, children in contemporary society have many more possibilities to acquire knowledge about other cultures of the world: they can watch TV programmes, search the information on the internet or even travel abroad with their parents.

According to Thomson-Wohlgemuth, some countries have started to adjust their children's literature to the new notion of childhood:

> Girls are now depicted as smart and technically skilled; children are encouraged to protest against parents; they have many friends from immigrant and other foreign families; mothers are no longer simply housewives but career women, who can nevertheless cope easily with both children and household, whereas men are shown as "housemen" with endless time for their children. (1998: 84)

Moreover, one new development is "escapism" characterised by the children and adolescents' need to find refugee into a world of fantasy by means of books ranging from science fiction to adventure stories leading back into the past (*ibidem*). A new concept of adolescence has also arisen postponing the end to the refusal to deal with the harsh realities of modern electronic media which has influenced children's reading habits leading to bad family relationships, loss of contact with friends and reality altogether, isolation, passivity, lack of creativity and initiative, anxiousness and aggressive behaviour (*ibidem*: 85-87). Trying to improve things, publishing houses have resorted to electronic books or audio books to meet modern readers' expectations.

In the supply chain, translators should occupy a dominant position but this is usually not the case due to their poor status, low pay and tight deadlines. As Robinson (2007: 7-19) has argued, publishers demand reliability, timeliness and low cost although all these objectives are rather difficult to achieve without their willingness to meet translators halfway and respect their work and efforts.

With the aim of making profit in mind, publishers of children's literature are forced to be cautious in their selection of books to be published. Thomson-Wohlgemuth (*ibidem*: 89) warns against the danger of popular literature and mass-market books which are published cheaply in large editions and are the most profitable area for publishers therefore becoming a threat to high quality children's books. I disagree with his opinion since I consider that there is enough place on the market for all categories of

books. Throughout time, the publishing houses have changed their attitude towards translated books. If in the past these books were underestimated as not selling very well and causing more problems than benefit for the company, over the years between 30 and 70 per cent of children's books published in Europe were translations (Jobe, 1996: 519). The situation is of course different in UK with fewer translations because of its dominant position.

In addition, international book fair and co-productions represent two key events of the children's book market (Thomson-Wohlgemuth, *op. cit.*: 90).[1] Mutual exchanges should be positive but reality often contradicts expectations to the benefit of Western countries which commercialise their products in the Eastern countries.

All in all, the traditional supply chain consisting of author-publisher-editor-publisher-printer-bookstore in the case of the ST is reiterated with translated books with translator instead of author. The translator might go to the publisher or the publisher might ask for a particular translator because he/she has heard of his/her work and specialisation in the field (a desirable situation which would indicate professionalism and reliability).

5. Localisation

"Frequently used in commercial circles in English-speaking countries" (Hatim and Munday, 2004: 321), the concepts of globalisation, internationalisation and localisation could be used to explain the intricacies of the translation process of children's literature. If they want the books they translate to be read worldwide, translators of books for children need to find an equilibrium between the degree of internationalisation and the degree of localisation a text can withstand and readers are willing to accept.

As a major characteristic of CLT, localisation is understood in the following terms: "taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold" (LISA, 2003 cited in Pym, 2004: 29). Roughly speaking, localisation covers domesticating translation strategy but in fact there are numerous other nuances and subtleties.

Localisation is related to at least two further concepts: internationalisation and globalisation. Whereas the former is the process of generalising a product so that it can handle multiple languages and cultural conventions without the need for re-design, the latter addresses the business issues associated with taking a product on the world market. Pym attempts at a clear distinction among the terms:

> We might say that there is one wide process called "globalisation", of which "internationalisation" and "localisation" are parts. In order to globalise, you first make your product general in some way ("internationalisation"), then you adapt ("localise") to specific target markets ("locale"). (*ibidem*: 30)

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[1] In Thomson-Wohlgemuth's opinion, the Frankfurt Book Fair and the Bologna Children's Book Fair are places where publishers can meet to seek out new trends in the sector and to do business (*ibidem*: 90). At book fairs publishers can also agree on conditions for co-production, a wide spread publishing strategy meaning that a publisher has two or more editions printed at the same time in order to cut costs.

Nevertheless, using a standard terminology is not so simple due to the complexity of factors and processes involved. Let us assume that internationalisation covers the processes whereby the culture-specific features are taken out of a text in order to minimise the problems of later distributing that text to a series of locale. If this is the case, then this is the explanation for the lack of interest in children's books from dominated languages and cultures which insist on preserving elements of cultural specificity and make them known worldwide. I do not think that the solution would be internationalisation just for the sake of avoiding later distribution problems because these might occur in spite of this strategy. From my perspective, paradoxically as it may seen, internationalisation does not necessarily ensure the international success of children's books.

"Marked by a strong directionality" (Pym, 2010: 139), localisation implies a movement from the central languages toward the more peripheral languages. The movements in the other direction have been called "reverse localisation" (Schäler, 2006 cited in Pym, *ibidem*) and these many-to-one patterns become more important in the context of economic globalisation. Adapted to suit our purposes, the concepts of "localisation" and "reverse localisation" would explain the massive translations of children's books from authors of English-expression and the still relatively few number of Romanian books for children translated into English. Instead of full localisation translators of children's literature might resort to partial localisation which would indicate adaptation and at the same time preservation.

This new approach would also involve a re-configuration of the old paradigm of translation in the sense that the source and TTs, languages and cultures could no longer be conceived as separate and stable concepts. Even if localisation apparently seeks standardisation, diversification is impossible to be ignored since the entire process would be pointless without the linguistic and cultural difference among various types of texts.

Used in industry to refer to the efforts of adapting a Web site, application or other product for any over-seas market, translation which becomes or leads to localisation holds valid in literary translation as well therefore in translating literature for children too. Adapting to another culture is "a very complex and subtle task" (Bias and Mayhew, 2005: 327) with many practices and conventions. At this point, I see localisation not as a mere form of domestication, but as a generic term calling for some degree of adaptation to a particular country or locale.

In order to reconcile the approaches to globalisation as either involving cultural homogeneity or cultural heterogeneity, theoreticians [1] have chosen the term of "glocalisation', a hybrid term applying to localisation in the context of globalisation. To put it in a nutshell, no matter how local a given product looks, it will retain a number of features of the original product. In industry, the original product is the global one whereas in literary translation for children, the original product would be the text in the SC and language.

Adding to and arising from their cultural setting, books such as the *Harry Potter* series are indications of how glocalisation works especially since many types of translation have been applied to these books from faithful to radical with explanatory in-between.[2]

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[1] See Gambier and Van Doorslaer, 2009; Robertson and White, 2003.
[2] According to Nexon and Neumann (2006: 54), "the faithful translation seeks to preserve as much as possible the cultural specificity of the original" while the radical translation is meant "to

6. Conclusions

      To sum up, asymmetry, variety, consumer-supply relationship, multiplicity of identities and localisation are all important factors contributing to a clearer understanding and assessment of translations of literature for children. There are some "delicate matters" which require special attention. Adult readers of books for children have to give children more credit in the sense that they are able to comprehend many things adults might consider they are unlikely to grasp. All in all, the powerful influence of mass-media has favoured children's access to information so authors and translators should be aware of the new identities children have.

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dissolve" it. Furthermore, "explanatory translation represents a middle space of interchange" creating "a zone of encounter" between texts and thus becoming "a mode of glocalisation".

ENGLISH WORDS IN FISHING TERMINOLOGY

Bianca DABU[*]

Abstract: Theoretical and applied terminology occurred due to the interest of scientists and technicians to make specific information more available to professionals in the respective fields or to the general public. Nowadays, vocabulary is witnessing a massive upsurge of new terminologies brought about by the dynamics of languages for specific purposes. The fields of interest for linguists were general language, sports, press, before 1990s and almost every aspect of everyday life such as business, medicine, computing science, fashion etc. since then. Making a research on the market of articles on specialized languages one can notice that fishing terminology is less if not at all discussed although it has a strong representation of anglicisms. The present study focuses on a corpus of unadapted English loanwords present in glossy fishing magazines that belong to specific terminology; at the same time the study brings into attention many of the words of English origin that have been circulating in the general language for some time and that are also present in the above mentioned magazines.

Keywords: glossy magazines, fishing terminology, English loanwords.

1. Introduction

Terminology is described as "any activity concerned with the systematisation and representation of concepts or with the presentation of terminologies on the basis of established principles and methods" (International Organization for Standardization, Standard 1087) (apud. Sonneveld, Loening, 1993:2). Theoretical and applied terminology occurred due to the interest of scientists and technicians to make specific information more available to professionals in the respective fields or to the general public. Nowadays, vocabulary is witnessing a massive upsurge of new terminologies brought about by the dynamics of languages for specific purposes.

Terminology demonstrates the following features (Cabré, 1998:11):

For linguists, terminology is a part of the lexicon defined by subject matter and pragmatic usage.

For subject field specialists is the formal reflection of the conceptual organization of a special subject and a necessary medium of expression and professional communication.

For end-users (either direct or intermediary) is a set of useful, practical communication units assessed according to criteria of economy, precision and suitability).

For language planners terminology is an area of a language requiring intervention in order to reaffirm its usefulness and survival and to ensure its continuity as a means of expression through modernization.

Professional communication in specific areas is therefore, covered by the existence of standardised means used by the members of the same language community. „Unlike in general language, where the arbitrariness of the sign is accepted, special languages strive to systematise principles of designation and to name concepts according to pre-specified rules or general principles. The process of scientific observation description includes designation of concepts and this in turn involves re-

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examining the meaning of words, changing designations and coining new ones." (Sager, 1996:57).

The variety of terminologies in use results in the necessity of specific terminology dictionaries or termbanks in structured domains, for the purpose of checking terms used by a group of speakers. By searching of frequent collocations, we can glimpse the recurrent wordings, which circulate in the social world and glimpse how linguistic categories become social categories. This would emphasize the idea that, once the terminological lexical units belonging to a domain penetrate the general vocabulary, this will be illustrated by the frequency of linguistic units in circulation.

When concepts in a source language are borrowed for a specific terminology to designate realities in a target language that lacks the respective concept, the lexical borrowings become compulsory. The linguistic category covers thus, the subject itself and the users' need to have linguistic tools for expressing concepts pragmatically. "Occasional imports (direct borrowings) have to coexist with and come under the influence of established terms in a given subject field. When the entire subject field is new, the importing language has no pattern of absorbtion to offer…"(Sager, 1996:85). The structured specific terminology dictionaries or termbanks serve the purpose of checking terms used by one group. When those tools are absent in the target larguage the source language should provide explanations so that the equivalent concepts could be used in specific contexts. It is perfectly acceptable to borrow terms from the language in which the concepts have been created, or to render them in a target language by means of descriptive phrases for lack of a single term (Pavel, 1993:23). The main drawback of the usage of specific unadapted terms is the fact that their circulation is more active than the possibility of recording them in dictionaries and moreover, the possibility of assigning the right semantic significance, the equivalence being thus, provided by the context.

2. Anglicisms in Fishing Terminology

In Romanian, many studies focused on the status of anglicisms in various fields of activity, their adaptation and naturalization. Ciobanu (1997:35-51) brings into attention a big number of chronological papers dealing with English words in Romanian. Before the 1990 the fields of interest for linguists were general language, sports, press and since then, almost every aspect of everyday life such as business, medicine, computing science, fashion etc. Making a research on the market of articles on specialized languages one can notice that fishing terminology is less if not at all discussed although it has a strong representation of anglicisms.

The present study focuses on a corpus of unadapted English loanwords depicted from glossy fishing magazines[1] that belong to specific terminology; at the same time the study brings into attention many of the words of English origin that have been circulating in the general language for some time and that are also present in the above mentioned magazines. The corpus is made of over 100 lexical items taken out from the sources (in the context) an analysed from a phonetic, morphological and semantic point of view.

The presence of English words in fishing terminology demonstrates that for the end-users they represent a set of useful, practical communication units assessed

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[1] *Aventuri la pescuit* nr 36/2005 (AP, 2005), *Aventuri la pescuit* nr. 57/2007 (AP, 2007), *Pescar Modern* nr. 67/2004 (PM, 2004), *Pescar Modern* nr. 88/2007 (PM, 2007)

according to criteria of economy, precision and suitability. The fast circulation of goods from abroad and short time for linguists to provide adequate lexical equivalents accelerated the diffusion in the general language of unadapted words taken from English. The lexical items found in the corpus are structured on several semantic fields:

1. names of fish species: *baby-bass, bass, carp, catfish, trout;*

2. names of fishing tools: *(tub) antitangle; baitrunner, blanc, dubbing, (lanset) feeder, free-runner, hanger, jig, long cast, (mulinet) low profile, match spool, outboard, quill, waggler, transducer, sonar, stich, stick, stoperul, suction pad, swinger, (cârlig) wide gape;*

3. names of fishing techniques: *(monturi)blow out, casting, catch and release, dril(l), (metoda) feeder fly-fishing, Sheffield. snowman, spinning;*

4. names of fishing baits: *(musc)bass bug, boilies, Coachman, hackle, jerkuri/jerk-bait, pinkie, popper, pop-up, voblerul/ microvoblere, shad, sliderul/ slider Pearl, streamer, twister.*

In 1968 Engish words occured only three times in a sport fishing book :

Devonii *sînt n luci utilizate mar rar care, catorit unot aripioare se învîrtesc foarte repede în ap* . (PS, 1968:53)

Jigurile *sînt n luci realizate dintr-un vcap metalic greu i o coad din fibre sintetice.* (PS, 1968:53)

(Mu tele) le putem grupa în cîteva categorii (…)***Spinner, Spider, Palmer, Wasp, Ant, Stone, Fly, Partrige*** (PS, 1968:69)

By 1983 English lexical items belonging to lexical fields of fishing terminology [1] had already had a long usage as they could be found in books or magazines inside the texts or ennumerated and explained in the glossaries at the end of the respective printed sources. For some of them, their etymology was provided together with Romanian translation or equivalence (PDC, 1983: 251-253).

bucktail – n luc folosit în pescuitul p str vilor i somonilor, confec ionat din p r de animal (cerb în special).

casting (engl. – to cast – a trimite la distan) sport al pescarilor ce se întrec în tehnica mînuirii lansetei în arunc ri la precizie i distan , cu greutatea sau musca artificial .

drill – lupta cu pe tele în epat în cîrlig.

flashtail – n luc ce imit pe ti orii de mici dimensiuni confec ionat din p r de animale i pene, legate pe un tub de plastic, folosit în pescuitul p str vilor de lac.

popper – n luc de suprafa care atrage pe tii datorit variet ii mi c rilor imprimate de pescar acest gen de pescuit fiind numit popping.

streamer – tip de artificial ce imit pe ti orii din rîurile de munte.

surf casting (engl. lansare în val) – pescuit marin, de pe rm ori de pe dig, caracterizat prin lansarea n lucii sau momelii la mare distan .

sobler – n luc din diferite materiale (lemn, cauciuc, material plastic) ce imit pe ti ori ori alte viet i acvatice i atrage prin mi c ri datorate particularit ilor constructurve.

In the text:

jig <engl.jig – a d n ui – n luc

În aceea i categorie intr   i o mul ime de n luci, a a-numitele jigs-uri sau plugs-uri (plug-dop) ce seam n destul de bine chiar cu un dop ori flylike poppers (toate din englez). (PDC, 1983:49)

popper <engl. pop – a pocni - n luc

[…] *Sunt foarte apropiate de n lucile poppers ….(PDC, 1983:49)*

vobler <engl. wobble – a se leg na, a se b l b ni, a se cl tina

Aceste n luci metalice a â   r pitorul, îi stimuleaz agresivitatea ….(PDC, 1983:46)

hackle sau puf

În general artificialele sunt alc tuite din: cîrlig, corp, hackle sau puf …..(PDC, 1983:53)

streamer - imita ii ale pe tilor m run i, artificialele de acest tip se confec ioneaz din materiale ce se comport bine în ap , contribuind la un pompaj de efect.(PDC, 1983:216)

Pentru pe ti mari au ap rut modele care seam n cu pe ti orii (Streamer, Minnow, Demon, Bucktail). (PDC, 1983:54)

bucktail – artificial mare pentru somon, care imit plevu ca.

popping

De i am încercat, acestui gen de pescuit nu i-am g sit un corespondent pe plac, în limba noastr , a a c am preluat termenul ca atare. (PDC, 1983: 118)

pilker – …..o n luc grea, folosit la pescuitul pe tilor marini (PDC, 1983: 122)

singer - pentru consumarea lui i limpezirea apei trebuie introdus un pe te –filtru, planctofag, popular numit, singer. (PDC, 1983: 148)

floating – firul plutitor (PDC, 1983: 165)

sinking – […] *Viteza de scufundare fiind mare la firele dense tip 'fast sinking' (cu scufundare rapid). (PDC, 1983: 218)*

Although the term 'anglicism' is used to designate recent borrowings from British or American English incompletely adapted or unadapted, this term is also used for words of English origin assimilated in the language. Theoretically, there is a delimitation between incompletely adapted and unadapted loanwords (Guilbert, 1975:93) but in practical usage this border cannot be always settled, due to the dynamics of the language (Stoichi oiu Ichim, 2006:83). Pu cariu (1978:371) set up the categories of borrowings as *necessary* and *luxury* according to the destination of their usage and the motivation of the users. Irrespective the reason for which the anglicisms are borrowed, the loanwords undergo an adaptation process on several levels: phonetic, graphic, morphological, syntactic or semantic.

Most of the English loanwords existing in the corpus are unadapted thus, they could be included in the category of luxury anglicisms. Still, others although unadapted, are necessary words as they are technical items with no equivalent in Romanian. They occur in various contexs:

1. titles of articles or columns:

Voblere *care nu- i ies din fire* (AP, 2005:57)

Royal Coachman (AP, 2005: 80)

Challange *oltenesc* (AP, 2007:20)

Spinningul *merge mai departe* (AP, 2007:22)

Montura **Blow Out** (AP, 2007:42)

Carpfishing *în ag   tur* **Upgrade** *de echipament i tehnic* (AP, 2007:46)

Voblere *de suprafa* (PM, 2007:7)

Quill-*ul de p un* (PM, 2007:20)

2. ads for products and services

Yamaha România: Service i Showroom (PM, 2004:32)
Cozma: Noua gam de wobblere model A…(PM, 2004:33)
Owner: Proud of SHARPNESS To Achieve PERFECTION IN HOOKS (AP, 2005:39)
Boilies Pop-up gama Amino (AP, 2005:45)
Lineaeffe: Our Super Rods…(AP, 2005:55)
Tica: New Serie SP/SD Reels da professionisti (AP, 2005:68)
Okuma: Spinning Reels (AP, 2005:79)
Mustad: Steel for Teeth ((AP, 2007:63)
Carp Zoom: Hook Baits (AP, 2007:75)
Tica: Sistem „Hit and run" (AP, 2007:13)
YAD: Professional art of fishing (PM, 2007:42)
Miniviblere Dorado-Magic: sinking (PM, 2007:44)
Shakespeare: The Best Way to Fish (PM, 2007:45)
3. texts - the number of lexical items non-specific/ specific to fishing terminology varies
as displayed below:

Glossy magazine	PM 2004	PM 2007	AP 2005	AP 2007
non-specific	9	9	9	9
specific	16	17	30	35

3. Adaptation of Anglicisms

The anglicisms in the Romanian glossy magazines can be easily recognized due to the same phonetical representation which make them easily identifiable. 'Older borrowings regard mainly the semantic aspect and thus, from a phonetic point of view they are more difficult to discover' (Avram, 1998:33). For example, such words as: *challenge, open, hobby, marketing, jeep, manager, supermarket* etc. that are not associated necessarily to fishing, are perceived by the speaker as natural words in the language. Some others, that are part of fishing terminology that appeared in the language decades ago, have the same status of almost assimilated words, some graphically and phonetically altered: *vobler, jig, casting* etc. (cf. supra)

3.1. Phonetic adaptation

The phonetic adaptation should be regaded from the viewpoint of the degree of similarity of the two languages at the level of vowel and consonant systems (Dabu, 2010:158). Thus, the phonological feature of English vowels [+length] is disconsidered in Romanian where this feature is not a characteristic of the vowels. Romanians adapt easily the English pronunciation without major alterations. The phonetic adaptation of the English words provides the following examples:

English pronunciation of vowels	Romanian pronunciation of vowels
[i:]/ [i] feeder ['fi:d] dip [dip]	[i] feeder [fider/fid r] dip [dip]
[æ] blank ['blæ k] hackles ['hæklz]	[a]/ [e] blanc [blank] hackle [hekl]
[a:] arbor [a:b] bass [ba:s] cast [ca:st]	[a] arbor [arbor] bass [bas] cast [cast]
[ ] soft [s ft]	[o] soft [soft]
[u:] spool [spu :l]	[u] spool [spul]
[:] jerk [:k]	[e]/[ ] jerk [erk]/ [rk]

It is interesting to see that although pronunciation was adapted, the words preserved their spelling in most of the cases, with variations in Romanian compared to English, probably due to the intention of simplifying the spelling or to the lack of a good knowldge of the English language. Thus, we can fiind doublets in writing such as: dril(l), hackle(s), meci/match spool, catch&release/ catch and release, flyfishing/fly-fishing, jerk-bait/jerkbait.

*[…] iar când îl aducea la mal nu î i venea s crezi c pe tele care i-a obosit bra ele în **dril** cânt rea numai 2.5 kg*. (AP, 2005:26)

*[…] i s scape înc înainte de a începe **drillul.*** (PM, 2004:17)

*În final form m un **hackle** dintr-un fulg de coco …(*AP, 2005:81)

*[…] au tambururi de mai mic capacitate, pe care, îndeob te este scris **match spool.** Spool înseamn tambur*. (AP, 2007:53)

*[…] sunt mai eficiente în cazul pescuitului **meci**…*(AP, 2007:61)

*Echipe formate din doi pescari sunt a teptate s participe în sistem **catch&release**…*(AP, 2005:12)

*C t lin Onea. Este un adept înfocat al **flyfishing-ului**...(*AP, 2005:33)

*[…] români ce se stabiliser în ara **fly-fishing** r sare.* (AP, 2007:93)

*Pescuitul cu **voblere tip jerkbait**...(*AP, 2007, 72)

*[…] i cu twistere u oar lestate excentric, dar i voblere de suprafa   tip **jerk-bait**…*(PM, 2007:p.7)

As to the consonants, the most important changes in pronunciation are for the English affricate [ ] which in Romanian has the counterpart [ ]: E: *jig* [ig] – R: [ig]; the English fricative [ ] with Romanian counterpart [ ]: E: *Sheffield* [, efi ld] – R: [efild]; the semivowel [w] with [v] counterpart for *wobbler* ['w bl] - *vobler* [vobl r].

3.2. Morphological adaptation

The process of morphological adaptation focuses on grammatical categories with the most consistent number of elements: nouns and adjectives. The best represented grammatical category is the category of nouns with 77 nouns in the corpus on the whole.

Old English borrowings of non-specific terminology are related to various areas of interest. Some of them have already been adapted in writing and pronunciation.

- leisure and entertainment: *coctail, hobby, jeep, mega-show, off-road, sandvici/sandvi , show, voucher, week-end;*
- business: *manager, cash, franci , management, marketing, retail, retailer, second-hand, stand, supermarket;*
- sports: *challenge, Open;*
- computing science: *internaut, site*.

*Deltar de curs lung sau pantofar de **week-end**…*(AP, 2005:18)

*Mircea Pop – inginer, iubitor de **off-road**, pescar veteran…*(AP, 2005:47)

*[…] s ave i la voi **voucher-ul** de la firma de turism…*(AP, 2005:48)

*Eram a tepta i la sediul firmei de **manager**…*(AP, 2005:48)

*[…] am intrat i eu pe **site-ul** firmei…*(AP, 2005:48)

*Îns reducerea continu a num rului de membri, ca urmare a **managementului** defectuos…*(AP, 2005:54)

*Tendin a actual   a pie ei halieutice mondiale este ceea ce speciali tii denumesc „**full service**" …*(AP, 2005:57)

[…] vile cu termopane i **jeep** la poart . (AP, 2005:78)

Fast-Food pentru cr pari (AP, 2005:90)

*Gipo, importator, distribuitor i **retailer** de articole de pescuit i camping…*(AP, 2007:8)
*Pe scurt, Gipo i **franciza ii** s i vor oferi clien ilor toate beneficiile unui mediu similar celor din **supermarket-urile**…(AP, 2007:8)*
*Training în **managementul de retail** i particularit ile afacerii (AP, 2007:8)*
*Cel mai important lucru este faptul c acest sistem de retail, brandul Gipo, strategia de **marketing**…(AP, 2007:8)*
*Circuitul **challenge**, conceput ca o zon de promovare…(AP, 2007:21)*
*[…] opt concursuri, în **sistem Open**, organizate de asocia iile de pescuit (AP, 2007:22)*
*[…] specie pe care eu o numesc **internautul.** (AP, 2007:93)*
*[…] pescuitul este un sport, un **hobby**, o pl cere…(PM, 2004:14)*
*Cei care sunt adep ii **sandviciurilor** …(PM, 2004:16)*
*Montur pentru crap: **sandvi** cu porumb (PM, 2004:17)*
*Cel mai mare crap din concurs-5000 euro, **cash**. (PM, 2004:44)*
*[…] cazare la hotel, **cocteil** la deschidere…(PM, 2004:44)*
*18.00 tragerea la sor i i alegerea **standurilor**. (PM, 2004:44)*
*[…] dac merge la balt cu trenul sau cu **jeep-**ul. (PM, 2004:49)*
*C prarii **second-hand**, retra i de pe pia a vestului…(PM, 2007:5)*
*A tept i salvarea p durilor printr-un **mega-show**…(PM, 2007:5)*
*Înghit nu doar **show**-uri, ci i baliverne…(PM, 2007:5)*

Old English borrowings of specific fishing terminology have undergone alterations while the recent ones are still unadapted. The following examples have been depicted from the corpus: *bait, baitcasting, baitrunner, blackbass, blanc, boiles, carp, carpfishing, casting, catch&release, catfish, Coachman, dip, dril, dubbing, feeder, fly fishing, flytying, hook, free-runner, glitter, hackle, hanger, jerk, jerk-bait, jiguri, microvoblere, pearl, popper, pop-up, pop-up-poly, quill, reel, rods, rod-pod, shad, sheffield/Sheffield, slider, soft, spinning, spool, streamer, stich, stick, stoper, suction pad, swinger, tackle, transducer, trout, twister, vobler/wobbler, waggler, walleye, zoom.*
*[…] se va concretiza într-un **popper** ce va imita…(PM, 2007:55)*
*[…] **dubbingul** cu cear de a de corp…(PM, 2007:20)*
***Quill-urile** se ob in din aripile de la curcanii maro…(PM, 2007:20)*
*[…]chiar i la cap tul **stick-urilor**…(PM, 2007:18)*
*Viermu ul, **pinkie** i larva de ân ar...(PM, 2007:17)*
*[…] i cu twistere u oar lestate excentric, dar i voblere de suprafa tip **jerk-bait**…(PM, 2007:7)*
***Stoperul**/opritorul e un nod din a …(AP, 2007:54)*
*În schimb las cât mai mult fir **swinger-ului** sau **hanger-ului**…(AP, 2007:48)*
*Aten ie, îns **baitrunnerul** nu trebuie strâns…(AP, 2007:48)*
*[…] am fost la pescuit de clean cu **microvoblere** pe râul Arge . (AP, 2007:34)*
*Produc torul recomand echiparea **sliderelor** cu **jiguri** speciale…(AP, 2007:27)*
*Fa de **softurile de tip shad** cu care pescuiesc…(AP,2007:27)*
*Nu m-a interesat cu ce d deau ei, eu tocmai primisem ni te **jerkuri**…(AP, 2007:26)*
*[…] cei mai buni profesioni ti în turneele de **walleye**…(AP, 2005:90)*
*[…] introducerii bibanului negru american, a a numitul **blackbass**, în apele de la noi. (AP, 2005:82)*
*În final form m un **hackle** dintr-un fulg de coco …(AP, 2005:81)*
*S -i spune **Royal Coachman**. (AP, 2005:81)*
***Blancul** de carbon cu lungimi între 2.40 i 2.80…(AP, 2005:56)*

*Sonda acustic (**transducer**) este piesa aceea ca o cutie […] se ata eaz în exteriorul b rcii cu ajutorul unui dispozitiv de fixare (**suction pad**).* (AP, 2005:42)
Boilesurile *pot fi p strate în **dip** luni de zile…(*AP, 2005:39)
*De obicei folosesc o nad de fund critic echilibrat , într-o montur **snowman**…(AP, 2005:38)
*Au plâns **rod-pod**urile, au plâns i boiliesurile…*(AP, 2005:10).

The gender of the nouns is in a fundamental relation with the plural and declension. Most of the nouns are neuter nouns with consonant endings: *shad, blackbass, rod, jerk, soft etc*. They are suffixed with the plural morphemes *–e, -uri* as any other noun in Romanian language, The definite articles in the singular and in the plural are added with a hyphen or directly attached to the nouns.

Twistere *pe cârlige i **jiguri** speciale* (PM, 2004:7)
 *i s nu uit m **drilurile** c de aia ne-am dus*. (AP, 2005:50)
*Particularit ile acestui pescuit, îl fac în mare m sur s difere de **spinning-ul** clasic.* (PM, 2004:20)
*[…] c ci influen eaz jocul **jerk-ului**…*(PM, 2007:7)
*[…]chiar i la cap tul **stick-urilor**…(PM, 2007:18)
*Dar puterea lansetei nu indic numai marja de greutate posibil a **wagglerelor**…*(AP, 2007:53)
*[…]locul întâi în locul preferin elor este ocupat de sidefiu (**pearl**), urmat de **baby bass** (aten ie la tiuc), **chartreuse glitter**, fumuriu cu glitter alb strui, …, maro cu glitter ro u,…, **camouflage**, verde deschis cu inser ie verde închis…*(AP, 2007:27)

Nevertheless, two exceptions should be considered, the vowel ending noun *boilies* which in Romanian is used in the plural form denominating a singular noun and *hackle* which in English is in the singlular/plural while in Romanian it is ised in the singular:
*Prin martie chiar am avut ocazia ca în golful din fa a casei lui Victor s fac cuno tin cu câteva specimene de crap care au confundat jigul cu <u>un</u> **boilies**.* (AP, 2005:23)
*În final form m <u>un</u> **hackle** dintr-un fulg de coco …*(AP, 2005:81)
Boiliesuri *de 8 mm, în special combina ia dintre Trigga i Big Fish Mix*. (AP, 2005:38)

Adjectives (16) represent a less consistent morphological category: *antitangle, anti-twist, blow out, in-line, long cast, low profile, medium, moderate fast/ mod-fast, moderate-slow, outboard, ready made, seif, soft-plastic, soft touch, upgrade.* Most of them have positive degree of comparison
*[…] cu un plumb greu la fund i un tub **antitangle**…*(PM, 2007:26)
*Pescarii m-au l sat s fotografiez pe tii, inclusiv un somn pitic (**catfish**)…*(PM, 2004:26)
*[…] dar cred c un plumb **in-line** face fa …*(AP, 2007:49)
*[…]o dat cu inventarea i perfec ionarea **monturilor blow out**.* (AP, 2007:43)
*Echipamentul care îl folosesc este format în primul rând de o lanset de **putere Medium**, de 7' (2,20m), din dou buc i, **ac iune moderate fast…**(AP, 2007:26)
*Bibanul american are preferin e pentru atacul la suprafa i, de aceea, pescuitul s u la **streamere, poppere i n luci soft-plastic** de suprafa este extrem de spectaculos.* (AP, 2007:84)
*Avem o barc echipat cu un motor **outboard** foarte puternic…*(AP, 2005:42)
*Eu sunt atipic din acest punct de vedere i folosesc o lanset composit, cu ac iune **mod-fast**.* (AP, 2005:34)

*……..o ac iune pe care mul i dintre noi ar încadra-o la capitolul **Moderate-Slow***. (AP, 2005:34)

*Boiliesurile **ready made** sunt potrivite pentru o n dire de lung   durat …*(AP, 2005:33)

*Carpfishing în ag   tur **Upgrade** de echipament i tehnic * (AP, 2007:46)

Besides the adjectives, verbal nouns and verb phrases are used as attributes:

*[…]pentru a- i dezvolta calit   ile de pescar de **spinning**.* (AP, 2007:26)

*[…] români ce se stabiliser   în ara **fly-fishing** r sare.* (AP,2007:93)

*[…] prima demonstra ie **de casting**…*(AP, 2007:96)

*Echipe formate din doi pescari sunt a teptate s   participe în sistem **Catch&release**…*(AP, 2005:12)

The usage of substantivised adjectives is not very common:

*Fa   de **softurile** de tip shad cu care pescuiesc…*(AP. 2007:27) – (for ***n luca soft ideal*** …p.27)

There are few verbs in the corpus (3) in the infnitive used mainly for additional explanations or in advertisements: *to waggle, to achieve, to fish.*

*…exact asta înseamn   verbul englez **to waggle**-a se b l ng ni…*(AP, 2007:54)

*Owner: Proud of SHARPNESS **To Achieve** PERFECTION IN HOOKS* (AP, 2005:39)

*Shakespeare: The Best Way **to Fish*** (PM, 2007:45)

In addition, the verb phrase *catch&release* is active in the corpus.

*De „**catch and release**"* nici nu se auzise. (PM, 2007:36)

*[…] echipament de pescuit la crap, sistem **catch&release** la crap i ten. (AP, 2007:10)*

Acronyms and abbreviations are also present in the corpus some used as nouns others with adjectival value.

*[…] datorit   celor 6 rulmen i din o el inoxidabil i sistemului **RES (Rotor Equalizing System)**.* (PM, 2004:37)

*Cât trebuie s   fie **g.r. (gear ratio**) la o mulinet   de Sheffield?* (AP, 2007:54)

*[…] sub forma: % DH (**degree of hydrolysis**), grad de hidrolizare).* (AP,2007:38)

*Prin urmare ce tie s   fac   **sonarul**? (sonar- **sound navigation and ranging**)* (AP, 2005:41)

*Întârzia ii aveau de str b tut pe jos 2 kilometri, str jui i de ma inile i **SUV**-urile care î i g siser   deja un loc în parcare…*(AP, 2005:23)

Although part of a specific terminology, unadapted English words are seen as *foreignisms* mainly in contexts where their meaning is explained, italicised, marked by inverted commas or put in between parantheses:

*Sonda acustic   (**transducer**) este piesa aceea ca o cutie […] se ata eaz   în exteriorul b rcii cu ajutorul unui dispozitiv de fixare (**suction pad**). (AP, 2005:42)*

*[…] au tambururi de mai mic   capacitate, pe care, îndeob te este scris **match spool.** Spool înseamn   tambur.* (AP, 2007:53)

Stoperul/opritorul e un nod din a   …(AP, 2007:54)

Waggler e un termen britanic, care desemneaz   plutele prinse pe fir doar cu un cap t. Cel lalt cap t, în aer, atârn , se b l ng ne (exact asta înseamn   verbul englez to waggle-a se b l ng ni)…(AP, 2007:54)

Andrei Zabet. Pasionat exclusiv de pescuitul la   i la r pitori cu n luci – spinning i baitcasting. (AP, 2007:32)

[…] cea mai prinz toare mulinet   „long cast" cu diametrul...(PM, 2004:10)

*Pescarii m-au l sat s fotografiez pe tii, inclusiv un somn pitic (**catfish**)...(*PM,2004:26)

In Romanian the equivalent meanings of the unadapted English loanwords are likely to be found on professional fishing sites or specialised magazines. The unadapted English words in the corpus can be structured in a glossary of fishing terms with explanation .

arbor (**large arbor** – tambur cu ac iune mare**)** The center part of a fly reel where line and <u>backing</u> (first) is wound. The size of the spool of a fly reel. "Large arbor" reels have large-diameter spools, which helps prevent a fly line from curling. http://www.angelfire.com/ia3/fishing/terminology.htm

baitrunner (**baitrunner** – mulinete pentru pescuitul la casting**)** - especially used by carp or specimen anglers this is an open faced reel with a rear drag system that has a lever at the back. Line can be pulled off freely by a hooked fish and when the lever is activated the normal drag mechanism is engaged. http://www.fish-uk.com/dictionary.htm

bass (**baby bass blackbass**, bibanului negru american**)** - A very popular game fish; fun to catch and good to eat.
http://www.angelfire.com/ia3/fishing/terminology.htm

blank (**blanc** – undi a f r alte elemente**)** Fiber glass and graphic fly rods *(which also have fiber glass)* are produced by wrapping sheets of graphite and fiber glass around a carefully tapered steel rod *(called a mandrel)*. The hollow rod that results from this process is called a blank. It has no guides, ferrules or reel seat. <u>http://www.angelfire.com/ia3/fishing/terminology.htm</u>

boilie (**boilies** – momeal pentru pescuit la casting**)** - boilies are round balls of commercial or home made bait. They are made in various sizes and colours with different ingredients and flavour additives to suit the fish expected to be caught. Boilies are mainly used by carp or specimen anglers http://www.fish-uk.com/dictionary.htm

cast (**long cast** - pescuit cu lansare la punct fix**)** - a technique using a <u>rod</u> to throw your <u>line</u>, <u>hook</u> and <u>bait</u> to the intended target http://www.angelfire.com/ia3/fishing/terminology.htm

casting (**casting** – pescuit de lansare la distan **)** a technique using a <u>rod</u> to throw your <u>line</u>, <u>hook</u> and <u>bait</u> into the water.
http://www.angelfire.com/ia3/fishing/terminology.htm

catch-and-release (**catch&release** – modalitate de pescuit ecologic 'prinde i eliberez **)** Term that refers to releasing the fish you catch so that they can live to fight another day, and thus insuring a productive fishery.The ethic of returning fish to the water unharmed. This is probably the most important thing when fishing. It is the policy of returning every fish you are not going to eat or use. Just because you may not like the fish you have caught, it doesn't mean that you should kill it !I find the needless death of this wonderful resource a great waste of life. <u>http://www.angelfire.com/ia3/fishing/terminology.htm</u>

dip bait (**dip** – momeal la adâncime**)** – A smelly paste-type bait primarily used for catfish. http://www.azgfd.gov/h_f/fishing_glossary.shtml#d

fly fishing (**fly-fishing** – pescuit la musc **)** A technique for fishing where the weight of the line is used to cast a very light weight fly that would not be heavy enough to be cast with a conventional spinning or casting rod.
A method of fishing that utilizes an <u>artificial fly</u>, a long flexible rod, a reel, and line.
http://www.angelfire.com/ia3/fishing/terminology.htm

gear ratio (**gear ratio** – vitez de derulare a mulinetei**)** Retrieve speed of reel determines how much line is reeled in one revolution of the reel's handle. http://www.angelfire.com/ia3/fishing/terminology.htm

hackles (**hackle** – puf sau pene) Any soft-stemmed neck feather with non-adhering barbules. Typically used to refer to hen or rooster chicken feathers. Tied to represent the legs of an insect. An international glossary of fishing terms. http://business.virgin.net/fly.shop/glossary.htm

hangers or *bobbins* (**hanger –** indicatori de pescuit) are highly visible bite indicators that clip on to the mainline when legering with bite alarms. They feature secure fitting clips that hold them to the mainline, but the clips aren't so tight that the bobbin won't pull away from the line when the rod is picked up to strike or play a fish.
Most bobbins are attached to the banksticks using either a length of cord or chain, and some bobbins are supplied with interchangeable weights to create a little tension upon the mainline - ideal when fishing in water that is towing strongly. Gofishing.Co.uk http://www.gofishing.co.uk/Angling-Times/Section/how-to/Coarse-fishing-advice/Fishing-Tips2/Fishopaedia2/

jerkbait (**jerkuri/jerkbait/jerk-bait -** n luc) **-** There are two types: soft and hard. The soft style is similar to a baitfish profile and rigged with a large worm hook. Example: Slug-Go. Hard jerkbaits resemble more of a minnow baitfish. Examples are a Rapala or Smithwick Rogue. Both style lures are fished by twitching or jerking the lure forward, hence the name. http://www.angelfire.com/ia3/fishing/terminology.htm

outboard Motor (motor **outboard –** care se montez în afara b rcii) - A removable engine for boats.
http://www.angelfire.com/ia3/fishing/terminology.htm

soft Plastic Lure (**n luca soft**) – Made of a soft plastic to resemble a worm, lizard, crayfish, shrimp or generic wiggling creature. http://www.angelfire.com/ia3/fishing/terminology.htm

popper (**popper –** momeal pentru r pitori) **-** Artificial lure with a flat head and surface. Designed to run on the surface when retrieving or trolled which creates a lot of water surface distortion to attract predator fishes
http://www.angelfire.com/ia3/fishing/terminology.htm

in-line (plumb **in-line –** montur pentru crap) Commonly refers to in-line spinners where the blade, body, and hook are all in a straight line. Example is a typical Mepp's spinner. http://www.angelfire.com/ia3/fishing/terminology.htm

pop-up (**pop-up –** momeli de crap plutitoare) - usually refers to boilies which when fished as bait will float or pop up off of the bottom of the lake bed. http://www.angelfire.com/ia3/fishing/terminology.htm

rod (**rod-pod –** suport pentru undi) - the instrument used to cast the bait. There are many types of fishing rods - leger rods, fly rods, casting rods, spinning rods, beachcasters, boat rods *Pod* - a folding stand on which a number of carp rods are placed. Easier and neater than using banksticks.

shad (**shad –** n luc pentru r pitori) A shad is a small artificial lure, usually weighted at the head end and usually made from flexible plastic.They are used to catch both coarse and sea fish by casting out the shad, allowing it to sink, then bouncing it over the bottom repeatedly, top imitate an injured bait fish.
Gofishing.Co.uk   http://www.gofishing.co.uk/Angling-Times/Section/how-to/Coarse-fishing-advice/Fishing-Tips2/Fishopaedia2/

Sheffield (**Sheffield** "pescuitul prin metoda Sheffield" cu lanset) - match-fishing sau a l'anglaise http://www.pescuitmania.ro/tehnica-sheffield-ar-125.htm

snowman rig (**snowman –** montur pentru pescuitul la crap) presentations are widely used by carp anglers hoping to catch a bigger carp than their previous best.To create the rig you will need a sinking boilie and a pop-up boilie - both presented upon the same

long hair-rig.The weight of the sinking boilie counterbalances the buoyancy of the pop-up boilie, making the two baits sit upright on the bottom. Gofishing.Co.uk http://www.gofishing.co.uk/Angling-Times/Section/how-to/Coarse-fishing-advice/Fishing-Tips2/Fishopaedia2/

sonarul (sonar- **sound navigation and ranging sonar** (originally an acronym for **SO**und **N**avigation **A**nd **R**anging) is a technique that uses sound propagation (usually underwater, as in submarine navigation) to navigate, communicate with or detect objects on or under the surface of the water, such as other vessels. http://en.wikipedia.org/wiki/Sonar

spool (**match spool -** bobin **)** 1. a. A cylinder of wood, plastic, cardboard, or other material on which wire, thread, or string is wound. b. The amount of wire, thread, or string wound on such a cylinder. c. Something similar to such a cylinder in shape or function.   http://www.angelfire.com/ia3/fishing/terminology.htm

spinner (**spinner** - mu tele cu aripi) - A kind of Fishing Lure with a thin, metal blade that spins very fast upon retrieval. This creates flash and vibrations that attract the fish to the Fishing Lure. For more information, see our section on http://www.abc-of-fishing.net/fishing-dictionary.asp

streamer fly (**streamer**-mu tele mari, cu aripi, folosite la pescuitul rãpitorilor în zona de deal i de es (avat, tiuc). A streamer fly or streamer can be used to mimic injured fish. Streamers can be used to catch predatory fish of almost any size. Fish will bite streamers out of aggression while protecting spawning areas, out of curiosity, or when feeding. The big showy Atlantic Salmon flies, bucktails (hairwing), and feather wing flies all fall into the streamer category.feathers. http://www.angelfire.com/ia3/fishing/terminology.htm

waggler (**waggler** – plut de pescuit la sta ionar**)** Type of stick float of varying sizes and weights. Mainly used for most still freshwater fishing venues.
Gofishing.Co.uk   http://www.gofishing.co.uk/Angling-Times/Section/how-to/Coarse-fishing-advice/Fishing-Tips2/Fishopaedia2/

walleye (**walleye –** al ul canadian) - A kind of fish that gives a big fight. Good to eat. feathers. http://www.angelfire.com/ia3/fishing/terminology.htm

wide gape Hook (cârligele **wide gap –** cu deschidere mare**)** Refers to a hook with a large opening or gap between the shank and point. This enables the angler to hook a bigger percentage of fish. http://www.angelfire.com/ia3/fishing/terminology.htm

wobbler (**voblerul –** n luc din plastic dur sau lemn care imit pe ti orii) **-** A wobbler is a larger fishing lure, designed to resemble larger fishes than the jig. As the name signifies, it makes wobbling movements that are caused by the mouth dish that causes bad slipstream shapes. http://www.angelfire.com/ia3/fishing/terminology.htm

wobbling (vobling)A freshwater spinning technique using a lure, or a small, dead fish mounted on treble hooks, for bait. The bait is cast a long way out and retrieved in an erratic fashion by making side4o-side movements of the rod tip and at the same time varying the speed of the retrieve.
www.flyfishing-flies.com http://business.virgin.net/fly.shop/glossary.htm

waggler **(**waggler – plut de pescuit la Sheffield**)**. Wagglers are floats designed for fishing rivers, canals and stillwaters. They are the most popular type of float and can be bought in many different weights and styles.
They all have one thing in common though - they are attached to the mainline at the base and should be locked on to the line using a split shot either side of the waggler's base.

Gofishing.Co.uk   http://www.gofishing.co.uk/Angling-Times/Section/how-to/Coarse-fishing-advice/Fishing-Tips2/Fishopaedia2/

Conclusion

Far from completed, this viewpoint on English words in Romanian fishing terminology revealed the fact that the number of English words in common language of anglers is significant, Romanian speakers react positively to the presence of such lexical items in the language without considering them distressing. What is to be done concerns the semantic aspects of adaptation for a better understanding of concepts.

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www.flyfishing-flies.com http://business.virgin.net/fly.shop/glossary.htm.

GREEK AND LATIN NOMENCLATURES IN MEDICAL LANGUAGE

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Abstract: The medical terminology of European languages (including both English and Romanian) consists in roots and affixes derived from ancient Greek and Latin. The Graeco-Latin core of medical terminology is a result of the historical development of medicine as a science. The paper aims to provide a short inventory of Greek and Latin medical terms developed over the course of the development of medicine.

Keywords: medical terminology, Greek and Latin Terms, history of medicine.

1. Introduction: The Greek and Latin core of medical terminology

Much of the medical terminology of European languages (including both English and Romanian) consists in roots and affixes derived from ancient Greek and Latin. Their endurance in time and across a large space can be explained by the advantage they provide to medical education, communication and research worldwide by serving as a kind of artificial language that does not change, as both ancient Greek and Latin are dead languages. Thus, the Greek and Latin core of medical terminology serves both as a resource for coining new terms and as an international medium of communication between doctors and researchers in the field of medical sciences.

2. Medical Language and the History of Medicine

The Graeco-Latin core of medical terminology is a result of the historical development of medicine as a science. At first medical practice was linked to religious practices, as disease was explained by the intervention of supernatural powers, such as gods or evil spirits. During Classical and Hellenistic Greece (500-30 B.C) critical reasoning emerged (making conjectures followed by finding and eliminating contradictions in logical thinking), leading to the development of early scientific methods. The bases of modern medicine were set by Hippocrates of Cos (born roughly 460 B.C; date of death uncertain), a Greek philosopher and physician who separated the practice of medicine from religion by arguing that disease had purely natural and physical causes. Greek medicine passed on its tradition to the Roman Empire, from where it spread to the rest of Europe during the Middle Ages and then the Renaissance.

The language of medicine originates in the 4th-5th century B.C. in the Corpus Hippocraticum, a collection of medical works compiled by the disciples and followers of Hippocrates. Both a theoretical and practical work, the Hippocratic Corpus contains the earliest references to scientific practices in medicine: systemic observation, case history and physical examination are laid out as the guiding principles for identifying

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and curing disease. At the same time it is an inventory of medical and surgical treatments. Greek medical terminology was later spread throughout Europe by means of the Hippocratic Corpus, as most doctors from the Roman Empire were of Greek origin. The most famous example is that of Galen of Pergamum (2nd century B.C.) the court physician of several Roman emperors, who took up the Hippocratic theory of humours and laid the foundations of Mediaeval medicine. His writings influenced the development of anatomy, physiology, pathology and pharmacology. This way, a lot of terms of Greek origin were spread across the Roman Empire, some of them still in use today. Examples include: diarrhoea (throughflow), dyspnea (difficult breathing), diabetes (throughflow, siphon), dendrite (resembling a tree), melancholy (pertaining to black bile), catarrh (downflow), paralysis (loosening, from paralyein – to disable), hyoid bone (from Greek hyoeides – shaped like an U).

The beginnings of Latin medical terminology are linked to Aulus Cornelius Celsus' treaty *De Medicina (On Medicine)*-1st century A.D., an overview of medical knowledge based on Greek sources. Because most Greek medical terms had no Latin equivalents, Celsus (nicknamed "Cicero medicorum" – "the Cicero of doctors" on account of his linguistic abilities), proceeded in a twofold manner: first he imported some Greek words directly and secondly he latinized others. Thus the Greek "stomachos" became "stomachus", "eileos" became "ileus" and "oisophagos" became "esophagus". He thus opened the way for the subsequent latinization of many Greek terms which was the main feature of the developing medical vocabulary of the Middle Ages. By far the most interesting example is that of the "duodenum", a short Latinized form of the translation of "dodekadaktylos" (intestinum duodenum digitorum), the name given to this segment of the small intestine by Herophilus (Scarborough, 1992:193) because it was the length of twelve fingers.

In the Middle Ages Latin served as the lingua franca of scholars and educated people and was the teaching medium at all the great European universities. As such it absorbed Greek medical terminology by transliteration or overlay with Latin prefixes and suffixes. The result is that many terms from medical language are either Latinized forms of Greek words or hybrid words that combine Greek and Latin.

2.1.Examples of Latinized Greek Words

■ Lobe < lobus (medieval Latin) < lobos (Greek- vegetable pod)

■ Hepatic < hepaticus (Med. Latin – pertaining to the liver) < hepatikos (Greek)

■ Pylorus< pyloros (Greek- gatekeeper)

■ Aorta (Latin) < aorte (Greek – what is hung up)

■ Trachea < Latin trachia < Greek- trakheia (windpipe)

■ Fungus (Latin – mushroom) < Sphongos (Greek – sponge)

■ Parasite < parasitus (medieval Latin) < parasitos (Greek –somebody who eats at another's table)

■ Syringe < Latin syringa < Greek syrinx (tube, pipe, also a musical instrument)

■ Epilepsy < Latin epilepsis < epilepsis (seizure upon)

■ Bacteria < plural of Latin bacterium < Greek bakterion (small staff, rod) – because the first observed bacteria were rod-shaped

■ Chyme < Latin chymus < Greek khymos (a liquid, a humour)

2.2 Examples of Greek and Latin hybrids

■ Halitosis (bad breath) < lat. Halitus (breath) and Greek suffix -osis (condition, disease)

■ Osteopenia (deficiency of bone tissue) < Greek osteo- (bone) and Latin penia (deficiency)
■ Hemoglobin< Greek hem (blood) and Latin globulus (diminutive of globus)
■ Hypertension and hypotension < Greek prefixes hyper- and hypo- and the Latin tensionem (stretching)
■ Hypoferremia/hyperferremia, hyponatremia/hypernatremia, hypocalcemia/hypercalcemia, (deficiency/excess of iron/sodium/calcium in the blood) < Greek prefixes hypo-/ hyper- and the Latin names of iron (ferrum), sodium (natrium) and calcium (from calx – limestone)
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3. Latin as the source of new medical terminology

The high status of Latin as the lingua franca of the international scientific community until the 19th century (the century of national revolutions and national consciousness) meant that the majority of new discoveries, new instruments and new medical techniques would acquire Latin names. Sometimes the newly coined Latin words retained the vivid imagery that characterized Greek medical terms, coined on the principle of similarity to plants, animals, instruments and everyday objects.

3.1 Examples of coined terms in Latin
■ Muscle < from Latin musculus meaning little mouse
■ Gland< from Latin glans meaning acorn or nut
■ Scalpel < from Latin scalpellum (surgical knife) < from scalpere (to carve)
■ Speculum (vaginal speculum) < from Latin speculum (looking glass, mirror)
■ Cortex < from Latin cortex (bark of a tree)
■ Cell< from Latin cella (room, storeroom)
■ Fibula (bone of the lower leg) < from Latin fibula (buckle)
■ Radius (bone of the forearm) < from Latin radius (ray)
■ Tibia (bone of the lower leg) < from Latin tibia (flute, reed pipe)
■ Fossa (a depression in a bone) < from Latin fossa (ditch)
■ Sinus<from Latin sinus (curve or fold)
■ Bowel (intestine) < from Latin botellus (a diminutive of botulus-sausage)
■ Anus< from Latin anus (ring)
■ Pelvis< from Latin pelvis (basin)
■ Sartorius (a long leg muscle) < from Latin sartorius (belonging to a tailor) – the muscle is used in crossing the legs to bring them into the position needed to sit like a tailor
■ Mediastinum < from Latin mediastinus (midway)

4. Greek and Latin in the age of national languages

Even if starting with the 19th century Latin was no longer used as the language of medicine, local languages retained the Greek and Latin terminological core. Thus both Greek and Latin continued to produce new terminology, especially in the areas of anatomy and physiology. The names of hormones were coined from Greek and Latin roots in the 20th century, starting with 1902 when secretin was discovered by the British

physiologists Bayliss and Starling, who derived the word hormone from a Greek verb meaning "to arouse, to set in motion". However, the new medical techniques used in surgery for diagnostic and treatment purposes (MRI, CT, X-ray, etc.) became the field for generating terms in the national languages, most of them translations from English – now a global medium of communication.

4.1Examples of newly coined term using Greek or Latin affixes and roots

- Mitochondrion – from Greek mitos (thread) and khondrion (small grain)
- Thrombocyte – from Greek thrombos (blood clot) and cyto- (receptacle, combining root for cell). Also phagocyte, erythrocyte, etc.
- Ribosome (coined in 1958 by the Romanian scientist George Emil Palade) – from ribo- (derived from German ribose, a sugar component) and Greek soma (body)
- Oxytocin- from Greek oxy (rapid) and tokos (birth)
- Adrenalin- from Latin adrenal (near the kidneys)< from Latin renes (kidneys)
- Clone –from Greek klon (a twig or spray)

5. Two forms: Latin and Greek

The use of both Greek and Latin in medical terminology has often led to overlapping terms:

- Cerebrum (Latin) and enkephalon (Greek)
- Combining roots ocul/o (Latin) and ophtalm/o (Greek) used for the eyes: oculist, ophtalmologist
- Suffixes -algia (Latin) and -dynia (Greek) for pain: myalgia, gastrodynia
- Prefixes ossi- (Latin) and osteo- (Greek) for bone: ossicle, osteoblast
- Prefixes extra- (Latin) and ecto- (Greek) meaning outside of: extracellular, ectoplasm
- Prefixes bi- (Latin) and diplo- (Greek) meaning double or twofold: bicuspid, diplopia
- Prefixes semi- (Latin) and hemi- (Greek) meaning half: semilunar valve, hemiplegia
- Combining forms veno- (Latin) and phlebo- (Greek) used for vein: venous (pertaining to a vein) and phlebitis (inflammation of a vein)
- Combining forms reno- (Latin) and nephro- (Greek) used for kidneys: renal, nephritis

6. Conclusion

The Graeco-Latin core of medical language is historically linked to the early stages of the development of medicine as a science in Classical Greece and then the Roman Empire. While the Middle Ages retained the classical Greek terminology and the Latinized medical terms of Celsus, starting with Renaissance Latin becomes the lingua franca of the European scientific community. Latin assumes a more productive role, especially in the field of anatomy, as in Europe starting with the 14th century dissections are allowed and anatomical atlases become more complete and accurate. However, in the age of national languages, some of the Greek and Latin words are

translated, so new synonyms appear. Nowadays, in the age of globalization, when the most influential medical journals are written in English, English has taken on the former role of Latin, and new surgical procedures, interventions and test are coined in English.

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SPECIALIZED TRANSLATION AND INTERPRETATION

Adina MATROZI MARIN

Abstract: Translation and interpretation are complex activities, with common characteristics and clear differences. The aim of this article is to point out some of the main similarities and differences between these two branches of the language industry and to present the diverging opinions regarding the issues of specialization in a certain subject area and comprehension of specialized texts and speeches.

Keywords: translation, interpretation, comprehension of specialized texts and speeches.

Basic differences and similarities between translation and interpretation

Translation and interpretation are complex professions. The activities performed by translators and interpreters seem very much alike, but there are many differences between translation and interpretation as processes, on the one hand, and between translators and interpreters, on the other.

As shown by Padilla and Martin (1992, apud Iliescu Gheorghiu, 2006:26) these differences regarding translation and interpretation may be grouped into four categories: a. the understanding of the message in the source language; b. the relationship between the author – translator - reader and speaker – interpreter – public; c. the expectations of the „consumer" in the target language and d. the limit of structural modifications and elimination of details.

Setton (1994:59, apud Iliescu Gheorghiu, *ibidem*) claims that they are in fact independent approaches. In his opinion, the interpreter's ability is not conditioned by his/ her linguistic knowledge. The idea is also sustained by Gile (2009:86), who points out that "the vast majority of speeches made in technical and scientific conferences and most scientific and technical texts probably do not require an extensive knowledge of stylistic and cultural aspects of the source language", as opposed to literary, diplomatic and political Texts, where the contribution of good linguistic knowledge is essential. It is well-known that a translator studies written material in one language (the "source language"- SL) and reproduces it in written form in another language (the" target language" – TL), while an interpreter listens to a spoken message in the source language and renders it orally, consecutively or simultaneously, in the target language (cf. Nolan, 2010:2).

But before getting into more detail, the first aspect that should be mentioned is the difference that resides in their physical capacities. It stems from the roles they have to play: the translator is more like a writer, while the interpreter's performance is like that of an actor. Del Pino Romero (1999, apud Iliescu Gheorghiu, *ibidem*:32) considers that an interpreter must meet the following fundamental requirements: a. a good knowledge of the active/ A language (or mother tongue); b. a good knowledge of the passive/ B set of languages; c. a good memory; d. an extensive general knowledge; e. knowledge about past and current national and international events; f. the ability to

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synthesize; g. intellectual curiosity; h. quick thinking in order to generate an immediate and effective response and i. increased concentration ability.

First, it is important to answer the question: "Is it useful to specialize in a particular subject area?" The answer is valid in both translation and interpretation. Most specialists agree that "it is essential for translators to know the area they are translating well. It is not enough to count on bilingual and monolingual dictionaries, if we want to produce a good specialized translation." (Talaván Zanón, 2011:14). The same opinion is shared by Nolan (*op. cit.*: 4):

> It is easier to translate or interpret with an understanding of the subject. Some translators, for example, specialize in medical translation and obtain regular work from pharmaceutical manufacturers. Some tarnslation agencies specialize in technical, business, or legal translation and rely on translators and interpreters with expertise in those areas."

The author also mentions that specialization in a certain field/ subject area is not always applicable in reality. Thus, most translators and interpreters are generalists out of necessity (still, many more translators than interpreters are specialized). The explanation is logical since the number of specialized fields is huge and it is impossible for a translator or interpreter to be an expert in every field in which there is a demand for translation/ interpretation. (cf. Nolan, *ibidem*:5) Both professionals should possess the ability to assimilate quickly the basic issues and vocabulary of a certain field.

As regards the similarities, the most important characteristics that apply to technical and scientific written communication/ translation (i.e. clarity and conciseness)[1] also form the bases of a good interpretation:

> This is particularly true when interpreting into English, because clarity, concision, and parallelism are positive stylistic values in English. There is nothing "elegant" about a complicated run-on sentence in English, especially if the meaning gets muddled because the speaker or the interpreter has lost track of the syntax. It is better to get the meaning – or at least most of it – across even if some "elegant flourishes" are lost in the process. (Nolan, *ibidem*:25)

It is also easier for the interpreter when speakers use short declarative (and sometimes even more complex) sentences delivered at a moderate speed. The situation is different in the case of long, complex sentences, when a lag of a single sentence or phrase can lead to an omission and inability to catch up. However, there are a few strategies that can be employed in order to cope with such situations. We have chosen to present only two of them, which occur very often and pose problems in both translation and interpretation.

One of the main solutions is to simplify the syntax, "breaking up any long and convoluted sentences into shorter ones, identifying whole ideas or units of meaning, clarifying the relationship between the sentences, […] deleting superfluous and/ or ambivalent conjunctions, and organizing lists of items by means of parallel constructions." (Nolan, *op. cit.*)

Special attention should be paid when we deal with enumerations and especially with that type of structures called "shopping lists". Then "the problem arises because the speaker may or may not use parallel construction in rattling off a long list of items, or because not all of the items may be translatable in the same parallel grammatical form, e.g. with verbs, nouns, or gerunds, in the target language" (Nolan, *ibidem*:33). It is generally accepted that parallelism is only a stylistic requirement and not a hard-and-fast rule. Still, general translation does not consist of reproducing the

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[1] "A paper will be more readable if words are used economically. […] Using fewer words to convey a message almost always improves readability" (Yang, 2008:3).

formal structures of the source language into the target language, but of transferring both the content and the style of the text (Talaván Zanón, *op. cit.*:14).

However, even if failure to observe it does not affect the meaning, the effect is slightly odd. Our attention should clearly be focused on rendering all the items of the "shopping list", but the recommendation is to preserve parallelism, if possible, in the target language, even if it is missing in the source language. This is an easy task for translators and it is also possible in interpretation when the speaker pays attention not only to the information s/he wants to convey, but also to advance signalling of the topic and organisation of the talk: "The introductory sentence or „chapeau" should make it clear that what follows is a list of items. The, the interpreter will have some freedom to maneuver, and can, if possible, maintain parallelism, or, if it is not possible, rephrase the list as necessary." (Nolan, *ibidem*:34).

Specialized translation and interpretation

Compared with general translation, specialized translation implies at first sight at least one additional step, generated by some extra features of the specialized discourse:a. understanding the ST first; b. identifying the specialized linguistic elements or terms that belong to the area of specialization we are dealing with and c. rendering the meaning into the target language (Talaván Zanón, *ibidem*:14 and Iliescu, *op. cit.*:26).

In regard to specialization, in contrast with the opinions presented in the beginning of the article, Gile (*op. cit.*:89) asserts that "sentences in specialized texts and speeches can be represented mentally as logical and functional networks thus making it possible to translate them with limited background knowledge." Comprehension can be achieved if the translators and interpreters rely on their linguistic knowledge and analysis. The time allocated for the analysis of terms is not usually a problem in translation. The challenge appears in the interpretation process, when „cognitive pressure and the limitations of our short-term memory make even such short processing times sufficient to generate serious difficulties and to actually jeopardize the feasibility of the interpreting task."

Further, our analysis will be focused on two diverging types of discourse: the economic and legal discourses.

Economic discourse

Nolan (*op. cit.:*236) approaches the problem of economic discourse and the problems it poses in the interpretation process. He points out that even though writings and oral presentations on economics can be highly technical, "much of the vocabulary of business and economic commentary consists not of technical terms (e.g. "demand elasticity"), but of conventional descriptors (e.g. "a sluggish market")". To reinforce the idea, he argues that many general presentations, especially at the international specialized meeting are based on economic descriptions, as part of the speaker's justification for a statement of position or a policy argument.

That is why the translator or the interpreter must have a good command of the basic vocabulary for economic description. The description is usually derived from mechanistic or organic analogies and the above-mentioned descriptors are not technical terms in the strict sense.
e.g. a market may "soar" or "skyrocket" (mechanistic analogies) or it may "thrive" or "flourish" (organic analogies); on the negative side, an industry might be "anemic" or "sluggish" (organic analogies) or described as "treading water" or "in a state of inertia"

(mechanistic analogies). The analogies and metaphors used in the economic discourse are drawn from many other fields, such as graphics ("margin"), geometry ("spiral"), navigation ("in its wake", "budgetary ship", "anchor currency country"), transport ("engine of growth"), medicine ("shock therapy", "symptoms", "diagnosis", "on the mend"), architecture ("foundation", "cornerstone"), meteorology ("stormy", "calm"), sports ("level playing field") and aviation ("take-off point"), physics ("gain momentum"), gastronomy ("hot potato trading"), etc. (cf. Nolan, *ibidem*:237).

Legal discourse

In the field of legal translation and interpretation, terminology is of paramount importance. Chromá (2008:304) emphasizes the fact that legal terminology consists of abstract terms deeply and firmly rooted in domestic culture and intellectual tradition. The first step for a legal translator is the preparatory stage, when s/he has to decode the "culture-dependence" of the terms (or to understand the source text fully). As mentioned before, there are three stages we must take into account for an effective specialized translation: a. basic knowledge of the respective legal systems; b. familiarity with the relevant terminology and c. competence in the target language's specific legal style of writing.

> Our experience suggests that the translation of legal texts should not be undertaken without an extensive knowledge of the respective legal topic in both the source language and the target language, i.e. the knowledge of concepts, terms denoting these concepts, sentence patterns visualizing the information, genre classification of the text[1], legal culture and so on, in both languages and legal systems.

Furthermore, Joseph (1995:33-34, apud Chromá, *op. cit.*:308) clearly underlines the fact that translators should interpret rather than merely translate (sometimes by interrupting the translation with informed commentaries). He suggests that they should intervene in the text semantically, stylistically and intellectually, to a certain extent, required for a better reading and understanding of the legal text in the target language.

Standardization of terms is the best method to promote specialized knowledge and efficient communication and to avoid the ambiguity of terms. Standardized terms help us remove synonymy and alternative representations of the same concept (e.g. *recklessness, wilful blindness, and ordinary negligence*), and reduce polysemy and homonymy (cf. Tessuto, 2008:297). For many years, the legal vocabulary has been regarded as the only representative part of the language of law, but the terms of art make up only about 25% of the vocabulary (depending on the genre) (cf. Chromá *ibidem*).

In conclusion, the brief analysis of the specialized literature that we have performed reveals that there are no clear-cut criteria or guidelines in the field of translation or interpretation. However, despite the differences between them, the translation and interpretation activities and processes are based on a series of core principles that must be applied to ensure their feasibility.

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[1] Bhatia (1983:2, apud DudleyEvans and St. John, 2007:50) divides legal writing into three main areas: academic legal writing (legal textbooks and research journals), juridicial writing (court judgements, case-books and law reports) and legislative writing (Acts of Parliament, statutory instruments, contracts, agreements, and treaties)

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AGEING TRANSLATIONS AND RETRANSLATION HYPOTHESIS

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Abstract: Obsolete translations have been the focus of many studies ever since early times, but their research has never flourished as much as it has in the last twenty or thirty years in the context of Retranslation Hypothesis thanks to the great interest taken by many researchers in this new field of research in translation studies. This article aims at outlining some general approaches to Retranslation Hypothesis, starting from a series of questions on the need of retranslations, the reasons that trigger the retranslation of the same literary text into a target language, and the causes that lead to the ageing of a translation. The answers to these questions are based on previous scientific research in the literature of this field and on empirical research as well. I have used the conclusions of a previous case study I have made on J. D. Salinger's "The Catcher in the Rye" to illustrate specific examples of ageing translations and to suggest possible alternatives for retranslation into Romanian as a way of improving the comprehensive process of understanding, translating and rendering a source text into a target language, emphasising thus the benefits of Retranslation Hypothesis.

Keywords: ageing translation, Retranslation Hypothesis, cultural studies.

Introduction

The idea behind this research article is the attempt to identify the main reasons that trigger the retranslation process of the same (literary) text into a target language based on the discovery of similar cases worldwide. The research also aims to analyse the main problem of ageing translation and the extent to which the influences of the historical, social, cultural, political and temporal contexts changed/affected the translations in question.

The fundamental questions behind the analysis of this retranslation process must therefore include the following: Which is the main reason underlying the emergence of a new translation of a literary text already translated into a target language after a certain period of time? Which are the benefits and limitations of such a retranslation? How often is this practice met in the Romanian and international literary context? To what extent does retranslation help better understand the source text? Which are the chances that this phenomenon becomes a recommended practice in the field of translation? Is retranslation a process that should become a standard and a rule in the desire to harmonise a literary text with the contemporary readers' requirements and needs? and so forth.

In an attempt to find answers to some of these questions I have chosen J. D. Salinger's The *Catcher in the Rye* given the famous controversy created around it and the difficulty of the language used by the writer (especially the oral feature of the language) and given that it benefited from two different translations into Romanian: the first one by Catinca Ralea and Lucian Bratu, *De Veghe în Lanul de Secară*, published in 1964, and the second one by Cristian Ionescu, with the same title, in 2005. The 40-year gap between the two translations is not a long period of time, but this is one more reason to study the retranslation process in this particular case. Similar cases of

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retranslation happened, for example, with the French versions of this novel. Other cases include, for instance, a study focusing on the Persian retranslations of *Pride and Prejudice* (Dastjerdi, Mohammadi, 2013: 174) or the Slovenian case study of Jerome K. Jerome's *Three Men in a Boat* retranslation (with a 35-year gap between the translations) Križnar, G. N., 2009: 101), which shows the interest taken by researchers in this field.

Background

The concept of retranslation or "Retranslation Hypothesis" refers to any translation following the first translation of a work (Breman A., 1990: 1) and this repetition gives rise to many versions of a text from a source language into a target language. Although "the phenomenon of retranslation" (Chesterman, 2000:15; Brownlie, 2006: 145) is quite common, theoretical discussions based on it are quite rare (Susam-Sarajeva, 2003: 2), and in our country it has not been studied enough yet, which also represents one of the main reasons for focusing on this research field, with the humble intention of expanding the current state of research and opening new research directions in this field.

Retranslation hypothesis shows that the subsequent translations of a text are closer to the source text (Chesterman, 2004: 8). Goethe was one of the first critics who discussed the issue of retranslations and emphasised their role in achieving a perfect identity with the original (Deane, 2011: 7). Studying the phenomenon of retranslation was resumed only in the 1990s by the French journal *Palimpsestes* and through Antoine Berman's theoretical approaches which emphasise the "clumsiness" of the first translation and the need of a second one that can lead to the "great translation" (Deane, *ibidem*: 8), to achieving perfection.

The most recent articles in the literature in this field show a growing interest globally, with obvious echoes in the UK, Hungary, Spain, Slovenia, Turkey, Finland, China, etc., with many events and international conferences organised to develop this fairly new field of scientific research and also because "English is increasingly the lingua franca and the constant preoccupation to learn it has become an important issue in today's economic environment" (Chiril , Dumitrescu, 2010: 112).

One of the most important issues when it comes to translation studies is the concept of "faithfulness" of a translation/retranslation of a source text. It is true that there have been many approaches and theories on the concept of "ideal translation," but practice shows that such requirements as the ones put forward by Savory Theodore (1968: 54) in *The Art of Translation* (see quotation below) are possible only at theoretical level since in practice such an ideal would be impossible to achieve:

> a. A translation must give the words of the original.
> b. A translation must give the ideas of the original.
> c. A translation should read like an original work.
> d. A translation should read like a translation.
> e. A translation should reflect the style of the original.
> f. A translation should possess the style of the translation.
> g. A translation should read as a contemporary of the original.
> h. A translation should read as a contemporary of the translation.
> I. A translation may add to or omit from the original.
> j. A translation may never add to or omit from the original.
> k. A translation of verse should be in prose.

l. A translation of verse should be in verse.

The field of retranslation has known a "boom" in the recent years and I believe one of the reasons is the influence of the economic development and the material perspective given to the numerous retranslations of various types of texts, from the literary ones to the technical ones, for example. This idea can be closely connected to the different strategies of (re)translation and thus Yanjie Li (2013: 1911) quotes Charles S. Kraszewski's *Four Translation Strategies Determined by the Particular Needs of the Receptor* (1998) regarding the different types and reasons of translation and adds one more to the ones already identified, describing thus the following four strategies with regard to retranslation:

a. Corrective translation. It refers to the retranslation of a work already existing in a bad or faulty translation in order to provide the target language receptor with a more faithful reproduction of the original. According to the above-mentioned, it is easy to know that the goal of corrective translation is to make a better translation of a work that has already existed in the target language in an imperfect form.
b. Critical translation. It refers to the retranslation of a literary work already extant in a translation free of errors and "acceptable" in order to shed new interpretational light on the original work. By definition, it is obvious to see that the goal of critical translation is to retranslate a work already extant in an acceptable form in the target language, in order to present the reader with a valid interpretation of the original work that the earlier translations do not possess.
c. Proselytizing translation. It refers to the retranslation of a work already existing in an acceptable form in the target language, with the intent of emphasizing its special meaning for a particular, well-defined group of receptors via an interpretation of the text according to the customs, ideas, or world-views of said group. It is worth mentioning that the goal of proselytizing translation is to retranslate a work already extant in an acceptable form in the target language in order to actualize its message for a particular group of readers.
d. Neoconceptual translation. This strategy, put forward by the author, refers to the retranslation of a work already existing in an acceptable form in the target language, with the intent of eliminating gender discrimination or certain violent inclination reflected in the language of translation. By definition, the goal of neoconceptual translation is to purify the language of translation so as to avoid the language pollution in translation.

According to this classification the case study I have chosen, the analysis and comparison of the first translation and the retranslation of J. D. Salinger's *The Catcher in the Rye* into Romanian, as it is further explained below, can be seen as the result of the first two types of translation, corrective and critical, mainly due to the cultural context and linguistic barriers during the communist period when the first Romanian translation appeared and then the "re-adaptation" of the original to the new modern times by means of the retranslation. Nevertheless, it is difficult to say that either of the two Romanian translations is closer to the concept of "ideal translation," but each can bring its contribution to generating new retranslations.

Methods

The main methods I have used in this article are the content analysis method of the reference sources and of the texts chosen to exemplify the case study, the comparative approach through qualitative research, the interdisciplinary approach –

mainly concentrating on historical, social and cultural aspects, and the observation method starting from empirical research in the field.

The main aim was to emphasise the need and the usefulness of the retranslation of J. D. Salinger *The Catcher in the Rye* into Romanian by focusing on the contrastive analysis of the two translations and especially on the gains and losses revealed by this research. This retranslation method can be thus seen as a way of allowing the researcher/translator to identify problems which would have otherwise gone unnoticed and to underline new meanings.

The main strategy I have used was the practical act of comparing the two Romanian versions, focusing on the importance of Salinger's writing style and use of language, on discussing mainly the cases of misunderstandings and mistranslations, of problems of equivalence, of losses and gains, of linguistic untranslatability, of the translators' visibility or invisibility in the target text (TT), on accuracy in translation, adaptability, fidelity and faithfulness or infidelity.

Case study

The translation theory was defined by Lawrence Venuti "as a set of changing relationships between the relative autonomy of the translated text, or the translator's actions, and two other concepts: equivalence and function" (2000: 5). These two concepts are extremely important for the analysis of both Romanian translations. The definition of the concepts of equivalence and function supports the issue of the social and cultural context in which both the source language (SL) text and the two target language (TL) texts appeared. These two notions are also closely related to the notion of faithfulness or fidelity which usually refer to the relationships between the texts themselves and thus "loyalty stresses the translator's responsibilities towards people, i.e. not only with regard to the authors of the ST" (Schäffner, Wiesemann, 2001: 19). This is a very strong reason in favour of the importance of translation or retranslation of a literary text.

After a first reading of the Romanian versions, the general impression is that the translators have an "intermediary position." First of all, I would like to mention that the first two Romanian translators saw and appreciated the importance of the italics and oral speech stress used in the original text and decided to render them in their version as well. The italics were used by Salinger as a mark of oral speech, in order to emphasise the rhythm of oral speech and to show that Holden's speech is indeed vocal. In Romanian the italics usually render the same words as in English or their adaptations, with some exceptions, of course, but not major ones. There were also many situations in which some SL italicised words were not rendered by the first Romanian translation or in which the stress was placed on different words, but the overall conclusion is that the oral speech stress was rendered into the first version and this is a gain in translation. On the other hand, C. Ionescu chose not to use italics, and this may be considered a great loss, as they play a very important role in the novel.

There have also been many situations in which the first version accumulated many losses in translation because of the inappropriate use of certain regional or dialectal terms (words such as "a trînti," "a trage b rbi," etc.) which lead to the often argued problem of ageing translation. Such cases were not recorded in the second version (mostly due to obvious reasons related to the modernity of language use) and this becomes a gain. An important aspect of the gain vs. loss opposition in the comparison of the two Romanian translations is represented by the extensive use of

euphemisms to avoid the explicit use of taboo words by the first version. C. Ionescu's version is more audacious and uses the same taboo words of the SL without trying to cover up their bad or negative meaning, at least most of the times, but there are also exceptions.

The problem of the values that the translator has to convey is more delicate since two different cultures are involved, in this specific case two opposing cultures, at least from the political and social point of view at the time of the novel's publication. In terms of the first and second versions this issue becomes all the more complicated since the two translations occurred at different times in history when the society of the TL was changed both politically and socially, and thus the values within the original novel and their perception have changed dramatically.

Any translation tends towards perfection, and of course, the Romanian ones are not an exception to this tendency. A translation means both decoding and interpreting; and it also means knowing the culture of the SL. Jiang Tianmin argues that "[t]ranslation is simultaneous decontextualization and recontextualization, hence is productive rather than reproductive" (2006). This idea leads to and supports the concept of infidelity in translation. Jiang Tianmin also believes that "infidelity is built in translation because it inevitably describes domestic scenes that are loaded not only linguistically and culturally, but also socially and politically." Infidelity occurs in translation because the "translator cannot avoid being faithful to his/her own circumstances and perspective, [and] she/he cannot be really faithful to the text he/she translates" (Tianmin, *ibidem*:). Infidelity can thus also explain why "[t]he source text does not reach the target society unscathed, but refracted" (Tianmin, *ibidem*).

I believe that this idea of infidelity in translation is also closely connected to the earlier discussed problem of the translator's visibility or invisibility in the TT. Cristina Schäffner and Uwe Wiesemann talk about visibility change as part of the translation strategies (namely pragmatic translation strategies) and this visibility concerns the author's or translator's presence through translator's notes, footnotes or comments in brackets (*op. cit.*: 30). A good example in point is the use of "explanatory circumlocutions" or footnotes used by the translators of the first Romanian version of Salinger's novel and which represent the lack of transparency in this version. The question of whether to use such explanatory sequences in a translation or not is a highly debatable one.

Vicky Hartnack argues that "it takes a while before we perceive how the culture of the other emerges in the text through the use of genre and rhetorical devices, and that this difference and distinctiveness should be preserved and transmitted. We cannot straitjacket the texts of others to fit in with our notions of suitability in the target language" (2005: 65). But there is another important question which refers to whether or not there should be "an on-going dialogue between the source-text producer and the translator, content and context may always be adapted, however slightly, to better suit the translator's idea of how readily the target reader/listener will perceive such cultural distinctions" (Hartnack, *ibidem*). This idea leads to the already discussed problem of using "foreign notes" in a translation and to the translator's difficult dilemma of choosing between using or not using such text-breaking explanations in the TT. Vicky Hartnack also argues that important critics in translation studies, such as Venuti and Hatim defend the use of "foreign notes" in translations of other languages and that "they are highly critical of 'domesticating' the original by absorbing and appropriating it" (Hartnack*, ibidem*). The concept of "foreignising" the translation means that there is much attention on the language of translation itself even though many critics also bring

counter arguments that "foreignisation" "puts readers off" because they expect to familiar expressions in the literary text they are reading (Hartnack, *ibidem*).

In the case of Salinger's first translation into Romanian the use of footnotes was quite often; when there was not a Romanian word to perfectly render certain English notions, mostly in cases of linguistic untraslatability, and in order to avoid ambiguity or misunderstanding. The second Romanian version did not use footnotes at all. This can be regarded as either a loss or a gain, depending on which critical theory one adopts. I believe that the presence of too many such footnotes and explanations can interfere and affect the natural flow of the reading process and that the translator's presence becomes too obvious and somehow disturbing for the reader who has to be able to immerse into an atmosphere at least similar (if not identical) to the one of the original. On the other hand, the moderate use of such explanatory notes can help the reader realise the foreign origin of the text and become more aware of the cultural differences, as well as other types of differences.

The translators have used their right of changing the position of certain words in the text, but this without altering the original meaning. They have generally respected the limits imposed by the writer, but there were also cases of losses in translation especially in the use of euphemisms for Salinger's controversial and taboo words and expressions. Thus, we can say that there are some gains on the level of accuracy and clarity, but of course, also some inevitable losses, which are obvious especially while reading and comparing both versions.

The translator does not have to make the translation in a foreign language more difficult to understand than the original. A translation is always "a cross-cultural process between cultures" (Meylaerts qtd. in Duarte, Rosa *et alii*, 2006: 85) and that is why it is so difficult to render all the nuances of the ST into the TT and that is also why the translation of any literary text is always bound to the social, cultural and political contexts of both the SL and the TL. The reading and comprehension of a literary translation cannot happen outside these contexts and I also believe that the very unavoidable losses in any good translation, necessarily compensated by gains, do nothing else but add to the flavour of the TT and make it a unique creation in its own way. In my opinion, there is no need for the translation to compete with the ST, it only has to recreate the same effect on the readers, to complement the original and make readers understand the original text in case they do not speak the SL or better understand the text even if they do speak the SL. I also believe that many times numerous hidden meanings, allusions and connotations are revealed or become more obvious when comparing a ST with its translation in any TL, as there was the case of Salinger's comparisons with the Romanian versions.

Conclusions

The importance of the topic is closely linked to identifying the linguistic gains and losses as a result of the comparative analysis of these retranslations and of the benefits mainly brought to the readers, literary critics and editors. The importance of studying this subject is emphasised by the further need to identify an analysis model of the literary texts and to assess their quality. The results of such and similar analyses aim at developing and harmonising this research field in our country, and an important role in achieving this is the knowledge transfer and dissemination of results.

The potential beneficiaries are especially students, teachers, researchers, translators, experts in the field, publishers and editors interested in the (re)publication of

retranslations of already known literary texts. Encouraging the phenomenon of retranslation of literary texts is important not only to help update the original text, but also to increase their popularity and even their sales.

In this article I have tried to focus on presenting the two Romanian versions of Salinger's novel and their comparison in order to find the main reasons for the publication of a retranslation, as well as its impact on Romanian readership. I have tried to achieve this aim by focusing on the case study of comparing and analysing in detail the differences and similarities, and the gains and the losses that have occurred in both Romanian versions. I have as well tried to make the connections with the social and cultural contexts in which the texts under review were produced, as well as the influence and the constraints of the historical and cultural background of these contexts on the Romanian versions in order to identify the need for the second Romanian translation. This has been mainly achieved by the careful and analytic comparison of some identical passages from the ST with its translations.

Furthermore, I have tried to point out major differences in the translation of Salinger's use of colloquial and taboo language in the Romanian versions, coming to the conclusion that the first Romanian version was the farthest from the ST because of its abundant use of euphemisms and euphemistic formulations throughout the book, and the second version was in between the two by using more daring equivalents that the first one, but not all the time as "bold" as, for example, in the French version.

An important conclusion is that the law of compensation always functions in a translation, as in the case of the discussed versions of Salinger's novel. The law of compensation is a technique used in translation to make up for the losses present in the TT and it works by (re)creating other effects, similar to the ones specific to the ST, but in the TT when possible and using the TL resources.

A very important conclusion I have reached is that translations and retranslations are necessary and should happen more often since they play an enormous role in a country's literary system. Another important aspect concerning the importance of translations in general, and of Salinger's second Romanian version in particular, is that much of the target audience has access to a literary text only through its translation in the TL. To this I can also add the idea that even native speakers can get more meanings from a ST and its translation than by simply reading the ST in original.

All the analyses and comparisons helped in drawing the general conclusion that second Romanian translation was indeed needed and long-awaited by the Romanian readership; to some extent better than the first version, it managed to achieve its aim of offering a newer, freer, more audacious and more modern version of Salinger's story, especially addressed to contemporary times, readers and demanding requirements of a modern translation. C. Ionescu's translation has also accomplished its aim by the fact that it addresses young people and it uses 80-90% of their typical language, with very few exceptions (most likely limited by the social and cultural constraints of our modern society).

If we were to take two randomly chosen passages, without knowing to which of the two Romanian versions they belong, we could realise from the typical language used by each to whom each translation belongs. Thus, I can say that the first translation is more appropriate for the parents of the young people to whom C. Ionescu's version is addressed, but this is an obvious appreciation given the 40-year gap between the two Romanian versions and generations.

In conclusion, I believe that a translation does not necessarily have to be better than another one; all it has to do is to achieve its goal and reach its target audience

successfully. It is also important to mention that certain mistakes, as well as some gains, are sometimes more visible by comparing two or more translations of the same ST, which represents one of the main reasons for this type of analytical approach.

All these findings strengthen the need for further study and research in the field of Retranslation Hypothesis, which has gained so much popularity lately due to its benefits — both in terms of economic prosperity and scientific results — a field which must be harmonised and updated internationally.

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TOURISM DISCOURSE - A LINGUISTIC ANALYSIS OF TOURISM WEBSITES

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Abstract: *This paper aims to analyze tourism websites from a linguistic perspective and distinguish the main features of tourism discourse. As the main goal of any tourism website is to attract potential customers, specific linguistic patterns are being used to capture attention, maintain interest, generate desire, and ultimately get the desired action. Starting from the assumption that language choice is not a random one, we focus on the linguistic component across our sample in order to identify how tourism discourse serves promotional purposes, and what kind of communication strategies are used to achieve this aim.*

Keywords: *tourism, website, discourse, language.*

Introduction

Tourism is presently one of the fastest growing economic sectors in the world. According to UNWTO, international tourists arrivals grew by 5% in 2013 to 1.087 billion, and a growth of between 4% and 4, 5% in 2014 is forecast.

As tourism has established as one of the most prolific businesses worldwide, tourism discourse finds itself as being one of the most widespread public discourses. Tourism discourse generally aims to meet the classical requirements of advertising discourse, to capture attention, maintain interest, create desire, and finally get action. In order to fulfill these functions, specific advertising techniques are being used to shape consumer behavior.

The use of promotional materials in tourism has an enormous power over the tourist. The content of the advertised product is meant to provide information on key sights, lodging, dining, travel connections, while detailed descriptions tell the reader what he should expect or experience. Therefore, the aim of tourism advertising is no different from that of the objectives of advertising summarized by Holloway: "informing, persuading and reminding" (Holloway, 2004: 265).

Advertisements are described as "a genre of communication that use words and images to convince people exposed to the advertisement to purchase the product or service being promoted" (Berger, 2004: 71). The explanation is also appropriate for the case of tourism advertising, as tourism advertisements try to charm the reader and determine him to purchase the service.

Tourist locations often promote and advertise their products by means of the internet, as it offers a cost effective means of communication, constantly updated. Moreover, a global audience can be reached via the internet and consequently almost all tourism websites are available in several foreign languages besides their native language. We noticed a broad linguistic choice as regards the foreign languages used in tourism websites, among which English is the prevalent pick.

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Besides visual and audio content, language choice and linguistic patterns used in tourism websites are important in rendering the desired output. Tourism advertising makes use of hyperbolic language and glamorous images to get the reader's interest and enhance its persuasive power. According to Sinclair, words do not occur at random in a given text but there are linguistic choices that can be seen as large-scale conditioning choices (Sinclair, 1991:10). Moreover, words use to co-occur frequently with other words, with certain grammatical categories, with one or more semantic fields, and they acquire their meaning from the linguistic co-text (Sinclair, 1996).

Methodology

Our approach is based on the assumption that words in tourism advertising do not occur accidentally, and that the persuasive function of tourism discourse is closely related to linguistic choice.

In order to sustain the above mentioned hypothesis, we gathered a corpus of texts selected from various tourism websites, and analyzed it from a lexical and syntactic perspective. We aimed to distinguish specific linguistic patterns that characterize advertising language. Thus, the choice of words, stylistic devices and grammatical structures in our sample are being examined. Our attempt was supported by the use of a text analysis software program, called Linguistic Inquiry Word Count (LIWC), which helped us undergo a content analysis of the data. By means of LIWC, we establish the recurrence of self-references, social words, positive emotions, negative emotions, overall cognitive words, articles and big words used across the texts we selected in our sample.

LIWC is a text analysis software program developed by James W. Pennebaker, Roger J. Booth, and Martha E. Francis. Its objective is to calculate the degree to which different categories of words are used, and determine the degree any text uses positive or negative emotions, self-references, causal words, and 70 other language dimensions. LIWC is text analysis software that divides words in psychologically meaningful categories. As experimental results have shown, the program has the ability to distinguish meaning in a myriad of different settings, to detect thinking styles, individual differences, emotion or social relationships (Tausczik & Pennebaker, 2010: 24).

For a more detailed analysis we have also used another software program, Diction 7, originally created by Roderick P. Hart and later developed by Craig Carroll who joined the Diction team in 2006 and led the creation of Diction 6.0. Diction is a computer-aided text analysis program for determining the tone of a written message. It searches the text for five semantic features - activity, optimism, certainty, realism and commonality - as well as thirty-five sub-features, and produces reports that include raw totals, standardized scores, word counts and percentages, thereby providing the user with a wide range of ways of understanding the processed text. By means of this program, we have looked for semantic features that indicate resoluteness, movement, change, optimism and positive entailments, realism, commonality, praise, satisfaction, inspiration, accomplishment, the degree of aggression, blame, familiarity, past or present concern, human interest, etc. in order to observe the linguistic variations that render the touristic message more appealing to the audience.

Linguistic patterns in tourism websites

Our findings, gathered from the analysis of the texts in our sample, are in line with Dann's statement that "tourism promotion is based on glamour (bewitchment)" (Dann, 1996: 56), and that the language of tourism "tends to speak only in positive and glowing terms of the services and attractions it seeks to promote" (Dann, 1996, 65). In support of this view, our sample revealed a high level of positive adjectives (*magical moments*, *amazing country*, *famous beaches*, *exciting activities*, *perfect holiday*) and positive emotion words (Figure 1).

The superlative was the most frequent form: "world's biggest festival", "the most spectacular geology", "Britain's biggest gorge", "the most dramatic views", "Wales' oldest and largest national park", "Britain's most enchanting scenery", "the deepest of all", "the most visually sublime", "England's highest peaks", "the tallest building".

LIWC dimension	*Your data*	*Personal texts*	*Formal texts*
Self-references (I, me, my)	0.29	11.4	4.2
Social words	2.80	9.5	8.0
Positive emotions	4.04	2.7	2.6
Negative emotions	0.14	2.6	1.6
Overall cognitive words	2.04	7.8	5.4
Articles (a, an, the)	8.75	5.0	7.2
Big words (> 6 letters)	27.38	13.1	19.6

Figure 1

The abundance of positive words, adjectives or emotion terms, creates a fairy tale realm of charm, happiness, romanticism, fun, and fantasy. The description of the touristic product tends to enhance features such as uniqueness, diversity, calmness, warmness, relaxation, tranquility, while inducing a feeling of desire: "a warm, tropical place to explore in the depths of winter", " you can linger among the palms", "two huge lounges warmed by roaring fires, centuries of history and plenty of delicious food and drink", "packed with magical moments worth celebrating", "a bubbling, bustling melting-pot of races and religions", "rugged mountains reach dramatically for the sky", " warm, sandy beaches and rich, humid mangroves", "a melting pot of culture", "the peaceful city with small town feel".
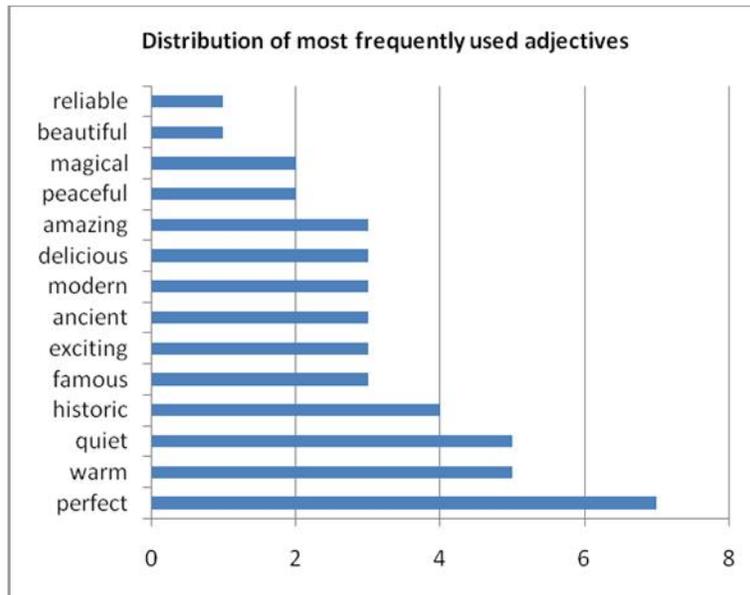
Figure 2

The dream like atmosphere is created by means of hyperboles and metaphors ("an archipelago of gold and light", "blessed by the gods", "a bubbling, bustling melting-pot of races and religions", "an endless carpet of forest", "dramatic landscape") which are abundant especially in scenery descriptions, and words of great emphasis: *genuine, truly, solely, authentic, sanctuary, icon, foundation*, etc.

The language of tourism recurrently uses the word 'magic' and its derivate 'magical', with both their connotative and denotative meanings. The two words stand for powerful linguistic means which fuel consumers' imagination and arouse their desire to experience the world described: "the magic of the east", "magic forest", "magical moments", "magical Kenya", "magical experiences", "a place of magic", "the magic of New Zealand", "magic climate", "magic garden", etc.

People are always *warm*, *friendly* and *relaxed*, and places, cities, or landscape are *peaceful*, *enchanting*, *spectacular*, *fascinating,* etc. Although many of these terms have become clichés in tourism language, and usually collocate with the nouns mentioned above or with their synonyms, they are meant to arouse readers' imagination. The descriptive words used in tourism discourse convey a strong sense of glamour and conviviality, which is highly appealing to consumers.

The use of certain linguistic patterns conjures up a specific representation in the reader's mind, called 'schemata', which are "mental representations of typical instances" used in order to "predict and make sense of the particular instance which the discourse describes" (Cook, 1994: 11). Thus, the description of the tourist product creates a positive image in the consumer's mind from the outset and smoothly induces a positive feedback from the potential tourist. As Cook contends, key linguistic features stimulate the mind of the reader and activate background knowledge, an existing schema, which influences the perception of the particular discourse.

We noticed that more often than not the information appeared as helpful advice offered to consumers, by the recurrence of the modal verbs *should, have to* or of some other verbs: *recommend*, *suggest*, *guide*, *advise, propose* etc. Rhetorical questions were used as alternative ways of issuing commands. The use of imperatives was consistent throughout the whole corpus, with action verbs like *walk*, *eat, head*, *let*, *come*, *take*, *get*, *see*, *discover*, *look for*, etc.: "Walk along the cliff-top paths", " Head for Seaford Head", "Look out for the Watchdog", "Take the easterly coast road", "Make your experience...", "Get a fantastic view", "Take a boat trip", "Get out of the cold", "Grab a towel", "Live a life of elegance and wit", "Attend theatrical performances", "Admire the Royal Crescent", "Enjoy the fireworks".

As tourism is about travel through space, and often through time, many websites present the cultural heritage as a point of attraction for the respective country or region. When consulting tourism websites, we found out about ancient reefs, prehistoric rainforests, historical artworks, ancient lava flow, historic gardens, historic monuments, royal palaces or some of the world's top museums. That accounts for the past concern our content analysis revealed. However, present and future tenses were the most frequently used tenses across our sample data, which reveals a high concern for present or future activities.

By means of the Diction program, the analysis of our corpus revealed higher rates for the following dictionary variables: numerical terms, satisfaction, spatial terms, diversity and exclusion. Lower rates were recorded for blame, hardship, aggression and denial. The calculated variables showed higher scores for variety and complexity. The master variables which exceeded the normal values were activity and optimism. The value of these variables emphasizes language featuring positive images, movement, and change meant to maintain the reader's interest.

Conclusions

The language of tourism is meant to create a special world, appealing and marvelous. It provides the potential consumer with a preconceived impressive image of the respective place. Thus, the tourist sees and experiences what he was told to expect in the touristic description. Hence, the importance of tourism language: it builds up fairy tale realms, magical places, oasis of peace and tranquility, auras of mystery and fantasy.

Our findings suggest that the main feature of online tourism discourse is the preponderant use of positive emotion words, superlatives, and imperatives. Disguised imperatives stand for attempts to persuade, recommend, urge, and finally get action from the potential tourist. LICW analysis revealed a high rate of positive emotion words, articles, and big words. Diction showed a high score for satisfaction, spatial terms, diversity, variety, and complexity. These variables we analyzed characterize and are typical to tourism discourse as a whole, being however limited to the texts selected in our corpus. To increase the persuasive power, tourism discourse is loaded with metaphors and hyperbolic language. Words choice is designed to be influential, to direct expectations so that the described service or attraction becomes almost the real one.

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MOTIVATIONAL DRIVES FOR ESP STUDENTS – CASE STUDY

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Abstract: Nowadays, learning a second or a third language for special purposes has become an issue of most importance, due to the fact that the process of globalization is in a continuous progress. The purpose of this article is to establish the most important factor that drives the ESP students' extrinsic motivation during English for special purposes courses, taking into consideration the following relevant factors: the physical conditions, the method used and the teacher. Also, the study tries to point out the most important factor that drives the students' intrinsic motivation, namely: worldwide communication, improvement of English language or ESP, the curriculum or professional advancement.

Keywords: English, ESP, motivation.

Introduction

Learning a second or a third language nowadays has become an issue of most importance, due to the fact that the process of globalization is in a continuous progress. A second language can be learnt for different reasons: for communication reasons, in order to get a better job and even to improve one's linguistic knowledge. What is of most interest nowadays is the fact that languages are more and more required independent of the field of activity one applies for. Therefore, knowing as many foreign languages as possible can be a great advantage for anyone living in our society, both socially and professionally. The stages of learning a second language are somehow different from those of acquiring a first or native language. Even though the learner is not conscious of this fact, he/she may encounter some difficulties in learning a second language, problems that were not present in the process of acquiring his first language. These difficulties may appear because of the fact that acquiring a first language is a subconscious process, while learning a second/third language is a conscious one.

In psychology, learning is defined as the process by which a relatively lasting change in potential behavior occurs as a result of practice or experience (Lenneberg, Maranette, 1967:76). We can easily make a distinction between language and other processes like behavioural changes, due to the fact that there is evidence according to which neurotic symptoms and patterns of mental illnesses are considered to be learnt beahviour as well. The process of learning takes place throughout the life of animals and humans, their learnt behavior being responsible for a great part of their natural behavior further in life. The three models currently used to explain changes in learnt behavior are based on:

- the establishment of stimuli-responses relationship;
- the establishment of cognitive structures (Stenick, 2003:87).

Albert Bandura stated that learning occurs through observation of others or of models, for example when children are exposed to violence in the media or in their own family (Bandura, 1977:34). One of the most interesting conclusions of researchers regarding the connection between language and the brain is that language learning

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represents a natural phenomenon, occurring without any intervention. Most English people find remarkable that someone can use more than one language in their every day life, while for the majority of people in Cameroon there is no surprise in them using four or five languages in the course of a day. Thus, to some of us, learning a second language may be quite a difficult task, but for others it is an ordinary and not so exceptional activity. Harding and Riley pointed out that "there are about 3000 and 5000 languages in the world, but only 150 countries to fit them all into" (Harding, Riley, 1986:136). A European survey on young people found out that 83% of 20-24 year olds in Europe had studied at least a second language [9]. This does not represent a surprising fact nowadays, as knowing a second language is a normal part of our lives; on the contrary, the unusual thing would be for someone to know only one language in present times, especially within the context of globalization.

Why do people learn a second language?

This is not a simple question for one to answer. As Harmer put it, people want to study English either for pleasure, in order to get a better job, to better understand Shakespeare, or just for their own fun (Harmer, 1997:35). Among the most interesting reasons for language study, we mention the following ones:

1. school curriculum;
2. advancement in the professional life;
3. worldwide communication;
4. for special purposes (ESP);
5. to familiarize with the English culture;
6. etc.

Of course that there are great differences in the internal drive or motivation for each of the situations enumerated above; a student who learns English for fun would treat this matter in a total different way than one who studies it for special purposes. It all depends on the outcome required by each of these instances of studying and, eventually, learning the English language. All teachers know that there are situations when certain "motivated" students behave significantly better than others, in what language learning is concerned; these students will frequently succeed in any apparent unfavourable conditions or despite the use of methods considered unsatisfactory by experts. Faced with such phenomena, it seems reasonable to think that the motivation brought to class by students is one of the most important factors affecting their success in language learning.

Motivation represents some kind of internal drive that encourages somebody to pursue a course of action. If we have a goal and that goal is attractive enough for us, we will be strongly motivated to do whatever is necessary to reach that goal. Goals may be of different types: short-term goals and long-term goals. Regarding English learning, short-term goals may be represented by wanting to pass an end-of-semester examination or to finish a unit in the textbook. On the other hand, long- term goals may include the desire to get a better job or to be able to communicate with other people from a different community or culture. As a generally established remark, strongly motivated students with long-term goals are easier to teach than those with other type of goals, namely with no real inner drive. We may say that this inner drive is part of the so-called intrinsic

motivation. As far as factors such as physical conditions, method used or the teacher are concerned, they are considered to be the triggering points for the extrinsic motivation (Harmer, 1997:62).

Case Study—What Motivates ESP Learning?

Purpose of the Study

The study was performed in order to establish the most important factor that drives the ESP students' extrinsic motivation during English for special purposes courses, taking into consideration that the most relevant factors presented by the specialty literature are the following: the physical conditions, the method or the teacher.
Also, the study tries to point out the most important factor that drives the intrinsic motivation, from the ones enumerated in a previous section of this article, namely: worldwide communication, improvement of English language or ESP, curriculum or professional advancement.

Material and Method

The study was conducted on 100 students, aged between 19 and 21 years old, currently studying within the University of Medicine and Pharmacy, Craiova. They were asked to fill in anonymous questionnaires reviewing their main reason for choosing the English language course and the most important external factor that may influence their learning.

Results and Discussions

As far as the main reason regarding their intrinsic motivation connected to their wish to learn English, most of the students (45%) pointed out that they had decided to follow the English course in order to improve their English language, 35% admitted that they needed English for a better worldwide communication, 15% for professional advancement and only 5% considered English necessary only because it was part of the academic curriculum.

Table1. Intrinsic Motivation Factors for ESP Learning

Worldwide Communication	Improvement of English	Academic Curriculum	Professional Advancement
35%	45%	5%	15%

From the results above, we may draw the conclusion that the improvement of their English represented the intrinsic factor that played the most important part in the decision of medicine students regarding the ESP learning, closely followed by the one regarding the need for worldwide communication. We may state that this was a satisfactory outcome, due to the fact that it is very important that the student come with a strong intrinsic motivation such as improving their basic English knowledge.

The evaluation of the completed questionnaires also gave us important information about the intrinsic motivation of the students regarding the English for special purposes course within the University of Medicine and Pharmacy, Craiova. The interesting outcome was that the most important external factor they considered to influence their desire to take up such a language course was the method used by the teacher (50%), in that the former should meet their goal of learning ESP. The other two factors, physical conditions and the teacher were rated in the same way, namely 25% each, thus leading to the conclusion that a further investigation should be carried out in order to better establish the most important extrinsic factor that may interfere with the students' aim of learning English for special purposes during their first two academic years.

Table 2. Extrinsic Motivation Factors for ESP Learning

Physical conditions	Method used	The teacher
25%	50%	25%

Conclusions

In conclusion, the final results of the study have shown that the students were more interested in the intrinsic motivation factors than in those related to extrinsic motivation. Thus, the most important factor that could affect their intrinsic motivation was based on their need to improve their English language knowledge, followed by those connected to worldwide communication, professional advancement and school curriculum. As far as the extrinsic motivation factors, the most important one was considered to be the method used by the ESP teacher, closely followed by those of physical conditions and the teacher.

As we all know, there may be a great deal of various reasons for choosing to learn English as a second language. Therefore, we considered appropriate to include in our study both those students who have themselves made the decision to study ESP and also those whom the study of ESP is compulsory due to the fact that English is a part of the academic curriculum.

Teachers, too, should be aware of the importance that the success of learning may have on the students' motivation. The former must be able to assess the students' ability in order for them to be faced with the appropriate degree of challenge, but success should, nevertheless, be treated either in terns of "too easy" or "too difficult".

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UNREAL ACTIONS
RENDERED FROM ROMANIAN INTO ENGLISH
USING THE SUBJUNCTIVE MODE

(A Contrastive Approach in Teaching English to Romanian Students)

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Abstract: The paper presents a comparative approach of the subjunctive mode, both in English and in Romanian, with a double goal: theoretical and practical. At a theoretical level it illustrates the main similarities and differences between the Romanian "conjunctiv" and the English subjunctive as means of expressing unreal actions, taking into account that the conjunctiv mode is still very active in Romanian, both in colloquial speech and in literary language, while in English, according to several grammarians, the subjunctive mode tends to be assimilated to other verbal modes. At a practical level, the study represents a contrastive approach which highlights the aspects of subjunctive to be underlined when taught to Romanian native speaker students, suggesting the most suitable solutions for translating the specific constructions into the two languages: Romanian and English.
Keywords: subjunctive, conjunctiv, mode.

This paper continues the series of the comparative studies the authors have begun in 2013 (*Comparative Aspects of the Voices in English and Romanian*) and follows the same conceptual framework according to which for a better understanding and memorization of the taught material, the comparative teaching (i.e. using the symmetry by underlying the similarities and the differences between the native tongue and the target language) has proved to be, in a particular stage, more efficient than other methods.

For a certain age category (over the age of 18), explaining the linguistic mechanism which functions in certain situations leads to a logical, easier and more rapid understanding of the linguistic phenomenon – which represents one of the stage goals that points to the final goal[1].

According to these principles, we consider that a contrastive approach of a mode heterogenous both in form and in content is advisable due to the fact that teaching the verb to Romanian speakers implies some difficulties deriving from the differences between the Romanian verb and the English verb[2].

This study represents an examination based on careful analysis of the subjunctive mode considering both its usage in English and its rendering into Romanian.

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[1] See Dan Mihai Barbulescu and Ioana Mariela Barbulescu, „*A Long-term Strategy in Foreign Language Teaching*", in Language and Literature – European Landmarks of Identity, 2012, Romania, Pite ti, Editura Universit ii din Pite ti: 432-438.
[2] *ibid*, 333

Our teaching experience corroborated with our research activity have showed us that the reciprocal relationship between the languages in question is not always balanced and consequently, at a practical level, the rules that should be followed are not always mutually applicable. The differences in content are essential for determining the modal characteristics in English and Romanian and therefore the correct mastery of these differences at a theoretical level will lead to a better standard at the practical level.

The English subjunctive (sometimes referred to as the *conjunctive*) is part of the set of grammatical modes known as *ireallis modes* (one that does not refer directly to what is necessarily real) often contrasted to the indicative, that is a *reallis mode*. The subjunctive expresses hypothetical or unlikely actions or events, (such as wish, emotion, possibility, judgment, opinion, necessity) or actions that have not yet occurred.

At first sight, according to the above definition, one could conclude that the English subjunctive corresponds to the Romanian „conjunctiv". However, both conceptually and functionally, the Romanian „conjunctiv" is not a perfect equivalent of the English subjunctive.

In examining this mode, there are different points of view that we have considered.

Firstly, we should take into account the contemporary grammars of the English language, especially those referring to British English.

Some grammarians grant no importance anymore to this issue, and several of them approach the subjunctive mode in a frugal way – see for instance John Eastwood, Ronald Mackin, *A Basic English Grammar with Exercises*, (self-study edition), Oxford University Press, 1991: 98, where the chapter is named „The unreal present and past" and the subjunctive mode is not mentioned at all:

It's time we __went__ (but we haven't gone yet).
I wish you __had said__ something (but you didn't say anything).
I'd rather we __hadn't come__ (but we have come).
If we __had booked__ seats, we would have been more comfortable (but we didn't book seats).
Just suppose we __had__ enough money (but we haven't enough money).

So, the issue is presented in two groups (present/ present perfect and past), after such constructions as: *It's time...*, *I wish...*, *I'd rather...* and a Conditional 3.

The disappearance of the subjunctive mode and the significant diminishment of chapters dedicated to this verbal mode in some current English grammars authored by English native speakers[1] represent a point of view which might be of interest for specialists. For the Romanian native speakers this phenomenon is important to a specific extent as long as, while studying English and trying to communicate, they need to use a *certain* tense, in a *certain* verbal mode – say the Romanian *conjunctiv* for example. In other words, there are many cases in which, in order to render a text from Romanian into English, students must resort to what the subjunctive mode truly is.

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[1] see also: Michael Swan, *Practical English Usage*, Oxford University Press, 1995: 566 – deals with the subjunctive on one single page in a large English grammar; see also B.D. Graver, *Advanced English Practice*, Oxford University Press, 1995: 95: *The subjunctive hardy survives as a distinctive form nowadays, except in the past tense of* to be *in conditional clauses, when* were *is used for all Persons (...).* and also: R. Quirk and S. Greenbaum, *A University Grammar of English*, Longman, 1989: 51, where the authors ascertain three subjunctive forms: Mandative Subjunctive, Formulaic Subjunctive, Subjunctive *were*.

Actually, this vanishing subjunctive tendency for the English native speakers is just apparent and it is in regard to the form and not to the content. This process is derived from the fact that many subjunctive forms are identical to other verbal forms – for example, one subjunctive form is identical with the simple past tense form; another subjunctive form is identical to short infinitive and another – to the indicative past perfect. Consequently, for the grammar simplification's sake, English native speakers have assimilated such subjunctive forms as above exemplified to their homonyms. In witness that things are wrong – there is the verb *to be*, which has the indicative past flexion as follows:

I was	*we were*
you were	*you were*
he/she/it was	*they were*

(partial syncretism)

while one of the subjonctive forms is:

I were	*we were*
you were	*you were*
he/she/it were	*they were*

(complete syncretism).

It is true that, in contemporary English, especially in American English, in colloquial speech, one can hear the form *was* – as in:

If I **was** you   for   If I **were** you

– and this is probably due to the above mentioned homogeneousness. Still, this form is not correct – at least for the time being – and it is considered as substandard.

But until this problem has been solutioned by Americans (language is a lively organism, isnt't it ?), we will consider *I was* as a correct form of past indicative and *I were* as a correct form of present subjunctive.

This makes us approach the issue from two angles: the former – of English grammars authored on English language ground and the latter – English grammars conceived by Romanian linguists.

From the viewpoint of English, face to face with itself, the subjunctive may be considered as a verbal mode attracted by certain verbs or constructions; in practice, this means that, whenever such expressions occur, the student (previously trained for such purposes) is supposed to use a subjunctive form.

Thus, English requires that the subjunctive mode should be used in the following cases:

1. After verbs expressing supposition (irrespective of the tense):

<u>Supposing</u> he **be** here, what would you do ?

Presupunând c   el ar fi aici, tu ce ai face ?

2. After verbs expressing doubt (irrespective of the tense):

I <u>doubt</u> he **be** here be here tomorrow.

M -ndoiesc c   ar fi aici mâine.

3. After verbs of request (such as: *to ask, to demand, to suggest, to say, to order, to move (= to propose), to command, to decide, to insist, to recommend, to request* etc.).

He <u>moved</u> that the prisoner **be** released.

A propus ca prizonierul s   fie eliberat.

4. After corresponding nouns (such as: *advice, arrangement, command, decision, demand, desire, insistence, order, proposal, recommandation, request, require, suggestion* etc.)

	for production to slow	
The demand	*that production slow*	*is welcome.*
	that the prodution should slow	

Necesitatea ca produc ia s fie încetinit este binevenit .

5. After the verb *to wish* expressing the speaker's desire or requirement:

I wish he were here. (colloquial)
Mi-a dori ca el s fie aici [dar nu este]
or:
I wish he be here. (formal)
Doresc ca el s fie aici.
(it shows rather a command than a wish)
I wish he had been here.
Mi-a fi dorit ca el s fie aici [dar nu a fost].

6. After such constructions as: *it's time / it's high time*

It's time you were in bed.
E timpul s te culci.
or:
It's high time you were in bed.
Demult trebuia s te culci.

7. After impersonal constructions introduced by *IT*: *it is necessary, it is essential, it is probable, it is likely, it is possible, it is a pity, it is a shame*, *it is fortunate*, with all corresponding antonyms (most of them built with the prefix *un-*: *unnecessary* etc.)

It is necessary he be here.
E necesar ca el s fie aici.

The dispute between the indicative and the infinitive (on one side) and the subjunctive (on the other side) appears also after *it is good / bad / right / wrong / a pity*. Generally speaking, the tendency in contemporary English is to avoid as much as possible the subjunctive mode in the colloquial speech – hence the idea of several American or British linguists that this verbal mode has significantly diminished.

There are cases where indicative or infinitive indeed are suitable, but how can one deal with cases where rules of indicative or infinitive usage cannot be applied ? Besides, Romanian is a Romance language (its name itself being derived from "Rome") and the heritage of the *modul conjunctiv* has still a very significant role.

From the Romanian language point of view, face-to-face with the English language, the problem lies in rendering the Romanian „s ...+ verb" into English. Here, we must mention that there are two types of cases: where two verbs are related to one and the same grammatical subject and where there are two different subjects.

An ingenious solution is given by a well-known specialist in English – Leon Levi chi[1] – who in his English Grammar (the 1961 version) provides a series of answers for the most frequent cases of rendering the Romanian "s ..." into English. Yet some of the solutions are rather far from being satisfactory, since translating from Romanian into English and then, from English back into Romanian again, the solution differs:

S - i spun ceva. → *I must tell you something.* → *Trebuie s î i spun ceva.*

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[1] Leon Levi chi, *Gramatica limbii engleze*, Editura de Stat Didactic i Pedagogic , Bucure ti, 1961: 159-161.

or: *Asta s fie cartea lui ?* → *Is this his book ?* → *Este aceasta cartea lui ?*

It is by all means understandable that the optimal solution shall be reached by the most gifted and skillful translator who will betray less the original text. Still, several remarks are due:

① Beyond the subjunctive's tendency to disappear (or, more correctly to be assimilated under different names) in grammars authored by English linguists (a tendency originated in substandard English, widely spoken), pursuant probably ignorance or pursuant homonymy mentioned above), there is also the tendency of replacing the subjunctive with other equivalents.

② The subjunctive form depends on the following circumstances:

(a) according to the time/tense level (present or past) the speaker takes into consideration: *present subjunctive* or *past subjunctive*.

PRESENT:

*If he **spoke**, she would leave. = Dac el ar vorbi, ea ar pleca.*

PAST:

*If he **had spoken**, she would have left. = Dac el ar fi vorbit, ea ar fi plecat.*

(b) according to the style: analytical or synthetic subjunctive

SYNTETHIC (bookish):

*It's necessary (that) he **come** here. = E necesar ca el s vin aici.*

ANALYTICAL (colloquial):

*It's necessary (that) he **should come** here. = E necesar ca el s vin aici.*

[In both cases, the Romanian translation is the same.]

(c) according to the English variant (British English or American English)

British English:

*She asked that George **should leave** at once. = Ea a cerut ca George s plece imediat.*

American English:

*She asked that George **leave** at once. = Ea a cerut ca George s plece imediat.*

[The same Romanian translation in both cases]

③ Another remark worth mentioning is that in various grammars (be they completed by native English speakers or Romanian scholars) students may come across the same subjunctive forms under a great deal of variety of names. Here are several examples encountered in:

- John Eastwood, Ronald Mackin, *A Basic English Grammar with Exercises*, (self-study edition), Oxford University Press, 1991: 98 – „*The unreal present and past*"
- B.D. Graver, *tentative, hypothetical and unreal conditions* (present or future time reference) p. 93., Unreal conditions, p 94, Past tense (sic !) after *I wish*
- Michael Swan; *The subjunctive is a special kind of present tense which has no - s in the third person singular.* (p. 566)
- Randolph Quirk and Sidney Greenbaum: *The Mandative subjunctive, The Formulaic Subjunctive, The Subjunctive **were*** (p. 51)

This is a good opportunity to salute luxuriant imagination.

④ The fourth remark – maybe the most important from the contrastive analysis between English and Romanian point of view – is the fact that, neither in form, nor in essence or function/performance (meaning the relations settled with other parts of speech), does the concept of the Romanian *conjunctiv* totally correspond with the concept of the English *subjunctive*.

Such differences should not be a surprise if we keep in mind the English *Present Perfect*, which has no sole correspondent in Romanian, but three: past tense, present tense, future tense. For a broader explanation – let us examine the following example: *I wish I were you. ...*and let us proceed to an analysis of this statement, first as viewed from the English language ground: *I wish* is a construction that (as already mentioned above), requires a subjunctive form. This structure has the form of a present simple tense and, if taken out of the context, it can be translated into Romanian with: *eu doresc.* Further on, *were* represents a subjunctive form of the verb *to be* and points to an action wanted, desired by the speaker – still an unreal action (which does not actually exist.) *I wish I were you – but I am not.*And yet, this statement cannot be translated into Romanian, according to the above mentioned analysis, like this:

*Doresc de-a fi în locul t u.

as this statement is not subject to the Romanian linguistic rules. The correct translation is:

Mi-a dori s fiu în locul t u.

The paradoxical situation is obvious: consequently, we translate into Romanian a verb which in English is in indicative, present simple tense, with a verb which in Romanian is in the conditional mode. The warning is that when translating from Romanian into English, in the same context, we should not be deceived by the Romanian conditional mode, thus translating into English: *I would like to be you.* or *I would like to be in your place.*

Another example where translators must pay due attention is the following statement: *He wishes he had not been so careless...* rendered into Romanian: *Ar dori s nu fi fost atât de neglijent... (dar a fost)*. The Romanian translation is hardly the correct one, as the context does not follow the Romanian usage rules. The correct solution is: *Ar fi dorit s nu fi fost atât de neglijent... (dar a fost)*. or: *Ar fi dorit s nu fie atât de neglijent... (dar a fost)*. And this – due to the fact that, in the Romanian language, the non-performance of the action is expressed in the <u>main clause and not in the subordinate clause</u> – as it happens in English, at least at present tense.

Consequently, the Romanian perfect conditional shall be translated into English with simple present indicative, and the non-performance of the action shall be rendered by such forms of subjunctive like *had + Verb III-form.*

There are indeed cases, where tenses in both languages do correspond and therefore we will not insist on such topic, since difficulties are significantly reduced in such situations. Complexity occurs when – as mentioned above – there are no form similarities (the same content, the same idea of non-performance, expressed under various forms, such as present simple indicative in English and present or perfect conditional in Romanian).

Here are some other examples illustrating the issue under debate: *He was talking as if he had seen her. = El vorbea ca i cum ar fi v zut-o (dar nu a v zut-o)*. In such examples, both English and Romanian display the same tenses in the main clause; compare to: *He wishes he had seen her. = El i-ar fi dorit s o vad . (dar nu a v zut-o)* where there are different tenses and modes in the main clause.

Let us consider the following examples: *I wish you **were** here.= Mi-a dori **s fii** aici.* and: *I wished you **had been** here, near me. = Îmi doream ca tu **s fi fost** aici, lâng mine.* Although the Romanian language knows no rigors related to a sequence of tenses, from the grammar rule point of view this statement translation is accurate. And yet, such a statement is unlikely, not only in colloquial speech, but also at a literary, more formal level. The expected form in Romanian is *Îmi doream ca tu **s   fii** aici,*

lâng mine, according, of course, to the speaker's intention of setting the statement on a past perspective or a present one.

⑤ Another observation concerns the affirmative, interrogative, negative and interrogative-negative structures. As a rule, such structures follow the verbal forms similar to subjonctive to identicalness. Still, it is worth mentioning that, due to the semantic substance of the subjonctive's, the interrogative and/or interrogative-negative forms are rather scarce, but for such subjonctive forms as *shall*, *had better*, *would rather* – other interrogative and/or interrogative-negative forms are infrequent.

⑥ Regarding the subjunctive usage in terms of colloquial speech or formal expression, it is ascertained that, theoretically, this mode can be used both in formal and informal speeches. Such usage as: *I suggest he __be__ here. = Propun ca el s vin aici.* may be met in formal speech, mainly in agreements, contracts, official deeds, regulations etc.

If some grammars [1] claim that in the colloquial speech the analythical subjunctive is preferred to the synthetic one: *It is necessary he should be here.* [analythical]; *It is necessary that he be here.* [synthetic], still we consider that we should mention that while in such constructions as *had better*, or *would rather*, or in conditional clauses, or after *I wish*, subjonctive forms in all variety may be met, the subjonctive forms after *it's necessary...* etc. (and the corresponding negations) are generally avoided in the colloquial speech and are widely replaced by *Accusative + Infinitive* structures.

⑦ The subjunctive mode is used both in American English and in British English – but either part has its preferences: American English (especially in formal speech) would use such forms as: *It is necessary he __be__ here. = E necesar ca el s fie aici¸* while British English would prefer *should* + Infinitive or even the replacement – where possible – with Accusative + Infinitive: *It is necessary that he should come in time. = It is necessary for him to come in time. = E necesar ca el s vin la timp.*

Since the subjunctive mode itself represents a heterogeneous chapter, our approach cannot be subject to a rigorous taxonomy but on the contrary, to a limited and imperfect classification with quite flexible rules. But beyond any classification, more or less arbitrary and more or less consistent and effective, the issue presented in this paper can be divided into two chapters: a point of view from the Romanian ground and a point of view from the English ground. The diversity of the viewpoints does not stand only for the diversity of linguists dealing with this issue, but also it is due to the fact that an approach of the subjunctive mode can be performed from different angles which are not always excludable, but some times may be also complementary.

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INTERDISCIPLINARY APPROACHES IN FOREIGN LANGUAGE TEACHING FOR PRE-SCHOOL PUPILS

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Abstract: Being a teacher in a kindergarten is not as easy as it sounds. It is by far an easy job where patience, concentration and clear pedagogical goals should be definitely your allies when teaching. With the right method, you can introduce several subjects to kindergarten pupils even at this young age. An interdisciplinary approach would make the classes much more attractive and the variety of topics can be improved continuously.
For example, when teaching the alphabet to kindergarten pupils, the teacher can help in the recognition process of letters' shapes and sounds through various associations with other things, objects, animals or other creatures from nature which can later be associated and expanded in further discussions with connections about different features that can be extracted from other subjects like Biology, Geography, Chemistry, Mathematics, Physics, etc. Whenever the teacher explains the nature to the pupils, by describing the phenomenon, the transitions of seasons, of days and nights this actually prepares the children for later learning of more advanced scientific concepts. Describing the shapes, the colors, the sizes, positions and distances can represent valuable tools for children to identify objects with similar features. With the usage of flags, national hymns, maps, globes, historical little stories and other important cultural events around the world the level of understanding would increase in the classes to follow.
Keywords: inter-disciplinarity, language teaching, pre-school pupils

Actors and learning environment in pre-school language teaching

Our pupils'age represents the major factor in the pedagogical decisions concerning *how* and *what* to teach. People of various ages have different requirements and this also refers to the level of their competences and cognitive skills; it is well known that children of primary age are able to acquire much of a foreign language through play, whereas in case of adults, one can more or less expect a larger use of abstract thinking. The most known belief about age and language learning is that young children learn faster and much more effectively than any other age group. Young children lack this abstract kind of thinking and thus they do have the advantage of a faster capacity of memorizing and learning new things.

„All preschoolers are motivated to please their parents, teachers, and other adults. Preschoolers are motivated to play and have fun, to learn and experience new adventures in life. […] You cannot control the way they think, therefore you cannot control how they behave. Fortunately, you can influence the way they think and behave by using external motivation to influence and develop your children's internal motivation." (PhD. Sal Severe, 2002: 78)

The extent up to which children can learn is also dependant on their individual cognitive capacity and also on the originating environment.

Young children learn in a different manner from older children, adolescents and adults. Under the following aspects we can notice that this category of children respond to the actual meaning of the words even if they do not quite understand words

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taken as separately. Also, they often learn somehow indirectly rather than directly – since they actually interpret information from all sides, learning and assimilating from all the sources around them rather than only focusing on the precise topic they are being taught.

The thematic used in the classes should be connected to their age level and life experience so far. New knowledge cannot be introduced unless there is a prior preparation that is connected to the already existing knowledge. As the age dictates, they present a limited attention span; so the activities should be highly engaging in order for them not to get easily bored and thus lose their interest after about ten minutes. Teachers should vary the sources of their didactic materials and also encourage the pupils to take advantage of all the information sources.

According to the psychological characteristics of the early age they have a continuous need for individual attention and also teacher's approval and appraisal for their accomplishments.

An important observation relies on the fact that their understanding comes not just from whatever is being explained to them, but also from what they perceive as visual, audio and tactile inputs. The difficulty lies in grasping the abstract concepts such as grammar rules and that is why they need a direct interaction with the didactic supports. The teaching strategies should be mainly based on the children's characteristic enthusiasm and curiosity for the world around.

For this age level, the class management concerning the teaching activities is faced with the dilemma which is better: individual or group work. Psychologists and didactics specialists would strongly answer that it is preferable to have work groups to encourage developing good interactive and affective relationships. The activities should be planned for an appropriate time period, and they should also be flexible enough so as not to allow the pupils to get bored.

Young learners' teachers require a so-called observation period first to understand how their pupils think and operate and second to adjust their teaching techniques according to the observed needs of the target group.

Direct involvement in language games would increase the attention span and therefore pupils are much more willing and motivated to take part to language classes without being bored. Needless to remind the efficiency of the classic approaches with the usage of the classical repetitions or the paper-and-pencil or the chalk-and-blackboard kind of teaching techniques which are no longer interesting with the present generations who prefer the less sociable leisure activities involving the ultimate electronic devices instead of playing and socializing with their same age fellows.

Providing the children with more stimuli to learn is recommendable since the attention span and the focus can easily be directed to the linguistic target. The same language item can be taught by means of many different games and so the teacher makes sure that this way the success is guaranteed in covering the items of the curricula with a rich range of interactive activities for that age group.

Another thing to be taken into consideration is the alternation of games implying physical action with the static ones so that to offer some moments of relaxation and control the fatigue level on pupils.

During this period, the teachers are supposed to pick up relevant information on their pupils' current domains of interests so that they can facilitate, through a proper approach, activities that motivate the children.

One aspect that should never be left apart, from the psychological point of view, is the teacher's constantly monitoring the confidence level of the participants and making sure that the groups of winners alternate. To create equilibrated groups in terms of value the teacher should take into account the possibility of transferring pupils from one team to another whenever necessary.

Generally speaking, for language learning good oral skills are always important and this is the reason why the teacher's pronunciation really matters in this situation because children have an imitative behavior and a less consciously developed one.

To conclude, young children can learn a second language almost as easily as their native language if the correct approach is used. Playing is the most important activity the children can do in order to come closer and understand the surrounding world. It is more valuable than the other teaching methods because the children's level of involvement is the highest possible, and their mood is thus highly interactive. "If it is accepted that games can provide intense and meaningful practice of language, then they must be regarded as *central* to a teacher's repertoire." (Andrew Wright, 1984: 2). Any game implies first the collecting of information stage, while the next one refers to finding their place in the vast puzzle of the early-age environment. The child is forced to know and use the proper vocabulary in order to be allowed to take part in the games, and this means that second language acquisition in kindergarten is mainly dependant on game playing.

Possible Games to Be Used in Second Language Teaching Practice

Any game must be preceded by a period of basic vocabulary acquisition. This is possible by means of colorful images and objects used in short and funny activities specially designed for term memorizing, and also by media devices.
Once they acquire some words, they are ready to further develop their vocabulary through all kind of language games.
Here there are 2 examples of such language games are mentioned below:
Teaching Colors to Children: Every child is given a colored cap and the teacher put the children's chairs in a circle. A small table will be put in the middle of the circle, and the teacher will stand somewhere close to the children. She will address the following command:
"Red is coming to the chair!"
The other children will reinforce this by repeating:
"Go, RED, hurry up!"
The child wearing the red cap is supposed to run and quickly put his cap on the chair in the middle. The one who doesn't act correctly or doesn't do it on time is asked to say 3 times:
"I was wrong one time!
 The [*mention the color*] cap is mine!"
When all the children prove that they know the color of their cap, the caps can be changed so as every participant into the game to wear as many cap colors as possible.
Teaching Numbers to Children: Learning by heart the words representing numbers is an activity that can be easily done by means of rhymes and gestures. Raising one finger for *one*, two fingers for *two* and so on, while singing the numbers' song is not the most

difficult learning activity ever. The most challenging part here is helping the children recognize each number when taken separately; so, in order to better associate the word with its physical representation, a good pedagogical option would be to make use of a game similar to the one below:

Every child will hold a flashcard with a certain number.

The teacher will organize the children into two groups. One child from each group will address a question to the other group:

"Are you there, no 5?

" Show your face and say us *HI*!"

No 5 will stand up and say: "Hi! I am no 5!!"

If no 5 doesn't answer quickly, his group will lose one point.

Teaching Animals with the help of Charades. A preschool pupil stands in front of the class. The teacher shows him/her a flashcard representing an animal or word with a name of it without anyone else to see it. The pupil is asked to mime the action that connects to that animal and then rest of the class try to guess the vocabulary.

Counting madness. Before the teacher starts, this one tells the pupils that every word with a certain number in it (i.e. 5, 15, 25) is to be changed to a word such as 'apple' or 'monkey'. Go around the room counting up to 100 or down from 100. If a player fails to substitute the number for the respective word they are out of the play.

Crossing the lake. The teachers draws a big lake on the floor then lays out various flashcards as stepping stones. The pupils can start on one side of the 'lake' and take turns to cross to the other side. When they step on a card they must say the targeted vocabulary. If they can't do it then they 'fall into the lake' and have to start again. Add drama by creating a story of sharks and crocodiles lurking in the water.

Fast flashcard collecting. Reveal flashcards one by one to the pupils in the class. The first pupil to say the word on the card successfully can keep the card. In the end, the pupil with the biggest collection when all the cards have been handed out wins.

Guessing game. Ask a pupil to come to the front of the room, standing with the face to the board. Place a card behind their back, displaying to the rest of the class. The pupil asks simple questions for example 'is it an elephant?' 'is it a giraffe?', the rest of the class respond with a positive or negative answer.

Trains. Put your pupils into one or more 'trains' by having them line up and hold onto each other's shoulders. Shout out words such as 'slowly', 'quickly' to direct them around the room and so on.

Clothing colours. Choose a pupil to be 'it'. You then say a colour and 'it' must find a person with that colour clothing on and touch it. The pupil who has been touched then becomes 'it'.

Number jump. Allocate each pupil a number between 1-10 (depending on how many pupils you have and what numbers you have to cover that lesson) give 2 pupils the same number, 1 on each team. Teacher shouts out a number '5'. Then the 2 pupils who were given the number '5' should stand up and shout '5!', then sit back down. The pupil who

is the slowest out of the 2 or who fails to stand up and say their number at all gives the opposing team a point. This can be played for as long as you want and with as many numbers as you want. You can even give each pupil 2 numbers to remember each.

Now that we presented some of the most important issues when using language games with preschool groups, we can draw some conclusions about the recommended classroom approaches.

The classic teaching would not expect the pupils to be working in groups in different parts of the classroom, changing their activity every ten minutes. The times when the children spend all their time sitting still in rows or talking only to the teacher are now gone since now, in the present, we all agree on the universal fact that children will always love discovering things, respond positively to actions involving their imagination and enjoy being involved in puzzle-like activities, in making things, in drawing things, in role playing games, in physical movement or in songs. An excellent pre-primary classroom would happily mix *playing* and *learning* in a cheerful and supportive atmosphere.

In the continuous quest of which method would be more effective in giving children a stronger motivation, increase their concentration span and maintain their attention focused on a certain type of activity for a longer period, reduce the fatigue level, make them feel more confident, provide them with more stimuli to learn which can also stimulate children's creativity and imagination, we can conclude that the language games method proves to be by far the most recommended, best accepted and desired and the most successful in forming a positive attitude towards in young children language teaching and learning.

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CAN A TEACHER BE AN INTERPRETER? A QUESTION OF IDENTITY

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Abstract: It is a truism the fact each teacher knows that students should be seen as a different identity and, as a consequence, we have to adapt different teaching techniques, methods and strategies. Yet, what if a foreign language teacher needs to become an interpreter because in this case, among the first lessons in consecutive interpreting, one learns that the personal pronoun "I" does not reflect any identity being used as a mere tool for the interpreter who becomes all of the sudden a 'pres-play' device for interpretation.

The present paper deals with the identity aspects causing troubles to a teacher while trying to become an interpreter. In order to find the answer to the question of identity, we will appeal to cultural studies and a trans-disciplinary perspective for the theoretical background of psychology on the on hand and of translation/ interpreting theories on the other hand.

Statistically, teachers of foreign languages do not become professional interpreters and that is what the present paper studies: the reasons why only few teachers choose to practice professional interpreting.

Keywords: identity, consecutive interpretation, teaching.

Introduction

Discourses about communication usually start by making reference to the so-much celebrated diagram made by Roman Jakobson (Addresser -> Context/Message/Code -> Addressee). This paper follows the tradition by adding the remark that communication is an unmanageable impel and need in nature to open dialogues with whatever lies outside the limits of any distinct (id)entity, to relate ITSELF *recte* SELF - teacher to the OTHER - interpreter (Irimia, 2005: 11). Therefore, it appears reasonable that communication as exchange between different identities is understood and defended in terms of "self" and "other". What English teachers are trained to become, behave like and believe is that a speaking and writing student creates a work which is the expression of his own self and our challenge is to make them be more and more creative by understanding that nothing tells the truth about human life, the author is 'dead', the work does not speak about anything outside its own boundaries, the truth in communication is not subject to the truth function of science, or of life, for that matter. But what makes us different, what is identity and why is it so important? The answer to this question is a very short incursion in the theoretical background of this paper.

The purpose of the study

According to the fact that the formation of an English teacher is generally a philological one, the present study wants to prove how a teacher's identity is dramatically shifted when trying to become a consecutive interpreter. I have chosen

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consecutive interpretation in this paper because simultaneous interpreting is a pair work activity and requires some technical training in order to achieve it.

Stages of research in the field

Identity represents an important direction in cultural studies. Covering fields such as anthropology, sociology, psychology, biology and literature, identity has evolved and grown fundamental to current cultural studies discourse. In the 1970s, anthropologists and sociologists were mainly concerned with the formation of the "me" exploring the modalities in which interpersonal interactions shape an individual's sense of self. But more recent research in the field of identity created a shift in this perspective. Instead of focusing on the individual's self, the scholars pay attention to group agency and political action. Consequently, identity studies have been transferred to the site of the collective.

Identities were seen up to the age of cultural studies as features of individuals or groups of individuals ignoring the fact that the individual will not preserve the same identity under different circumstances, Identities depend on events and may change and recombine so as to fit new circumstances every now and then.

Each person has a particular reaction to the many sources of direct or indirect experience that compose the social environment. One may say for sure that the phenomenal world rarely corresponds to the familiar physical environment of the individual. The social environment is subject to several influences that convey the so-called collage of life because all individuals strive to bring their own order in such diversity.

"Life in society", belonging to late modern society, challenges the self with several demands and impediments. All these could be more easily studied if some of the modern dilemmas were well understood.

Identities are not only constructed, but also maintained and negotiated by means of the *discourse*. And the discourse may be defined in various ways. *The discourse* may refer to the regular use of language as a social practice, the shaping of new meanings, a system of cognitions, beliefs and notions, a set of ideas from a culture shaping the perception of the world, the institutionalization of language use, so on and so forth. The same subject may generate different types of conflicting or competing discourses. Reality may appear different depending on the perspective, i.e. on the discourse adhered to. As a result, the discourse becomes a composite process of dynamically-conveyed meanings, a manner of conceptualizing and understanding the world around us. A particular type of self-identity is brought to the surface through social interaction, however not a relatively finite product, but rather as a product manufactured and remodelled through several discursive approaches involving the individual. Discourses provide various alternatives or perspectives to what the individual is or may become.

With regard to consecutive interpretation, Roderick Jones argued that re-expressing what somebody else considers is indeed impossible because one cannot repeat a speech word for word, but having a structured analysis of the ideas expressed by the speaker may help understanding the "speaker's line of reasoning". Jones continues by appreciating that "the three basic stages of a consecutive interpreter's work are *understanding*, *analyzing*, and *re-expressing*" (Jones, 2002:10). The influence of the identity issue emerges in the process of "re-expressing" because, in this stage, one can perceive the formation of a teacher who tends to have an opinion and almost involuntarily, he/ she expresses out loud. A teacher's critical thinking, although very

well controlled, is easy to be noticed whereas a professional interpreter is invisible at this level. For an interpreter, accuracy replaces communication in the sense of dialogue. Let us imagine a teacher interpreting the discourse of a lampooning TV journalist. It is obvious that the interpretation will be an interpretation in both ways, not only an oral translation on the spot, but also a translation of the ideas rendered in a very personal style which can be incongruous to what the TV journalist said. A teacher has the luxury of having a dialogue with his/ her students, but an interpreter has only the possibility of reproducing an abridged form of the discourse which generally is seen as a flaw in consecutive interpretation.

Economically speaking, an hour of consecutive interpreting is better paid than a teaching hour and this might represent a reason for teachers to be inclined towards changing their career in this field, but a serious preparation is needed starting from monolingual speeches where "the interpreter" states only the main ideas of the discourse, to memory exercises and note taking techniques. In this respect, Jones argued that: "Sometimes … consecutive exercises may be done monolingually, again to stress …that there is more to the exercise than the problem of translation from one language to another." (Jones, 2002: 38).

Tools of research and analysis

In order to check weather a teacher experienced consecutive interpretation and if he/ she did so, what were the "effects" of that/ those experience(s), I had to produce a questionnaire where I could gather the necessary information as to make a statistics serving as an answer to the question in the title of the present study.

Therefore, I conceived a rather short True or False questionnaire keeping in mind my experience both in teaching and consecutive interpretation. Although I managed practicing consecutive interpretation, I realized that becoming a professional interpreter needs much more than being proficient in a foreign language and for a philologist is created a gap in the process of shifting identities with the speaker.

I have chosen the outline of True / False questionnaire after several failed attempts to receive written answers to elaborate questions. Filling a form on a template is easy to do and more reliable. In editing questions where I had to receive answers, only three of the fourteen teachers handed the papers with their answers and consequently a statistics would have been impossible to achieve.

Number of highschool teacher participants: 14
The statements below are for research purpose only and any information attained will remain confidential. Please complete the following table, indicating whether the statements are True or False.
Ages: 28-52
Current level of teaching experience: 7-23 years
Sex: 12 Females and 2 Males
Major: <u>English Language and Literature</u>, Applied English: 14

No.	True	False	Statement
1.	100%	0%	After graduating from university, I have faced the experience of practicing consecutive interpretation.
2.	80%	20%	Once I had the occasion of

			practicing consecutive interpretation, I have thought about changing my career from a teacher into a professional interpreter.
3.	75%	25%	Consecutive interpretation requires more spontaneity than teaching or translating.
4.	87%	13%	While interpreting I had difficulties in shifting identities.
5.	83%	17%	Consecutive interpretation makes me feel anxious and have difficulties in focusing.
6.	100%	0%	The interpreting setting is totally different from the classroom.
7.	98%	2%	Although I was familiar with the topic, I realized I had too many omissions.
8.	100%	0%	The requirement to divide focusing among listening, understanding, recall or note taking while interpreting makes me feel very confused.
9.	100%	0%	Instead of paying attention to the speech I am concerned with not making mistakes during the interpretation process
10.	100%	0%	I become anxious when the English speakers have strong accents and a fast pace in speaking.
11.	100%	0%	I get worried when I interpret unfamiliar subjects.
12.	98%	2%	I start to be troubled if the English sentences to be interpreted are too long or complicated and I give up rendering them.
13.	87%	13%	I become overwhelmed when I have to interpret dates, figures, exact measurements or quantities.
14.	100%	0%	The magnitude of concentration necessary during interpreting makes me feel beleaguered and tired.
15.	100%	0%	It embarrasses me to reproduce things that I disagree with so, I avoid telling them.
16.	75%	25%	I feel tenser when I don't understand every word the speaker says.
17.	100%	0%	Some contradictory thoughts run through my mind and bother me during interpretation.
18.	100%	0%	Your psychological motivation (not financial!) for studying literature is quite strong whereas interpreting is weak.
19.	98%	2%	While interpreting I feel rather

			monitored on my accuracy than listened to what I say.
20.	100%	0%	I tend to add information when I totally agree with the speaker.

Conclusions

Consecutive interpretation is a form of representation and a presentment, yet it is challenging and "combines the social pleasure of helping people communicate with the intellectual pleasure of dealing with ideas and language" (Jones, 2002: 130). Through the eyes of a teacher, consecutive interpretation is borrowed and also lent to illusion rather than clarity *(traduttore, traditore)* through dialogue, in a dynamics that mixes the total vassalage of a cause; it catches in the middle the deceiving field of multiple strategies and of compromises. Consequently, it has a propensity towards particular and unclassifiable. I would kaleidoscopically present consecutive interpretation as an inventory of different facts and anonymity which is, by and large, in contradiction with the formation of a teacher.

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ENGLISH COMMUNICATION COURSE ROLE WITHIN THE TECHNOLOGIE DE TRADUCTION AUTOMATIQUE FRENCH MASTER CONTEXT - AN INTERCULTURAL PERSPECTIVE

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Abstract: The study is focused on an analysis of the multiple roles of a Scientific and Technical Communication in English – STCE modular course, designed/tailored and delivered in the context of a TECHNOLOGIE DE TRADUCTION AUTOMATIQUE - TTA (Automated Translation Technology) Master program taught in French in the Bucharest Polytechnic, in partnership with Stendhal University Grenoble – France, from the perspective of interculturality. It is actually a case study of the author's concrete educational context, based on a CLIL (Content and Language Integrated Learning) type of course. Conceived as a multiple-approach endeavour, the paper analyzes aspects such as raising the students' awareness of the major features of both professional oral and written communication in the English and the French cultures and developing their perception and sensitivity of the major similarities and differences between them. The didactic means and methods to implement these objectives are presented.
Keywords: Scientific and Technical Communication in English, Technologie de Traduction Automatique, interculturality

Motto:

One language sets you in a corridor for life. Two languages open every door along the way.
Frank Smith, US psycholinguist

1. Why an English course in a francophone master? - Introduction

The present study aims to analyze the reasons why a *Content and Language Integrated Learning* (CLIL) type of English course with a focus on *Scientific and Technical Communication in English* (STCE) can successfully finds its place within a francophone Master level program devoted to *Automated Translation Technology* (*Technologie de Traduction Automatique* – TTA) offered by the Faculty of Engineering in Foreign Languages – Department of Communication in Modern Languages of the Bucharest Polytechnic.

The four-term innovative master program was designed (Coordinator: Associate Professor Roxana Anca Trofin) by a team of trainers in both foreign languages and Computer Science, as it has a strong interdisciplinary character.

It was conceived as a component of a long-term partnership with the Stendhal University of Grenoble - France, with exchanges at various levels of conception and instruction. The medium of tuition is French for all the courses except those that have English at their centre. The weighting of the latter is quite substantial – three one-term modules are given, totalling 42 weekly lectures & applications, as against five to seven courses per week in French over the same period of time.

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The *roles* of the English course are quite multiple in this context, encouraging, in the current European dynamics, an attitude of cultural awareness, openness to variety and understanding of diversity, in a landscape characterized by attempts to overcome obstacles while preserving identities. The key issues in designing and optimizing it against the presented background are dealt with in what follows.

Thus, the main *objectives* of the English course (which is designed with an explicit double focus: (i) the development of the trainees' English language proficiency at C2 level, and (ii) the teaching of the essential soft skills of Scientific and Technical Communication in English, viz. written and oral communication) were seen to be the following:

- equipping the students with both the communication and linguistic skills able to help them to perform as interdisciplinary linguists-engineers in our current society, more and more based on multiculturalism and plurilingualism, where both French and English are useful tools, with a well-defined place in the community of science, technology and/or business, without neglecting other aspects of the social-economic life;
- increasing the students' necessary awareness of the differences of culture, communication patterns and linguistic values between these two languages – and, in most cases, with the taking into consideration also of a third language, their mother tongue (which for most of the participants so far has been Romanian or Arabic);
- creating a coherent link between the students' specific background/profile and the general objectives of the TTA master program as a whole, with the necessary emphasis on the zones of similarities and/or differences in understanding and practising specialized communication in English as compared with French, by getting them to infer their essential features, and in this way build up a personal construct of the notion of professional communication in the 21st century, a most useful ability for researchers of the field of automated translation.

Among the *benefits* underlying the inclusion of the English course, in a non-prioritized order, we should mention the fact that the course not only ensures the students' capacity of accessing the huge amount of bibliographic resources in English, but it also helps the participants with getting comfortable access to the various online language translation services, machine translation engines and corpora, in order to carry out their own scientific investigations making use of their good knowledge of both French and English.

Not less important, by being exposed to a permanent comparison between the two languages, their cultural specificity and the differences resulting in their particular patterns and styles of communication, in writing or oral forms, between the two, our students have chances of developing their perception of - and sensitivity to - the major, or more subtle, (dis)similarities existing between French and English, and even learn *when* and *how* to adequately turn from one to the other, in function of contextual demands and priorities.

In this vein, the main *points of interest* of the proposed English course are: providing and analyzing good models of English communication, in both written and oral form, as compared to the French ones; getting the students to pass through the process of generating their own linguistic and communication products, with the observance of specific conventions; sensitizing the learners as regards the main common points in communicating in writing and/or orally in the domains of science and

technology, as well as in business, via lectures and applications in which the main elements of differentiation are debated upon.

2. When cultures meet – necessary theoretical background

The current European and world context should be analyzed in order to understand the framework of principles that is required in order to design and include a CLIL course of English in a francophone master program in such a manner as to provide to the trainees the best options taking into consideration their short- but also long-term needs and interests.

We live on a continent whose forms of geo-political organization encourages cultural diversity, an open attitude of tolerance and understanding towards the national identities characterized by various language and cultural paradigms, moreover so if such principles are to underlie an educational context of the type described in this study.

The master program explores two fields of human knowledge, linguistics and computer science, interwoven in an interdisciplinary manner, which increases the need for a good command of at least two important languages of international circulation such as French and English.

Although each situation described in the investigated literature on the topic has certain very specific traits, there are some common broad lines which can give perspective to the choices we made in our own approach. They are worth being briefly presented here - not necessarily in an order of strict priorities, with a view to creating a more complex setting for our own final options.

English is currently seen as a language with a very high status in most parts of the world (Inju Tendoh, C., 2012) as the idiom of research and business, in spite of some purist views that might still be obstinate in rejecting this self-evident truth. Nobody therefore should impede young generations of students to get the tools that could make them "part of different social and cultural connections" and "have an international study and work life" in any part of the planet. As mentioned by the author quoted, francophone parents in countries such as Cameroon insist that their children should learn English, which is "considered as an important language on the international scene".

The position is confirmed at French university level (Sciences.po, 2011), which imposes a level C1 according to CEFR of English language proficiency as a master degree requirement. It is also confirmed (Universite d'Oran, 2008) in the world of scientific research in fields such as: linguistics, machine translation models, assisted translation and data processing lexicons, that focus on French, English and another language, generally that of the country of origin of the researcher(s).

Secondly, the interdisciplinary domain of machine translation requires sound knowledge of the two languages, with most research literature based on them (Granger, S., 2007). She exemplifies by analyzing the existing learner corpora which frequently contain data produced in English and French. The materials included in the corpora are at "higher intermediate to advanced" levels of language proficiency, irrespective of the different mother tongues of the source-learners having produced the input.

A special place in this brief exploration of the world panorama of openness to pluri- and/or multilingualism is occupied by Canada, where it has turned into state policy (Ministry of Education, 2009). Arguments in favour of this position range from an "enhanced student learning" capacity, to an emphasis on the attention given to

developing the "social and academic language competence" of the students at all levels in order to facilitate their educational potential maximization.

There are, as shown in the literature (Alberta Learning. Direction de l'éducation française, 2004), certain basic principles of language learning that can support the English language teacher in understanding the framework of principles required in a context where two languages are, sometimes simultaneously, under the focus of the participants in the instructional process – and later on, we can add, in the scientific research working environment. They are reviewed in their basic lines, as they have been useful in prompting insights for the design and teaching of our own course.

The main aspects to be considered are:
- *filtering* – this is a "process by which second language skills are filtered through the established first language skills of the learner". The phenomenon can be compared with a "trial and error process", and it should not be disregarded when English is taught to francophone learners;
- *positive transfer* – which means that, in order to carry out a task in English, the learners may resort to their repertory of skills in French, which is quite useful if we take into account the "high degree of correlation between the French and English languages". It is a useful approach, which has chances of reducing stress and oppose to time constraints, while enhancing motivation and even developing language learning/using strategies from a repertory to the other;
- *interference errors* – this is the risk of "overgeneralizing" the previous component, as it refers to the also numerous "points of incompatibility" between French and English. Students should be supported in understanding that the two idioms are "inherently different", particularly given the fact that they study them with a view to applying their knowledge to the field of machine translation;
- *reinvestment* – the process by means of which students "transfer their established knowledge of French to enhance English language learning", therefore the somewhat reverse of transfer. It seems useful that English language teaching should rely on the already "established French language skills" of the trainees.

We should perhaps mention at this point that in structuring and tailoring the STCE course modules, we tried to take into consideration the principles presented above, piloting them and adapting some main accents on various elements in function of the students' concrete profile, preserving however a basic skeleton from year to year, but by no means neglecting to adjust it to the specific issues characterizing each generation of students taking the master program so far.

3. English course components - presentation and rationale

The TTA master course comprises in its list of components, beside the three courses of English, as well as one three-term course of French language, a range of both linguistics and Computer Science oriented courses: linguistic theories in machine translation, linguistic modeling, semantic and lexicological models and paradigms, theory and practice of translation, text analysis in French, elaboration-structuring of corpora, fundamentals of automated treatment of the language, algo-programming, software for machine translation and advanced methods and models of machine translation.

Against the general master program, the place of the English CLIL type of course has been designed and included so as to match the principles and progression in terms of difficulty and scope of the three terms when it is given. It was based on the

adaptation of the STCE course materials (lectures and applications) created by the author (Catelly, Y-M, 2009).

In what follows, the three main modules of the course are sketchily presented, but a general remark is compulsory here, viz. for each generation of students a deeper initial *needs analysis* was carried out, with a view to selecting and adjusting the course input to the *trainees' profile* in terms of: linguistic background and education in general, English (and French) level of proficiency, previous exposure to academic study and/or work on the basis of two (foreign) languages and also a third one – their mother tongue and so on.

The first one-term module is called *Advanced Scientific and Technical Communication Competence in English*, which in fact aims to evaluate the initial level of the master students and then provide them with a corresponding comprehensive view of the grammar of English, particularly covering those selected elements which are specific to scientific and technical communication.

Within the three units (covering 14 weeks of study) of the module, that are generally targeted towards an increase of the linguistic support accuracy in scientific and technical communication, the following topics are included: word order, the English verb, main elements of morphology – nouns, adjectives, adverbs, numerals etc., syntax and punctuation.

For all of them, the treatment includes, both in the lectures delivered and in the applications and assignments, a special focus on avoiding frequent/common mistakes, by error correction tasks, quizzes and student-generated examples. The trainees are encouraged to debate on transfer possibilities, not only from/into English and French, but also with the taking into consideration of their mother tongue, as a means of increasing their awareness of the existing similarities and differences. These should matter for them, not only in terms of their own language proficiency, but also for them in their capacity as future researchers in an interdisciplinary domain such as TTA.

The second term is devoted to developing the students' competence of expressing themselves in written form in the fields of science and technology (*Written Scientific and Technical Communication in English*). The module is quite a dense one, in which the teaching of writing is seen as a process-and-product focused approach.

It comprises increase of the units, from paragraph to text type, also including elements of style and register, and it necessarily cannot neglect input on the cultural differences between the English and the French professional writing conventions.

The text types included are technical correspondence – e-mail messages, letters, memos, as well as reports, abstracts and scientific papers. Appropriate quotation and citation styles are approached, with special care given to avoiding plagiarism. The students are asked to produce their own texts, and the process is guided throughout its unfolding by the teacher.

Awareness tasks are included with a view to get the learners to understand the specific differences between the written expression of English versus the French type. Stylistic matters, as well as those connected with the level of formality, are studied, and for each of these important issues the students are encouraged to comment upon the differences they can identify between the manners of writing the same text type in the two languages.

The same comparative treatment is valid also for the third module (*Oral Scientific and Technical Communication in English*), which gets the students to pass from all the main oral communication instances specific to the professional scientific

and technical activity, from presenting a paper in a conference, through participating in technical discussions/meetings, and up to making oral presentations of various kinds.

Universally valid aspects are discussed, such as: non-verbal communication, dealing with fear or turning written content into a PowerPoint presentation, but for certain aspects as, for instance: expressing one's own views and ideas, communication strategies in use or ethical elements in an oral presentation, careful reference is made to the existing differences between the two cultures – those of English-speaking countries and of French-speaking ones, respectively.

In general, this manner of providing support to the students in order to clearly distinguish differences, while implementing positive transfer and develop an increased sensitivity to potential errors, linguistically and culturally, is a common feature of the course design.

As a principle, the students are permanently encouraged to detect instances of similarity and/or difference in the sources they have access to, with a view to turning this approach into a permanent feature they should internalize as a lifelong attitude in their study and work.

4. Open conclusions

It is difficult to derive final conclusions to this study, as by the very character of the approach, flexibility and redesigning of focuses is encouraged and consistently practiced within this type of pedagogy of interculturality, as it could be seen from the above.

We should therefore see these final lines only as interim conclusions, meant only to define an attitude and some options that have proved to be successful, as the feedback from the participants, their dissertations quality and the other involved teachers' opinions in various occasions have demonstrated. However, certain aspects are worth emphasizing.

Firstly, the introduction of the English course in the francophone master does show an open positive attitude of the university and of its coordinators, which encourages complementarities and excludes purist exaggerations which do no longer find their place in our globalized world, characterized by an ever higher study and work mobility.

In the second place, the students can benefit from this manner of encouraging openness to multiculturalism, to pluralism of views, with the preservation of the essential elements of identity specific to the two cultures and languages, French and English.

Similarly, the relationships with the students' (and quite often the teachers') mother tongue(s) is thus reevaluated from the same generous perspective, on condition that the trainees should be guided towards taking advantage of the positive transferable issues while bewaring of the potential errors caused by interference and similar phenomena conducive to confusions and to lack of appropriateness.

It is to be hoped that for the future practitioners of an interdisciplinary field of scientific research such as TTA, the attitudes they are encouraged to adopt have good chances of being internalized, allowing them to perform at a high level of competence worldwide.

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TRADITIONAL AND MODERN METHODS IN ELT

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Abstract: The teaching process in its complexity is based on a series of methods and techniques meant to bring about improvement, evolution and recognition of language richness. All these methods make up a conglomerate whose elements oscillate between traditional and modern. Depending on the classroom needs and level of cognition, the methods are more or less valuable, but they are sure to correspond to the society requirements during a certain historical era. The present work is a didactic incursion aiming at the most widely used teaching methodologies. Both their advantages and shortcomings have been highlighted with a view to better guide teachers into selecting the most effective ones for the teaching learning process.

Keywords: methods, language richness, didactic incursion.

A foray into the history of language shows that knowing a language means acquiring that language system, with all its components: phonetics, vocabulary, grammar, etc.. Latin, the language of antiquity, was originally taught to organize the Roman Catholic Church and subsequently used in the cultural, political or social areas. This language was the starting point of all language teaching methodologies. Unfortunately, its importance was at one time minimized, Latin being reduced to the status of a dead language. Social evolution and education challenges with all their demands have launched languages such as French or German that were enriched with new forms and functions.

The linguists of the time (Claude Marcel, François Gouin) anticipated the changes that would affect teaching and learning, developing their theories on the mechanisms of cognitive activity of the student, and his intellectual capabilities. The latter argues that "a language will learn better if we use it to achieve a series of coherent actions." (François Gouin, *L'art d'enseigner et les langues d'étudier*, 1880)." (our translation)

Given the freedom of teaching and the numerous teaching methods, a great number of new ideas and techniques will definitely contribute to the effectiveness of learning and motivate students in their continuous attempt to acquire a foreign language at desirable standards. Here are some ways that oscillate between traditional and modern, but whose applicability is highly emphasized in the teaching-learning process.

Direct method

The direct method of teaching was referred to as the Grammar-Translation Method in the 19th century. It is an analytical method that lays emphasis on the learner's target language. A text is analyzed in terms of vocabulary and grammar, with references to the learner's source language. The purpose of this approach is to show the learner that if he wants to say *poft bun*, he should be placed in a similar context in a foreign language, where he can find the equivalent, with no need to translate or explain the phrase grammatically. This method is primarily concerned with developing oral skills. Texts are listened to, and priority is given to correct pronunciation. The teacher guides

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the activity by specific gestures, oral presentations, body language, whereas the student's role is to imitate and gradually assimilate knowledge. However, the method has its shortcomings and limitations. It is not difficult to handle a topic on environmental issues, but students are sure to meet difficulty in the acquisition of abstract lexical structures related to the causes of earthquakes or volcanoes.

In the early 20th century, diversity of the direct method was recognized in the German or French education systems, where vocabulary was taught using the mother tongue and the rational learning of grammatical structures was replaced by the imitative or repetitive acts of learning. The student's role was more clearly defined; he could make dialogues, interfere with his own observations and analyze linguistic contexts from various perspectives.

Audio-lingualism

This methodology is based on the selection of various linguistic elements, and the analysis of contexts in which they occur. Therefore, it is necessary to find some principles to organize and apply linguistic contents in order to present them in new communication situations. Based on behavioural psychology, the audio-lingual method helps learners to respond correctly to stimuli through shaping and reinforcement (Skinner 1957). According to this method, language skills become more effective if presented orally first.

The method was widely used by the U.S staff in the military operations, during the Second World War. Apparently, the method has been successful through exposure to the language and its use in various urgent or necessary situations of communication. Listening and repetition, drills and dialogues are part of the learning process and allow subsequent reiteration of information.

The contrastive approaches used in language learning have concluded that learners' errors can be explained by the differences between the native and foreign language, which may lead to an erroneous interpretation of the message. The two theories (structuralism, behaviourism) underlying this method aim both at a systematic and selective presentation of linguistic structures (structuralism), and the acquisition of behaviour, which inevitably becomes automated (behaviourism).

Although extremely useful in the above-mentioned contexts, the audio-lingual method recognizes its limits from two perspectives. On the one hand, it confines human imagination that does not benefit from a large insight in terms of speech acts, on the other, learners do not have a satisfactory degree of motivation in relation to specific activities, considering them tedious or inappropriate for the reality of the classroom. This is revealed by the fact that "perfect overlap between theory and materials (...) has led to a radical impoverishment of the issues taken into consideration and the educational practices." (Puren, 1994: 20)

The silent way

It is considered an innovative method, whose initiator, Caleb Gattegno, considers all the aspects of the language as highly developed through discovery, creativity and problem-solving. In terms of creativity, we, as teachers, have to cross-fertilize learners' imagination by helping them to explore ideas from other fields. Creativity requires time, reward, and allows mistakes. Problem solving is based on two facts. The first shows previous information and impressions made by the student, and

the second highlights novelty that cannot be explained by previously accumulated knowledge. From a psychological perspective, the novelty effect renders the individual's strongest response to a potentially menacing experience.

Novelty-seeking term has received little attention in the creativity literature. To be innovative is to be able to think differently from the already established line of thinking. It has been stated that novelty-seeking personality is modulated by the transmission of the neurotransmitter dopamine (Cloninger, 1994). This is also known as *novelty-seeking genes* (Benjamin et al., 1996, Prolo & Licinio, 2002).

Students seek for the novelty element from various reasons: a state of boredom or the need to solve their insecurity towards perceptual representations. They do not put up with repetitive experiences of any kind, on the contrary, they respond positively to exploratory, stimulating environments. In a high-tech based society dominated by a huge flow of information, precocious students are always in search for novelty and their neural connexions work at high levels to discover new meanings and convey various interpretations for the world. New elements arouse their curiosity but everything that is new for a moment becomes obsolete the very next second.

During the silent way, the teacher challenges the learner to be active and highly involved in the classroom activities. The use of different physical objects to introduce the new lexicon and syntax is also of great importance. The teacher, as conductor of the orchestra remains silent most of the times, thus allowing his students to strive to solve problems about the language and get a grasp of the way it works.

Creativity, intelligence potential and long-term memory are among the advantages of the method. In other terms, the silent way approach creates barriers in communication, since learners are somehow isolated in their work. Materials will also fail to render all aspects of language.

Suggestopedia

The very name of the method leads to the idea that it mostly explores the power of suggestion, generally granted by musical pieces. It is valuable to the extent to which it creates a stimulating and relaxing environment in which harmonization of musical notes becomes the perfect impetus for creativity in learning.

The Bulgarian psychologist G. Lozanov, the promoter of this innovative method claims that human beings permanently respond to non-rational influences. He lays emphasis on the importance of relaxation of mind and the creation of a comfortable learning environment. The lesson based on suggestopedia explores art and music and teaching is designed in a playful manner.

The method has also faced critical remarks, since language acquisition is less about the power of the mind, and more about understanding, interacting and producing new enunciations. Nevertheless, no one denies the usefulness of the state of relaxation which is valuable at times in the classroom.

Total physical response

The method consists in the harmonization of speech and action in the language processing and was supported by J. Asher who inserted psychology, learning theory and pedagogy into his theory. In psychological terms, Asher claims that children get language through a series of commands from their parents to which they react physically. There are certain assumptions lying at the basis of the method. First,

grammar and lexicon can be acquired from the skilful use of the imperative form. Secondly, abstractization does not help beginners to know how language works. Thirdly, language can only be understood as a whole.

The characteristics of the method include teaching grammar logically, prevalence of meaning over form and the teacher's dynamic role. Activities include drills, role plays, slide presentations etc. TPR is a useful technique that benefits from impressive results, especially when associated with other methods. It focuses on comprehension, lays emphasis on meaning and reduces the level of stress.

The shortcomings of TPR encompass the lack of communicative relevance of the utterances, repetition and boredom.

The communicative approach

The area of communication and its nature have become essential requisitions of the society since the 70s, based on the urgent need to create a communication plan that meets the European requirements. Heterogeneity of groups (students, tourists, immigrants, professionals in a field, etc.) claiming to learn a foreign language was the main reason that led to the development of communication strategies, without neglecting, however, factors such as individual personality, degree of motivation, age etc.

The communicative approach gradually departs from the traditional method of learning grammar or vocabulary, bringing to the fore a varied social reality, with needs specific to each individual. Notions become important depending on the explanations and their adaptability to various linguistic contexts. Categories such as gender, number, noun inflection or verbal tenses vary depending on the characteristics of each language.

The speech act was formulated by Searle's philosophy of language (1969) and illustrates that language helps us to interact with others, create our own imaginative world, express our attitudes to different situations and communicate different information. A word receives new meanings depending on the speaker's intention and the act of communication becomes more complex depending on the nature of communication.

For example, a business meeting assumes acceptance, refusal, negotiation, tolerance, proposals etc. In the act of communication, the two partners in the dialogue possess a common code that they decipher without difficulty. Any obstacle in understanding subject-specific concepts automatically generates a communication deficiency. The same goes for the educational process, in which the student expresses the need to communicate through speech acts and lexical-grammatical structures.

Modern foreign language methodology has brought about fundamental changes in the perception of the communication act, creating *communication skills* as an integral part of learning a foreign language. Grammatical rules are not sufficient to outline a language, since we also need communication or the contextual use of language. Therefore, we needed to trace a line that gave meaning to the communicative approach. Therefore, we understood the need for a grammar of ideas and notions and some type of interactive exercises. Emphasis was laid on the student as the main actor of the education act and the harmonization of the lesson objectives with real-life situations.

Admittedly, learning a language involves not only the ability to handle grammar and vocabulary in an efficient way, but also openness to cultural dynamics and formation of a set of values and attitudes towards the formal and informal environments. From this point of view, the communicative approach has made a significant

contribution to modern teaching. Classification of linguistic elements is correlated with the immediate need for communication. This brings to the fore the learner, who becomes independent, conscious and familiar with the mechanisms of language. Communication takes place in dynamic groups that shape the meaning of concepts. Learners learn to communicate better, develop self-confidence and increase their self-esteem and creativity. Increasing the variety of ideas helps to stimulate groups and the term *to know* is outperformed by such notions as *know how to do* and *know what to do* in everyday contexts.

The teacher's role changes radically in the sense that he coordinates and organizes the educational activities, and gives it new values depending on the style of the work groups. He carefully monitors the group, draws up the necessary tasks and creates an appropriate climate in the classroom. The communicative dimension of the language, the high degree of the class motivation and the focus on self-learning are only a few of the positive aspects of the communicative approach.

The disadvantages of this method are explained by the lack of a systematic presentation of the language structures, prioritization of meanings to the detriment of grammatical structures, the permanent change of the syllabus according to the student's needs, and heterogeneity of the groups in approaching various acts of communication.

The lexical approach

Unlike other approaches, the lexical one gives priority to vocabulary and is based on the key principle that "language consists of grammaticalized lexis, not lexicalized grammar." In other words, learners should spend more time developing their fixed phrases and less time on grammatical structures.

According to the promoters of this approach, our mental lexicon processes meaningful chunks which generate cohesive texts. A large number of memorized sequences in our brain help us to speak our first language fluently. Collocations are useful for us to form a cognitive representation of a set of contexts in which a given form can be employed to express a given meaning. Instead of conveying grammar explanations, the method focuses on exploring grammar. In order to render a better understanding of the words, learners use corpora, lexical databases and dictionaries. These tools provide information about nouns, verbs, adjectives, adverbs, as well as of the word's uses in different contexts. Except for being sources of information, dictionaries are also useful aids to learning. Among their purposes one can recognize encoding (spelling, pronunciation, meaning, grammar, collocations), decoding (confirmation of meanings, guesses from contexts), learning (vocabulary enrichment, including etymology). Dictionaries are generally used in conjunction with reading, listening, speaking and writing. A word occurring in a context follows a complex direction: deciding on the part of speech, selecting the general meaning, choosing the right entry, relating the meaning to the context and deciding if it fits etc. Therefore, words are learned in relation to their form (spoken, written, common affixes), their meaning (underlying concept, specific associations), and their use (collocations, grammatical patterns, constraints on their use). Apart from dictionaries, learners can also benefit from the use of concordancers. They are employed to search, access and analyze language from a corpus and provide accurate information about the authenticity of language. Such an elaborate resource open wide perspectives in the following

directions: exploring collocations, detecting errors, comprehending different meanings, finding genuine examples etc.

The usefulness of the lexical approach lies in the fact that it opens a realistic perspective about language. Lexis has supremacy over grammar, since learners use it in real contexts. Multiple contexts provide rich information about collocations, grammatical patterns, related meanings and homonyms.

Brainstorming

As a group creativity technique, brainstorming is meant to generate a large number of ideas during the discussion. Its effectiveness lies in the fact that the learner can develop and train his creative skills, will and courage to express himself freely. As an approach, brainstorming involves choosing more or less common ideas, which give rise to different solutions. These ideas are not criticized by the members of the group, but stimulated by association and cleared up in the group. Although partially effective, the method has its shortcomings, in that it promotes inequality of the group or monopoly on certain ideas. This can lead to mental blocks and inefficient tasks.

Choosing a random word and coining terms

In modern times, this method has attracted specialists' attention, due to its usefulness in improving creativity and spontaneity. Choosing a random word from the dictionary and making the right associations may help us to enrich our imagination and lexicon. A random word opens tens of ways of interpretation in terms of its aesthetics, literal or metaphorical usage, combinations with other terms etc. How can a word be used? Does its literal or metaphorical meaning prevail? What does the word collocate with?, How many synonyms does the word convey? These are natural questions that put our imagination at work. All the associations we make tell us how productive our brain is.

Coining terms is another worth mentioning procedure which follows certain directions. The criteria for the selection and creation of terms must include transparency, consistency, appropriateness, linguistic correctness, and preference for native language. When meanings are visible in their morphology, the term is transparent. The new terms must integrate into and be consistent with the concept system. The language community requires terms that adhere to familiar patterns of meaning. In terms of linguistic correctness, a term shall conform to the phonological and morphosyntactic norms of the language. Preference for the native language is justified by the acceptance of native language phrases instead of loans.

The thinking hats

The concept was coined by Edward de Bono (1985) and is highly useful to guide people's thinking in one direction at a time. The metaphorical meaning of the differently coloured hats highlights various styles of thinking. It has also been called *parallel thinking* and it helps us to analyse problems from different angles and to thoroughly explore all these angles. There is no specific strategy to leap from critical thinking to an optimistic perspective within this methodology. The thinking hats theory is useful for learners as they allow them to recognize any deficiencies in the way they approach problem-solving, giving them the possibility to correct such issues.

On the other hand, the method conveys diversity of thought, reduces confrontation, saves time and implements action plans.

Phillips 6-6

Similar to brainstorming, Phillips 6-6 method involves 6 participants in 6-minute discussions. The main objectives follow the approach of various aspects of a problem in a limited time. Confrontation of perceptions and work group facilitate communication and stimulate creativity. The teaching procedure correlates the discourse and the decision-making game, and thus contributes to expressing the student's personality.

The methods and techniques mentioned above, sketch an authentic picture of the educational system, whose role is to diversify the educational process so as to correspond to the European requirements of competence and cultural values. The selection of methods must be based on a deep understanding of human learning mechanisms. Conceptualization of learning as an accumulation of information generates superficiality, because new knowledge assimilation is productive only through a real insight of the significance of learning.

Learning superficially means to automatically reproduce certain information received from the transmitter. On the other hand, when learning is comprehensive, the learner has the capacity to release new judges and offer a personal interpretation of the contexts addressed.

Any method must be in constant change and evolution and relate to the features of the one that assimilates it. Age, personality, education and level of adaptability to a learning environment are relevant factors in the educational process of each individual.

The ludic method

From the Latin *ludere* (to play), the game has an essential role in cognitive, emotional and social development of the student. It trains imaginative thinking, motivation and creates a good feeling in actions. The current educational environment by its technological-informational flow creates a state of permanent intellectual tension, a sense of burden, and feelings of boredom and exhaustion. From a psychological perspective, the game annihilates the state of monotony, and trains the student in simple or complex activities requiring mental creativity and dynamism. By playing, one explores a universe rich in meanings and beyond its seemingly comic nature, the game involves an escape from ordinary reality. It stimulates observation, spontaneity, self-esteem and improves speed of response. Among the supporters of the ludic learning method are: H. Carr who recognizes the game as a method of training instincts, Karl Gross, in whose conception the game has a role in preserving life and Konrad Lange, for whom the game is an adaptation to a new context. J. Piaget's contribution is also formative; the game is defined as a mental activity with a vast symbolism. Although the game is more prevalent at smaller age, adults alike can benefit from a deeper understanding of things by adopting this method. For example, in learning a foreign language, the stimulation of creativity through game could be determined by the ability to coin new terms. Although an apparently complex thinking exercise, adults can turn to combinations of words and obtain new terms that define states, actions or situations.

Here is an example of practice by which the ludic method is up to the mark. The teacher asks his students to pretend to be in an airport, where due to weather unfavourable conditions, the flight is called off. Passengers carry heavy bags and the

inconvenience of waiting long hours for their plane to take off brings about impatience, frustration or anger. Each student in turn is required to coin a term to express their attitude towards the situation created. One suitable answer can be *bagonize*, a perfect combination of the words *bag* and *agonize*.

However, in terms of coining terminology, things do not seem so simple, since students must be familiar with certain word building mechanisms: composition, derivation, terminologisation (*memory – IT, memory – human*), abbreviation and new creations. There are also criteria to select and create new terms: morphological motivation (a term meaning is visible in its morphology), consistency (new terms must be consistent with the concept system), appropriateness (an appropriate term shall adhere to familiar patterns of meaning within a language community), linguistic correctness (a term shall conform to the morphological and morphosyntactic norms of the language in question).

The IT field and the media are prolific in newly-coined terms: *unplugged wedding* (no one is allowed to take photos), *digital dementia* (brain impairment due to overuse of screens), *electroceutical* (electrical stimulation that provides pain relief) etc. The creation of new terms (neologisms) is a modern linguistic device providing language with specific freshness and originality.

Conclusions

Regardless of their nature, the teaching methods approached have a well-defined status in the curricula and are highly used in the education environment depending on the level of the class, the students' needs as well as degree of adaptability to new teaching contexts. The above-mentioned methods are interactive and propose learning by cooperation, brainstorming, expressing opinions and arguments. The partners involved take an active and direct role within small groups and the larger community they belong to. Implementing these methods requires a plurality of qualities: receptivity to novelty, desire for self-development, reflexive thinking and flexibility of opinions. Each method contributes more or less to shaping a balanced learning environment, in which all the parties involved play a more or less determining role. Improving traditional methods and adapting them to the cultural requirements of the 21st century is a bold approach with long-term positive results.

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E-LEARNING FOR RAISING STUDENTS' AWARENESS OF COMUNICATION

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Abstract: The present paper is an attempt to bring about some changes in the general educational background of today where soft skills are still insufficiently dealt with compared to the considerably stronger attention given to the development of the so- called hard skills including the professional/technical abilities connected to the palpable facts, numbers and structure of physical reality. The focus of the research providing the teaching material suggested falls on raising students' awareness of the subtle significance and implication of communication as an extremely important act of the everyday life. The novelty of the e-learning activities here comes from selectively using some of the principles of the Hindu ancient science of language that considered communication to be a universal form of manifestation. This cultural dimension of the respective technology-enhanced learning environment has proved to have good chances of stimulating the learners' openness, interest and active participation in the new dimensions of communication that is a "must" for their future development and efficiency on the labor market. The images and the short texts displayed in the Power Point System appeal both to the active and passive knowledge of the students who will spontaneously "guess" the correct value or power of the communication act. The teacher will, therefore, find it easy enough to elicit from learners their assumptions, impressions and personal experiences that should be conducive to a complex image of the psychic implications involved in the respective awareness raising process. The teaching material consists in images and words/phrases selected from the ancient Hindu literature and legends that are "populated" with an impressive number of supernatural characters and events.

Keywords: communication, universal manifestation, students' awareness, Hindu symbols/archetypes

Introduction

The e-learning based activities presented in this paper have been used in the General English course for the first year engineering students in the Politehnica University of Bucharest. The rationale consists in the attempt of increasing the student's awareness of the subtle attributes and values of communication by resorting to the philosophical and linguistic traditions of the Hindu ancient system.

It is true that the present day educational system has made important progress in developing the so called " soft- skills" in students, an important component of teaching that, until recently, has been predominantly directed towards the "hard skills" including the academic knowledge of the respective engineering field. Soft skills have attracted the attention of educators mainly as a consequence of a shift towards globalization, towards more rapid create- produce-sell cycles in industries and, consequently, towards an increased amount of stress affecting all individuals involved. The "discovery" of the soft skills and their integration within the existing teaching and training systems has come as an invaluable support for students and employees alike who gradually have become able to cope with various delicate problems. These pertain

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to the ability to perceive one's strong/weak points as well as master the emotional side, and to the power to enforce self-respect, tactfulness, sense of collectivity as well as the skill to deal with critical problems in a diplomatic efficient manner. Surprisingly enough, it has been found that job candidates (graduates of technical universities) with remarkable academic results do not always possess the soft skills required by employers. Such "cases" remain without explanation and the result is that most of the times firms and companies prefer hiring graduates with less outstanding university results but proving the possession of important soft skills like self-confidence, gaining the interlocutor's attention, imposing one's view point or transmitting an empathic message of trust, openness and collaboration. Such persons have the respective abilities as inborn values which does not imply it that the latter are un-teachable. The problem is that the teaching methods created so far are still insufficient and vague.

Secondly, how could such an enterprise be successful without the basic expertise of teachers who should possess the respective soft skills and also the confidence to develop them in students? This means that the teaching of soft skills should start not with the pupils and students but with the didactic stuff in the first place. Besides, the soft skills have an integrative nature that is difficult to define. Skills that pertain to the subtleties of communication act are still approximately defined and left to be solved by the teacher's own intuition and interest. The entire domain is still insufficiently investigated and offers plenty of ground for research and the play of creativity. The domain itself is well immersed in the psychological universe of the individual where clear cut borders are impossible to draw.

Rationale of the activities

The activities suggested below have been devised with the intention of awakening in students an intuition of the hidden attributes of genuine communication by resorting to the philosophical values of the famous Hindu epic of Mahabharata. The premise of our attempt is man's psychological tendency to mentally and emotionally accept the truth that comes via a story i.e. a logical and reasonable chain of supernatural facts and events. The happenings of Mahabharata, like all legends, do not observe the binary logic of the mind because they come from the deeper zones of the Collective Unconscious governed by archetypes. Archetypes are known to be highly illogical and dissociated from the laws of the ordinary brain. Nevertheless, the human psyche accepts legends and stories because it innately possesses the respective system of archetypes as ordering and governing principles. In one word humans are innately attracted to legends because the latter are printed in or inborn as fundamental, eternal principles.

We have chosen the epic of Mahabharata because the legend is centered round the character of Krishna, a king and a god. Krishna, as the outstanding character of Mahabharata, was a symbol of perfect communication and perfect inter-relationships. Each and every one of his physical, psychological and behavioral attributes is directly connected to the fundamental values of efficient communication and ideal behavior. The Hindu ancient philosophy and linguistics considered communication to be a universal form of manifestation and even the source of the material Universe. And, since the act of language/communication was essentially a flow of subtle vibrations/energy, the origin of the entire physical world was Holy Word - generator of the infinity of forms. The role of Krishna in this cosmic drama was that of initiator and controller of Language as a fundamental act of creation.

Our teaching experience has shown that our student's awareness of the qualities of communication has good chances of being raised and developed by resorting to the e-learning based techniques. The latter has proved to be the optimal choice for stimulating interested in the topic and ultimately making the foreign language class a pleasant and relaxing experience. In our case, the E-learning technique resorts to a range of visual images of Krishna, were each of them is rich in hints at the defining features of the ideal communication act .

We have resorted to the visual impact of Krishna's images because of the power to connect the unconscious story of archetypes to the logical mind. The pictures presented can be the ancient miniatures ant paintings available on the Internet. The psychological mechanism involved spontaneously allows students to reach the correct intuition and automatically detect the link between the image content (the archetype) and the verbal representation of the logical mind.

Presentation of the slides

Visual Detail Present in the Pictures	Value of Communication Suggested
Beauty of the Krishna	Language should be beautiful
Rich Ornaments of Krishna	Language should be elaborated, refined
Krishna playing the flute	Language should be soft, pleasant to the ear
Krishna performs an artistic act(dancing and playing His flute)	Communication is performance, hence detachment is important for success
Krishna's attitude suggests that life is a play	Communication and life in general are a play to be witnessed and enjoyed

The first slide represents Krishna according to the traditional Hindu illustrations and paintings. The character is richly decorated with ornaments and jewels fit for a handsome and powerful king. His presence suggests perfection and equilibrium. The slide selected for opening a class – round discussion shows him playing the flute, an important detail that can be used to elicit from students some of the qualities of ideal communication. Since Krishna embodies genuine flawless communication, every detail in this picture symbolizes a certain value.

Not all the above connections will be easy to decode but with the teacher's helping remarks, students will be able to create an abstract representation of communication according to their inborn archetypal pattern. Krishna is here that archetype full of significance, paradoxical, intriguing and well beyond the limitations of the ordinary mind.

The activities that can be devised also imply an introspective part that may be presented in the form of a short questionnaire where students have to analyze their communication style and see whether they are gentle, kind, dominating, aggressive etc. They also may be asked to compile a recipe for "How must you communicate?" that should include items like: Talk decently with tender and beautiful mannerism, talk in a very sweet manner which excludes bending your body, nodding or sounding artificially.

One should be decent in language and behavior, talk with humility and not go on jabbering at the time or talk excessively. Language and body style should be like Krishna's delicate flute music which is the perfect flow of sounds arranged in the best sequence according to the laws of harmony. In one word communication should be music and good music never uses these harmonic, harsh sounds that irritate the ear. In the same way, the language of good communicators never resorts to hurting remarks, criticism and judgment. The latter are replaced by constructive remarks, encouragement, motivation and a strategy of building up rapport and mutual support. The language should be directed towards the others, showing interest and concern in what the others need. The flute music suggests yet another detail – to be elicited from students: what was the effect of Krishna's flute music upon the surrounding atmosphere? This would naturally become absolutely quiet, without any ripple of trouble or any idea of disturbance. But, unfortunately, in modern times, it is the other way round: the music seems to break one's nerves, it excites hearing beyond limit and eventually the brain becomes numbed. Likewise, people's talking is more like barking at high-pitched tones, which ultimately causes neurosis and exhaustion. Communication also involves discretion i.e. the capacity to distinguish between true and false. First and foremost is that one should avoid artificiality, speak the truth and stay away from lies.

Conclusions

We consider that it would be useful for students to eventually understand that communication is closely connected to spirituality and the development of personality. The question that they should ask as far as spirituality is concerned is: "Am I ready for this type of progress?" Spirituality means the ability of a person to perceive himself/ herself as completely detached from all the life acts, totally at peace, completely confident in oneself and a master of wisdom, discretion and compassion. Students should understand that communication is not just an automatic act but the manifestation of one's efficient creativity and integration within collectivity. Hopefully, students should eventually refine their communication abilities in order to be free from confusion, aggressiveness and conflict.

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L'ALTERITE DE LA LANGUE DU DROIT OU L'APPROPRIATION DU POUVOIR A TRAVERS L'ANGLAIS JURIDIQUE : « FETCHING RAYMOND »[1] DE JOHN GRISHAM

Corina VELEANU*

Abstract: Using teaching resources pertaining to the FASP in legal English classes facilitates the transmission of knowledge and the learning of terms and concepts : by setting the term/ concept in a easily identifiable context (film or novel extracts); by bringing lightness to the act of teaching and using more entertaining teaching methods (role plays); by reformulating concepts and putting them in plain English, as they do not exist in the French law et which makes them become easier to grasp once they are taken out of the arid territory of the legal texts.

More particularly, we have analysed the reformulation of the legalese into plain English. John Grisham's work is particularly interesting as far as the reformulation of legal English is concerned, the author being a lawyer and thus belonging to the legal milieu, which represents a credibility factor.

In this analysis, we shall try to show the utility of a work of fiction in the process of teaching and learning legal English, and more specifically the reformulation of it into plain English, and also highlight the added value of the FASP in this type of context and classroom work.

Keywords: legalese, plain English, teaching methods.

1. Introduction

La définition de la FASP (fiction à substrat professionnel) en tant que genre et terme a été posée pour la première fois par Michel Petit en 1999 et développée par la suite dans plusieurs de ses articles fondamentaux. La FASP juridique, sous-genre de la FASP, est un terrain qui ne manque pas d'exploration mais dont l'intérêt n'arrête pas d'être suscité en anglais juridique, d'un côté à cause de l'engouement du public pour les 'legal thrillers' (romans, films, séries télévisées), et de l'autre côté grâce à son utilité didactique avérée. De nombreuses œuvres de fiction juridique ont déjà été analysées du point de vue de leur emploi en tant que FASP dans les cours d'anglais de spécialité, et nous nous proposons aujourd'hui de traiter d'une nouvelle qui n'a pas encore fait l'objet d'une telle analyse, selon notre connaissance, à savoir la nouvelle *Fetching Raymond* (en traduction *Dernier trajet*) du recueil *Ford County* écrit par le renommé John Grisham, parce que nous l'avons utilisée en tant que FASP en cours d'anglais juridique. L'utilisation de sources didactiques relevant de la Fiction à Substrat Professionnel en anglais juridique facilite la transmission des connaissances et l'apprentissage des termes et concepts.

Nous avons plus particulièrement étudié la vulgarisation/reformulation de la langue du droit. L'œuvre de John Grisham se prête particulièrement bien à l'étude de la vulgarisation de l'anglais juridique, car, premièrement, l'auteur appartient au milieu spécialisé de l'anglais juridique, étant avocat, ce qui représente un facteur de crédibilité.

Dans cet exemple qu'est le *Denier trajet* du recueil *Chroniques de Ford County*, le lecteur suit les tribulations d'un condamné à mort et de sa famille à travers non seulement les derniers moments avant l'exécution mais aussi à travers le très compliqué langage juridique qu'ils essaient de comprendre, de s'approprier, de dompter ou d'utiliser comme une arme.

Le contexte dans lequel nous avons utilisé la nouvelle *Denier trajet* de John Grisham est le cours d'anglais juridique pour les étudiants en Master Pro Droit des enfants et carrières judiciaires que nous avons préparé et assuré à l'Institut des Sciences de la Famille de la Faculté de Droit de l'Université Catholique de Lyon. Il s'est agi d'un groupe de 15 étudiants en master, ayant des spécialités variées (juristes, psychologues) ainsi que des niveaux d'anglais différents, allant de A2 à B2+. Leurs principaux besoins étaient la compréhension orale et écrite ainsi que l'expression orale. Les principales difficultés rencontrées ont été l'hétérogénéité des niveaux et la croyance « je suis nul en anglais ». Un essai de reformulation/vulgarisation de la langue juridique s'est avéré être un bon exercice pour vérifier le degré de compréhension dans l'enseignement des langues de spécialité, en l'occurrence de l'anglais juridique ; mais aussi la capacité de l'apprenant de se faire comprendre en donnant des explications. Plus concrètement, pour les étudiants en droit de la famille, cet exercice fut particulièrement utile et intéressant, car ils sont confrontés au besoin d'expliquer le droit aux familles quotidiennement, en français ou en anglais, pour ceux qui travaillent avec les familles étrangères (réfugiés, demandeurs d'asile, etc.). Leurs difficultés se trouvent à plusieurs niveaux : exprimer autrement des concepts qu'ils comprennent tout à fait, en anglais comme en français; ils sont « collés » aux termes et raisonnement juridique et ils trouvent le fait de vulgariser très difficile au début ; ils s'expriment en anglais et français juridique et ont des difficultés à expliquer les notions juridiques en termes simples.

Vu ces difficultés, nous avons essayé de trouver un chemin détourné pour, d'un côté, imprimer un rythme plus ludique et détendu à l'acte d'apprentissage et d'enseignement, ce qui devait se révéler bénéfique au changement d'approche de l'anglais juridique par les étudiants, et, de l'autre côté, faire connaître aux étudiants la FASP à travers l'œuvre de John Grisham. Les résultats ont été positifs et cette manière de travailler l'anglais juridique, à la fois plus divertissante et plus proche des situations concrètes auxquelles les étudiants sont confrontés, a eu beaucoup de succès.

Pour introduire la FASP et John Grisham nous avons commencé par parler de John Grisham, ancien avocat et auteur de best-seller qu'aucun étudiant ne connaissait, parler de ses livres – les 'legal thrillers' – et des films et séries réalisées à la suite de ses romans, des principaux thèmes traités, de la position de l'auteur par rapport au système juridique américain. Nous avons également visité le site web de John Grisham et regardé une partie d'un entretien avec lui. Nous avons aussi évoqué le fait que John Grisham est né et a grandi dans le Ford County, où se passe l'action de son premier roman *A Time to Kill* et aussi de son premier recueil de nouvelles *Chroniques de Ford County* (2009).

Ensuite, pendant les vacances de la Toussaint, les étudiants ont lu *Fetching Raymond / Dernier trajet* du volume *Ford County*, premier volume de nouvelles de John Grisham, et ils ont eu comme devoir de réfléchir aux fonctions de l'anglais juridique et du 'plain English', telles qu'elles apparaissent dans la nouvelle publiée sur le site web de l'auteur : http://www.jgrisham.com/john-grisham-short-story/. Dans cette émouvante nouvelle, Raymond, le personnage principal, est dans le couloir de la mort à la prison de Parchman dans l'état du Mississippi. Sa famille (sa mère et ses deux frères) va le voir

une dernière fois avant son exécution. C'est l'histoire d'une famille en route vers un des siens mais aussi vers un destin implacable que tous essaient de contourner par différents moyens, l'un d'entre eux étant l'apprivoisement du langage juridique. Raymond a appris à utiliser l'anglais juridique en prison, il écrit aussi de la littérature, et le lecteur est témoin de la lutte de Raymond contre le système qui finira par l'exécuter. Dans cette lutte, Ray aura comme arme principale sa capacité d'essayer de comprendre le système et de parler sa langue. Au retour des vacances, nous avons enclenché la discussion sur la nouvelle et sur ses thèmes principaux : la famille, la prison, la peine de mort, l'anglais juridique et l'anglais courant (legal English vs. plain English). Nous nous sommes interrogés sur qui, quand et pourquoi emploie l'anglais juridique dans la nouvelle, et quels sont les destinataires du discours juridique : Raymond, les gardiens de prison, les officiers de police, la famille de Ray. Une autre question a été de savoir ce que l'on peut faire avec l'anglais juridique, et avec l'anglais courant, dans un contexte juridique.

A la fin de cet exercice, les étudiants sont devenus plus sensibles à l'importance de et à la différence entre anglais juridique et anglais courant, et ils se sont rendu compte que le langage juridique peut avoir plusieurs fonctions : arme de défense ou d'attaque, moyen de survivre, métaphore du contrôle, façon de vaincre le système, création d'une nouvelle identité, espoir. Expliquer un terme juridique peut être, soit un révélateur de pouvoir, soit une réelle aide, l'emploi du langage juridique peut être intimidant et jouer sur la vulnérabilité des participants au dialogue, et la reformulation peut tout aussi bien avoir comme effet de restaurer l'équilibre et de manipuler.

2. L'appropriation du pouvoir

Le jargon, quel qu'il soit, ainsi que l'argot, son parent des bas-fonds, a toujours eu comme fonction de limiter l'accès aux non-initiés à l'information et au groupe qui la possède. Il a toujours représenté un moyen de se délimiter un territoire et de se différencier en se créant une identité propre. Il est ainsi lié à la question du pouvoir : pouvoir accéder à l'information, pouvoir être accepté par le groupe, pouvoir s'exprimer et exister. Nous sommes ici aux portes de la dialectique du pouvoir, confrontés à l'homme de pouvoir nietzschéen mais aussi à l'absurde décrit par Albert Camus, dans un monde ou l'envers et l'endroit se valent.

Le langage juridique fait, lui aussi, partie cette lutte philosophique et sémiotique. Maître D. Mainguy, professeur de droit à l'Université de Montpellier, avocat, opine: « S'il y a bien un thème qui est presque inexistant en France, c'est bien celui de la vulgarisation du droit. Le terme « vulgarisation », d'ailleurs est à prendre avec quelques pincettes. »[1]

Dans les pays anglo-saxons et au Canada, le mouvement du 'plain English', commencé après la seconde guerre mondiale, se développe de plus en plus. Il s'agit de rendre les textes administratifs et législatifs plus compréhensibles et clairs aux citoyens qui en sont d'ailleurs les principaux destinataires.

Dans la nouvelle *Denier trajet,* le lecteur est face à un discours polyphonique, tenu par le narrateur et ses personnages lors d'une mise en scène théâtrale et qui parle de la confrontation d'un homme, Ray, et de sa famille à la loi et à la langue de la loi. Les registres de langue se mélangent, et le lecteur est guidé par les voix du discours soutenu, familier et vulgaire dans les sinueuses voies du système juridique américain de

[1]   http://mainguyrespaud.over-blog.com/article-a-propos-de-la-vulgarisation-du-droit-62587791.html

l'application de la peine de mort. En pénétrant dans le monde du *Dernier trajet,* nous entrons dans les limbes d'un purgatoire oscillant sans cesse entre l'espoir de l'acquittement et l'horreur de l'exécution, entre l'anglais juridique et l'anglais courant, entre la compréhension comme signe de salut et l'incompréhension symbolisant la mort et la damnation par l'inaccessibilité à la signification. « Lasciate ogne speranza, voi ch'intrate », « Laissez toute espérance, vous qui entrez » semble être le message final de cette histoire où le système est doublement vainqueur : par l'exécution de Ray mais aussi pour avoir, une fois de plus, prouvé son imperméabilité et son mystère aux néophytes.

3. Analyse de discours: les essais de reformulation par les personnages et leurs effets

Dans la nouvelle *Fetching Raymond / Dernier trajet,* nous sommes face à une sous-catégorie de la FASP juridique propre aux Etats-Unis, à savoir celle de la FASP de la peine capitale, que nous retrouvons d'ailleurs dans d'autres romans de John Grisham, tels *A Time To Kill* et *The Chamber*. Nous retrouvons un lexique similaire en ce qui concerne les termes de spécialité, mais aussi le thème du condamné à mort qui devient autodidacte, apprend le droit et réussit à parler et écrire en 'juridique' (*The Chamber*). Ray n'est pas un professionnel de la loi mais il essaie de s'inventer dans ce domaine pour tenter de 'sauver sa peau'.

La nouvelle en elle-même est une vulgarisation, car elle présente au lecteur le système juridique américain notamment sous l'angle de la peine capitale, d'une manière plus digeste et distrayante que les textes juridiques purs et durs. A l'intérieur de la narration, comme une mise en abîme, les personnages sont confrontés aux besoins et aux réalités de la reformulation, de l'explication, de la vulgarisation de l'anglais juridique, un jargon qui ne se laisse pas facilement décoder et qui, dans cet exemple précis, devient d'autant plus compliqué car mélangé à d'autres registres de langues et utilisé en dehors de son contexte habituel (lettres adressées par Ray à sa mère).

Nous avons choisi des extraits de cette nouvelle qui illustrent la nécessité de la reformulation en anglais juridique ainsi que les enjeux impliqués par l'emploi du 'legalese' et du 'plain English'.

a) La lettre de Ray à sa mère (p.69-70): Il s'agit ici d'un style évidemment juridique et d'une confusion de styles (familier, oral et officiel, juridique, très descriptif et détaillé). Nous retrouvons beaucoup de marqueurs propres au style juridique : répétitions, phrases longues, énumérations, synonymes, épithètes, nombreux noms, adjectifs et adverbes, très peu de verbes, métaphores (« the cumbersome and unwieldy yes even lethargic machinations of our inequitable and dishonorable yes even corrupt judicial system have inevitably and irrevocably trained their loathsome and despicable eyes on me »), emphase (l'emploi répétitif de l'adverbe « yes »). C'est un essai d'appropriation du style juridique par Ray mais qui plonge sa mère dans un travail de compréhension important, qu'elle accomplit depuis des années à l'aide du dictionnaire. Les mots lui semblent familiers, dans leur majorité, mais le sens lui échappe. Elle est face à des signifiants qu'elle croit reconnaître mais n'arrive pas à identifier les signifiés auxquels ils renvoient. Et le style lourd et officiel continue, avec un discours à la troisième personne, des redondances, des exagérations, des mensonges. Nous sommes face à une rhétorique de salle de tribunal. La répétition, selon Freud, est caractéristique de la névrose et de la psychose, un dispositif pour transformer le destin en existence,

l'ultérieur serait contenu dans l'antérieur, le futur serait inscrit dans le passé. La répétition est aussi une des caractéristiques du 'legalese' ou anglais juridique, à cause de l'existence des doublets et triplets synonymiques en anglais, d'origine française (par exemple, « the contract shall end and cease and terminate ».) Il est clair maintenant que Ray mène sa lutte contre l'Etat du Mississippi, métaphoriquement conçu dans le discours de Ray comme un monstre à vaincre, et son discours sur lui-même se passe maintenant à la troisième personne, en utilisant son nom entier, comme pour marquer la caractère officiel de l'affrontement. L'expression « in its resolution to extract blood from Raymond T. Graney » nous fait penser à un acte médical, l'Etat du Mississippi étant aussi personnifié comme un ignoble médecin qui, au lieu de secourir, torture et tue.

La famille de Ray est en train d'épeler, de décoder selon l'usage en contexte, et finalement d'arriver à la compréhension du sens et à la traduction en anglais courant de la lettre du fils et du frère. Le dernier mot de la phrase, « recompense », interroge la mère, qui, même si elle ne comprend pas le sens tout de suite, sent que ce mot porte tout le poids de la signification du discours de son fils. « Recompense » est ensuite épelé par la mère à la demande de Butch, un exercice qui leur était devenu très familier depuis l'incarcération de Ray. Un troisième niveau d'identification est alors mis en œuvre, l'usage dans la phrase de Ray, et Butch demande à sa mère de relire la phrase à voix haute. A la fin de ce processus laborieux, Butch finit par comprendre ce que son frère souhaite dire dans sa lettre. Un premier mot sort de la bouche de Butch, « money », synthèse de tout ce que sa mère avait lu auparavant. Son frère Léon en convient, les lettres de Raymond parlaient souvent d'argent. Butch continue sa reformulation en anglais courant, utilisant comme introducteur une courte phrase qui indique qu'il est en train de deviner le sens, et non pas de le comprendre clairement : « let me guess ». Arrivé à la conclusion que son frère a trouvé un nouvel avocat et qu'il a besoin d'argent pour le payer, Butch est le traducteur en 'anglais clair' / 'plain English' du message que son frère avait écrit dans un style si difficile à comprendre pour des gens ordinaires comme sa famille.

La mère et Léon n'arrivent pas à déceler le sens du mot « recalcitrance », ni de « pernicious », malgré leurs efforts. Toujours vers la fin de ses lettres, Raymond mélange les registres et reformule lui-même: le familier, même le vulgaire, apparaissent lorsqu'il touche le thème de l'argent. Destutt de Tracy disait que « être voulant et être résistant, c'est être réellement, c'est être » dans ses *Eléments d'idéologie*, publiés à Paris en 1817 et que « tout ce qui existe n'est que, ou bien ma volonté, ou bien résistance à ma volonté ». Ray résiste contre le système, il résiste contre le style familier qui lui est plus naturel que celui juridique, mais, au milieu de cette tension, le naturel revient avec plus de force : « …and otherwise save my ass. Come on, Momma… ».

b) La réaction de la mère (p.71-72): La voix du narrateur nous met face au désespoir et à la souffrance de la mère qui vit dans la peur de ne pas comprendre les lettres de son fils, de manquer quelque chose d'important ou de ne pas respecter le rythme d'envoi des réponses (deux fois par semaine) et, ainsi, devoir subir encore plus d'abus verbaux de la part de son fils dans ses prochains courriers. Intimidée, soumise au chantage, fatiguée et souffrant que son fils est condamné à mort, la mère a quand même une pensée pour le gardien de prison qui doit lire les lettres de Ray aussi, et pour qui elle trouve la force et le bon sens de ressentir de la compassion. En exerçant son pouvoir par son langage, Ray traite les autres comme des instruments à sa disposition, et, wébérien, se pose toujours la question de comment, compte tenu du comportement présumé d'autrui, maximiser ses chances de succès et minimiser ses possibilités d'échec. Il souhaite agir sur les

autres et la fonction perlocutoire de son discours est souvent liée à la manipulation, à l'intimidation et au faire semblant. Si on devait étudier le discours de Ray selon les maximes de Grice, on constaterait qu'une seule de ces conditions est remplie : la maxime de quantité dit qu'il faut fournir la quantité d'informations nécessaires, ni plus ni moins, alors que Ray inonde sa mère de phrases et de mots ; la maxime de qualité indique qu'il faut dire ce que l'on considère vrai, alors qu'il ment souvent dans ses lettres; la maxime de manière implique la clarté, une approche méthodique et organisé et l'absence de toute ambiguïté, tout le contraire du discours de Ray ; la maxime de pertinence suppose que l'auteur du discours parle à propos et reste tout le temps en lien avec le thème de l'échange, et elle reste la seule à être respectée par Raymond.

f) Raymond s'explique dans l'anti-chambre de la mort (p.84): Dans l'antichambre de la mort, le mélange de registres, l'emploi du registre familier et les explications des termes juridiques par Raymond sont censés donner une image de confiance et de contrôle de la situation à sa mère. Raymond est un homme moderne dans l'acception de Dreyfuss et Rabinow[1]: il incarne cette idée incroyable et finalement impraticable, qu'un être est souverain justement parce qu'il est asservi, un être dont la finitude lui permet de prendre la place de Dieu. Raymond est aussi un homme incomplet, selon la théorie de l'agir communicationnel de Jurgen Habermas[2]: il ne fait que des actions orientées vers le succès, et plus précisément des actions instrumentales; l'emploi du 'legalese' dans des contextes non-juridiques l'empêche de mettre en œuvre des actions orientées vers l'intercompréhension, ou des actions stratégiques où il devrait agir de manière rationnelle et prendre en compte l'Autre en tant qu'être.

4. Conclusion

Le potentiel linguistique et culturel de cette nouvelle écrite par un professionnel du droit converti en auteur de best-sellers confirme l'importance de la FASP telle qu'elle fut définie par Michel Petit en 1999 en tant que source secondaire pouvant être utilisée dans l'enseignement de l'anglais de spécialité. Nous avons pu faire un travail linguistique en identifiant les différentes manières de reformuler/expliquer/vulgariser offertes par le texte, mais aussi un travail culturel lors duquel les étudiants ont pu découvrir certains aspects du système juridique américain concernant la peine capitale. Les étudiants ont aussi appris l'existence du mouvement en faveur du 'plain English' et son importance au Canada et dans les pays anglo-saxons. Parmi les autres activités que nous avons faites en cours suite à la lecture de *Fetching Raymond / Dernier trajet,* il y a eu un débat sur la peine de mort ainsi que la rédaction et la présentation des plaidoiries de la défense et de l'accusation de Ray en jeux de rôles.

Le travail effectué au sujet de cette nouvelle de John Grisham a sensibilisé les étudiants quant aux différents sens et effets du langage juridique en général, et les a confrontés pour la première fois à la question de la reformulation/vulgarisation de la langue du droit. En même temps, ils ont eu l'occasion de d'approcher l'anglais juridique d'une manière différente, ce qui les a plus ouvert vers cette matière, car ils ont apprécié ce détour littéraire inattendu dans leur parcours de juristes. En effet, ils n'avaient jamais fait l'expérience de l'emploi d'une œuvre de fiction comme support pédagogique dans

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[1] Dreyfuss, H.L., Rabinow P. (1983). *Michel Foucault: Beyond Structuralism and Hermeneutics*, Chicago.

le cadre d'un cours d'anglais juridique ou de droit en général. Pour citer Rosalyn de Charentenay, le travail sur ce type de support pédagogique a permis « une transmission de savoir aux étudiants, tout en leur donnant la possibilité d'élargir leurs compétences linguistiques ainsi que leurs compétences culturelles, ce qui est à la fois intéressant et motivant pour les apprenants. » (de Charentenay, 2001 : 4)[1].

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Ressource   électronique :   http://mainguyrespaud.over-blog.com/article-a-propos-de-la-vulgarisation-du-droit-62587791.html

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[1] de Charentenay, Rosalyn (2001). « La fiction à substrat professionnel (FASP) : un(e) média (tion) pas comme les autres » in *ASp,* 31-33, p. 4.