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LA DIMENSION DE GENRE DANS LA CRÉATION/RÉCEPTION DES PRODUITS MÉDIATIQUES

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***Résumé:** Notre réflexion a une utilité, celle de s'inscrire dans la longue histoire des efforts entrepris pour éradiquer l'arbitraire, l'injustice et la discrimination en utilisant l'arme - toute pacifique- de l'information. Faire avancer la cause de l'égalité, il faut d'abord assurément prendre la mesure des inégalités, rendre visibles leurs causes et leurs effets, comprendre le degré de leur enracinement et les implications de leur persistance. Cette démarche à la fois descriptive et analytique sert aussi bien la cause de l'égalité en général que celle de l'égalité des sexes en particulier.*

***Mots-clés:** genre, identité, mass medias.*

« Pourquoi la situation des femmes est-elle mineure, ou dévalorisée ou contrainte ou le tout à la fois, et cela de façon que l'on peut dire universelle ? » (F Héritier, 2006 :844)

Féminisme et /ou antiféminisme dans la société contemporaine

Afin de répondre à cette question majeure de notre siècle nous tenterons de passer en revue les acquis des luttes des femmes ainsi que le reflet des progrès et/ou stagnations dans le « miroir » représenté par les médias.

Les femmes sont depuis plusieurs décennies (plus exactement après la deuxième guerre mondiale) l'élément actif des recompositions de la population active. « Avec la féminisation du monde du travail c'est le statut du deuxième sexe dans la société qui se joue. Le fait que les femmes constituent désormais près de la moitié des forces laborieuses est une mutation sociale majeure.

« Mais la question des inégalités de sexe, de leurs habits neufs et de leurs vieux restes demeure. Plus que jamais ce sont les contrastes et les paradoxes qui frappent. En matière d'accès à l'éducation et à l'emploi les progrès sont immenses, alors que dans le domaine de l'égalité des salaires et des carrières, sur le front du chômage, de la précarité et du sous-emploi, l'inégalité est patente, récurrente, impertinente » (MARUANI, 2006 : 836).

Même si dans la plupart des pays européens les femmes sont plus instruites que les hommes et arrivent tout comme les hommes à des trajectoires professionnelles continues et symboliquement motivantes globalement elles demeurent notablement moins bien payées qu'eux, ont des carrières professionnelles plus stagnantes, connaissent un sur-chômage et un sous-emploi.

L'oppression des femmes - majorité silencieuse pour des siècles, doublée par l'annihilation symbolique et l'invisibilisation doit et peut être sabotée par des changements dans l'éducation, les médias et les politiques publiques.

En dépit des modifications *de jure* (lois contre la discrimination de genre-2002 pour la Roumanie), *de facto* les changements arrivent plus lentement. Les femmes continuent de fournir 2/3 de l'activité productive, mais d'obtenir 1/10 des revenus et 1% des ressources.

L'inégalité de genre reste une caractéristique majeure de la société globale.

On assiste à une féminisation dramatique de la pauvreté : bien qu'au niveau de la planète les femmes travaillent à 70%, elles ne détiennent que 1% des terres, obtiennent 2/3 du salaire masculin et sont souvent incapables d'assurer leur subsistance à l'âge de la vieillesse.

La violence tue autant de femmes âgées de 15 à 45 ans que le cancer, étant la violation la plus répandue des droits humains et en même temps celle qui est la plus tolérée par la société.

Les femmes fournissent deux tiers des 875 millions de personnes analphabètes dans le monde, elles occupent 16% des places dans les parlements nationaux au niveau de la planète, bien que l'on assiste à une pénétration lente des bastions masculins (des femmes managers dans de grandes compagnies, directrices de banques, actives dans la police, l'armée etc.).

« Selon les chiffres fournis par UNICEF en 2003 127 millions d'enfants en âge d'aller à l'école ne sont pas scolarisés. Près de deux tiers sont des filles ; cette distorsion aiguë dans le primaire s'accroît dans le secondaire et plus encore à l'université » (BRISSET, 2006 : 27)

Le choix de vie (famille et carrière) n'est pas égalitaire, les conditions de la vie quotidienne telles qu'elles sont organisées par les sociétés développées ne le sont pas. Soit les partis politiques font fi de la parité, préférant payer l'amende plutôt que de concéder à des candidates des places éligibles. Soit les réseaux et confréries (*old boys network*) tissent le plafond de verre qui empêche les femmes d'atteindre les sommets. « Dès que le pouvoir se montre observez la photo : il reste en costume cravate... »

Dès que l'on quitte la scène publique ou les pages glacées des magazines pour observer nos sociétés dans leur quotidien la réalité s'assombrit.

Brimades, précarités, violences conjugales, prostitution, criminalité, chômage, sexisme : les femmes sont toujours les premières victimes. Pire, il existe chez nous des zones d'ombre où les femmes vivent en état de subordination totale, sinon d'esclavage, dans ces milieux immigrés ou les coutumes défient la loi...

Ailleurs plus de la moitié de l'humanité, hommes et femmes confondus, ploie sous la souffrance. La souffrance d'être pauvre, mal nourri, malade, illettré, exploité.

Mais c'est d'abord la souffrance d'être née femme, qui aggrave toutes les autres. Partout la condition des femmes nous montre la face la plus noire de la réalité contemporaine. Elles sont inférieures, tout simplement. Impures. Juste bonnes à être soumises, exploitées, frappées, violées, achetées, répudiées. Taillables et corvéables à merci. Destinées au silence, à l'oubli » (OCKRENT, 2006 :8-9)

A côté de quelques exemples de réussite féminine indubitable (Condoleezza Rice, Hilary Clinton, Angela Merkel, Ségolène Royal,) il y a un énorme versant tragique de la féminité: la femme objet du trafic des personnes, la femme victime de la violence, du féminicide et de l'infanticide, la femme support de la pornographie florissante et de la publicité "soft porn", et non en dernier lieu la femme indice du statut financier et symbolique de l'homme à côté de la voiture (voir la crise de la famille contemporaine "recomposée", la chute du mariage et la hausse des séparations en Europe surtout, les femmes gavées comme les oies en Mauritanie etc).

Aussi longtemps que ces flagrantes inégalités persistent, les recherches sur le genre, la discrimination positive et la solidarité active restent une mission essentielle de la contemporanéité, une contemporanéité active, critique, préoccupée par le développement et le changement social.

Nous espérons que la solidarisation des femmes venant des univers différents de

point de vue spatial, socio-économique et culturel (écrivaines, chercheuses, journalistes, mais aussi jeunes mères adolescentes, vieilles femmes au foyer ou femmes seules) parviendra à sensibiliser l'opinion publique, à dynamiter les clichés de la dépendance et de l'infériorité féminine afin de restructurer l'espace public et privé et de permettre un développement autonome et plénier de chaque individu, quel que soit le sexe, l'âge ou la race.

La sensibilisation, la prise de conscience qui assurent le passage à l'acte seront à même de dissoudre la violence symbolique (Pierre Bourdieu), exercée essentiellement par les voies symboliques de la communication et de la connaissance, ou plus exactement de la méconnaissance qui ont transformé l'histoire en nature et l'arbitraire culturel en nature. "Sil est vrai que le principe de perpétuation du rapport de domination masculine ne réside pas principalement au sein de l'unité domestique, mais dans les instances telles que l'école ou l'Etat, lieux d'élaboration et d'imposition des principes de domination qui s'exercent au sein même de l'univers le plus privé, c'est un champ d'action immense qui se trouve ouvert aux luttes féministes ainsi appelées de prendre une place originale et bien affirmée au sein des luttes politiques contre toutes les formes de domination" (BOURDIEU, 1998 : 82).

Les féminismes sont « sortis de l'excentricité » (dans les pays occidentaux) et du ridicule (dans les pays postcommunistes) et sont devenus « des protagonistes d'une modernité qui les a produits, les forces de contestation et de proposition d'une cité qui peu à peu et non sans réticences les reconnaît en interlocuteurs et met une sourdine à l'expression d'un antiféminisme naguère considéré comme forme normale de la plaisanterie et du défoulement masculins » (PERROT, 2004 : 9).

Etroitement lié à la modernisation occidentale, à l'urbanisation, au développement économique et aux progrès de l'individualisme démocratique, l'émancipation des femmes est un processus complexe et sinueux. Les féminismes n'ont pas déclaré de guerre systématique aux hommes, mais ont tenté de transformer la société tout entière en modifiant les relations de genre, un projet auquel les hommes ont aussi pleinement adhéré. « Aujourd'hui encore on prête aux féminismes un peu rapidement l'ensemble des acquis fondamentaux pour les femmes mais on leur fait grief tout aussi vite d'échecs dont on peut douter qu'ils soient les uniques responsables. Les reproches abondent : Fausse route du mouvement (E Badinter), les pièges de la mixité (Michel Fize), le nouvel ordre sexuel (Marcela Iacub). Soit le féminisme aurait échoué comme le montre la persistance des inégalités, des violences contre les femmes, la fausse libération sexuelle, soit il serait allé trop loin dans sa logique victimaire et serait responsable de la détérioration des relations entre les hommes et les femmes. Régulièrement on accuse les féminismes de ne pas pouvoir résoudre de nouveaux conflits qu'il aurait lui-même engendrés » (PERROT, 2004 : 17).

Dans le domaine de la vie privée les féministes ont refusé de dresser une barrière entre vie privée et vie publique, entre mobilisation idéologique et pratique quotidienne.

Dans le domaine de la culture les féministes ont poursuivi avec acharnement le sexisme dans la langue et le discours ainsi que dans la présentation des femmes dans la littérature, les mass media (la publicité en premier lieu). Après la culture, c'est dans la lutte contre la violence à l'égard des femmes que les mouvements de libération des femmes ont été les plus actifs et les plus efficaces. (cf aussi MICHEL, 1997 : 104-108).

A partir des années '90 surtout sous l'influence des médias qui propagent une vulgate féministe on parle de *post feminism* dans le sens d'épuisement théorique et pratique d'un champ/mouvement qui a remporté la victoire dans le combat pour l'égalité

(même si *de jure* et non *de facto*, même si dans certaines sociétés et pas toutes etc.

En fait il est bien évident que la fin du féminisme (incluse dans le préfixe « post ») ne pourra être marquée qu'au moment où tous les problèmes seront résolus : « Je serai post féministe à une époque post patriarcale » (comme disent les féministes radicales).

Le terme de « backlash » du féminisme associé au nom de Susan Faludi accentue la réponse néo-traditionaliste et individualiste de la contemporanéité. Le post féminisme est décrit par Judith Butler (2000) ou Angela McRobbie comme « *double entanglement* » ou coexistence de valeurs néo-conservatrices concernant la sexualité ou la vie de famille (cf. George Bush encourageant les campagnes pour la chasteté parmi les jeunes) et des processus de libéralisation des relations sexuelles (partenariats civils pour les homosexuels en France, Grande Bretagne).

« Il faut encore signaler l'extraordinaire persistance d'un obstacle majeur : le discrédit attaché à l'idée même de féminisme, quelles que soient ses formes. La lutte des femmes, radicale ou modérée dans la forme a été raillée, ridiculisée avant même d'être niée ou oubliée sitôt les revendications atténuées ou atteintes. Et ce n'est pas fini. Loin de là. L'antiféminisme n'est pas l'apanage des conservateurs et d'un ordre social qui profite d'une supposée différence ontologique des sexes. A gauche également dès les premiers temps du socialisme, le féminisme a été qualifié de bourgeois, dénoncé comme dévoyant la lutte principale, celle qui devait s'en prendre d'abord au capitalisme. Dans de nombreux pays de culture musulmane, il est aujourd'hui dénoncé comme une collusion coupable avec l'Occident, lequel est donné pour être le terrain, par excellence, de la dépravation des mœurs » (GASPARD, 2006 : 883).

Le sexisme dans la société et les médias

L'anthropologue Françoise Héritier met en évidence dans son ouvrage *Masculin /Féminin II* que la différence des sexes a produit dans les sociétés humaines une hiérarchie qui fonde l'inégalité entre les hommes et les femmes et que les systèmes binaires de pensée ont presque systématiquement valorisé le masculin érigé comme norme universelle et dévalorisé le féminin. Rousseau avait écrit dans l'Emile « le male n'est male qu'à certains instants, la femelle est femelle toute sa vie » ; la femme n'est que biologie, la femme est différente, le masculin représente la norme. Ce que F. Héritier appelle « la valence différentielle des sexes » n'est pas un effet de nature comme l'avaient souligné la philosophie des Lumières mais un effet d'ordre socioculturel.

« Dans l'esprit des savants une association simple est établie entre deux registres. D'un côté humain, social, vie, foi, croyance, irrationnel, subjectivité, le tout en rapport avec la féminité ; et de l'autre cosmos, ingénierie et aujourd'hui virtuel, expérimentation, critique, raison, objectivité comme étant du côté de la masculinité. *Tout est fait dans le monde qui nous entoure - médias, publicité, enseignement, vie quotidienne- pour répéter ce message et l'ancrer de bonne heure dans la tête des garçons comme dans celle des filles.* (c'est nous qui soulignons). C'est ainsi qu'on observe par l'intériorisation du système que les filles même brillantes dans des domaines relevant des sciences dites « exactes » sont amenées à se brider dans leur choix de carrière, persuadées à tort de leur incompetence et de la forfanterie qu'il y aurait pour elles à vouloir aller plus loin » (HERITIER, 2006 : 848).

Le poids du mental collectif actualisé dans les proverbes, blagues, messages médiatiques (publicitaires en premier lieu, qui sont les plus stéréotypés et sexistes) ne fait que renforcer ces fondements non questionnables dont parle F. Héritier.

« Dans le langage scientifique comme dans le langage ordinaire prévalent

comme des fondements non questionnables, en tout cas non questionnés, des catégories sexuées dualistes où géométrique est par nature censé être supérieur à sensible, abstrait à concret, rapide à lent du simple fait de leur assignation au masculin » (HERITIER, 2006 : 847)

À côté du sexisme individuel (blagues, contes grivois, insultes etc.) opère parfois implicitement et souvent même non intentionnellement le sexisme institutionnel en tant que traitement défavorable à effet discriminatoire pour les femmes. Par exemple, bien que certains domaines connaissent une féminisation accélérée (le droit, la médecine, la communication), les postes d'autorité (« top management ») restent les bastions des hommes (directeurs d'hôpitaux, recteurs d'université, directeurs des chaînes de télévision privées ou publiques, de revues, de quotidiens ou de maisons d'édition) et parallèlement les professions touchées par la féminisation perdent beaucoup de leur prestige.

À partir des années '70 le sexisme institutionnel a été contré par des documents internationaux tels la CEDAW – Convention des Nations Unies sur l'élimination de toutes les formes de discrimination à l'égard des femmes – qui constitue la synthèse des politiques de trois décennies ; elle vise la promotion de l'égalité dans l'ensemble des droits humains, civils, politiques, sociaux, économiques et de nationalité et prévoit des engagements concrets de la part des gouvernements nationaux pour en garantir l'exercice. En 2006 181 Etats l'avaient ratifié.

Le langage lui aussi connaît une sémantique sexiste (expressions vulgaires qui offensent et trivialisent les femmes), des clichés infériorisants qui dépersonnalisent la femme ou lui confèrent le statut d'objet (un journaliste présentant les inondations catastrophiques en Roumanie précise à l'été 2008 que les « animaux et les femmes (dans cet ordre) ont été mis à l'abri »).

Il est important de souligner que les moments forts du féminisme coïncident avec des attaques de l'antiféminisme “ordinaire”, qui s'oppose “aux projets portés par le féminisme et fait obstacle aux avancées des femmes dans différents domaines de la vie sociale, ces avancées étant perçues comme menaçantes pour un ordre social dont l'équilibre est fondée sur la hiérarchie des sexes et la domination masculine” (DESCARRIES, 2005 : 143).

Or les principales formes actuelles d'expression de l'antiféminisme “ordinaire” telles la **distorsion** qui nous fait croire que l'égalité des sexes est déjà là, la **simplification abusive** qui réduit la femme à son corps (*Sois belle et tais-toi*), ainsi que la **victimisation** des hommes et de la nation par rapport aux “coups” des féministes qui “opposent la liberté à la censure, la cohésion familiale à l'individualisme, la féminisation du langage à la beauté de la langue française, le jeu de la concurrence au programme d'accès à l'égalité, l'importance de la fonction maternelle au désir d'autonomie” (BARD, 1999:301) sont à démolir par des recherches quantitatives et qualitatives sur l'image des femmes dans les médias, les livres et manuels scolaires, les jeux vidéos et les chansons etc

Genre et mass media. Femmes sujets et femmes objets.

Le domaine des sciences de la communication et des recherches sur les médias coextensif aux changements professionnels (la féminisation du journalisme et des relations publiques) et aux changements sociaux (le féminisme) a connu pendant les trente dernières années quelques mutations paradigmatiques:

1. l'intégration de la dimension de genre aux trois niveaux de la construction du message médiatique (la production, le contenu et la réception);

2. l'investigation de l'identité et du positionnement de genre dans la perspective de l'hégémonie, de la différenciation, de la parodie du genre normatif;
3. le questionnement et la déconstruction de la catégorie de genre corrélée à la déconstruction de la subjectivité et la performativité (corporelle et discursive) du genre (BUTLER, 1990).

Avec la huitième décennie du siècle passée, l'analyse des représentations médiatiques comme reflet des relations sociales générées par le féminisme libéral a été fortement influencée par le concept d'annihilation symbolique de la femme par les médias, lancé par Gaye Tuchman. L'analyse du contenu médiatique a mis en évidence la prégnance des représentations conservatrices tant dans la presse écrite que dans celle électronique:

4. la limitation des rôles féminins à ceux de mère, épouse, ménagère dans l'espace privé et de jeune femme dépendante des industries cosmétiques dans l'espace public;
5. l'occultation de la problématique sociale la plus actuelle (la féminisation de la pauvreté, le chômage, la famille monoparentale soutenue par une femme etc.);
6. la ségrégation verticale et horizontale des structures occupationnelles féminines (ghettos roses ou moins roses).

A partir du moment où les mass media n'ont plus été considérés le « miroir » de la réalité, mais sa construction sociale (Berger et Luckman *inter alii*), la critique féministe de l'« objectivité » des nouvelles a plaidé soit pour une manière neutre, impartiale du compte-rendu (« *gender neutral reporting* » - idéal impossible à atteindre), soit pour l'équilibre entre les « voix » et les positions détenues par les femmes et par les hommes, soit, finalement, par la prise de conscience en ce qui concerne la masculinité du discours hégémonique (« Ce qui compte vraiment dans une situation donnée est déterminé par ceux qui ont le pouvoir de définir la réalité » (ALLEN, 1999 : 134).

La dimension du genre infrastructure tant le niveau du pôle émissif (celui qui produit la nouvelle, l'émission), que le niveau du message (nouvelle, émission concernant les femmes et ayant comme actrices des femmes) et celui de la réception.

En ce qui concerne le pôle émetteur, bien que l'on constate la féminisation des écoles de journalisme et de communication dans presque tous les coins du monde et l'augmentation du nombre de reporters - femmes (40% dans la presse écrite et 50% dans la télévision, conformément au dernier suivi global – 2005), l'effet du plafond de verre se maintient toujours. « Comment pouvons-nous avoir une démocratie et une presse libre – se demande l'éditorialiste Barbara Reynolds – quand 95% des décisions prises par les médias appartiennent aux hommes blancs? »

Liesbet van Zoonen (1994) identifie, à part le clivage entre la position au sommet de la pyramide détenue par les hommes *vs.* la position à la base de la hiérarchie occupée par les femmes, une autre discrimination de nature financière et de rayon d'action. Les femmes tendent à s'occuper (ou on leur assigne) des aires du journalisme qui prolongent d'une certaine manière les responsabilités domestiques : l'éducation, la santé, la culture, la société, tandis que les finances, la politique, les relations internationales restent le bastion des hommes.

En tant qu'acteurs de l'information, sources et experts, les femmes sont systématiquement sous-représentées, d'une part à cause de la culture « macho » et du *network* masculin, et d'autre part, à cause du manque de représentativité politique, économique: « Les femmes apparaissant dans les informations sont des exemples anonymes d'un public mal informé, soit ménagères, voisines, consommatrices ou mères, soeurs, femmes des hommes apparaissant dans les nouvelles, soit, finalement, victimes d'un crime, d'une catastrophe, d'une politique » (HOLLAND *apud* ALLEN, 1999 : 141).

« Pour changer cet état de choses il ne faudrait pas trop compter sur les grands médias qui sont des mâles médias. Peut-être faudrait-il recourir aux nouvelles technologies (les groupes des femmes n'ayant pas beaucoup d'argent) et fonder une agence de presse sur Internet... Moi je considère qu'il n'y aura pas de véritable changement, à moins que ce ne soient les femmes qui le fassent. Elles sont plus concrètes, elles ont des enfants, elles gèrent les budgets. Elles doivent pouvoir appliquer leur mesure » (Colette BEAUCHAMP, entrevue personnelle, 2001).

Outre l'invisibilité et/ou l'insignifiance de la présence féminine dans les nouvelles, émissions politiques, scientifiques, culturelles télévisées perdure aussi la division sexualisée de la pratique journalistique (*hard news*, apanage des hommes, et *soft news*, convenables aux femmes). Cette division thématique entraîne une architecture discursive différente: concrète, contextualisée, empathique (« *human interest* »), dans le cas des journalistes femmes, et abstraite, rationalisée, universaliste, dans le cas des hommes. Les femmes journalistes ont une perception différente des événements : « Une approche communautaire de la vie sociale et une écoute plus attentive des autres » (BEAUCHAMP, 1987 : 253).

La motivation du choix de la profession a la même connotation communautaire (« créer un monde meilleur », « aider les gens » etc.) : « Les femmes manifestent plus d'intérêt et peut-être plus de respect pour leur public. Elles lui font plus de confiance. De même, elles considèrent les lecteurs, les écouteurs et les téléspectateurs moins naïfs et moins crédules que les hommes ne le font. En plus, elles essaient moins d'influencer l'opinion publique mais plutôt d'offrir aux gens la chance de s'exprimer dans les médias » (PRITCHARD et SAUVAGEAU, 1999 : 253).

En fait, le statut de « deuxième sexe », conceptualisé par Simone de Beauvoir il y a cinquante ans, continue à être actif par la pérennité des stéréotypes et le conservatisme linguistique. Les stratégies de marginalisation des expériences féminines, à l'exception de l'abjection (la mère dénaturée, la sorcière, la femme adultère etc.), sont doublées de divers mécanismes discursifs d'invisibilisation :

- l'utilisation de noms génériques et de noms de profession uniquement au masculin ;
- le remplacement de l'identité professionnelle avec celle de genre (la juge X, la greffière Y, reprise par *la femme*, tandis que l'infracteur qui l'a attaquée est présenté avec son nom complet);
- les stratégies de dénomination indirecte, adjacente à la personnalité masculine (la femme de ..., la maîtresse de ..., etc.);
- la mise en évidence des indices d'apparence physique et de statut marital (*la jeune blonde* ou *la jeune femme*) et l'occultation du métier.

Dans la vie publique, les femmes sont non seulement moins visibles que les hommes, mais aussi traitées selon d'autres standards (« Tandis que pour les hommes ce qui compte sont les antécédents et l'expérience politique, pour les femmes l'essentiel continue à être la situation familiale et l'aspect physique » - *L'image de la femme dans les médias*, 1997 : 16).

Si les médias occidentaux privilégient les rôles féminins non conventionnels (la femme noire procureur, la femme shérif, policier etc.) et le rôle de présentatrice de journaux, dans les pays ex-communistes nous assistons, après une longue période d'émancipation forcée (femme commissaire, femme tractoriste, héroïne du travail socialiste etc.) à la revitalisation de la femme objet sexuel, héroïne des bals, des spectacles de mode et des concours de beauté (voir l'explosion de la pornographie, de la publicité sexiste et des médias commerciaux bénéficiaires de l'instrumentalisation du

corps féminin).

En ce qui concerne la réception du contenu médiatique en fonction du genre, les tendances de lecture et visionnement ont pu mettre en évidence des préférences thématiques

- pour les hommes l'action et la narrativité avec des points forts et fréquentes revirements (films d'action, thrillers, nouvelles financières et politiques) ;
- pour les femmes la narrativité cyclique, émotionnelle, « conversationnelle » (télé séries, faits divers, films psychologiques et plus de livres).

Toujours au niveau de la réception il s'agit de styles différents de visionnement (non interrompue par d'autres activités pour les hommes, discontinue, interrompue, polychrone pour les femmes). Les recherches qualitatives ont montré, d'une part, la frustration des femmes envers les représentations sexistes ou stéréotypées offertes surtout par la télévision, mais aussi le soutien d'une vision « féminine » de l'existence, telle qu'elle apparaît dans la recette de succès des magazines féminins (*Elle*, *Femme actuelle*), d'autre part. « Ces revues sont un milieu contradictoire mais important pour les femmes dans divers moments de leur existence, créant des liens entre les femmes, une contre-culture féminine et un plus grand pouvoir dans les relations quotidiennes de famille (*L'image de la femme dans les médias*, 1997 : 27).

Être Journaliste femme

Bien que ce soit déjà un truisme, il nous semble impératif de rappeler qu'une représentation féminine accrue dans les effectifs des médias devrait petit à petit mener à des décisions éditoriales différentes (la nature de la nouvelle retenue et mise en scène; le rapport hommes/femmes dans les *hard news* /vs/ *soft news*; la présence ou l'absence des pages féminines dans les grands quotidiens; les stratégies d'interview). A ce propos, on ne cesse de rappeler que la femme, même en position de leader, sera plutôt construite en termes d'apparence et moins de programmes, sera questionnée autant sinon davantage sur les couleurs préférées et la vie de famille que sur les options idéologiques.

Si une journaliste canadienne explique avoir choisi le journalisme pour faire de la terre un endroit meilleur (PRITCHARD & SAUVAGEAU, 1997: 46), une journaliste roumaine veut aider les gens en leur fournissant à temps des informations essentielles (entrevue personnelle).

Le regard porté sur l'autre visualise en fait l'éthique du souci, définie par Carol Gilligan en opposition avec l'éthique masculine de la justice, du principe abstrait appliqué à la lettre.

Même si les habiletés de communication, l'empathie et la recherche de dialogue avec l'autre - aptitude soit disant féminine - sont la marque du nouveau siècle (Alain Touraine, *inter alii*), les deux univers (celui de l'information et du milieu universitaire et celui de la recherche) sont déterminés par la culture masculine.

En dépit des acquis du mouvement féministe, très actif sur le continent nord-américain dans les années 70-90, ce qui a conduit les chercheuses à parler de féminisme d'Etat et de la représentativité accrue des femmes dans la vie politique, économique etc., les femmes journalistes et les chercheuses féministes considèrent ces résultats provisoires, pas assez visibles, toujours à reconquérir.

La perception du rôle crucial du journaliste pour une société démocratique est très aiguë chez les femmes, et leur engagement dans la carrière est total, malgré la difficulté structurale de la conciliation vie privée/vie professionnelle.

“Le métier de journaliste est indispensable à la démocratie. Tuer la presse était la première tâche de toute dictature [...] Si c'était à refaire, j'aurais choisi le même métier,

peut-être aussi professeur d'université et même institutrice" ajoute Francine Plourde – journaliste à Radio Canada – entrevue personnelle. F Plourde voit dans le journaliste comme dans le professeur un médecin de la société, un bâtisseur de caractères qui construit l'identité des autres tout en se repensant et reconstruisant soi-même.

Les hommes journalistes reconnaissent la valeur de l'approche relationnelle, plus humaine et empathique apportée par les femmes dans la presse, mais consubstantielle à une certaine dévalorisation du métier. En fait tout le long de l'histoire, la pratique d'un genre ou type discursif a été rehaussée par la présence des hommes (voir l'histoire du roman, pratiqué initialement par des femmes, mais valorisé par les signatures d'hommes) et banalisée, sinon carrément dévalorisée par l'entrée des femmes.

Mais à l'époque du crépuscule des grands récits fondateurs et même de fin de l'histoire, il est bien difficile "d'être féministe et de le dire. Des femmes s'en sont éloignées." (Simone Landry, entrevue personnelle), du moment que les médias ont décrété la révolution féministe terminée.

Les aspirations prêtées aux féministes sont contestées à droite comme à gauche au nom d'intérêts supérieurs qui opposent la liberté à la censure, la cohésion familiale à l'individualisme féminin, la concurrence loyale aux quotas...Même à l'apogée de leur popularité, les féministes sont handicapées par l'antiféminisme ordinaire (BARD, 1999 : 301).

Par rapport à la situation de l'Europe Occidentale (domination masculine dans les emplois techniques et décisionnels et féminine dans les emplois administratifs et certains secteurs traditionnels: culture, éducation), l'Europe Orientale et Centrale s'inscrivent dans la même sous représentation au niveau de l'agent émetteur (créateur d'émissions radio ou télévisées etc.) et au niveau du contenu. Malheureusement, la presse écrite « tabloïdisée » emploie le corps de la femme comme support (narratif et iconique) des faits divers sensationnels, comme accrochage publicitaire et levée de tabous (le "boom" de la presse érotique et pornographique). Par contre, les femmes dans la profession (santé, éducation, recherche etc.), les femmes au chômage, les femmes des partis ou ONG, les femmes rédacteurs en chef des publications importantes n'arrivent que rarement à passer leur message dans les médias, à questionner leur image et condition.

Conclusion

Malgré les progrès réalisés (la prise de conscience de la sous représentation et de la discrimination, l'accès à des fonctions intéressantes à tous les niveaux du management : directeur d'agence de presse, de publication, producteur d'émission etc.), il existe encore une multitude de barrières, préjugés qui doivent être dynamitées. On a besoin de plusieurs femmes ayant une compréhension politique sur la manière dont la subordination de la femme se perpétue et ayant le désir de changer cet état des choses (ARTHURS *apud* ALLEN, 1999 : 156).

Appuyés sur des stéréotypes manichéistes (Hermes vs Hestia), les mécanismes sociaux favorisent la reproduction d'identités stéréotypées dans l'éducation, la famille et surtout dans les médias.

Pourtant, on peut mentionner différents potentiels d'évolution: i) la scolarité des filles, qui augmente de plus en plus ; ii) leur entrée massive sur le marché du travail ; iii) leur accès lent aux postes-clé des bastions masculins

Mais la reproduction des identités traditionnelles favorisée surtout par les médias et la publicité met un bémol à la recomposition identitaire.

Cette lutte politique est en premier lieu une lutte contre les représentations

archétypales de la féminité qui pendent entre la **femme diabolique** (sorcière, belle-mère, vieille femme insupportable etc.), la **femme angélique** (vierge Marie, la princesse lointaine des troubadours etc) et la **femme objet**, objet de consommation et indice de statut, dont le corps sexué devient la principale référence identitaire.

« Une chose est sûre », écrit Françoise Héritier, « les générations futures s'étonneront que nous n'ayons jamais pris vraiment conscience que le problème politique majeur est celui de l'égalité des sexes. Cette conscience là signera le moment-clé de la révolution » (OCKRENT, 2006 : 10).

Si cette réflexion a une utilité, c'est de s'inscrire dans la longue histoire des efforts entrepris pour éradiquer l'arbitraire, l'injustice et la discrimination en utilisant l'arme -toute pacifique- de l'information. Faire avancer la cause de l'égalité, il faut d'abord assurément prendre la mesure des inégalités, rendre visibles leurs causes et leurs effets, comprendre le degré de leur enracinement et les implications de leur persistance. Cette démarche à la fois descriptive et analytique sert aussi bien la cause de l'égalité en général que celle de l'égalité des sexes en particulier.

A l'issue de ce travail de dénaturalisation de la hiérarchie sexuelle, comme Monsieur Jourdain faisait de la prose sans le savoir, un nombre croissant de femmes et d'hommes penseront en termes de genre, auront "acquis tant une conscience qu'une réflexivité forte sur la dimension socialement construite de leur féminité ou masculinité" (GUIONNET & NEVEU, 2006 : 247), ce qui les empêchera à légitimer le double standard « La différence des sexes provoque et légitime la mise en œuvre simultanée et parallèle dans l'ensemble de la vie publique et de la vie privée, de deux poids, et de deux mesures d'assignation et d'évaluation des individu-e-s. La dévalorisation des femmes en résulte » (GASPARD, 2006 : 775).

« Le concept de genre élaboré par la sociologue Ann Oakley et développé par l'historienne Joan Scott ou la philosophe Judith Butler a permis d'échapper à une conception naturaliste de l'humanité, de montrer que les relations entre les sexes sont le résultat d'une construction historique, culturelle et sociale. La domination masculine n'est donc pas une fatalité » (GASPARD, 2006 : 880).

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***Résumé:** La Révolution de 1989 a placé la littérature roumaine dans une situation inédite depuis près d'un demi-siècle: elle s'est retrouvée brutalement confrontée à une absence, à un vide de contrainte qui semblait devoir lui offrir un champ d'épanouissement, une chance d'essor dont elle avait été cruellement privée pendant les sombres années du totalitarisme communiste et de la dictature.*

Vingt ans après, le temps est peut-être venu de dresser un premier bilan de cette période troublée, passionnante, décevante pour les uns, chargée d'espérances pour les autres, devant laquelle l'indifférence est la seule attitude intenable.

***Mots-clés:** liberté, contrainte, éthique/esthétique.*

La Révolution de 1989 a placé la littérature roumaine dans une situation inédite depuis près d'un demi-siècle: elle s'est retrouvée brutalement confrontée à une absence, à un vide de contrainte qui semblait devoir lui offrir un champ d'épanouissement, une chance d'essor dont elle avait été cruellement privée pendant les sombres années du totalitarisme communiste et de la dictature.

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Plusieurs voies s'ouvraient en 1990 à la création littéraire, plusieurs voies dans lesquelles les écrivains d'alors, de toutes générations, gloires consacrées et talents en herbe, se sont successivement engagés avec leur désir ardent de faire fructifier durablement leur indépendance réelle ou illusoire. Les contraintes politiques sont remplacées par des contraintes éthiques et esthétiques, la censure abolie, les écrivains se positionnent alors par leur choix moral et stylistique. Vont-ils s'imposer ou se voir imposer de nouvelles contraintes?

On serait tenté de croire que la première voie à suivre par les écrivains roumains, chronologiquement parlant, peut-être, était celle d'une réappropriation de la tradition brisée par l'irruption violente d'un Moyen-Age soviétique qui s'était donné la mission de faire table rase du passé le plus vivant, qui avait tenté, non sans succès, d'instaurer à la hache un autre univers de valeurs négatives en dépouillant un peuple de ses racines spirituelles.

Rappeler que la liberté n'était pas une invention de décembre 1989, que la démocratie, contrairement aux fictions désinvoltes d'observateurs étrangers pressés et superficiels, était connue des Roumains, qu'ils en avaient fait l'expérience, souvent tragique mais réelle, dans les "vingt glorieuses" de l'entre-deux guerres, cela ne pouvait valablement se faire qu'en retournant aux sources mêmes de la littérature moderne, aux noms souvent bafoués quand ils n'avaient pas été sournoisement occultés ou dénaturés par une idéologie sans scrupules: Rebreanu, Camil Petrescu, Cezar Petrescu, Lucian Blaga et tant d'autres, évidemment.

Dans le domaine du roman, qui retiendra surtout notre attention ici et de la prose au sens large, cette tentation naturelle, qui aurait pu être authentiquement

bénéfique, n'a pas été suivie d'effets concluants. Renouer avec l'univers romanesque classique magistralement illustré par les écrivains ci-dessus nommés, qui avaient réussi à faire entrer dans les faits littéraires le synchronisme culturel européen porteur de tant de beaux rêves parfois trahis, aurait pu revêtir une signification majeure: faire heureusement oublier la césure dramatique du demi-siècle passé et rétablir le courant vivifiant de l'effervescence culturelle et spirituelle des années 20 et 30. La veine du roman illustré par un Liviu Rebreanu devait, par ce biais, ressusciter alors, pour le plus grand bien d'une littérature à nouveau libre d'explorer l'humain avec les seules exigences d'une narration éclairant les mystères de l'âme humaine aux prises avec les mystères du monde.

C'est à l'épreuve de la traduction que ces textes se sont révélés très intimement liés à un contexte, inextricablement enracinés dans un réseau allusif qui a parasité ou phagocyté le cœur même du texte esthétique, le privant de ce fait de ce qui est, en dernière instance, la nécessaire autonomie de l'écrit littéraire par rapport au milieu initial de son avènement. Les contraintes de la création dans le système communiste totalitaire ont eu comme conséquence extrêmement grave, le plus souvent, de rendre quasiment impossible l'exportation durable d'oeuvres qui avaient eu un succès certain auprès du lecteur autochtone dans les conditions du régime aujourd'hui défunt.

La disparition des obstacles idéologiques à la création littéraire aurait dû avoir pour conséquence l'émergence d'une littérature elle-même libérée de cette tentation de l'allusif et du jeu linguistique finalement répétitif et stérile, au profit d'une prose plus réaliste, axée sur la narration. Si cela n'a pas été possible, il convient de tenter de donner une explication, ou plusieurs, au phénomène.

L'accoutumance à un certain type d'écriture ne saurait être écartée du nombre des motifs de cette rémanence, de cette pérennisation d'un style littéraire qui s'est toujours voulu prioritairement original, pour qui se démarquer de ce qui est perçu comme une sorte de classicisme a été le mot d'ordre premier. Ecrire à la manière des grands de l'entre-deux-guerres, de Liviu Rebreanu, Camil Petrescu, Cezar Petrescu ou même, un peu plus tard, de Marin Preda, a toujours dû sembler une façon de déroger, de compromettre un farouche désir d'innovation absolue. Cela nous paraît constituer, en dernière instance, le point commun à la mentalité de l'écrivain roumain moderne et expliquer le pourquoi d'une course effrénée à la nouveauté inconditionnelle. S'il est parfaitement légitime, pour qui entend faire oeuvre esthétique, de prendre ses distances avec le passé, de refuser une inféodation astreignante à ce qui "s'est déjà fait", il est non moins évident que l'on ne saurait valablement créer, littérairement parlant, en refusant dans le principe toute adhésion à une tradition surtout lorsque celle-ci a produit des chefs d'oeuvre dont la valeur esthétique n'est pas le fait de recettes mécaniquement appliquées. C'est ne pas voir que l'oeuvre littéraire ne saurait être seulement un but en soi mais qu'elle est, plus authentiquement, un moyen d'exploration privilégié de l'humain. La fiction romanesque ne perd nullement de son efficacité, encore moins de sa dignité, à construire une intrigue, à modeler des personnages, à inventer une histoire, au sens le plus simple du terme, d'où naîtra la vérité esthétique et humaine qui fera la valeur paradigmatique du texte.

Naturellement, cette pratique du texte de prose narratif romanesque a été mise à rude épreuve dans la période du communisme totalitaire, nous l'avons dit, elle ne pouvait, pour des raisons évidentes, se passer de la liberté totale d'expression. Mais dans ces conditions, pourquoi le rétablissement de cette même liberté ne lui a-t-il pas restitué son efficacité si brillamment démontrée par les chefs d'oeuvre de l'entre-deux-guerres ?

La position du traducteur est une position privilégiée: elle lui permet (elle lui en fait le devoir aussi, bien sûr) de mesurer le degré d'adaptabilité d'une oeuvre à la transcription dans une autre langue.

Techniquement, cette transcription est évidemment toujours possible, rien ne saurait empêcher qu'elle se produise, quelles que soient les difficultés, quels que soient les problèmes posés par la recréation d'un univers de fiction dans un autre système linguistique. Tout peut être traduit, tel doit être le credo fondamental du traducteur et sa tâche est de se donner tous les moyens de parvenir à cet objectif.

La **cohérence d'une oeuvre** est certainement l'une des premières garanties de sa valeur esthétique. Elle s'impose d'emblée et innerve l'ensemble du texte dont elle fait, justement, un tout indissociable, parfaitement sphérique et lisse, dont aucun élément ne saurait être retranché sans que l'ensemble ne s'en ressente gravement et irrémédiablement. La tâche du traducteur est d'en mesurer exactement la texture, la qualité du tissu esthétique afin d'être en mesure de lui donner un équivalent de même dimension dans la langue qui en sera l'hôte au terme de la transcription définitive. Cela passe évidemment par une longue élaboration, une suite complexe de tâtonnements successifs visant à ce résultat sans lequel la traduction ne saurait être qu'une sorte de résumé sans vie, d'image inerte et, par voie de conséquence, infirme, boiteuse, cruellement incomplète. C'est alors que se révèle, sans toutefois livrer ses secrets ultimes, la subtile composition chimique de l'oeuvre d'art authentique. A devoir la décomposer pour tenter d'en obtenir une nouvelle combinaison viable, le traducteur est inévitablement amené à en prendre la mesure exacte, faute de quoi il ne pourrait en communiquer au lecteur de langue étrangère la juste et puissante saveur esthétique.

Traduire la liberté – les oeuvres écrites depuis la restitution de cette liberté – n'est donc en nulle mesure un processus différent de celui de la traduction en général. Ce que nous constatons, dans l'immédiat en tous cas, c'est que, malheureusement, cette liberté n'a pas encore donné de textes qui se soient élevés au niveau esthétique à partir duquel la traduction littéraire devient un acte enrichissant et justifié. Nous ne nous étendons donc pas sur d'éventuelles analyses plus directement techniques et détaillées de transcription, même si se font jour, ici et là, des noms qui promettent l'avènement d'oeuvres encore un peu marquées au sceau d'une certaine précipitation vers une expression jaillissante et fiévreuse mais vouées à un bel avenir, croyons-nous.

Mais il est une dimension sur laquelle le traducteur n'a pour ainsi dire pas de prise, c'est celle de **la perméabilité du texte traduit à la culture à laquelle il est offert par la traduction**. C'est à la limite de ce territoire que s'arrête la toute-puissance du traducteur. S'il doit être conscient de la possibilité de réception valable de son travail par le lecteur qui en est le destinataire, il n'a en revanche que fort peu de capacités à l'imposer et cela indépendamment de la qualité de son travail. Autant dire qu'il y a des oeuvres littéraires à vocation universelle dont la lecture, par-delà les limites de sa langue, ne connaîtra pas d'obstacles si la traduction en est correctement établie et d'autres qui ne réussiront pas à franchir la barrière culturelle qui ne se confond nullement avec la barrière linguistique.

On retrouve là, sans doute possible, la grande question, la question fondamentale et qui n'a toujours pas été tranchée, de la valeur des textes littéraires. Qu'est-ce qui fait que les uns s'imposent, sinon d'emblée, du moins dans la durée et pour une longue durée – celle de la postérité, comme des objets dont il est exclu que l'on en conteste jamais la qualité d'oeuvre originale alors que d'autres restent en-deçà du seuil de cette catégorie d'excellence ? Nulle théorie réellement fondée n'a pu établir les critères apodictiques de ce saut qualitatif qui ressort à des propriétés restées, pour

l'instant, de l'ordre du mystérieux. C'est, d'une certaine manière, ce que nous suggère Tzvetan Todorov, "La littérature en péril":

« Comme la philosophie, comme les sciences humaines, la littérature est pensée et connaissance du monde psychique et social que nous habitons. La réalité que la littérature aspire à comprendre est toute simple, (mais en même temps, rien n'est plus complexe), c'est l'expérience humaine (TODOROV, 2007 : 73). A en croire ce grand spécialiste, les éléments constitutifs de valeur impliquent autant l'univers intime (le psychique) que l'univers extérieur à l'homme (le social) avec ce pendant: l'expérience humaine. Elle peut être d'ordre individuel et collectif, dans ce dernier cas elle renvoie, de toute évidence, à l'histoire. C'est bien ce que l'on pourrait trouver réuni dans certains romans parus ces derniers années en Roumanie.

Ainsi, dans *Ordinea*, Alexandru Ecovoiu s'efforçait d'esquisser autant un personnage qu'une expérience humaine à un moment historique assez précis. **L'Ordre** rompt avec le récit à la première personne fort pratiqué ces dernières décennies à l'Est et surtout en Roumanie pour revenir au mode narratif à la 3-e personne, avec un personnage qui veut devenir un acteur capital dans la grande Histoire. Ni plus ni moins qu'un chef politique (sinon d'état) qui mette de l'ordre (d'où le titre) dans ce pays à la dérive (à cause de la nouvelle démocratie), pays qu'il appellera **Virto** (et ses habitants : *Virtonnais* !)

Après une jeunesse dissolue (surtout dans l'alcool), Filip, le protagoniste, se réveille un beau jour de ses trente ans, bouleversé par la révélation **qu'au commencement il n'y avait pas le Mot, mais l'Ordre** et il décide d'en mettre partout, à commencer par sa propre vie, prêt à se forger une image nouvelle qui impressionne ses compatriotes. Il renonce donc à boire, trouve un emploi (de façon à pouvoir inscrire sur sa carte de visite « juriste »), s'habille de manière élégante, va au théâtre et dans les salles de concert en compagnie de sa Maman, s'achète une voiture étrangère (d'occasion) qu'il prend soin de garer devant le Parlement ou autres ministères, fait du tennis (pour fréquenter les classes montantes) et...s'achète trois gros cahiers pour y marquer ses pensées et sa stratégie politique, (un cahier par projet autocratique) !

Quelques problèmes de sémantique seront vite résolus : mécontent du mot « tyrannie » qu'il trouve impropre car l'ordre qu'il envisage d'instaurer « devrait avoir un nom exaltant que les Virtonnais prononcent sans en être irrités », il décide de « ne plus se casser la tête pour la forme au détriment du fond . Seul compte l'ordre. Les jours de l'insurrection - ou de ce qui lui ressemblait- la foule avait bien crié : *A bas le dictateur ! A bas le despote ! A bas le tyran !* et personne ne s'était embarrassé de nuances ». Filip sera –on l'aura compris- **un tyran éclairé** (lire « cultivé »), sur sa table de chevet se trouvent en permanence: *La montagne magique* (de Th. Mann) et *Le jeu des perles de verre* (de Hesse), qu'il a lus et relus jusqu'à vouloir imposer aux *Virtonnais* le jeu de perles comme sport national ! « Il ne sera ni escroc, ni tyran. Il sera un esprit, l'Esprit. Et le peuple - son Corps », dit-il en s'enflammant.

Il ne sera pas extrémiste ou nationaliste, souligne l'auteur avec une fine ironie, « il ne supprimera pas les partis : il va fonder un organisme qui les englobe tous. Et c'est cet Organisme qui prendra les décisions comme un seul homme, un Tout, car l'unité sera absolument nécessaire » (p. 60).

Il arrive à Filip de se demander s'il va continuer jusqu'au bout de cette folle entreprise qu'il est en train de fomenter, de se demander s'il n'était pas lui-même fou, mais il se ravise vite : « A quoi bon voir un psychiatre ? On n'est pas en Amérique ! » Et il retourne à ses scénarii (deux ou trois, ou quatre ?) où il pourrait simuler l'ordre : « Il dépenserait ainsi, au moins en partie, son désir d'ordre absolu ». D'autres idées semblent venir le visiter à travers le personnage de John, l'alchimiste d'origine allemande, ou d'Ester, la danseuse du *Lac des cygnes* dont il tombe amoureux. Pourtant tout est subordonné à cette ultime idée (fixe ?) soigneusement cachée par ce dictateur dérisoire qui croit dur comme fer aux solutions miracles (qu'il a inventées sur le papier) pour remettre dans le droit chemin une société qui a perdu ses valeurs. Pour plus de réussite, il invente plusieurs cas de figure ou plusieurs hypostases de tyrans ; il fréquente un cercle d'écrivains et il essaye d'en rallier un à sa cause ; il le trouve dans la personne de Ieronim ! Auteur connu dans son pays, indépendant politiquement, il pourrait soutenir le futur dictateur et surtout lui attirer la sympathie des intellectuels du pays ... Mais, heureusement pour l'idée et l'image de la *démocratie*, l'écrivain se met à détester Filip dans lequel il voit le danger d'une nouvelle tyrannie et le germe de la folie. (Dans la « rhétorique » de Filip, Ieronim aperçoit, lucide et inquiet, des idées qui hantent parfois son propre esprit). Qu'à cela ne tienne, Filip se crée un site électronique lorsqu'il croit son projet bien mis au point et, à l'aide d'un journaliste, il entame sa « campagne électorale ». Avec meetings, foules, slogans, médias. Au cours d'un de ses grands rassemblements pendant lequel Filip refuse de lire le papier programme du « comité organisateur » dirigé par l'ami journaliste (manipulateur ?), il se produit un mouvement de foule et, dans le désordre indescriptible (peut-être sciemment provoqué), Filip est piétiné, défiguré et arrêté comme un vulgaire fauteur de troubles. Il perd connaissance et se réveille dans une cellule à côtés de trois prisonniers de droit commun. Méconnaissable, il fait les frais de ces « colocataires ». Dans la bagarre, il renverse le pot de nuit et le gardien l'oblige à tout laver et d'abord à se laver ; pour cela Filip est emmené dans la salle d'eau où, laissé seul, avec ces dernières forces, il se pend à l'aide de son pantalon. En rédigeant sa déclaration, le gardien écrit qu'il « s'est suicidé à cause qu'il supportait pas l'ordre »...

La morale est évidente ! Plus qu'un essai politique ou historique, ce roman nous fait comprendre les limites de la liberté, le préfacier de l'édition roumaine intitule d'ailleurs son avant-propos: *L'Effet Vadim ou comment naît une dictature...*

L'Ordre est un roman écrit pour un (large) public de lecteurs et pas seulement pour des critiques littéraires, comme cela arrive souvent en Roumanie. L'allusion culturelle employée ailleurs pour épater n'apparaît ici qu'en tant qu'élément définitoire pour la psychologie du personnage. Les influences transparentes de l'univers du *Jeu des perles de verre* (la présence de la musique, l'opposition entre le monde extérieur et le monde parfait où règne l'ordre, le rôle de « magister ludi » que Filip veut se donner dans le jeu historique, la nouvelle biographie exemplaire qu'il se forge, les divagations sur l'alchimie avec un « maître » allemand) sont évidentes et ne font qu'accentuer le caractère ubuesque du personnage qui prend comme modèle un Prix Nobel de la littérature !

L'ironie particulièrement fine entretient une certaine ambiguïté comme si l'auteur voulait nous dire qu'en chacun de nous, bénéficiaires des régimes démocratiques, dort un possible despote qui voudrait en finir avec les

chiens errants, les prostitués des deux sexes, les enfants des rues qui se droguent, les immondices qui s'amoncellent sur la voie publique, les nouveaux riches, la corruption et qui croit que son désir d'ordre à tout prix correspond à celui de l'inconscient collectif!

L'histoire nationale représente la toile de fond d'un roman plus récent que Bogdan SUCEAVA, son auteur, place dans la période « de transition ». Individus illuminés, sectes, moeurs déplorables, police débordée par les obligations et les suspicions, le roman épouse les déviations de pensées et d'actes avec sur un ton général de charge ironique qui fait aussi les délices du traducteur. Les allusions à un passé et une mentalité par trop roumaine obligent d'ailleurs à des tours de force de traductibilité. *Venea din timpul diez/Il venait d'un temps dièse* titre surprenant mais qui résume le décalage des personnages par rapport à la réalité sociale et historique. Le lieu de la narration est un Bucarest chaotique où à côté des sectes et des gourous les uns plus persuasifs que les autres s'affrontent de "grands spécialistes" dans tout domaine, surgis de la nuit, qui se disputent le passage à la télé tout comme la confiance du public. De l'avis d'un membre de la police...

« - Nous n'avons plus d'hommes disponibles pour une nouvelle enquête. J'ai déjà dépêché neuf officiers pour la secte des Etiennistes, quatorze, plus le matou, pour surveiller la redoutable secte de Vespasian Moïsa, sept autres à Maglavit pour enquêter sur la prétendue réincarnation de Pétraché Lupu, six officiers d'élite sur les traces des satanistes. Comment voulez-vous que je forme une nouvelle équipe qui aille enquêter sur le fils de l'Archange Michel ? C'est vraiment impossible. Nous avons à peine assez de personnel pour surveiller tout ce déchaînement religieux, alors pour le tenir sous contrôle...Personne n'a prévu qu'il y aurait en Roumanie tant d'idées folles à la fois. C'est incroyable! Nous n'avons même pas le nombre suffisant d'hommes pour faire les rapports, comment voulez-vous que l'on passe à l'action, en plus? Il y aura toujours quelque chose qui échappera à notre contrôle.

- Mais ce genre d'activités représentent l'objectif de notre Direction, quand-même, dit le major un peu déçu.

- Oui, c'est vrai, répondit le colonel. Nous avons fini par travailler plus que la Direction des affaires irrédentistes. Fait croire qu'on a plus de sectes roumaines que de mouvements irrédentistes; on dirait un film de Spielberg sur les extraterrestres. J'avoue que j'en ai assez. On a à peine fini de résoudre une affaire du genre que surgissent d'autres problèmes. A croire qu'il y a plus de dingues roumains que de magyars nationalistes frustrés dans ce pays. Comment pourrai-je allouer judicieusement des effectifs nouveaux pour toute nouvelle folie?

Le major s'était mis au garde-à-vous, comme pétrifié, alors que le colonel semblait sur le point de s'écrouler sur le tapis. Il avait les cheveux en désordre, la cravate défaits, les yeux rouges. Il dit:

-Voilà : hier matin, devant l'Hôtel de Ville, s'est rassemblée la secte des diogénistes. Ils ne sont que quinze, exactement, mais ils prêchent autant que mille. Ils prêchent par l'exemple. Imaginez-vous 15

tonneaux juste devant la mairie centrale de la capitale. Les honnêtes gens viennent pour affaire à la mairie et qu'est-ce qu'ils y trouvent? Quinze crasseux, habitant chacun dans un tonneau. Le rapport informe qu'ils font leur besoin dans le tonneau et qu'ensuite ils se déplacent avec le même tonneau comme si la saleté n'était pas à eux. Le rapport consigne encore qu'un d'eux a traversé la rue, il y a quelques jours, avec le tonneau autour de son corps. Vous voyez ça, au milieu de la folle circulation de ce boulevard, hop! Un tonneau qui passe entre les voitures, avec un barbu dedans qui veut absolument aller sur le trottoir d'en face. Il est encore dit dans ce rapport qu'un des types qui habite dans les tonneaux s'est mis à se masturber lorsqu'une dame respectable est passée par là pour entrer dans la mairie. Hé, oui, voilà un autre groupuscule religieux dont nous ne savions rien du tout!

- Nous n'avons rien à nous reprocher, nous avons fait tout ce qui était humainement possible. Nous ne pouvons pas guérir vingt-trois millions de fous.

- Absolument! Comme je le disais, l'histoire de l'humanité a connu toutes sortes d'exagérations. Ces excès ne sont pas nouveaux. Ils ont été étudiés par des spécialistes, des médecins, au long des siècles passés. Mais ce qui est spécifique à ce moment et à cet endroit c'est que tout arrive et se passe simultanément et qu'à notre grand malheur nous sommes obligés de les comptabiliser et d'anticiper sur l'instant où les bandes sortent dans la rue. Mais, non, mon vieux, même le diable ne pourrait les comptabiliser. » (BS- *Il venait du temps dièse*).

Humour et ironie bien dosée font de ce roman emblématique d'une époque (ces deux dernières décennies) une oeuvre digne de retenir l'attention des éditeurs francophones. Avec des difficultés évidentes pour le traducteur obligé de transmettre le contexte, puisque le romancier se sert des personnages de l'histoire nationale et de sa culture natale. Ainsi, un des gourous se prend, ni plus ni moins, pour Etienne le Grand (chef d'état roumain du 16-e siècle, bon stratège et "bon roi", figure vénérée par les Roumains pour avoir, entre autres, résisté à l'envahisseur turc et avoir dirigé le pays en despote illuminé, un mélange de Vercingétorix et de Bonaparte à la fois, quant à la vénération que lui vouent les Roumains).

Les tribulations des personnages évoluant dans la Roumanie post-communiste sont exploitées également par un très jeune écrivain, Augustin Cupsa, qui réussit l'exploit d'un récit multiforme, très élaboré, où poésie et jeux de mots, allusions et ironie acide rendent la tâche du traducteur des plus périlleuses. La difficulté est double, il faut non pas rendre une langue, mais une oeuvre, pas seulement une histoire en filigrane, mais un projet esthétique auquel l'auteur des *Perforatorii /Perforations* semble très attaché, au riche de mettre le lecteur à contribution.

“ Lorsque le professeur était mort (étouffé par ses propres vomissements après une terrible cuite) mon père avait renoncé à travailler et s'était mis à perforer. Il avait commencé par faire des fontaines. Puis des fenêtres, des judas, des hublots, des

caves. Lorsqu'il se saoulait, il perforait n'importe quoi. Notre maison avait pris l'aspect d'un immense gruyère. Les poutres, les murs, les plafonds, les vêtements, les tables, les chaises, tout était percé. Il avait étendu son activité aux maisons voisines puis à tout le village. Il s'en était pris aux personnes. Il avait commencé par nous, par ceux qui lui étaient le plus chers, la famille, les voisins, les amis. Nous avions tous un, deux ou plusieurs trous. Dans les jambes, dans le nez, dans les oreilles, dans le foie, dans le pénis, dans les ovaires, dans la vessie. Il avait fini par percer tout le monde. Nous avions l'allure d'une véritable tribu et le village avait changé de nom, (Troués) au lieu de (Criés). Quiconque traversait le village était obligatoirement troué par mon père.

On avait parlé de nous au journal télévisé, à l'émission surprise sur prise. La réalisatrice était jeune et attirante. Elle avait vingt-six ans.

Moi il m'avait fait un seul trou, dans le ventre. Parce que j'étais maigre et maladif. Je m'effondrais facilement.

Cela ne m'avait pas beaucoup affecté (pas plus que les autres d'ailleurs). Je m'amusais, j'allais à la pêche. Je n'avais que deux vrais amis mais cela me suffisait.

Dehors les contre-révolutionnaires mettent en pièces les révolutionnaires et vice versa. Le colonel le sait et il ne perd pas son temps. Maintenant nous imprimons quelque chose sur le président, il a quatre-vingts ans et nous pouvons nous attendre à tout. Les urologues semblent inquiets. Ni les analystes, ni les experts en mass media ne lui donnent longtemps à vivre. Le consensus est général, nous arrangeons déjà les livres et les manuels. Nous avons toutes prêtes des variantes du genre: *L'homme ou le président ?*, *Révolution ou coup d'état ? Les deux facettes du pouvoir*. Nous travaillons aussi à une variante de scandale sexuel et de journal intime.

Le colonel passe des coups de fil à gauche et à droite, de son bureau sortent des flots de fumée de cigare. Nous devons sans cesse ajuster le dernier chapitre.

Le rythme du recyclage est très élevé, nous devons être les premiers sur le marché, au moment où l'émotion est la plus forte et où les gens sont disposés à sortir un sou de plus de leur poche. D'ici un mois ou deux qui pensera encore à lui ? Les albums de saison commencent à sortir, les groupes de chanteurs se mettent à préparer leurs tournées sur le littoral, on doit produire au plus vite. L'analyse de marketing nous dit quelque chose dans ce sens-là." (Augustin Cupsa, *Perforatorii*)

Même pour le lecteur roumain, le texte d'Augustin Cupsa demande un effort de "collaboration", d'acceptation tacite de la convention littéraire. C'est l'exemple typique de texte à prendre au second degré dont la lecture n'est pas moins valorisante. Dans ce cas précis l'attention traduisante doit se déplacer sur l'écriture, sur la forme plus peut-être que sur le fond. L'intime va primer sur la

toile sociale qui alimente pourtant le schéma narratif indispensable au déroulement du récit. Le jeu avec la logique discursive, rapellant (d'assez loin, il est vrai) celui que pratique un Jean Echenoz -l'auteur des éditions du Minuit- se heurte, dans sa transcription en français à la résistance de cette langue (langue cible ici).

Le roman, qui à notre avis, essaie de jeter, par-dessus la faille béante de l'obsédant demi-siècle, des ponts ou passerelles visant à retrouver la dynamique romanesque des glorieux débuts du vingtième siècle, tout en faisant preuve d'une grande originalité reste à notre avis le roman d'un écrivain, par ailleurs fort peu médiatique, *Qui s'endormira le dernier* de Bogdan Popescu. Evoluant sur deux plans narratifs, l'un réaliste, l'autre magico-fantastique, Bogdan Popescu réalise ici un univers qui rappelle celui d'un Gabriel Garcia Marquez et qui- de par le côté poético-réaliste, le plaisir de la description et la richesse du vocabulaire, le dosage savant et naturel à la fois- pourrait être rapproché du romanesque spécifique à Gracq. Auquel il s'apparente par son refus de l'exhibitionnisme médiatique aussi!

Les faits narrés ont lieu dans le Village-aux-Saints, situé non loin des rives du Danube. Pour une fois, le narrateur n'a pas recours au "je", il est impartial, il enregistre et communique de manière apparemment neutre. L'extraordinaire réside dans les événements eux-mêmes et non pas dans les contorsions du style. Historiquement, tout renvoie à une époque très récente: celle des Roumains libérés du communisme auquel il est fait allusion et référence, selon l'évolution de tel ou tel personnage. L'univers du village est vu dans ses moindres détails et jusqu'au plus profond de ses malheurs et de ses bonheurs, rares mais immenses, comme seule l'enfance peut les ressentir. Les épisodes des enfants qui pêchent dans les mares du Danube et sont surpris par les garde-frontières (de peur, un des enfants saute à l'eau et se noie) ou de ces autres enfants qui se baignent à califourchon sur les cochons que l'on fait entrer dans l'eau pour les laver, ont quelque chose de la "Guerre des boutons" et du "Chemin des écoliers" de Marcel Aymé.

Le Village-aux-Saints est un univers unique, à part, coupé du monde et en même temps un prolongement de celui-ci: il s'y trouve une école avec des profs plus ou moins sympathiques, avec un directeur honnête dont le fils, lourdaut et peureux accepte les ricanements des cancrens transformés, en dehors de l'école, en véritables héros et merveilleux camarades de jeux. Ce sont les "décrétés", ces enfants nés obligatoirement sous le régime de Ceausescu qui interdisait l'avortement ou tout autre moyen contraceptif.

On soupçonne d'ailleurs sous les traits entièrement négatifs de l'enfant devenu étudiant et surnommé "Le Redoublant" par un des enseignants du village lui-même prof (mais sans diplômes), le narrateur. C'est lui qui écrit 5 ou 6 longues lettres pendant ses vacances d'été à un ami et camarade de Fac. Il se remémore les jours de son enfance, de son stage militaire, il évoque ses voisins, les villageois d'hier et d'aujourd'hui. Ces lettres viennent rompre l'éventuelle monotonie de la narration à la 3-e personne, à côté des interventions sous forme de leçons d'histoire et de morale que le prof sans diplôme donne à des élèves censés l'écouter, en réalité inventés par l'orateur en manque de public, (comme on ne le comprendra que vers la fin du roman!) poète aussi à ses heures libres. Par l'intermédiaire de ce personnage autodidacte, le lecteur comprend mieux l'histoire du village et de ses habitants, de leurs envies, de leur caractère; en effet, les

hommes de la plaine du Danube semblent aussi vifs dans les actes que dans les discours; la parole, dans ces parages, peut déclencher des tragédies et des guerres, des haines aveugles, des suicides et des crimes. Pourtant, malgré cela, le ton général de cette narration est celui d'une formidable capacité à comprendre et à accepter l'humanité sous ses formes les plus surprenantes.

L'irruption du fantastique (on devrait dire du merveilleux si on tient compte de la distinction qu'en font les spécialistes) n'est pas abrupte et ne brusque pas le lecteur. Sur la route principale du Village-aux-Saints passe par exemple, au début du roman, une charrette dont les nombreux occupants font beaucoup de bruit. Ce sont tout simplement des diables, dont un dégringole dans le fossé et se fait mal. Il sera accueilli par un vieux du village; soigné et câliné, le diable ne quittera plus son bienfaiteur et le suivra partout: "Derrière le père Mitou, s'appuyant de ses pattes antérieures velues sur les épaules de l'homme, avançait au grand bruit de ses sabots le diable noir", tel un chevreau. A lire attentivement on se demande s'il existe réellement ou s'il est seulement imaginé par le père Mitou en question. Le narrateur nous laisse libres de nous dire que, par respect pour le vieil homme dépouillé de tous ses biens, qui n'a plus rien dans sa vie que la faculté de fantasmer, les autres habitants lui concèdent généreusement cet acquis! *Qui s'endormira le premier* - roman foisonnant des moeurs qui reflètent l'évolution d'une société humaine du début du XXI-e siècle- est d'une lecture enrichissante et agréable qui, s'éloignant des habituelles narrations nombrilistes nous fait plonger dans un univers inconnu et sympathique à la fois, où l'Autre est tout aussi important que Soi, sinon plus. Il se détache nettement sur la toile monocolore de la prose roumaine actuelle.

Ce sont des romans que les éditeurs français devraient prendre en compte s'ils n'étaient pas (mode oblige!) trop tournés actuellement vers la production littéraire scandinave et américaine. Ils ne sont pas les seuls; mais nous devons respecter les cadres de cette conférence même s'ils nous limitent. Notre choix est -on ne saurait le nier- subjectif; il est tempéré (soutenu?) par les réflexions de quelques spécialistes incontestés de la théorie littéraire actuelle. Car comment définir une oeuvre littéraire véritable, *cet héritage fragile, ces paroles qui aident à mieux vivre* ». (TODOROV : 90) , comment définir le véritable écrivain sinon comme celui qui est capable de, « *Penser en se mettant à la place de tout autre être humain* » selon Emmanuel KANT (*Oeuvres philosophiques*, t.II, Gallimard, 1985, chapitre 40 : 1073) réflexion que T. Todorov approfondit dans une définition qui peut nous servir de conclusion: "*en figurant un objet, un événement, un caractère, l'écrivain n'assène pas une thèse, mais incite le lecteur à la formuler: il propose plutôt qu'il n'impose, il laisse donc son lecteur libre et en même temps l'incite à devenir plus actif. Par un usage évocateur des mots, par un recours aux histoires, aux cas particuliers, l'oeuvre littéraire produit un tremblement de sens, elle met en branle notre appareil d'interprétation symbolique, réveille nos capacités d'associations et provoque un mouvement dont les ondes de choque se poursuivent longtemps après le contact initial.*» (TT, 74).

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PROPER NAMES OF ENGLISH ORIGIN-TERMINOLOGICAL RESOURCE IN THE ROMANIAN MEDICAL LANGUAGE

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Abstract: *The influence of the English language on the Romanian medical terminology also manifests over the terms created as eponyms (especially in the last decades). Proper names of various English or American medical personalities (doctors or researchers), of some patients suffering from a certain disease or syndrome, or of some places where an epidemic or virus has manifested for the first time, have entered the medical vocabulary and are gaining more and more space as the time goes by. The study proposes the analysis of eighty bio-medical terms from the Medical Dictionary (Valeriu Rusu, 2007) and The Great Dictionary of Neologisms (Florin Marcu, 2007), by describing and classifying them in a rigorous manner.*

Key words: *eponym, patronim, medical terminology*

1. The number of proper names in medical terminology is ever growing, especially those coming from personalities (scientific or common ones) of English or American nationality – researchers, doctors, and patients --, cities or places where a disease or a virus manifested for the first time, etc. These proper names are to be found in the terminology of different medical or biological specialties also as a source of common names, nouns or adjectives. The study proposes the analysis of eighty bio-medical terms, coming from proper names, in the Medical Dictionary (DM, Valeriu Rusu, 2007) and also in the Great Dictionary of Neologisms (MDN, Florin Marcu, 2007).
2. According to dictionaries, the word *eponym* – entered in the Romanian language from French – has its origin in Greek and may be defined as follows:

- EPONIM,-Ă, EPONIMI, -E, masc. noun, adj. 1. Magistrate that, in antiquity times, gave his name to the year. 2. Which gives his name to a city, a region, etc. (DEXonline, 2008);
- ÉPONYME. 1755, from the Greek *eponumos*, of *epi* and *onuma* name, attributed to the person who gives his name to something. (*Dictionnaire étymologique – Larousse, 1998*);
- EPONYM, a person, real or imaginary, from whom something, as a tribe, nation or place, takes or is said to take its name. (*The New Webster's Encyclopedic Dictionary of the English Language, 1997*)

From the three definitions above, we may conclude the following: eponyms represent personalities or places whose proper names come to designate another entity than the initial one, or which acquired common values and serve for expressing some types of diseases, measure units, corpuscles, syndromes, etc (*boala Chicago, sindromul Down, testul Papa-Nicolau, anemie Cooley, centimorgan, kelvin, brucella* and many others). Using these scientific terms becomes an interesting issue to which, at least for now, there appear to be no adequate solutions. Thus, we may found three meanings of the term *eponym*:

- a) the meaning indicated by the definitions in dictionaries;

- b) designating proper names that have become common ones;
- c) designating common nouns that have its origin in proper names.

For sustaining the affirmations above, we will enumerate some opinions from international linguistics: “Here is what it is clear: in the most general sense of the term, there may be an eponym any patronym or name, even a pseudonym. But, eponyms may also be gods, semi-gods or heroes pertaining to a mythology... ” (GEMAR, 1993 : 5). Most of the time, the authors use the term with the first meaning (a), although they quote the dictionary definition. The majority refer to words – and not to persons/ characters -, sometimes to proper names, other times to common ones: “An eponym is a proper name that has become a common name.” (VANHEMLERYCK, www.vlrom.com/ 2008).

Nevertheless, we can find in French articles, dedicated to terminology and translation, the term *éponyme banalisé* (with no recognized equivalent in Romanian): “By *éponyme banalisé* one can understand all substantivized terms (*parkinsonism*), verbalized (*a pasteuriza*) or adjectivized (*parkinsonian*), in opposition to the eponym that remained a proper name (*boala Parkinson*)” (Van HOOFF, 2001: 82). We consider necessary the completion of the definition in the new editions of dictionaries for promoting the actual use.

3. Eponyms may be found in quite a large number in all scientific domains, among which the ones of biology and medicine. Pierre Germa stated in a note of the dictionary of eponyms published in 1933: „I have chosen the original version of this dictionary of eponyms in order to give the reader a book more easily to consult. I have excluded, for example, the phosphates, silicates or other sulphates, trees, flowers or other flowers from far away countries, all named after the name of a scientist, chemist or botanist...” (GERMA, 1933: 65). In general, in the medical field, the new proper name terms have as source the following linguistic categories:

- **Patronyms** – the term may be syntagmatic, also comprising the name of the creator or even the names of two, three (more rarely) scientists that have come across the same results in their research activity. For example, *boala Addison* (named after the English doctor Thomas Addison, 1793-1860) has the meaning of a chronic suprarenal failure (DM, 2007 : 229). There is also *boala Addison-Biermer* (named after the same Thomas Addison, and also after the German doctor, Anton Biermer, 1827-1892) meaning a disease characterized by absence of secretion for gastric intrinsic factor, which causes B12 vitamin malabsorption (DM, 2007:229). Another example for a syntagm formed with a name of one or more medical scientists may also be *boala Brill* (carrying the name of Nathan Edwin Brill, American doctor that lived in New York, between 1860-1925) that designates a form of benign exanthematic typhos, also called resurgent, of endogenous origin, found in subjects that host no parasite (DM, 2007 : 233), with its synonym *tifos resurgent*. To Brill’s name it is also added another name in order to form a new patronym, namely *boala Brill-Symmers* (from the American pathologist Douglas Symmers, who lived in new York, too, between 1879-1952). The definition of the new syntagmatic term is different from Brill disease: denomination for a lymphoma anatomopathologically characterized by large ganglionic follicles, nowadays being integrated into the non-hodkinian lymphomas with nodular structure

(DM, 2007 : 233), synonymous to *limfom gigantofolicular*. Thus, these are only a few examples that demonstrate the two researchers worked together and discovered new notions, connected (or not) to the notion denoted by the patronym with a single proper name. Other examples of syntagmatic patronyms may be: *adenopatie Blumer* (George Blumer, American doctor, 1858-1940); *anemie Cooley* (Thomas Benton Cooley, American bacteriologist, 1890-1960); *anomalie tip Dalton* (John Dalton, English chemist, physician and naturalist, professor at Manchester, who also studied daltonism, which he himself suffered from, 1766-1844); *bacil Flexner* (Simon Flexner, American anatomopathologist and bacteriologist, medical research director at the Rockefeller Institute, New York, 1863-1946), with the synonym *shigela flexner*; *constantă Michael-Menten* (Leonor Michael, American chemist, 1875-1949 and the Canadian pathologist established in USA, 1879-1960); *coree Huntington* (George Summer Huntington, American doctor, 1851-1916); *corpusculi Howell-Jolly* (William Henry Howell, American physiologist, Baltimore, 1860-1945 and Justin Marie Jules Jolly, French histologist, professor in Paris, 1870-1953), and many others (DM, 2007). We may also find simple patronyms that took their name from a place where a virus or disease manifested for the first time. Among the various examples, there are: *Coxsackie*, a virus named after the town in New York state where the virus was detected for the first time; *(cromozom) Philadelphia*, a small chromosome named after the place where it was discovered in 1960, a chromosome of the 22nd pair that lost half of its substance; *boala Chicago*, association made to a viral micosis with an endemic pulmonary entrance gate, in the North half of the USA (DM, 2007), etc.

- **Terms whose eponym dimension disappears (deonymization or autonomase)**—as time passes by, some eponyms with a patronymic value become so frequently used that there appears the tendency to avoid (especially by specialists) their eponym sense and there is no need to write them with a capital letter, although the basic denomination still comes from the proper name of a scientific personality from domains like medicine, physics, chemistry or biology. The most eloquent examples may be: *joule* (after the name of the great English physician James Prescott Joule, 1818-1889), indicating a measure unit for energy and mechanical work or for heat quantity, replacing the calory (DM, 2007 : 556); *bruceloză* (denomination given to a disease after the name of the English doctor David Bruce, 1855-1931) signifying an infectious disease that affects both humans and animals, caused by infectious germs of Brucella type (DM, 2007 : 262); *faradizare* (Michael Faraday, English physician, 1791-1867) defined as appliance of experimental or therapeutical inducing current (DM, 2007:428); *cowperită* (William Cowper, English surgeon and anatomist, London, 1666-1709) signifies an inflammation of the glands, with the synonym *glandă bulbouretrală* (DM, 2007 : 334); *huntingtină* (George Summer Huntington, American doctor, 1850-1916) designating a protein whose anomaly is involved in determining Huntington disease (DM, 2007 : 520); *cushingoid* (Harvey Williams Cushing, American brain surgeon, 1869-1939), caharacterizing a person with the aspect of a patient affected by Cushing disease – also named after Cushing -- (DM, 2007 : 343); *pagetoid* (Sir James

Paget, English surgeon, 1814-1899 and Latin „*eidōs*”, meaning *form*) has got two meanings, one in which the term characterizes a disease with a similar morphopathology to Paget disease (mammary or extra mammary), and the second one as something characteristic to Paget disease (DM, 2007 : 699); *salmoneloză* (Daniel Elmer Salmon, American pathologist, 1850-1914), denomination that shows the affections caused by the bacilli of Salmonella type (DM, 2007 : 924), and many others.

4. As far as the morphological class of bio-medical eponyms is concerned, we may find these either as nouns, adjectives or verbs. The greatest number is represented by nouns, for example: *bel*, *brucella*, *bruceloză*, *centimorgan*, *cowperită*, *dalton*, *daltonism*, *darwinism*, *decibel*, *faradizare*, *gray*, *huntingtină*, *joule*, *kelvin*, *kingella*, *listeria*, *listerioză*, *salmoneloză*, etc. We may notice the fact that there are used the suffixes of the specialized area, most of them of Latin origin, like: *-ism*, *-oză*, *-ită*, *-tină*, *-ella*, etc.

The adjectives that have their source in proper names are present in Romanian medical terminology in a smaller number than nouns. Here are some examples: *antiparkinsonian*, *cushingoid*, *pagetoid*, *parkinsonian*, *tindalizat*, *jacksonian*, etc. Here, too, may be observed the tendency to frequently use the suffixes *-oid*, *-an*, *-at* for making up medical terms that come from proper names of great personalities in medicine, physics, chemistry or biology.

The number of the verbs coming from proper names is quite reduced in comparison to that of nouns and adjectives; that is why, only a few examples are given: *a pasteuriza*, *a tindaliza*, *a faradiza*, *a listeriza*, etc.

Conclusions

Eponyms and, most likely, patronyms preserve their important place in the Romanian medical terminology. It is true that these terms have their origin highly connected to the name of some personalities, of diverse nationalities, who exposed their professional outcomes so evident in the medical field (and not only), but, at least in the last one hundred years, the number of English and/ or American scientists has ever grown. This fact reflected not only in economics, law or technology, but also in medicine, contributing, thus, to the enrichment of medical specialized lexis, as interesting and complex as it may be. Either we find them as patronyms (simple or syntagmatic), or as terms that lost their eponym dimension (totally integrated in the specialized medical terminology as terms of their own), it is certain that proper names play and will continue to play quite an important part in the development of a specialized medical lexis. Subsequent research will confirm this fact, by observing the integration and adaptation of proper names in medical specialized vocabulary.

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ASPECTS OF PERSUASION AND MANIPULATION THROUGH WORDS IN THE ACT OF COMMUNICATION

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***Abstract:** The paper outlines the permanence of manipulation in a fragile contemporary space. The analysis of the manipulative behaviour is meant to emphasize the acute need to counterbalance this phenomenon by studying the means used in order to obtain persuasion by reviving the study of rhetoric, of arguments, of discourse in general. The word becomes here an instrument of utmost importance by which one can denounce or support the contemporary forms of manipulation so that the better learning of decoding the transmitted messages becomes more important. The subtext of this paper is essentially that of highlighting the topicality of using manipulation in different social domains.*

***Key words:** manipulation, persuasion, communication.*

1. Manipulation and persuasion in human communication

The attempts of drafting the process of communication have generated numerous theories, and the idea that we live in a communicational society has become quite common. According to Denis McQuail, the act of communication is a systematized transfer of significance, suggesting that in fact *any act of communication implies a succession of events, succession whose basic form comprises: the decision to transmit significance, the transfer of the intended message into a language or code, the act of transmitting, the reception* (CRAIA, 2000: 35 apud McQUAIL, 1999). Paul Watzlawick's meta-communicational axiom is worth mentioning here: "there is no possibility for non-communication". We can accept it by "relating" through the function of contact, or understand it as an informational transfer (implying our own filter as a system of values), or - from the social action perspective - we can perceive it, by intentionality, as a change of behaviour, but communication still has multiple, quite confusing, meanings, and the new thinking is, despite its unclear status, communicational. (MIČGE, 1998: 15).

1.1 Manipulation – theoretical premises

The research carried out with regard to communication and especially to the internal structure of the human psyche has revealed that certain individuals are more "suggestionable" than the others, easier to manipulate. This can be explained to a large extent by the fact that with some people we ascertain a somewhat special state of receptivity or, as the experts say, they are predisposed to a certain "state of suggestionability".

Ștefan Buzărnescu also seems to share this theory; he defines manipulation as: *the act of making a social actor (person, group, collectivity) think and act according to the initiator's interests and not its own, by using persuasion techniques that deliberately distort the truth but leaving the impression of freedom of thinking and decision. Unlike influence of the rational persuasion type, by manipulation one is not pursuing the deeper and more accurate understanding of the situation, but the inoculation of a convenient understanding, resorting both to misguiding by using false arguments and to using non-rational means. The real intentions of the one who transmits the message remain unperceivable to the actor* (BUZĂRNESCU, 1996: 102).

Based on the amplitude of the modifications determined in a certain social context, Philip Zimbardo classifies manipulation as follows:

- *small manipulation* – causes minor changes in the social situation but can also have ample, unpredictable effects;
- *medium manipulation* – causes major modifications of the social situation, with effects that may dramatically exceed expectations, given the underestimated power of influence of social circumstances on human behaviour;
- *large manipulation* – influences the entire culture within which the individual lives, his own system of values, behaviour and thinking (ZIMBARDO, 1972 apud FICEAC, 1996: 30) .

Computerization is the technical means that allows the largest control over the context and mainly over the individuals' lives, especially the ones that can be manipulated. Post-modern society has the necessary technical means by which certain people, positioned on top of a pyramidal organization, use communication so that they may obtain, process and transmit altered information (filtered by their own thinking) in such a way that they gain profit.

If with most communicational types, from the incidental one to the communion or the consuming one, the form and contents of the emitted messages depend on the emitter's mood, in the case of instrumental communication messages are transmitted and vary according to the effects they must have on the receiver. Thus, if in the case of communion communication the other is perceived as the subject selected to meet and to establish communication with, in the case of instrumental communication the other is perceived as an exploitable object and therefore he becomes much easier to manipulate.

Within the structural-expressive paradigm, suggestion is defined as a "power of speech" which is related to a "receiver's mood", representing *the act by which an idea is induced to the brain and accepted by the brain* (MUCCHIELLI, 2002: 114). In the frame of relational-systemic paradigm one has introduced a new point of view concerning the way the suggestionability phenomenon is regarded. It belongs to Watzlawick, who stated that *a phenomenon remains incomprehensible as long as the observational field is not large enough to comprise the circumstances under which it occurs. Unable to perceive the complexity of the relationships between a fact and the frame to which it belongs, between a body and its environment, the one noticing something "mysterious" ends by assigning to the studied object properties that it may not have... Manipulation is inherent to any communication, irrespective of its nature, be it with ourselves or with the others* (WATZLAWICK, 1972: 37).

To manipulate means first of all to build an image of reality which seems to be reality.

1.2. Persuasion as a communicational effect

The permanent diversification of the sources of conceiving and disseminating messages has led to a manipulative practice which is based on precise codes, identifiable only by "professionals" and totally inaccessible to the non-initiated in this field. One of the fundamental purposes of communication is to convince the receiver (receivers) of the message of a certain opinion and thus reinforce or modify his attitudes. If a sender wishes to change another person's attitude, he will have to identify the factors of the communicational process that may bring about this change. The message intended to induce a change of attitude to the receiver is called a persuasive message. Every day, people are assaulted by such types of messages.

Research carried out on this subject points out that the reaction to the message often depends on the characteristics of the person who tries to persuade, having no connection with the value of the message. To this end there are three characteristics in which psychologists showed interest, that is:

- the credibility of the communicator;
- the physical qualities and charisma of the communicator;
- his intentions.

As a consequence of this fact, nowadays, not only people specially trained to govern have access to political dignities but also those coming from other walks of social life, such as: actors, journalists, writers, etc. So, one of the propaganda techniques used to change a person's (group of persons') opinions and to obtain from him (them) the expected reactions is persuasion.

Unlike manipulation, persuasion is an activity of conviction based on such an influential setup that it leads to a total and integrated assimilation of the ideas induced in the personal change. In the case of persuasion the sensation the other person must obtain, that he understood what he was told, that he integrated the motivations of the change and that absolutely all subsequent decisions belong to him, without external influences, are the most important. Persuasion is a process of guiding people to adopt attitudes or actions (more or less rational), based on discussions and "the attractiveness of the presentation" instead of using other means of conviction, while manipulation is also present as a form of influence, but for the benefit of one party on behalf of the other.

Manipulation is based on that personal factor called suggestionability, while persuasion is based on persuasibility, that tendency to be receptive to influences, implying on behalf of the individual the awareness of the acceptance and the interiorization of the transmitted messages (according to Larson, 2003).

In order to be successfully applied, both concepts depend on language. The quality, the diversity, the control, the hermeneutics and the richness of the vocabulary are significant for the success of persuasion or manipulation. Spoken language correlated with adequate gestures, position, mimics, (non-spoken language), intensity, rhythm, vocal print (para-spoken language), attitude are among the elements by which both reach their objectives.

2. The power of speech as a manipulation instrument

The human species is distinguished by *speech*, structured into three essential constitutive registers: expression, information and conviction. To this end, the ways of communication are animated by the desire to persuade. Persuasion, for man, is a complex activity that implies both to persuade the material environment to be subject to a project regarding itself (the moulding of a clay pot) and to persuade another person to share a certain opinion or to adopt a certain behaviour (BRETON, 2006: 27-28).

Traditional analysis on suggestion phenomena is focused on the state of „suggestionability” of the subject (receiver analysis) or on "the power of speech" (message analysis) (MUCCHIELLI, 2002: 115). A speaker 'communicates and expresses" for himself and for the others. An individual frame of mind is set free and a social relationship is organised within language. Considered in its double expression one may say that the linguistic fact is at the same time "reflexive" and "transitive". It reflects the one who produces it and it also reaches to all the people that know it. As to the role of language functions in behaviour alteration, recent research has shown that cliché or stereotype like formulae existing in human language have proved to be a common and essential feature of modern communication. The language, full of

stereotypes, has a number of socio-interactional, communicational functions which are directed to a physical, emotional and perceptual manipulation of the audience. This explains why certain orders, requests or warnings can be expressed only in certain words. Words create in our mind a reality independent from the external one based on the impressive, descriptive, referential, argumentative or persuasive connotations of language.

As Aristotle stated: *rhetoric is the art of discovery, and in a particular case, of discovering means of persuasion at hand* (ARISTOTLE, 1971: I,1), for ancient philosophers the persuasive function is closely related to the phenomenon of interpreting the rhetoric, in the sense that the latter is interested in directing proper words to a specific audience.

For post-modernists, the persuasive function changes into a manipulative function of the spoken language. An eloquent and up to date example is given by the political elective discourses. It is interesting how Barack Obama, president of the U.S.A., succeeds in impressing his electors through simple words, but with maximum impact and a positive and achievable final message. B. Obama's words: „Change has come to America. (...) This is your victory. (...) You did it because you understand the enormity of the task that lies ahead (...) I will always be honest with you about the challenges we face (...) To those who would tear the world down, we will defeat you. To those who seek peace and security, we support you” (v. Evenimentul zilei, nr. 5344, 2008: 2-5,7) have an important role in behaviour alteration, having the effect of what the specialized literature calls "magic bullet". The American president's discourse proves that, in the layout of the actual reality, words can have unlimited power, they can change implicit knowledge into explicit knowledge, can influence human mind and actions as expected.

Pragmatics and neuro-linguistic programming mention the power and the frailty of words, considering them instruments that act on the human mind and soul. Research has shown that, in the human brain, they trigger specific biochemical effects, followed by physiological reactions that either induce pleasure or ravage the entire organism. For example, human reactions in case of swearing and compliments are significant. So, the influential power of speech must not be underestimated, for using a word implies personal, actual relationships.

An effective mechanism by which words influence behaviour is that of triggering, intensifying and expressing in varying nuances emotions and feelings through the so-called label words. For example, a person displaying a behaviour referring to a certain situation or character in the real or fantastic worlds can be easily labelled by his fellows as "Dom Juan" (for a lover), "Pinocchio" (for a liar), "Snow White" (for a beautiful girl) etc.

Another mechanism by which words influence behaviour is that of suggestion and associating mental images, the so called image-words, as it is the case of certain psycho-visual expressions like: "to blush with shame", "to blush when hearing one's name called" etc. television or more specifically language possesses that complementarity of codes which allows an image to be extremely suggestive.

An important part in behaviour alterations is played by the *transformational vocabulary*, concept that belongs to the psychotherapist Anthony Robbins, and consists of replacing words that describe emotions in a negative manner by others that describe them in a positive manner (ROBBINS, 2002: 57). In Romanian, for example, the number of words that statistically induce negative emotions would be three times higher than the one of those that describe positive emotions.

The enormous power of words acts upon the listeners. Our own words, spoken or just thought, can do us good or harm through their extraordinary power of suggestion. Thus, at a behaviouristic level, a vocabulary is represented by:

- expressions that in spite of the fact that they include the negation (adverb) have a positive character: “Nu vă supărați!” (No offence!), „Nici o problemă” (No problem!), „Nu te teme”(Do not be afraid!) etc.;
- negating a state of affairs that could have negative consequences by using the adversative conjunction “dar”(but): “Da, dar...” (Yes, but...) which is a reply to something one previously said, the adversative “dar”(but) having a precise role which is that of negating all that was said before. The solution is the use of “și” (and) instead of “dar” (but), which is much more efficient;
- replacing the conditional “dacă” (if) in order to optimize the effect with the adverb of time “când” (when), unquestioning the subjects’ ability to solve the problem but turning it into a simple matter of time.

People define themselves and their relationships, encoding their experience by assigning a metaphorical feature to language, just to reach forms of communication “beyond” their primary, immediate meaning. Metaphor (gr. *metaphora* – to carry over) has the gift of showing the object without being part of its magical substance. For the magical mentality, metaphor is no mere metaphor, but a defence weapon and preventive reflex. So, villagers for example, resort to metaphors out of the self-preservation instinct, out of personal and collective security interest, referring to the “devil” as “ucigă-l toaca” (the evil one).

Modern man resorts to metaphors in order to express something entirely different. The Romanian philosopher Lucian Blaga explains the role of metaphors in communication when he decides to classify them into two large categories: expressive metaphors (“metafore plasticizante”) and revealing metaphors (“metafore revelatorii”).

Expressive metaphors occur in language when a fact approaches another, more or less similar, both facts belonging to the given, imagined, experienced or thought of worlds

Revealing metaphors are destined to disclose something hidden even about the facts they refer to, to reveal a mystery. These metaphors can be assigned a revealing characteristic, because they cancel the ordinary meaning of facts, attributing them a new vision. Blaga proved that the metaphoric way of speaking about things is not a peripheral phenomenon of human psychology, but it results as a necessary corollary from the specifically human constitution and existence (BLAGA, 1987: 334-357).

3. Conclusions

Orators, writers, politicians, tradesmen, teachers, lawyers, managers, preachers, advertisers and others are in fact the creators of a mental state wanted by their public by means of word manipulation. The word can be the perfect instrument to persuade, to induce behaviour chosen and sustained in the register of both positive and negative emotions. When mastering the art of selecting the right words for the desired mental states, we discover in ourselves a power we could not even imagine to possess. Unfortunately, as the psychotherapist Anthony Robbins noticed, most of us choose their words unconsciously, and their impact on our fellows can be but unpredictable.

Pragmatically speaking, the word is the most powerful instrument we can make use of in order to reach our purposes. This is exactly why it is imperatively necessary to

be careful with the effect it can trigger on our fellows and with its possible nuances according to the targeted person for decoding the message.

The one who has the information does not necessarily have the power, but the one who has and controls the force of language is the real beneficiary of power.

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**THE STYLISTIC VALUE OF INTERJECTION IN “AMINTIRI DIN COPILARIE”
BY ION CREANGA**

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Abstract: *The interjections have been studied so far from many points of view: from the semantical, morphological and syntactical points of view. Another approach of this part of speech can also be realized from the stylistic point of view. From this respect, the interjections are used to give colour to the text and to confer that touch of expressivity to it.*

The interjections are those linguistic units with expressive value which are used both in the oral style and in written, in poems and prose. The majority of writers and poets make use of interjections as a specific stylistic means that contributes to the realization of the specificity of the poet's style, of his preferences and the esthetic taste of his epoch. In the literary work highlighted in this paper, one can notice a classification of interjections and onomatopoeia from the frequency point of view and from the derivational point of view.

Key words: *interjection, onomatopoeia, stylistic value, expressivity, orality.*

The research from the stylistic point of view of a part of speech as the interjection implies more advantages. First of all, skimming through the entire text under observation, in this case the work *Amintiri din copilărie*, there were extracted on lexical working papers all the encountered interjections, whenever they appear, thus establishing the frequency of their usage in the text under study, the pursuit and the identification of the different touches of meanings, their distribution from the formal, semantic, contextual viewpoints.

In Creanga's writing, the expressivity is rendered by numerous words and phrases from popular origin, which belong to the Moldavian idiom, therefore many of them are regionalisms which make that the language used by the author in *Amintiri din copilărie* be unique. Besides these elements that ensure the expressive character of his work, there are also the exclamations, the ethnic dative, as well as the interjections and onomatopoeia which are found in plenty with Creanga and which confer orality to the style. By frequently using this part of speech, the author marks his affective participation, so that the language gets affective accents. The onomatopoeia abound and form numerous imitative verbs, the expressions specific to the oral language are plenty, the typical sayings and the exclamations occupy an important place, all these elements constitute means of expressing orality and affectivity. Therefore, Creanga's style is an original style, as it has been previously mentioned, it is a unique style.

The author's great work imposes by the refinement of his style, by the excellent exposure of the oral language in prose with the help of some complex linguistic items such as the interjections and onomatopoeia, by creating a special style, that of the ordinary man, who expresses himself clearly, simply and expressively. There is no page written by Creanga where there is at least an interjection or an onomatopoeia that gives expressiveness to the text.

From the frequency viewpoint of the usage of interjections and onomatopoeia mentioned above, in the work *Amintiri din copilărie*, one can notice that the most appearances belong to the interjection *măi* (30) with its variants *mă* (3) and *mo* (1). This

thing can be considered a specific sign of orality, of the spoken language. The following examples are relevant: „*Ei,ei! acu-i acu. Ce-i de făcut, măi Nică?*” p. 11 / *He! Trăsnea, mă! scoală!* p. 55 / *Hauileo, mo! Ogoiți-vă, ce tolocăniți băiatul.* p. 35. These interjections of address present the trait [+Human], so they send directly to human beings. One can remark the fact that in order to address to a female, it is not used the interjection *fa/fă* here, but *măi*, even if it is about the popular or colloquial language: *Ian taci, măi femeie, că biserica-i în inima omului.* p. 17 / *Ia lasă-I și tu, măi nevastă, lasă-I că se bucură de venirea mea...*In this work, this criterion of frequency of some interjections and onomatopoeia identifies another interjection which presents a great number of appearances, such as the injunctive interjection *ia* (28), with its variants *ian* (3), *ie* (1) and *i-* (2). *Ia stați oleacă, blăstămaților, să vă dau eu!* p. 29 / *Ian să-I fi sculat la treabă* (op cit., p.28). As to the interjection *ian*, this was formed into Romanian by the agglutination of the interjection *ia* with the personal pronoun *ne/ni* with an emphatic value, that is why the interjection *ian* appears, most of the times, as a variant of *ia*. *Moșule, ie sama de ține bine telegarii ceia, să nu ieie vânt.* p. 74 / *I-auziți glasul unui cucuș, zise celălalt plăieș.* p. 23. Very often, this interjection *ia*, used to express the urge, appears together with the interjection *poftim*, which derives from the verb *a pofti*, being used in the context in order to suggest a polite request : *Ia poftim, cinstite părinte, de-ți lua din masa noastră oleacă de gustare ș-un pahar-două de vin.* p. 57

Further on, when analyzing this work, what one can remark is the most frequent usage of the *secondary interjection Doamne!* (12) that derives from a noun, in order to mark the affective value and of the *interjectional periphrases: Doamne ferește* (4), *ferească Dumnezeu* (1), *slavă Domnului* (1), *Dumnezeu să-l/o ierte* (2), *Doamne iartă-mă* (2), *Dumnezeu sa odihnească* (1), *al dracului* (2), *dracul să te/o/mă ie(e)* (3), *ce naiba!* (1), *ducă-se dracului!*(2). These are considered fixed combinations made up of different parts of speech. The secondary interjection *Doamne!* can have more nuances, this aspect depending on the situational context: *Și părintele Ioan de sub deal, Doamne, ce om vrednic și cu bunătate mai era!* p. 9 – expressing admiration. / *Doamne, ce harapnic ți-oi da eu, zise tata de la o vreme.* p. 29 – expressing threat. / *Doamne, parcă l-am învățat eu, zicea mama cu părere de bine.* p. 31 –expressing content. / *I-auzi, bădiță! Doamne, cum sunt uniia de năpăstuiesc omul chiar pe sfânta dreptate.* p. 38 – expressing wonder . / *...ș-apoi dă Doamne bine!* – expressing request, hope . The other interjectional periphrases with a greater frequency in this work send to attitudes: *Oamenii sosiră buimaci, care dincotro, crezând că-I foc, ori ne taie cătanele, Doamne ferește!* (with the meaning *not to happen „to defend*) p. 65 / *Ferească Dumnezeu să fie preoții noștri așa că nu te-ai mai înfrupta cu nimica la biserică, în vecii vecilor!* p. 30 / *Ducă-se dracului gramatica!* p. 55 –expressing the idea of abandonment / *-Măi! al dracului venetic și ceapcân de popă, zicem noi,...!* p. 29 - expressing the idea of admiration and at the same time of hate towards somebody.

Another interjection frequently used by Creanga in *Amintiri* is the interjection *ei* (18) appearances that sends to different primary physical/psychical states or attitudes, its meaning being established with difficulty out of the context and intonation. *Ei* appears in the text under a repetitive form, and it can be considered an interrogative mark being placed both at the beginning of the sentence and at the end of it, rather rarely in the middle of it: *Ei, amu, ce-i de făcut?* p. 30 - introduces a question / *Ei, ei! măi Zaharie, zic eu, coborându-ne la vale spre Pașcani, de-acum și munții i-am pierdut din vedere.* p. 73 – expressing regret / *Ei, ei, toate bune și frumoase la vremea lor.* p. 59 – expressing content or satisfaction / *Ei, ș-apoi ? Ce mare pagubă!* p. 62 –expressing

indifference / „**Ei,ei**, acu-i acu. Ce-i de făcut, măi Nică?” p. 11 – expressing fear or worry / *Mă miram eu, de ce-s și ei așa de cumiți, mititeii: că tu le dai nas, și le ții hangul.* P. 28 – expressing wonder

Further on, taking into account the frequency criterion, one can note the presence in a relatively great number of the interjections having an inflective character, those which borrowed some verbal inflections called endings. Thus, the interjection **hai**, with the forms **haidem**, **haideți**, and the variant **haiti** presents 17 appearances, and those formed from the verb *a pofti*, such as: **poftește**, **poftim** presents 8 appearances and they are used for a polite request. Generally, these interjections send indirectly to acts of volition and less to attitudes: **Hai** mai bine despre copilărie să povestim, căci ea singură este veselă și nevinovată. p. 26 –expressing urge or wish to start an action. / *Gata sunteți? Haidem!* Că eu vă aștept cu caii înhămați. p. 71 / **Haideți** s-apucăm într-acolo și poate să ieșim în sat undeva. p. 23 –expressing an urge to an action the speaker can also associate himself to. / **Haiti!** alege-ți una din două, căci altfel dai cinstea pe rușine, îți trântesc scroambele de cap! auzitu-m-ai? p. 62 – expressing the speaker's impatience for something to occur. The compound interjection *hai, hai* is also found indicating a repeated act of volition and/or attitude: *Ninsoarea mai încetase și după multă trudă am găsit drumul: și hai, hai!hai, hai!* cătră sară am ajuns la bunicul David în Pipirig.p. 24 – expressing the idea of a difficult and slow advance. As to the other forms, the sentences below emphasize their inflective character: *Apoi poftește pe moș Fotea,* p. 10 / - *Gătit, cinstite părinte, poftim de ne blagosloviți casa și masa, și poftim de mai ședeți, să ne șadă pețitorii.* P.13 – interjection used as a polite form through the collocutor makes an invitation to the allcutor. It is worth remarking the fact that this interjection with a flectional character is used with Creanga together with the interjection *ia* and not *ie* as usual, having two usages:1.as a polite phrase through which the collocutor makes an invitation to his alocutor.2. to urge to an action (sometimes with affective nuances, of annoyance). *Ia poftim, soro, mai bine să mâncăm ceva din ce-a dat Dumnezeu.* p. 38 / *Ia poftim de încalecă pe Bălan, jupâneasă....* p.10

At the level of this work, there are also interjections that are characterised by a reduced number of appearances, as those with an ostensive value: **ia**, **iaca**, **iată**, **iacută-mă-s** (10).Firstly, they are used to present the persons, objects or events from the situational context. *Ia, am fost și eu, în lumea asta, un boț cu ochi, o bucată de humă însuflețită din Humulești.* p. 44 – presenting persons. They can also be used with a colloquial value in order to introduce an excerpt from an utterance, whose content they emphasize: *Iaca așa cu cireșele; s-a împlinit vorba mamei....* p. 33 – discourse value./- *Mămucăi, iacută-mă-s.* / *Când, pe la prânzul cel mare, iacută-mă-s și eu de după un dâmb, cu mâncarea sleită, veneam, nu veneam,....* p.35

Taking into account the evaluation from the frequency point of view, one can notice that the simple interjection **vai** presents 8 appearances in the text, this interjection being used with its expressive/emotive value thus rendering some affective reactions to different emotions or mental states. It is encountered either alone or forming phrases as it is shown in the following examples: **Vai**, *aprinde-v-ar focul, să vă aprindă, zise ea, burzuluiță grozav;dar cum se cheamă asta?* p. 30 / **Vai!** *Osândi-v-ar Dumnezeu să vă osândească, soiuri ticăloase, ce sunteți.* p. 65. In both cases, the interjection *vai* expresses the idea of threat, but it is also used by the author in order to render some other emotional states in different interjectional groups built withthe help of this interjection: *Vai de + personal pronoun in the Accusative: Vai de mine și de mine, copila mea au străpuns-o turcii!* p. 19 – expresses acute pain for losing a dear person; *Vai de + noun : Însă vai de omul care se ia pe gânduri!* –expresses worry; (*ca*) *vai de +*

personal pronoun in the Accusative: ...și după ce ne suim în căruță, supărați și plânși **ca vai de noi**, Luca Moșneagu, *harabagiul nostru, și dă bici cailor...* p. 71. This affective interjection *vai* also appears within an adverbial phrase in order to express the difficulty a certain action is performed with: *Mă trezește mama într-o dimineață din somn, cu vai-nevoie, zicându-mi.* p. 34

One can ascertain from the analysis made to the work *Amintiri din copilărie* the fact that the interjections specific to Creanga and the most frequently used in his work are the following ones: **mă, măi, ia, ei, hai, vai** and the interjectional phrases: **Doamne!, Doamne ferește!, Ferească Dumnezeu!, Doamne iartă-mă!**. Besides all these interjections, there are also other interjections and onomatopoeia characterised by a high frequency in the text and from the formation viewpoint, they are classified into simple and compound. Among the simple ones, one can mention: **dă, dec, of, oi, ei, vai, na, hai, bâr, mo, hei, he, hi, , tâști, fuști, haț, zup, ia, zvârr, aman, zău, huștiuluc, amin, aliluia, aoleu, iacătă, scârți, alivanta, amandea, ăra, baiu, hop, cărc, chiraleisa**, expressing different physical and psychical states, different actions, attitudes or acts of volition, or forms of address. The compound interjections are more reduced in number, but not in importance, and they are the repeated ones: **ei, ei, măi, măi, na, na, na, ha, ha, hai, hai, , he, he, hei, hei, hăi, hăi**, and those made up of two different interjections: **ei,și, poi, dă ,că dă, trela-lela, , tei-belei, belei-tei, pu-pu-pup, calea-valea**. Besides all these, the author also makes use of interjectional phrases, such as: **Ferească Dumnezeu, Doamne ferește, slavă Domnului, Dumnezeu să-l ierte, Dumnezeu să-l odihnească, ce naiba, ducă-se dracului, al dracului, chiu și vai, Doamne iartă-mă**. This constitutes the inventory of all the interjections and onomatopoeia encountered in *Amintiri din copilărie* by Ion Creanga, parts of speech that can be classified from other points of view, too.

The interjections having an emotive or expressive value hold more meanings that can be established depending on the context, intonation, mimics or gestures: - **Oi, Doamne, Davide, cum nu te mai astâmperi...?. / Of, de-ar veni iarna, sa te mai dau odată la școală undeva...** p. 31. Alongside with these primary interjections with emotive value, there are other secondary ones: *Ce le pasă: lemne la trunchi sunt; slănină și făină în pod este devolna; brânză în puțină asemenea; curechi în poloboc, slavă Domnului!*. Into the category of the injunctive interjections fall those which express an order or an urge, for example: **ho**, used to ask somebody to end an activity and **hi** (for horses) the variant of **dii**: - **Ho, mă!, ce vă este! zise Zaharia.... / Hi, căluții tatei, să ne întoarcem cât mai degrabă acasă.** p. 72. There are here some interjections characterised by a general imperative content that accompany verbs in the imperative or subjunctive, their meaning is inferred from the context: **Ia ad-o-ncoace la moșul , s-o drămăluiască!** p. 36 The addressative or appellative interjections are numerous here, especially those which have a certain specialisation as to the trait [+human] and none of those specialised as to the trait [- human] : **bre, mă, măi, mo:-Ia tăceți, bre, răspune Zaharia, ...p. 66 / Mă Zaharie, nu mai ai tu vro poștă de cele undeva? P. 64** Another category of interjections encountered with Creanga is that of the presentative or ostensive interjections used to present objects or persons or to have a discours value when introducing a sentence or an excerpt from a sentence: **Iată, copii, școala și sfânta biserică** p. 47 - / - **Mămucăi, iacătă-mă-s.** The interjections used as discursive or colloquial marks are the following ones: **dă, de, dec, păi, zău** and the interjectional periphrasis **zău așa** used to strengthen the affirmation.: **Dec! Nu cumva ai poști să-mi iei vițica pentr-un cuc armenesc?** p. 37 / **Că dă, e păcat să rămâi fără leac de învățatură, zicea părintele...**p. 11 / **Doamne, parcă l-am învățat eu, zicea mama cu părere de bine;**

am să-l cinstesc, zău așa, când l-oi întâlni. P. 31. Another type of interjections encountered in this work is that of interjections whose affective content is missing, being used with a specific aim. The interjection **amin** (5 appearances) that is used in the religious language as an ending phrase, and **aleluia** (2 appearances) represents a praising refrain in the anthems. *Binecuvântează, Doamne, mâncarea și băutura robilor tăi, amin!* p. 57/ -...și cântă „**aliluia** și Doamne miluiește, popa prinde pește.” p. 27/ There is present in the text an interjection with euphonic role, **hăi, hăi**, that is employed to render the feeling of joy: *...să prufnim din gură ca buhaiul, iar iștialați să strige: hăi, hăi!* There are also interjections that appear only once in the text, these interjections being specialized for expressing exact states and actions, as for instance: *ăra* – word that expresses hate or resentment: *Ăra! d-apoi aveți la știință că vă prea întreceți cu dediochiul.* p. 27; *aman* – (here) *a zice aman* (to pray for, to ask for forgiveness): *Pesemne te mănâncă spinarea, măi țică, și ia acuș te scarpin... de-i zice aman, puiule, dacă îi scăpa, din mâna mea!* - p. 37; *alivanta* – a playful expression used when someone falls: *Ion însă, împiedicat cu picioarele în mânicile contășului, căzuse alivanta la pământ.*, p. 65; *amandea* – (in Moldovia) exclamation that expresses an urge or a warning: *Iar eu amandea pe ușă afară plângând, și încep a răcni cât îmi lua gura, ...* p. 65; *chiraleisa* – used in Moldovia as a Greek liturgical phrase (for *Doamne miluiește*) uttered by the boys (or even by old men) who accompany the priest when going to baptize: *...iar la Bobotează strigam chiraleisa, de clocotea satul.* p. 13

Another distinctive feature of orality, that confers stylistic colour to Creanga's work is by excellence the abundance of onomatopoeic expressions. They appear all over the text and they are either onomatopoeia used for actions produced by human beings, such as: **ha, ha; hop**, or they render sounds and noises produced by birds or animals, such as: **pu-pu-pup, behehe, cârc**, or they render sounds and noises from nature or produced by certain objects, such as: **scârți, fuști, huștiuluc, zvârrr, zup, huța**.

Zvâr – word that renders the noise produced by a thing cast mightily in the air, with a quick gesture or that flies quickly in the air: *Și când răcnește odată cât se poate, eu zvârrr! Chibriturile din mână, fuști! la spatele lui Zaharia și-ncepem a horăi...* p. 65; *Hop* – exclamation that emphasizes a jump or another gesture of virtuosity; exclamation that expresses surprise towards somebody's arrival or another unexpected event: *Iar câte-un glas gros răspunde: Hop și eu de la Durău, / Berbecul lui Dumnezeu!...* p. 71; *Behehe* – word that imitates the sheep's or goats' shout: *Dascăle, / Trascăle, / Be-he-he! / Dracul să te ie!* p. 51; *Scârț* – word that imitates the specific penetrating noise produced by objects by pressing or moving; (coll.) exclamation of disapproval, of opposition, of indifference or of contempt towards someone's: *Si: aș!, da de unde! / Numai scârți uitase Pavăl să puie...; Cârc* – (a nu mai zice nici cârc) means not to say anything, to keep silent; sound produced by certain species of birds, sound produced by hens: *Auzind noi ce ni se pregătește, ghionțitu-ne-am unul pe altul, chicotind înădușit și ca mai ba să zicem nici cârc!*; *Hârști* – (MDA) specific sound when the sheep are urged to the string: *Duminicile bázaiam la strană și hârști! Câte-un colac!* p.13; *Haț* – indicates a quick gesture made to grasp something: *Eu atunci haț! de sumanul moșneagului, să-mi plătească pasărea; Huștiuluc* – (reg.) word that imitates the sound produced by a rapid fall of a heavy body in the water: *...ș-apoi huștiuluc! Și eu în știoalună, ... căci așa ni era obiceiul să facem la scăldat...* p. 41; *Țuști* – word that suggests a sudden and precipitate movement of a human being and the noise produced by this movement; (reg.) word that imitates precipitate movements made by stealth: *...și. pândind vreme pe când șed ele plecate și dau pânza în apă la ghilit, fac țuști! din baltă, ș-o ieu la sănătoasa.*; *zup* – word that imitates the noise of a precipitate

movement, of a jump or of a subtle fall: *Atunci eu mă dau iute pe-o creangă mai spre poale, și odată fac: zup! În niște cânepă...* p. 33; *Huța* – word that accompanies the swing, to seesaw: *...se bucură de venirea mea, zicea tata, dându-ne huța.* p. 27; *Ha* – imitates the laughter; expresses satisfaction: *Ha,ha! Bine v-au mai făcut, pughibale spurcate ce sunteți.* p. 27; *Pu-* word that imitates the hoopoo's sound, used repeatedly: *Și cum îmi spuneau ei îngrijiți, numai ce și aud cântând în tei: „Pu-pu-pup!pu-pu-pup! pu-pu-pup!”* p. 38

The onomatopoeic means help enhance the text's expressiveness as it happens in Creanga's work, that is why the author exploits them to the maximum. It is important to mention the fact that, starting from these imitative words, Creanga realized a huge range of derivatives, especially verbal derivatives but also nominal and adjectival ones. Among all the writers, Creanga is the one who uses the greatest number of onomatopoeia and their derivatives, but not excessively, for the sake of colouring his work from the stylistic point of view. He uses them accurately and reasonably in order to create expressiveness to the text and to establish the specificity of his literary style.

Further on, the onomatopoeic derivatives are to be analysed and classified according to their frequency in the text into: -derivatives with the suffix *a*: a ofta , a păpa , a pica, a pupa, a toca; - derivatives with the suffix *ăi*: a bojbăi, a bălbăi, a grohăi, a horhăi, a horăi, a jnăpăi, a lălăi, a molfăi, a mornăi, a olicăi, a ticăi; - derivatives with the suffix *âi*: a bălbăi, a bâzâi, a dârdâi, a gârăi, a găfăi, mârânăi, a pârăi, scârțâi, sfârâi, a sfârcăi; - derivatives with the suffix *ui*: a chiui, a dudui, a giurui, a huidui, a țiui, a vui, a (se) zbânțui, a zurui; - derivatives with the suffix *ni*: a bufni, a ciocni, a prufni, a țâșni; - derivatives with the suffix *âni*: a bălăbăni, a clămpăni, a dondăni, a tolocăni; - derivatives ending in *i*: a azvârli, a bolborosi, a chicoti, a ciripi, a hodorogi, a mugii, a pofti, a zvârli; - derivatives with the suffix *uri*: a gânguri. These derivatives are encountered in his work in different personal or impersonal moods and in different expressions, as follows.

One can notice the indicative form *ciripea* in: „și ofta și ciripea” where there is a verbal derivative from the interjection *cirip* that is a sound uttered by birds and it is also used for women for *talking in a shrilled and sweet voice*. Very interesting to remark it is the fact related to the sound uttered by the hoopoo, in his work, one can encounter the verbal derivative from the interjection *pu*, which is *a pupa* in the following example: *Și numai ce-o auzeaî vara: Pu-pu-pup!Pu-pu-pup! / Tacî, leliță, că te-am captușit eu; îi mai pupa tu și pe dracul de-acum!* and the noun derivative *pupat* in the following example: „...căci aveam grozavă ciudă pe dânsa; nu numaidecât pentru *pupat*, cum zicea mama, ci pentru că mă scula cu noaptea-n cap din pricina ei”. These derivatives from this onomatopoeia are not mentioned in the dictionary, the author has formed them for the sake of colouring the language of his work and of rendering the idea of annoyance. Other examples of verbal derivatives formed from onomatopoeia which represent sounds uttered by birds or animals can be mentioned further on. From *bâz*, word that imitates the sound produced by bees and flies when flying, one can mention the verb *a bâzâi*, from *gâr* a synonym of *câr*, words that imitate the specific sound uttered by some birds (especially crows , hens etc.) one can notice the verbs *a gârâi*, *a cârâi*. The onomatopoeia that imitate sounds uttered by animals can also form verbal or noun derivatives, such as the onomatopoeia *mor* that has formed the verb *a mornăi* with its lexical variant *a mormăi* or the onomatopoeia *groh* that has formed the verb *a grohăi* or the onomatopoeia *mu* that has formed the verb *a muget* and the noun *muget*. All these forms are encountered in this work in the following examples:

Duminicile bâzâiam la strană... - (to sing) / ...împreună cu părintele Alexievici de la Dorna, care avea o gușă la gât cât o ploscă de cele mari și **gârâia** dintr-însa ca dintr-un cimpoi. - (to puff)./ Și nemaiputând suferi foamea, încep **a mârâni** ugilit printre gard . - (to talk unclearly to manifest his disappointment). / Iar el, închizând ochii, răspundea iute-iute și **mornăit**/...iaca vedem în prund câțiva oameni clăie peste grămadă și unul din ei **mugind** (to shout) puternic. - (to shout) / alții o duceau numai într-un **muget**, cetind până le pieria vederea. All these verbs and nouns are addressed to human beings and have figurative meanings.

Another group is composed by verbal derivatives from onomatopoeia that imitate sounds and noises or actions produced by human beings: *a gâfâi/a gâfui* is an onomatopoeic creation encountered in the following example in the gerund form: ...*Pavăl cu pieptul ars și Ion cu călcâiul fript ședeau la o parte gâfuind...* , *a sfârâi/a sfârâia* comes from the onomatopoeia *sfâr* and it is used with two senses: *to produce a noise that is repeated continuously* and *to be in love with somebody* ...și cum **sfârâia** fusul roșii, așa-mi **sfârâia** inima-n mine de dragostea Măriucăi , *a chicoti* comes from the onomatopoeia *chiu*, *a horhâi/a horâi/a sforâi* come from the onomatopoeia *hor* or *sfor*, *a scânci* is an onomatopoeic creation used in connection with children, here it is used with the sense of *uttering sounds in a plaintive voice*: *Ș-odată și sar în ogradă , mă înfătoșez dinaintea mamei... îi apuc mâna cu sila, o sărut și zic, scâncind...*, *a bălăbâni* is an onomatopoeic creation, *a gânguri* is an onomatopoeic creation used in connection with babies : ...*mă alintam la sânul-gângurind...*, *a bâjbâi* is formed from the repetitive form *bâj-bâj* followed by the suffix *-âi*, *a bâlbat* is an onomatopoeic creation used with the sense of *talking unclearly* which has formed a participle adjective in the following example: *Și tot așa dondâinind foarte răpede, bâlbat și fără pic de cugetare...* , *a clămpâni* comes from the onomatopoeia *clamp* and it is used with the sense of *talking too much* in the example: ...*Ia nu mai clămpâni și tu din gură, măi, răspunse Ion, plin de năduh.* , *a lălâi* comes from the repetitive form of the onomatopoeia *la-la* and the adjective *lălâie* is also formed from this onomatopoeia: ...*auzindu-i lălâind așa de cu chef..!* ...și o fată balcâză și **lălâie**..., *a ofta* from the interjection *of*, *a dârdâi* comes from the repetitive form *dâr-dâr* followed by the suffix *-âi*, *a tolocâni* is an onomatopoeic creation used with the sense of *to nag, to annoy* in certain regions: *Hauileo, mo!, ogoiți-vă; ce tolocâniți băiatul...* *a (a) zvârli* comes from the onomatopoeia *zvâr*, *a dondâni* comes from the onomatopoeia *donda* and it is used in Moldavia with the sense of *a vorbi încet, a murmura*: *Unii dondăneau ca nebunii, până-i apuca amețelă...* , *a huidui* comes from the onomatopoeia *huido* followed by the suffix *-ui* , *a (se) zbânțui* is an onomatopoeic creation, *a olicăi* comes from the interjection *oleo*, an old form used in Moldavia with the sense of *a (se) văieta*: ...*când trași sorocoveții la mustață, de ce nu te olicăiești atâta?* From the interjection *of*, one can notice the gerund form *oftând* in: „zise bunicul **oftând**”, the infinitive form *a ofta* in: „începea **a ofta** și-i venea să-și spargă capul” and the indicative forms *ofta* and *oftau* in: *și ofta și ciripea!* ...și numai **oftau** din greu, știind câte nevoi îi așteaptă acasă.

The last group of verbal derivatives is that coming from onomatopoeia which imitate sounds and noises produced by objects or other inanimate entities, such as: *a țâșni* is formed from the onomatopoeia *țâști* followed by the suffix *-ni*, *a ciocni* comes from the onomatopoeia *cioc* , *a țiu* comes from the onomatopoeia *țiu*, *a hodorogi* is a verbal derivative from the onomatopoeia *hodorog* where it is also formed a noun and an adjective: *hodorogală* and *hodorogit* , *a prufni* is a onomatopoeic creation used in some regions for uttering sounds similar to those of an instrument used by carol singers: ...*să prufnim* din gură ca buhaiul... , *a scârțâi* comes from the onomatopoeia *scârț*, *a*

pica is formed from the onomatopoeia *pic*, *a ticăi* comes from the onomatopoeia *tic*, *a jnăpăi* is formed from the onomatopoeia *jnap* with the sense of *to thrash*: *Și iar lua mama nănașa din coardă, și iar ne jnăpăia*, *a dudu* is an onomatopoeic creation used here for windows with the sense of *to quake* because of a stroke or an explosion: *...și începe a toca în stative*, *de pârâie pereții casei și duduie fereștrile*, where there is also two verbal derivatives *a pârâi* which comes from the onomatopoeia *pâr* with the sense of *to crackle* and *a toca* which comes from the onomatopoeia *toc* is used here with the sense of *to produce loud and repeated noises*, *a bufni* comes from the onomatopoeia *buf* and it is used in the following expression with the sense of *to burst into laughing*: *Atunci copilă părintelui, cum era sprintară și plină de incuri, a bufnit în râs.*, *a vui* comes from the onomatopoeia *vu* and it is generally used in connection with the wind but here it is used figuratively with the sense of *to whizz*: *Pu-pu-pup! Pu-pu-pup! –desdimineață în toate zilele, de vuia satul, a zurui* is formed from the onomatopoeia *zur* and it is used here with its rare sense of *to crackle*: *...știind că mie are să-mi deie coada porcului s-o frig și beșica s-o umplu cu grăunțe, s-o umflu și s-o zurăiesc după ce s-a usca; ș-apoi vai de urechile mamei ...*

As one can see above that the process of derivation related to interjections and onomatopoeia is extremely important because it makes Creanga's style an original and expressive one from the stylistic point of view. Another means of enriching the vocabulary is also called repetition. In this case, one can talk about the repetition of interjections and onomatopoeia in Creanga's work. The onomatopoeia found in his work are not numerous and they are used to intensify the respective emotional state or action.

In conclusion, all these aspects mentioned above constitute stylistic means of rendering expressiveness to a text and of rendering the idea of orality and of original style.

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SOME PERSUASIVE STRATEGIES IN SLOGAN

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Abstract: *Slogan or electoral message presents similitude to publicity discourse because their goals are similar and this reflects in its structure. The aim of this paper is to investigate the slogan as a particular type of persuasive discourse and it is focused on the pragmatic framework of this type of discourse and the relationship between speaker and his audience. The specific context shapes the slogan which uses various rhetorical devices and figures of speech.*

Key words: *slogan, spontaneous/ elaborated, predictable/ unpredictable, stereotype/ innovation, polemic.*

Slogans represent an extreme form of political discourse, which is used not only in the political publicity, but also in more elaborated discourse treating a political issue, where it functions as a conclusion. As a part of the political publicity, the electoral message shares a series of features with the publicity discourse and these characteristics derive from the two main functions they have to fulfill: to inform and to persuade the audience, regarded as a consumer (virtual buyer or elector).

“Just as the early commercials did not mean anything else but transmitting simple messages regarding the existence, the price and utility of a product, the contemporary political publicity may be considered an important means of informing the citizens about who the candidates are and what they offer from a political point of view.” (McNAIR, 2007: 130). More than simply informing, the publicity of a product tends to offer it a particular significance that gives it individuality and convince the receiver of the superiority of that product. In a similar way, the political publicity shows the public a “product” that is endowed with a value of change or of a sign.

Nowadays, slogan, that represents the linguistic part of political publicity, is an interesting issue for researchers in various domains and the electoral message may be approached from many points of view.

In communication and public relations studies, the publicity of a political issue is a product and its success depends on the political marketing strategies (McNAIR, 2007: 194-196). From a psychological point of view, slogan, as a type of persuasive message, raises “a real interest in the role of linguistic force in marketing, publicity, the Bar, so models of communication based on keywords, on semantic cores of subliminal action are elaborated. The fundament of these models is a cultural one, relied on the general education and its automatic reactions, as well as on behavior observing” (RUȘTI, 2005: 85).

Also semiotics represents an instrument of investigating publicity, in general, and political publicity, in particular, aiming to explain how it functions and what is its importance. “Publicity, as well as the image, seem to operate a regression (or evolution) towards the mythical dimension, by which a mediation between the cosmological order (or the natural status of indiscrimination) and the human order, between nature and culture is established” (ROVENȚA-FRUMUȘANI, 2005: 152). A semiotical approach notices that the publicity utterance is a particular discourse type, characterized by the syncretism of semiotic codes, by a dense intertextuality

(techniques of modifying previous discourses in the same domain or in other fields such as scientific or colloquial discourse) and by a variety of discursive interactions.

Because the linguistic element is placed in the center of the publicity message, together with the image, this allows an approach from a rhetorical and pragmatic point of view. Both publicity discourse, considered as a “device (ensemble of strategies) producing the text of a commercial” (STOICHIȚOIU-ICHIM, 1997a: 51) and propaganda language illustrate the type of persuasive discourse, dominated by the conative function of language.

Situated near the border between political and media discourse, slogan or electoral message presents similitude to the publicity discourse which derive from the similar role they have: to impose a product to a virtual buyer/ elector who must be convinced /seduced in order to act a certain way. Thus, the persuasive strategies determine a certain configuration of publicity discourse and political publicity message, and the approach is relevant only if that speech act is considered from a pragmatic point of view. Political publicity discourse is performed as a unidirectional, non-mutual communication, from a speaker who holds a superior position because he has got the information, towards a passive hearer.

The producer of a political publicity discourse may appear explicitly in the utterance, encoded as personal pronoun 1st person pl.: *Ei cu ei, noi cu voi*, but it doesn't represent the plural of authority. Due to the particular goal of this type of discourse, the distance between the position of the speaker and the position of the hearer tends to be shortened or even cancelled. This personal pronoun in the plural makes the hearer understand that the speaker and the hearer belong to the same group, so that he might be induced the same opinion.

However, the speaker's person remains out of the performed discourse in most situations.

The hearer of political publicity utterance is not individualized, but an audience regarded as a collective entity, socio-culturally, educationally, ideologically heterogeneous, considered as a virtual elector; this situation determines the speaker to use certain persuasive strategies that aim to fulfill three goals: to attract and maintain attention, to get agreement by seduction and/or persuasion and to bring out a particular behavior of hearer/elector (to vote/support the candidate).

In order to achieve the first goal, its efficiency creating a favorable premise for the persuasion act, one can use extra-linguistic means: images that appear together with the text (orally communicated or written), which are interwoven. *Captatio benevolentiae* is achieved also by using some wordings that suggest the receiver is involved in a profitable partnership relation. The idea of a team, of a group including both the speaker and the hearer, sharing similar opinions, is rendered by using the personal pronoun in the 1st person plural or verbs in the 1st person plural, sometimes accompanied by the adverbial *together*, so that the speaker emphasize the cohesion: *Numai împreună vom reuși!*

As a form of political communication, “publicity has a major shortcoming. The publicity message is perceived by the receiver as being, if not necessarily <propagandistic> (in the negative direction), at least <subjective> and biased. Disregarding the agreement with the transmitted message, the public understand that they deal with a political content of that message, reflecting the interests, the ideas, the values of the person who promotes it” (McNAIR, 2007: 167). Situated on this position, the receiver (reader, hearer or TV viewer) tends to move away from the transmitted message, to resist and reject it. By means of persuasive strategies, the speaker tries to

prevent this reaction of the receiver, to perform an efficient act; those two opposed tendencies are reflected in the publicity political discourse, which is based on oppositions that are manifest at each level of the text. The dichotomies *spontaneous/elaborated*, *rational/emotional*, *predictable/unpredictable* which determine a certain configuration of the publicity discourse become manifest also in the political publicity discourse (electoral message/ slogan).

“The efficiency of publicity message that is addressed to a heterogeneous public in respect to education depends on its degree of accessibility at the level of internal organization of the text, of grammatical structure and vocabulary as well as on the stylistic variant which is used” (STOICHIȚOIU-ICHIM, 1997a: 53).

The spontaneous character of political publicity message results from using the colloquial variant of the language, from exploiting several methods of oral communication which are recurrent in this type of message.

- a. Addressing in the 2nd person singular, in a familiar manner: *Alege dreapta!*

Even if the speaker addresses to the hearer in the 2nd person plural, this is not a plural of politeness, but it involves a group of receivers that are induced the impression of unity, of team awareness: *Votați schimbarea!*

- b. Expressions which are specific to the spoken variant of language: *Să trăiți bine!*
- c. Frequent exclamatory or imperative constructions, which in most cases include an ellipsis and are meant to achieve a fast and powerful impact on the receiver: *Mai bine pentru cei mulți!*
- d. “Simulated” dialogue which involves the receiver as an individual, not as a group, offering the impression that the receiver takes part in an active way in formulating the answer that may be implicit, not necessarily explicit: *Votul tău pentru o brichetă, ce ai face pentru două?*

In spite of the apparent spontaneity and simplicity, this type of message is an elaborated one, its architecture depending on the channel of communication/spreading. The existence of some patterns, some “prescriptions” for producing the publicity message in general and the political slogan in particular reflects in its predictable, stereotype character.

The predictable character of publicity discourse is pointed out by the grammatical and lexical recurrences, as well as by the repetition and insistence figures of speech. “In a psycholinguistic approach, the existence of some repetitive structures presents advantages in receiving and memorization. In a stylistic approach, there is a risk to create the impression of monotony, of closed, stereotype universe, where the receiver feels trapped” (STOICHIȚOIU-ICHIM, 1997b: 45).

The grammatical recurrence appears because there is a preference for typical structures in slogan, such as that with a verb in the imperative mood (singular or plural) and a direct object: *Alege schimbarea!*

This typical structure may lead to another one, by using ellipsis of the predicate: *Franța unită!*

The typology of sentences in electoral messages is quite restricted, so a few syntactic structures are highly frequent: some used more often in the past, such as that with predicate ellipsis and a noun group formed by noun in the nominative case–preposition *pentru* – noun in the accusative case (where the nouns may have adjective determiners): *Un președinte tânăr pentru o Franță modernă!*; others, such as the interrogative sentences, preferred nowadays: *Tu ce alegi?*

The lexical recurrence is manifest due to a high frequency of a small number of words, which represent two categories: some elements belong to the semantic field of political domain- *președinte, primar, a alege, a vota, deputat*; other lexical items refer to generally human aspirations, having “emotional” connotations, expressing values that are almost unanimously admitted- *dreptate, adevăr, bine, schimbare*.

The repetition figures appear frequently in the publicity political discourse because their stereotype character, sometimes associated to symmetrical structures achieves the effect of persuasion by insistence and makes the memorization easier. The repetition is always a means of materializing the fatic function of publicity language, assuring a connection between the two poles of communication.

- a. Repetition at the phonological level rarely appears as rhyme: *Ei cu ei, noi cu voi!*
- b. Lexical repetition appears in more various forms, its typology in slogan being more restrained than in the publicity discourse in general.
 - epifora* (a word or a group of words repeted at the end of some syntactic or metric constructions); *La vremuri noi, oameni noi!*
 - parigmenon* (use of words that have the same radical in a syntactic structure): *Franța francezilor!*
 - poliptoton* (repetition of a word in different flexionar forms) may combine with *antanaclaza* (repetition of a word with different meanings) when the context indicates a certain significance added to the meaning of a lexem: *Un om pentru oameni!*
- c. Syntactic repetition appears as *paralelism* (repetition of grammatical forms in parallel succession in a sentence or clause): *Unicul ideal al dreptei: să păstreze puterea. Prima mea grijă: să v-o redau!*

The hyperbole, the stylistic superlative are figures of exaggeration that feature in the publicity discourse, but in the slogan, in the political publicity message are to be avoided, because of the specific “product” that is promoted. They prefer presenting this as a representative of a large group of individuals who constitute the target- public, so this is not “the perfect choice”, but “a person” who deserves the receiver’s trust just for he is a member of the same group, one of “them”.

Creativity, innovation, distinctive features of any type of persuasive discourse oppose to the predictable character of publicity discourse. To the publicity discourse in general and to the political publicity message, the element of surprise has a tripled finality: to capture the receiver’s attention, to involve him in decoding the significance of the utterance and thus to facilitate memorization, making him adopt a certain attitude or behavior. The innovating (unpredictable) character of any type of persuasive discourse is manifest in the electoral message, which is possible to get from the receiver a reaction opposite to that aimed by the speaker, a reaction of over-saturation because of stereotypes and repetition. The receiver’s attention may be captured and his interest may be maintained also by leaving the patterns behind. Creativity can become evident in various methods, placed at different levels of the utterance and in different degrees according to the receiver. The target-public of the slogan is not homogenous, but when the speaker focuses on a certain segment of this public, he can design the expectations and general coordinates of this receiver by using specific methods in other domains (political marketing), so that he should be able to introduce the innovating element in the electoral message in the most efficient degree. This constraint imposed

by the goal makes some messages be innovating and others remain in the stereotypes that satisfy the receiver's trust.

The iconic part of the publicity discourse, which consists of a static or dynamic image, is one of the coordinates of this type of discourse and in the write-spreading political message it is represented by the symbol of the party or by the picture of the candidate. The predictability at this level can be diminished by using the *caligrams*. They offer the text an iconic dimension by modifying one or even more letters in a word, turning them into a design (drawing) with a value of a sign. In the utterance *găseşt-EL*, the spelling is uncommon, there are not two words pronounced together written separately, but this spelling creates a symbol, *EL* (which was written in a different color on the banners promoting that candidate). By this innovation at the graphic level, representing an intimate connection between the iconic component and the linguistic one, the message succeeds in capturing the receiver's attention, in directly imposing him a *EL* (signifying the "product"), the personal pronoun third person singular used with an apparent anaphoric value. The lack of decoding possibilities, as there is no previous utterance containing a noun to be substituted, represent a reason for the receiver to look for this "him" and to find its referent.

The interference between various discourse types is a technique which rarely appears in the electoral message, maybe because it has a parody aspect which contrasts with the seriousness of such a situation, with the solemnity that has to characterize a candidate. However, as criticizing the opponent is a fundamental coordinate of political discourse, this sometimes could be done in the form of parody; the quotation of a well-known expression, which was spread and taken over in discourses in public area, represents a critical parody: "*După noi, potopul!*" is a concise metaphorical expression, used as a slogan turned against the opponents.

Leaving the patterns and stereotype structures away could be achieved by using the metaphor as a figure of ambiguity, but just apparently, because metaphor in publicity discourse functions as an ornament and has an argumentative role. In publicity discourse promoting a "political product", the speaker resorts metaphor in order to obtain the receiver's agreement, having him cover the distance between the significant that is present in the utterance and the term behind the metaphorical one. This action of the receiver is controlled by the speaker as the latter uses an explicit metaphor, a stereotyped one, frequent in the everyday language, so that the decoding process should be predictable. Despite this predictability, metaphor appears as an argumentative technique, because the reasoning through which the metaphorical term is associated to the other term represents the result of an inference and "it is always easier to deny what the interlocutor states than what you inferred by yourself" (ROVENȚA-FRUMUȘANI, 2000: 119).

The effect of surprise is much diminished when the metaphors that are used are explicit (*catacreze*), and they are not frequent in the electoral messages: *Votați ursul! PIN*. The process of decoding this metaphor depends both on the collective mentality and on the social context, as the same word was used with a different meaning in a spot produced by Reagan's staff, spread during the election campaign in USA. "In a spot, a serious and calm voice warned the viewers that <in the forest there is a bear>. This time, Reagan's campaign manipulated fear of communism and of <soviet bear>" (McNAIR, 2007: 139).

The use of polysemous words which create a surprise effect on the receiver in some contexts proves the role of ambiguity: *Alege dreapta!* Beyond the first reading of the utterance, the polysemy of the word *dreapta* may induce the idea of "loyalty,

justice” exclusively associated to a certain political group, their opponents lacking these values. The receiver may be led towards such a reading of the text, on the ground that the political publicity message is defined by polemic. Although the polemical feature is manifest in the publicity discourse in general, it is more obvious in the political message. “The polemic character of the slogan is, in the political discourse, the expression of the opposition between the doctrines they represent and that belong to different power groups [...] slogan must reflect this permanent political struggle, and the reflecting act has the aspect of polemic feature of such utterances” (SĂLĂVĂSTRU, 1999: 299).

The opposition between the political groups or their representatives may take an explicit form, when the antithesis appear as a figure of opposition and contradiction: *Unicul ideal al dreptei: să păstreze puterea. Prima mea grijă: să v-o redau!*. The effect of shock of contraries relies on the presence of contextual antonyms in this sentence: *a păstra- a reda*.

There is a polemic character in every slogan and it may be implicate or explicit, coded as antithesis. As it is transmitted by a political group, the intention of slogan is to promote an opinion which necessarily opposes the point of view of the other groups. The acceptance of a compromise would be unefficient with respect to getting the discourse performance, that materializes in determining the receiver to give his vote for a certain group to get legitimacy. The polemic aspect is not always obvious in slogan, but it appears by connecting the discourse to the communication context: *Mai bine pentru cei mulți!* This slogan implicitly contains the meanings “so far only a small group was well”, “our program will bring welfare to the majority”, “our opponents will not do this way”. The use of the comparison of superiority “better” implies the reading “the persons who governed acted differently than we shall do”, and function as a presupposition trigger.

Numai împreună vom reuși!- the presence of the adverbial *only* triggers the presupposition that “success could not be guaranteed by other political groups that we oppose to”.

This association of the opponent to a series of negatively connoted concepts which underline the positive aspects of the speaker’s own opinion, ideology, political group underlies every slogan and is manifested even in the other components of the political publicity message in many cases. The negative publicity which is the result of the combative spirit focuses on the opponent’s would-be defects rather than on the candidate’s positive qualities, but, when the aim is getting the public trust and vote, it must be regarded as a simple persuasive strategy, not as a manipulation attempt.

Due to the fact that political discourse and slogan, as one of its forms of manifesting, address both to the receiver’s reason and emotions, they use persuasive strategies that rely on different linguistic levels. The analysis of these utterances needs extra-linguistic contextualizing, as the lack of an image of social, cultural, economical background where their significance and consequence are projected may lead to false conclusions.

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THE STRUCTURE AND THE EVOLUTION OF THE IRREGULAR VERBS IN ROMANIAN LANGUAGE

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Abstract: The description of the irregularities in the verbal flexion highlights their system which has evolved according to the nature of the morphematic components of the lexical units.

Keywords: lexeme, flective, suppletivism, reduplication, alternation.

1. The statement according to which “it is considered irregular any form and any verbal paradigm which departs to a greater or lesser degree from the current and repeatable schemes of flexion” (GALR, I, 2008: 562) is unable to distinguish between irregularities which are not marked in the grammatical analysis and irregular verbs which are marked as such.

The delimitation between verbs with absolute irregularity (with suppletive theme: *a fi*, *a lua*) and with relative irregularity (the others, without suppletive lexeme: IRIMIA, 2004: 180) is not functional, because verbs like *a mânca*, *a usca* which have only one irregularity (the syncope of the vowel from the theme, which loses the stress during the flexion) are included in the same subclass with *a da*, *a sta* ... which have four alolexemes in their flexion (*dau*, *să dea*, *dădui*, *dând*; *stau*, *să stea*, *stătui*, *stând*).

The conditioned modifications must be excluded for a more accurate description. Thus, the phonetic alternation which is very common in old Latin verbs with vowel and consonant changes must be left behind: *plec* – *pleacă* – *să plece*; *simt* – *simți*, *citesc* – *citește*, *să citească*...

There should also not be taken into account the verbs with a vowel theme, distributed to more conjugations (*a tăia*, *a apropia*, *a studia*, *a sui*, *a construi*...), because their changes, conditioned to the phonetic context, are to be included in a system of conjugation of the verbs with vowel theme (GĂITĂNARU, 2006).

Those verbs which, in addition to the prototypical form, have at least two different forms of the lexeme and / or the flective must be considered irregular.

Those who have a different form of radical and a different one of flective must be considered verbs with irregularities.

Therefore, irregular verbs are mainly the ones with suppletive forms of radical (*a fi*: *fi*, *fost*, *ești*, *eram*...; *a lua*: *lua*, *iau*, *iei*). Also, the following verbs are also irregular and they must be marked as such in the grammatical analysis:

- verbs with four alolexemes :

a da: *da* – *dau*, *de* – *să dea*, *dăd* – *dădui*, *d-* *dând*;

a sta: *sta* – *stau*, *ste* – *să stea*, *stăt* – *stătui*, *st-* *stand*;

a avea: *a-* *am*, *av-* *avem*, *ar-* *are*, *aib* – *să aibă*.

- verbs with three alolexemes:

a bea: *be-* *beau*, *bă* – *băut*, *b-* *bând*;

a vrea: *vre-* *vreau*, *vr* – *vrut*, *vor* (the forms contaminated with the ones of the verb *a voi* are in free variation (and non-literary, too) and they are not taken into account while establishing the irregularity degree.

In order to determine the irregularity of the flective, their sub-classification in monosyllabic and polysyllabic verbs must be operated, the lexeme size selecting certain flectives (cf. IRIMIA, 2004: 181).

Thus, it can be found at all of them, except for the verb *a vrea* which at the 4th person has an irregular lexeme, the inflexion -*ă*: *eu – ei: dau, stau, beau, vreau...*

The verbs with irregularities are those which have only one modification in the radical and/or one in flective.

As shown before, verbs such as *a mânca, a usca, a sur(u)pa*, have only one modification in the lexeme (the syncope of the unstressed vowel), any other paradigm manifestations being normal.

The palatalized verbs (*tu spui, pui, rămâi, vii...*) have only one radical modification (also a phonetic accident, in this case the complete palatalization of the dental).

The verb *a veni* has another modification of the flective in the imperative: *vino!*

The verb *a ramâne* has an *â* in the lexem (in nasal position), which at perfect participle has changed into *a (rămas)* by losing the nasal position.

A modification of the radical display the irregular imperatives, preserved as such from Latin (*dic, duc, fac – zi, du, fă*), losing the specific flective too.

2. The diachronic study of the irregular verbs in the Romanian language was treated in a recent fundamental study (ZAMFIR, 2005: 19-98).

For the verb *a fi* the author records the alolexemes: *sântu (sintu, sântu, simtu); sântemu (sintemu, sântemu, simtemu); sânteți (sinteți, sânteți, simteți)*, based on their occurrence in the texts, in a geographical distribution attempt.

Some of the forms of those present at the 4th and 5th person (*sântemu, sânteti*) entered, beginning with the 16th century, in competition with older forms, evolved from the Latin present subjunctive *semu, seți* ← lat. *simus, sitis*, on which bases they formed upon.

The insertion of the subjunctive forms in the indicative paradigm is not unique in the Romanian language. Such, the form of the perfect indicative (*cântasem, cântaseși, cântase...*) is borrowed from the Latin perfect subjunctive (*cantavissem, cantavisses, cantavisset ...*). The reasons of this take over are not explained in a satisfactory manner by language historians.

Primary forms (*semu, seți*) lost ground to the other ones in southern area, probably because of their reduced phonetic body, so it is found that, at the end of the 17th century, they are endangered: "We face here a radical change in the flexion of the verb *a fi*, consisting in an almost total elimination of the forms that still had in the century 16th (and not just in the rhotacized texts) a rather high frequency (*ibidem*, p. 38).

The alolexemes of 1st, 3rd, 4th persons have also short forms, etymological ones, some of them preserved until today, due to the very high frequency in communication.

Thus, lat. *sum, sunt* → *su, îs, -s*, lat. *east* → *e, ie, i*.

The verb *a lua* has been preserved under the same conditions (reduced phonetic body, very high frequency, comparable to the verb *a fi*).

The alolexemes are reviewed, but only a formal analysis is made, not a functional one, the author remaining at the level of the studied texts, without mentioning the archaisms preserved by the dialectal texts. They would have stressed the value of *a lua* as a semi-auxiliary aspectual verb, a fact which was recorded by specialists (GRAUR, 1937: 68-69) and can be proved even today by the presence, in the very actual Romanian language, of many idiomatic expressions that demonstrate the

productivity of the generated model *a lua la sănătoasa, a lua foc, a lua la rost, ia și mănâncă, ia să vedem* (cf. CIORĂNESCU, 2001: 476).

Such a description would have included in the group of the auxiliaries and would have highlighted the motivation of the simple perfect and past perfect forms: *losei, loseși...; losesem, loseseseși, losesese...*

The verbs *a da* și *a sta*, in addition to the alolexems passed through various stages of development (*să de, să dea...; să ste, să stea...*), keep the reduplicated form of perfect from Latin (*dădea, dădui...; stăteam, stătui...*); they are not subject of the mentioned diachronic study.

Instead, for the verb *a sta*, it is recorded in addition the irregular flective of the imperative in the 2nd person: *stăi, stai!* without prior assessment of the information: "The form *stăi* is obscure and was considered a loan from Bulgarian by Leca Morariu ...and a Romanian creation by J. Byck, the result of the adjunction of the inflexion *-i* at the old form *stă*; the form *stă* may be indeed a borrowing (ZAMFIR, *ibidem*, p. 87)".

In reality, the transition from the older form *stă!* recorded in numerous texts, at the forms *stai! stăi!* obeys a rule of the imperative for the intransitive verbs: 2nd person forms, affirmative imperative, are homonymous with the corresponding forms of the indicative and not with the ones of the 3rd person: *tu mergi – mergi! tu cobori – cobori! tu stai – stai!*

The configuration of the irregular verbs, depending on the report between the lexemes and flectives, has separated them from the ones with irregularities, leading to their logical control in the learning process.

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**ADAPTATION OF LATIN NEOLOGISMS FROM THE ROMANIAN
REPRESENTATIVE VOCABULARY IN THE CONTEXT OF RE-LATINISATION
OF THE ROMANCE LANGUAGES**

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Abstract: The study compares the words from scholar Latin coming directly into Romanian with those coming through Roman intermediary and describes the process of their adaptation.

Keywords: neologism, adaptation, Roman, etymon, loan-word, representative vocabulary.

By observing the weight of the Latinisms in the representative vocabulary of the Romance languages, we can speak of a re-Latinisation of some of these languages, especially of those in which the Latin borrowings go beyond 25% (Italian: 27,7%, French: 26,55%, Spanish 26,57%, Portuguese 25,12%)

Being, in a first phase, under the Byzantine-Slavonic, Neo-Greek and German cultural influence, the Romanian language experiences the phenomenon of re-Romanization, because in its representative vocabulary the weight is only of 15,26% (394 elements), out of which 1,47% (38 elements) with Latin as the unique source.

The term of *re-Romanization* is not considered adequate by some specialists: “the term is not suitable, because Romanian has never lost, not even as a literary language, **its essential Roman origin.**” Thus, the term of *modernization* is more adequate (URSU, 2004: 264).

The role of Latin in this process was decisive: “In the entire process of development of the literary Romanian language, especially in its modernization stage, the Latin language, known by many Romanian intellectuals, had a distinctively important role (...) lending the literary Romanian language a great number of new words and at the same time it served as a modeler in the phonetic and morphological adaptation of neologisms of different origin (*ibidem*, p. 265)”.

Most indirect Latinisms were intermediated by French language (247, namely 69, 5%); Italian was involved as the second or the third source in 52 cases (13, 1%). The non-Romance languages have a smaller share: German as the second and third source – 23 (5, 8%); NeoGreek – 9 (2, 2%), Russian – 5 (1, 26%).

The existence of the Latinisms in the representative vocabulary means their belonging to the Romanian literary language. Their adaptation has, however, constituted the result of a long process, determined not only by linguistic channels, but, in many cases, by the extra-linguistic, social-cultural contexts too.

This process preserved the evolutionary traits of the vocabulary from the old Romanian language: “the characteristic of the researched period: the presence of multiple and oscillating forms. These stand for the real difficulties tied to the various aspects of the formal adaptation, under the conditions of the pressure of the system of the language, which is a proof of stability and solidity yet from the respective époque (*DILR*, 1992: 27-28)”.

Given this feature of stability, constituted by the Latin character of the Romanian language, the integration of some lexical elements succeeded from the very outset: “there are often put into circulation terms that have put on a Romanian coat and which we find in the present lexical fund in an identical form (*ibidem*, p. 28).”

Actually, the stability was established by the formal correspondence between Latin and Italian (in writing and pronunciation) with the written form of French. This was highlighted by researchers: "The words are lent directly from French under their written form which is closer to the original Latin correspondent and are read as if they were Romanian, without nasalization, constriction and with pronouncing the final consonants, which corresponds to the Latin and Italian form (GRAUR, 1968: 280).

It is obvious that scholars who knew well contemporary Romance languages took part in this process of Romanization, because, even if in 1832, in the works of *Al Obicinuitei Obștești Adunări* it was demanded that the loan of terms to be made "only in a language established once and for all, as French (apud GHEȚIE, SECHE, 1969: 279-280)", the process of adaptation itself supposed its inclusion into the general Latin-Romance context.

But the basic rule of adaptation, enounced by Al. Graur, has not operated consistently in any of the lexical areas, because the diversity of the extra-linguistic context intervened by the external causes of the diversification of the forms. Thus, in addition to the fact that Romance languages evolved differently from Latin, the involvement of some non-Romance channels appeared

A good example in this aspect is offered by the Latin neologisms of the 3rd imparisyllabic declination, ending in *-io*, *-ionis* (*natio*, *-onis*; *regio*, *-onis* ...). Passing through an Italian channel (*nazione*), which corresponded with the oblique forms of Latin (Ac. *nationem*), some of them were settled as follows: *acțiune*, *chestiune*, *misiune*, *națiune*, *noțiune*, *pasiune*, *regiune*. In addition to *națiune* (it., fr., germ., rus.) and *pasiune* (fr., germ.), all of them, although there are only 7 in *Vocabularul reprezentativ...* are recorded as having Latin etymon (regarding the form) and a French one (involved mostly semantically).

The dominant weight is that of a non-Romance channel (parallel form in Russian); thus, there are recorded in the *Vocabularul reprezentativ...* 36 lexical units of the type: *atenție*, *construcție*, *creație*, *educație*, *lecție*, *ocazie*, *opinie*...

This proves the existence of a more productive model, generated at an earlier stage in the evolution of language: "The old noun loans in *-ie* (masculine and feminine) of old Slavic and early Neo-Greek origin created quite early a real norm in adaptation of nouns' endings, a norm which will be almost generalized thereafter, in the case of the Latin-Romance loans (*DILR*: 38).

The question is whether there is a Russian channel to adapt these Latinisms in Romanian or if this productive model worked, in parallel with the Romanian, in Russian too.

Formal diversity, which, essentially, reveals great difficulties in the adaptation process, is also found in Latin-Romance and non-Romance channels. Thus, *chestiune*, for example, has the variants: *cvestion* (1832), *chestie* (1852), *cvestiune* (1844), *cestiune* (1846), *cuestie* (1858), *cuestiune* (1859). In a similar way, *atenție* has adapted with great difficulty: *luare de samă* (1785), *luare de seamă* (1806), *atânciune* (1794), *atenție* (1846), *attentione* (1847) (the examples are extracted from *DILR*, 1992 and Ursu, 2006).

The dispute between the two channels has been settled differently outside the representative vocabulary in the second half of the 19th century, when the Latin-Romance model relaunches, imposing the forms in *-iune*. When the dispute remained unsolved, imposing both types, it appeared a semantic specialization: *divizie* – *diviziune*, *fracție* – *fracțiune*, *porție* – *porțiune*, *rație* – *rațiune*, *stație* – *stațiune*...

Some have, with various stylistic connotations, the same meaning: *migrațiune* – *migrațiune*, *posesie* – *posesiune*, *națiune* – *națiune*...

When none of the directions imposed, it was resorted to the post-verbal nouns such as: *modificație – modificațiune – modificare; verificație – verificațiune – verificare...*

In many cases for the deverbal derivation the language resorted to the form imposed by the Romance channel: *fracționare, porționare, raționare, staționare...*

The same variation is not met in the case of Latin neologisms borrowed directly from Latin. A word as, for example, *absolut*, is recorded with 39 forms out of the 45 on the dominant norm (URSU, 2006: 63). *Comparație*, one of the most diversified Latin cultisms, has however 39 forms in the dominant norm and 33 archaisms.

Sometimes, the variation degree may indicate more precisely the channel of a word's penetration. A word such as *activitate*, confirmed in a text of Dimitrie Cantemir in 1705 is considered a direct Latinism by *DILR*, the French influence could not be invoked without reservation for that time. ... *Vocabularul reprezentativ...* and all other current dictionaries (including *DELLR*, 2004: 31) consider it as having multiple etymons: French, Latin. Noting the difficulty of semantic adaptation, with recourse to the loan translation *lucrare, lucrărime* can be inferred that there was not an evolutionary continuum, the form recorded by Cantemir remaining isolated. Indication of the etymology by the lexicographical works, other than *DILR*, is therefore correct.

It was shown by the Romanists that there is not, for most Romanic languages, a systematic description of the rules regarding the adaptation of the Latin neologisms (Reinheimer Rîpeanu, 2004: 61), except for Spanish.

Recently we are, however, capable of speaking of the design of a descriptive system for the Romanian language, with a theoretical complex apparatus and closely related to the facts of language, organized in a large bowl of illustration. It is the work of Nicolae and of Despina Ursu: *Împrumutul lexical în procesul modernizării limbii române literare, I Studiu lingvistic și de istorie culturală*, (Iași, Cronica Publishing, 2004) and II. *Repertoriu de cuvinte și forme* (2006).

The general rule for the Romanian language was based on the features of Italian and French, recorded by Romanists: „L'italiano ha alterado relativamente poco le voci ereditarie (...) Invece il francese ha alterado molto le voci ereditarie... (*ibidem*)

The limitation to the representative vocabulary, although defines the dominant direction, is unable to reflect the whole context in which it constituted itself.

First of all, the accommodation rules have changed in time, and some experts have applied them without distinction, obtaining relative results.

In the first three decades of the 19th century, the rules of adaptation from the old Romanian language were still active; the Latin itself was studied by Romanian scholars in colleges in Germany or in the Slavic world. After this period a new adaptation system is constituted: "Most neologisms are now received from French, Latin, German and Italian, and in their adaptation correspondent forms in Latin are taken as a model, whose ordinary pronunciation in colleges and universities in Italy and in Romanic world is introduced in Romanian culture (URSU, 2004: 264).

The 24 rules (*ibidem* : 263-353) that compose the adaptation system of the neologisms in the modernization process of the literary Romanian language put in a more complex light the adaptation of the Latin cultism from *Vocabularul reprezentativ...* As previously noted, their difficulties of adaptation were smaller, which has allowed them the penetration into the Romanian basic lexical fund.

Dating them (to extremes: *people* – 1525: BOLOCAN, 1981: 189, *king* – 1841: *DELLR*, 2004: 376) involves a large time dimensioning, but, in essence, the success of

the process was based on the sustained, passionate work of the pioneering generation of the 1848 period.

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EXPANSION OF QUANTIFYING STRUCTURES IN SUBORDINATE CLAUSES

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Abstract: *The semantic class of the quantitative has relevance not only at morphological and syntactical level, but also in terms of phrases. The present research aims to highlight the role of quantifying phrases in subordinate clauses, expressed through a rich inventory of connectives. It is necessary to deepen the analysis of the quantitative in subordinate clauses due to the complexity of connectives operating at this level. Since there is no clear delimitation of the subordinate clauses which strictly express the quantitative, their constituent elements are placed at the limit of other types of clauses. In order to clearly emphasize the characteristics of the quantitative in terms of phrases, a separate approach of each clause is being required, taking into account the introductory elements and the classes of specific verbs. A special attention has also been paid to quantitative connectives and their meanings and role in subordinate clauses.*

Key words: *expansion, inventory, connective, subordinate clause, quantitative connective.*

The comparison between the parts of a sentence and their corresponding subordinate clauses is revealed by the presence of certain common connectives (prepositions, prepositional phrases, conjunctions etc.); in other words, some connectives specific to the syntagmatic level are constitutive elements in the structure of connectives at the sentence level.

At the phrase level, the quantitative is expressed by a series of subordinate clauses having a poorer or richer inventory of connectives. The subordinates that incorporate quantitative elements are analyzed differently due to the phenomenon of interference. Since there is no clear delimitation of the subordinates that strictly express the quantitative, each of them requires a special analysis, starting from their constitutive elements and the specific classes of verbs.

The subject clause

It can be introduced by the relative pronoun *cât*: *Câte făcuse până atunci, nu mai conta*; certain indefinite pronouns (*orice, oricât*): *Oricât i se dă, nu-i convine*; interrogative pronouns (*câți, al câtelea*), when the subject clause is indirect-interrogative: *Nu se știe câți vor veni la petrecere, Nu s-a aflat al câtelea e pe listă.*

Among the connectives that introduce a subject clause, *cum de* which expresses the speaker's disapproval towards an action that already occurred, can be replaced by an adjectival or adverbial equivalent of the type *ce de, cât de* in exclamatory structures: *Se mira cât de mult s-a furat din acea companie, Mă surprinde ce de studenți au venit la festivitate!*

The predicative clause discharges the same function in complex sentences as that of the predicative and can be introduced by a relative pronoun that replaces a numeral (cardinal, ordinal, adverbial):

<i>Problema</i>		<i>câți vor veni.</i>
<i>Întrebarea</i>	<i>este</i>	<i>cu câți va concura.</i>
<i>Chestiunea</i>		<i>al câtelea apare pe listă.</i>
<i>Nedumerirea</i>		<i>a câta oară a greșit.</i>

The direct object clause is marked by the relative pronoun *câți*: *Nu știu câți elevi au venit la petrecere*, the interrogative pronoun *câți*: *Se întreabă câți au obținut burse*, the indefinite pronoun *oricât*: *Mănâncă oricât i se dă, Ajută pe oricâți îi cere ajutorul*.

The relative-interrogative direct object clauses are characterized by subordination to a verb that expresses information (*a ghici, a povesti, a spune* etc.): *Spune cât timp a lipsit*. Some verbs select inanimate relative pronouns (*a mânca, a întreba, a lua, a spune*): *Spune câte știe, Mănâncă cât vrea*, while others accompany inanimate personal pronouns: *Ceartă pe câți îl supără*.

The infinitival relative clause is expressed by a short infinitive and limited syntactically and lexically and uses the same connectives as the relative clause itself. In certain contexts, the verb *a avea* is only used in the negative: *Nu are cât /oricât dorește, Nu are cât ar trebui*. Doubling the direct object clause is compulsory when the subordinate is used in anteposition: *Pe câți i-am văzut i-am salutat, Pe oricare vedea îl întreba ceva*. Doubling is optional or impossible, when the direct object clause is used in postposition: *Vorbește câte prostii îi trec prin cap, Îl saluta pe oricare trecea pe lângă el*.

The indirect object clause is as well represented at the phrase level as the indirect object at the sentence level. It can be expressed by relative pronouns in the dative without preposition: *Se adresează la câți are nevoie*, accusative with preposition: *E sensibil la orice îi spui* or genitive with preposition: *Se revoltă împotriva oricui are ceva de spus*.

It can also be introduced by indefinite pronouns in the dative usually without preposition (*oricare, oricine, oricâți*): *Se adresează oricui este prezent*; accusative with preposition: *Mă adresez la oricâți sunt atenți la mine*; genitive with preposition: *Vorbește împotriva oricărui lider nu este prezent* or the relative adverb *cât* with or without preposition: *Nu-mi aduc aminte cât mi-a cerut, Se folosește de cât are nevoie*.

The adverbial clause of place is usually marked by relative connectives such as in definite pronouns in the accusative with preposition (*oricine, oricare, orice*) or the genitive with preposition and in very rare cases it is used with the relative adverb *cât* which expresses the space dimension. In this context, the sentence has a quantitative meaning, rendering the measure of the space: *Soldații se risipiseră cât vedeai cu ochii*.

The same quantitative meaning is revealed when the subordinate is introduced by an adverb accompanied by the preposition *până unde*, suggesting an abstract possibility: *Lungește-te până unde poți*.

The adverbial clause of time

The subordination relation between the adverbial clause of time and the main clause is usually marked by indefinite adverbs (*oricât, de câte ori, ori de câte ori*): *Stai la noi oricât vrei, Mă bucur de câte ori îl văd*; conjunctive phrases (*câtă vreme, cât timp*): *Vizitam toate locurile cunoscute cât timp stăteam la bunici*; adverbs of time and adverbial phrases (*cât ce, atât, de atâtea ori*): *Cât a stat aici, atâta s-a simțit bine, De câte ori te văd, de atâtea ori mi-aduc aminte de copilărie*.

In spoken language, the adverb *cât* with a quantitative meaning, preceded or not by the preposition *pe* becomes the equivalent of *cât timp*, so that it is said to introduce an adverbial clause of time: *Cât vei fi tu plecat, eu mă voi ocupa de casă*.

Temporal clauses of simultaneity express the limited or unlimited duration of the action and select the connectives (*cât, câtă vreme, cât timp*): *Lucrează cât e vremea bună, Cât timp au avut cele necesare, nu au cerut de la nimeni*.

Temporal clauses of iterative simultaneity can be

introduced by (*de câte ori, ori de câte ori*): *Îi cer sfatul ori de câte ori vorbesc cu el, Pleacă în concediu de câte ori are timp liber.*

The adverbial clause of measure, quantity and approximation

It is the subordinate which expresses categories such as *proportion, time, space, value*. This clause cannot be regarded as a whole, due to its characteristics of content and form which establish its classification into proper quantity clause and progressive quantity clause. The first type expresses the measure or quantity of the action: *Vorbește cât vrea, Curtea e mare cât o arată împrejurimile* and it is usually introduced by the adverb *cât* preceded by the prepositions *după* and *pe*: *Ajută-l după /pe cât poți.*

The progressive quantity clause has no equivalent at the sentence level and can be introduced by correlative conjunctions (*cu cât...cu atât, pe cât...pe atât, de ce...de ce*): *Cu cât pleci mai repede, cu atât e mai bine, De ce înaintau, de ce le era mai teamă.*

The quantity clause can be introduced by conjunctions: *de ce, cu cât, pe cât*, conjunctive phrases and adverbs: *până să, pe măsură ce*. In certain contexts, both the action in the subordinate and that in the main clause are simultaneous: *Cu cât trecea mai mult timp, cu atât se simțea mai îngrijorat.*

In other cases, the action in the subordinate is previous to the one in the main clause, which involves the use of different tenses: *Câștigă cât nu-și închipuise*. When the action in the main clause expresses a wish, it is preferable to use the conditional mood: *De ce mânâncă, d-aia ar mai mânca*. When present and future tenses are used in the subordinate clause, the main clause uses the subjunctive mood to express a piece of advice: *Să trăim cât va vrea Dumnezeu.*

In certain contexts, the absence of the quantity clauses generates ungrammatical sentences: *Cu cât înainta cu atât se simțea mai neliniștit*, as compared to **Cu cât se simțea mai neliniștit*. Other quantity clauses only introduce additional information, the sentence undergoing no changes: *Fratele ei își făcea gânduri tot mai sinistre cu cât treceau zilele.*

The adverbial clause of cause shows the same relation as that expressed by adverbial modifiers of cause at the level of the simple sentence, its value being established by the nature of the introductory elements and the semantic content of the whole subordinate. The connectives specific to this clause are not relevant in terms of quantitative meaning, still we can encounter a special situation of communication made up of *de + noun / adjective / adverb + ce + a fi* in structures such as: *crapă pământul de secetă ce e, o sorbi din priviri de atrăgătoare ce e, femeia era epuizată de mult ce muncise* which was highly discussed by the grammarians. The most widespread idea is that the already mentioned succession should be split up into *de + noun / adjective / adverb* which makes up an adverbial of cause and *ce + a fi / another verb* which is an attributive clause.

Many authors disagreed, claiming that structures of this type develop different interpretations (the main clauses with an adverbial of cause in the form a noun or an adjective: *crapă pământul de secetă, o sorbi din priviri de frumoasă* are more stable and have meaning even if the verb *a fi* is missing, unlike the main clause with an adverbial of cause in the form of an adverb, which makes no sense if the subordinate is missing: **femeia era epuizată de mult.*

On the other hand, the idea is also inconvenient through its strictly formal character which disregards that the Romanian speakers interpret the succession *de + noun / adjective / adverb + ce + a fi / another verb* as a single syntactic unit that expresses the determined action. The authors recommend that the structure should be analyzed as an adverbial clause of cause in which the noun, adjective or adverb shifts

the elements *de...ce*: *crapă pământul de secetă ce e – crapă pământul de...ce este secetă, o sorbi din priviri de...ce este frumoasă.*

Under the circumstances, the noun, adjective or adverb develops different syntactic functions: a component element of the verbal periphrasis which is the predicate of the sentence: *de...ce este secetă*; predicative: *de...ce era frumoasă*; adverbial modifier of quantity: *de...ce muncise mult*. The whole structure expresses the idea of superlative: *crapă pământul numai când este secetă mare, cineva o soarbe din priviri numai când ea este extraordinar de frumoasă, o persoană este epuizată numai când muncește prea mult.*

The adverbial clause of result is related to the main clause through subordinating conjunctions (*cât de, ca, să, cât să*) synonyms with the specialized conjunction *încât*: *Atâta a învățat, încât a obosit peste măsură, Sunt atâtea stele că nu mai vezi cerul*; specific or non-specific conjunctive phrases (*așa, astfel că, astfel încât*): *Mi-a adus atâtea haine, astfel că nu mai am nevoie de altele.*

It is also introduced by correlative connectives: adverbs of manner (*atat, așa, prea, destul*): *Atâta s-a plimbat prin oraș, încât a obosit*; adverbial phrases of manner (*în așa fel, într-un asemenea mod, într-o asemenea măsură*): *A mințit într-o asemenea măsură, că nici el nu mai știa*; indefinite pronouns (*atât, destul*): *Atâta lume participă la eveniment, că nu mai avea loc.*

The adverbial clause of result with superlative meaning shows that an action or a quality is expressed in such a high degree, that it develops unusual consequences: *Plângea de sărea cămeșa de pe dânsa*. Most clauses of result with superlative meaning are introduced by the conjunction *de* (*E așa de frumos, de n-ai văzut, Îl doare spatele de nu mai poate*). Since they express the idea of superlative indirectly, they are felt as exclamatory sentences. They maintain their exclamatory character even in the absence of the subordinate, by using exclamatory means: phonetic, lexical or special syntactic structures with a characteristic intonation (*Mi-e un rău!*).

The adverbial clause of relation is usually introduced by indefinite pronouns accompanied by prepositions or prepositional phrases (*oricare, oricine, orice*) and *câte* preceded by the prepositions *din, după* or *pe*: *Are câte ceva de adăugat referitor la orice, După câte văd te-ai schimbat foarte mult.*

The adverbial clause of concession are usually introduced by an indefinite pronoun or adverb: *Să plece oricâți, tot nu mă deranjează, Să-i dea oricâte cadouri nu le apreciază.*; relative adverbs (*cât, oricât*): *Oricâți ar încerca, nu-l pot mișca*. In certain contexts, these connectives accompany gradable adjectives or adverbs of the type: *cât / oricât de + adjective / adverb + a fi / alt verb*: *Oricât de mulți s-ar aduna, tot n-ar reuși să-l învingă.*

The adverbial clause of exception has specific quantitative correlatives: *toți...în afară de, nimeni / nimic...în afară de* (*Toți au rezistat tentației, în afară de cei din casa alăturată, Nimic nu se păstrează decât ceea ce este strict necesar*).

The attributive clause is introduced by the relative indefinite pronoun *cât / câți* (*A luat cu el câtă mâncare i-a trebuit, I-am trimis bani câți i-au trebuit*) or the relative adverb *cât* (*În perioada cât durează conferința o să stau la hotel*). In certain cases, the attributive clause introduced by the relative pronoun *cât / câtă* is easily confused with the subordinate introduced by the adverb *cât*. The former is followed by a mass noun or a noun with quantitative meaning, while the latter is followed by a noun that expresses the idea of time or manner. If we compare the structures: *Ulei cât ne trebuie pentru salată avem, O asemenea mulțime câtă se strânsese în oraș m-a uimit*, it can be noticed

that *cât* is a relative pronoun, unlike *A lucrat toată ziua cât eu m-am odihnit, Era o tristețe cât n-am mai văzut niciodată*, where *cât* is a relative adverb.

The analysis of quantitative connectives at the phrase level has highlighted a small number of elements marked by the presence of the relative and indefinite pronoun *cât* accompanied by prepositions in the accusative or genitive and also the quantitative correlatives *toți...în afară de, nimeni / nimic...în afară de*.

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LES NOMS COMPOSÉS DE MOTS INDÉPENDANTS DANS LA LANGUE ROUMAINE ACTUELLE

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Résumé: *Le lexique du roumain actuel, qui s'est enrichi de nouveaux termes, reflète les changements sociopolitiques et économiques des dernières années. Les mots composés de deux noms non soudés sont suggestifs du point de vue sémantique et grammatical. Les éléments de leurs structures sont liés par la coordination, la subordination d'un nom à l'autre et, surtout, par l'apposition (le deuxième nom joue le rôle d'épithète). Les champs sémantiques des noms composés sont différents: objets, personnes, fonctions, institutions, événements, attitudes. On peut étudier les noms composés actuels comme éléments de sociolinguistique et de psycholinguistique.*

Mots-clés: *composés, non soudés, sémantique.*

Les noms communs composés de mots non soudés – emprunts, calques ou créations internes – sont bien représentés dans le lexique du roumain actuel. Ils reflètent les changements de la vie économique et sociopolitique des deux dernières décennies.

L'analyse de ces noms est basée sur la structure, le comportement grammatical, l'origine, les champs sémantiques, les aspects socio- et psycholinguistiques. Toutes les informations de cet analyse sont importantes pour le lexique du roumain actuel.

1. La structure

Les nouvelles créations sont des noms composés, dont les éléments sont en relation de coordination, de subordination ou bien en relation appositive.

La coordination suppose l'association des deux noms d'objets. Par exemple: *aliment-médicament, camion-poubelle, clinique-pension, robot-ordinateur*. Le tiret remplace la conjonction *et*. La différence entre la coordination et la subordination des éléments qui constituent le nom composé est petite. Le deuxième terme peut être sous-entendu comme subordonné: *aliment destiné à guérir, camion qui a une poubelle, clinique qui offre logement* etc.

Dans la subordination, le premier terme est déterminé, le deuxième est déterminant: *cinématographe-terrasse (cinéma avec terrasse), hôtel-bibliothèque (hôtel avec bibliothèque), hôtel nave, hôtel-château, jardin-cinéma, ville ruine* etc.

En apposition on trouve deux noms, le deuxième ayant le rôle d'épithète pour le premier: *candidature surprise, monde-problème, monnaie unique*. Chez certains mots composés, le deuxième terme est aussi l'équivalent phrastique d'une proposition subordonnée: *auditions-marthon (les auditions qui durent longtemps), élément-clé (élément duquel dépendent d'autres éléments, situations)*. Parmi les termes qui se trouvent en relation appositive, le deuxième a une fréquence plus grande. Par exemple: *surprise (15) : acquisitions surprise, accord surprise, championne surprise, candidature surprise, demi-finale surprise, geste-surprise, hospitalisation surprise, inauguration surprise, incident surprise, invité surprise, leader surprise, maire surprise, nominalisation surprise, transfert surprise, tempête surprise; record (11): absence record, chiffre record, cotation record, dettes record, entrée record, encaissements record, prix record, présence record, température record, transaction record, valeur record; choc (4): annonce-choc, conflit-choc, déclaration choc, démission-choc; éclair (4): élection éclair, diète éclair, services éclair, visite-éclair; clef (4): compétence clef, élément-clé, gène-clef; vedette (3): avion vedette, livres-vedettes, présentateur-vedette;*

problème (3): *créditeur problème, diplomate problème, monde problème, procureur problème; marathon* (2): *auditions marathon, réunion-marathon* etc. Certains mots reflètent des situations carencielles de la vie sociale, économique du peuple roumain: voir les mots roumains *dascăl-dinamită, interviu-bombă, leacuri-minune, ofertă-șoc, șpagă-record, reuniune-maraton*.

Chez d'autres mots composés, le deuxième terme est contextuel: *commission fantôme, maison aubaine, prescription miracle, ville labyrinthe*.

2. Le comportement grammatical

La majorité des mots composés non soudés ont dans leur structure deux noms au singulier. La flexion est marquée au premier nom, le deuxième ayant d'habitude une forme fixe:

«L'*employé-actionnaire* est pour le moment rare sur le marché de l'emploi roumain.» (www.adevarul.ro, 2.04.2009)

«D'après le modèle d'appareils utilisés par la Police, le *téléphone-éthylotest* nommé Alc-Mobile détermine le degré d'alcoolémie de la personne qui le teste.» (www.creditul.com, 26.01.2007)

«Panasonic va ouvrir la plus grande usine d'*écrans-plasma* du monde...» (www.comunicatiledepresa.ro, 14.12.2005)

«Située dans un quartier semi central du Bucarest postrévolutionnaire, la maison présentée se propose de casser l'opulence des nouveaux *cartiers-satellite*...» (www.jurnalul.ro, 2.04.2009)

«Argentine, la *championne surprise* du basket masculin» (www.curierulnational.ro, 3.08.2004)

«Élections 2008 – *Absence-record* aux urnes» (www.romaniailibera.ro, 27.03.2009)

Chez certains noms le premier terme est au pluriel: *dettes record, élections référendum, encaissements record, services éclair*. L'un des termes du noms composés peut être adjectif, cas dans lequel l'accord avec le nom est marqué: *chiens-touristes*. L'adjectif peut avoir une forme invariable: *sexy gymnaste, sexy policière*.

2. Les champs sémantiques

Du point de vue sémantique, les noms et les adjectifs sont liés à l'essentiel de l'événement, aux caractéristiques de la réalité, à son effet sur le psychique humain. Ces noms font partie de champs sémantiques différentes:

- a) abstraits, événements, attitudes: *absence record, accord-surprise, élections-éclair, élections-référendum, annonce-choc, auditions marathon, candidature surprise, conflit-choc, démission-choc, inauguration surprise, incident surprise, présence record;*
- b) personnes, fonctionnes: *employé-actionnaire, championne-surprise, diplomate problème, leader surprise, grutier tour, présentateur vedette, sexy policière;*
- c) objets, appareils: *barque dauphin, écran-plasma, livre-breloque, téléphone-ordinateur, téléphone-éthylotest;*
- d) constructions: *cinématographe-terrasse, garage maison, hôtel-bibliothèque, hôtel-château;*
- e) unités administratives-territoriales: *cartier-satellite, commune-musée, ville labyrinthe, ville ruine;*
- f) institutions, firmes: *clinique-pension.*

Les noms abstraits occupent une place importante par leur présence, mais aussi par leur capacité combinatoire élevée du deuxième élément. Ils reflètent le rythme rapide de développement et l'effet, parfois imprévisible, sur l'être humain, le choc vécu en même temps que le progrès de la technologie.

3. L'origine des noms

Beaucoup de noms composés qu'on a présentés sont calqués. Les modèles étrangers ont eu un rôle positif pour le lexique du roumain. Les calques lexicaux et phraséologiques du français, par exemple, renforcent la position des mots dans le lexique du roumain actuel.

4. Les aspects sociolinguistiques

Les noms composés de mots indépendants non soudés dès les deux dernières décennies sont liés au progrès technique: *écran-plasma*, *robot-gardien*, *robot-ordinateur*, *téléphone-ordinateur* ou *téléphone-computer*. La sémantique des noms associés exprime simultanément des valeurs d'ordre social: l'utilité, l'efficacité, le confort. Les noms composés *robot-gardien*, *robot-ordinateur*, *téléphone-ordinateur* ou *téléphone-computer*, *téléphone-éthylotest* ont des connotations pragmatiques: ils expriment le besoin naturel de créer des objets petits qui peuvent être manœuvrés facilement. Le rythme de la vie peut être observé dans le nom des événements, des services, des actions qui ont lieu très vite ou très lentement. Les connotations des noms *record*, *éclair* marquent le temps limité: *transaction record*, *élection éclair* ou le temps prolongé de l'activité: *auditions-marathon*. La diversification des activités suppose l'association des noms qui marquent la simultanéité des occupations: *employé-actionnaire*. D'un autre côté, ce nom exprime également le besoin de répondre à une situation de crise économique.

Certains noms composés, comme *plasma-géant*, *écran-plasma* montrent le rôle de la télévision dans la vie quotidienne, le rôle de l'image dans l'apprentissage et l'étude des phénomènes physiques ou sociaux.

5. Les aspects psycholinguistiques

La violence, la tension, la surprise ou le sensationnel sont des attitudes des gens par rapport à la vie sociale, marquées par des noms composés comme *annonce-choc*, *conflit-choc*, *interview-bombe*, *candidature-surprise* etc. Les éléments psychologiques sont entretenus par la télé: le sensationnel augmente le quota d'un poste de télévision; la surprise est souvent rencontrée dans la terminologie politique ou sportive; la discrétion est nécessaire pour accomplir les faits qui peuvent assurer le succès; la problématisation fait partie de la vie quotidienne de l'homme moderne.

Les noms composés calqués ou créés sur le terrain interne enrichissent le lexique du roumain actuel. Ils reflètent le progrès de la vie sociale, politique et économique roumaine. Les médias ont un rôle très important pour la connaissance et la diffusion de ces mots.

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CONSIDERATIONS ON VERBS' MORPHOLOGICAL ADAPTATION AT THE END OF THE 18TH CENTURY AND THE BEGINNING OF THE 19TH CENTURY

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Abstract: The present paper focuses on the problems regarding the adaptation of the verb to the morphological system of the Romanian language at the end of the 18th century and the beginning of the 19th century. The lexical corpus is represented by the texts of science popularization elaborated by the Transylvanian scholars. The study reveals the conjugation fluctuation and the main categories of suffixes through which the neological verbs have been adapted to Romanian. Thus, verbs' adaptation emphasizes the two phases of neologisms' adaptation in Romanian, the old one, which is materialized in the usage of non-Romanic suffixes, and the new one, of a Romanic type.

Key words: conjugation, morphological adaptation, verbal suffixes.

1. As regards the verb class, the difficulties appear in the case of morphological adaptation. The influences exercised on Romanian by other languages of culture and the scholars' hesitation as concerns verbs' inclusion in one or other of the Romanian conjugations (caused by the lack of unitary grammatical norms) caused most of the neological verbs to be included in other conjugations, different from the one they established later on. Unlike other Romance languages, in which the 1st conjugation is the most preponderant, in the history of the Romanian verbal flexion up to 1830-1840 the 4th conjugation holds supremacy both from a qualitative and quantitative perspective.

Therefore, the most common situation is represented by the verbs which are to be subsequently included in the 1st conjugation but which present, in this period, forms of the 4th conjugation, a phenomenon which can be explained by the special productivity of this conjugation. The consolidation of the 4th conjugation was caused by the influence of the Neo-Greek in the Romanian principalities and of German and Hungarian languages in Transylvania. All the verbs borrowed from these languages were included in this conjugation. The verbal suffixes through which their morphological adaptation was made are *-isi* (and its variants *-arisi*, *-erisi*, *-irisi*), *-i*, *-ui*, *-ălui* (with the variant *-ului*) and *-irui*.

2. In the period of Neo-Greeks' maximum influence on Romanian, the verbal suffix *-isi*, originating in the form of the Neo-Greek aorist and imposed in Romanian through the verbs borrowed from Greek, appears frequently with verbs borrowed from Romance languages or German. In the Principalities there are numerous verbal forms ended in *-isi*, unlike Transylvania, where such forms are sporadic: *crisălisi* (BDZ, 7 < germ. *kristallisieren*, cf. also fr. *crystalliser*), *critisi* „critica” (BDL, II, 517r < fr. *critiquer*), *economisi* (BDL, II, 459v fr. *économiser*, cf. also ngr *οικονομώ*), *înterisi* (BDL, IV, 1213r < lat. *interessare*, germ. *interesieren*, cf. also fr. *intéresser*), *organisi* (BDL, III, 734v < ngr. *ὀργανίζω*), *satirisi* „satiriza” (BDL, IV, 898r < fr. *satiriser*, cf. also ngr *σατυρίζω*), *tirănsisi* (BDL, IV, 1028r < ngr. *τυράννησα*, aor. *τυραννώ*).

The *-ui*, *-i* suffixes, are rather frequent, due to the German etymons in *-ieren* and even to the Hungarian ones in *-álni*, which do not necessarily have Romanian correspondents in *-ălui* (E. PETROVICI, 1948, p. 184-193): *comendui* „comanda”

(BDL, II, 504v < germ. *kommandieren*, magh. *kommendálni*, cf. lat. *commendare*), *cultivi* (ICC, 6 < germ. *kultivieren*, fr. *cultiver*), *decretui* (BDL, II, 377v < germ. *Dekretieren*), *electrizui* (SIF, 165 < fr. *électriser*), *încolori* (SIF, 103, *în-* + *color* + *-i* < lat. *color*, *-em*; cf. și fr. *colorer*), *înundi* (SIF, 95 < lat. *inundare*), *harmoni*, *armoni* „armoniza” (LB, s. v. < lat. *harmonisare*, germ. *harmonieren*, it. *armonizzare*), *repeti* (DLGR, 164, *repeți*, FDB, 60 < lat. *repetere*, germ. *repetieren*, cf. și fr. *répéter*), *șpioni* (SHR, I, 117, derived from *spion* < germ. *Spion*, it. *spione*) etc. Of Slavic origin, the *-ui* suffix served to the adaptation, in Romanian, of verbs of various origins; once constituted as a Romanian morpheme, *-ui* was used for adapting verbs borrowed in various stages of the language and as a derivation element in the interior of the language.

The verbal suffix *-ălui*, extracted with the help of the old Romanian suffix *-ui*, from verbs of Hungarian origin ended in *-álni*, appears, as it was expected, not only in Romance borrowings (also) mediated by the Hungarian language: *administrălui* (SHR, III, 377 < magh. *adminisztrálni*, < lat. *administrare*), *areștălui* (SHR, III, 210 < magh. *árestálni*, cf. lat. *arrestare*), *expedălui* (MIB, 340 < magh. *expediálni*, germ. *expedieren*, cf. lat. *expedire*), *notălui* (SHR, III, 278 < magh. *(an)natál*, cf. lat., it. *notare*), *probălui* „a dovedi” (LB, s. v. < magh. *probálni*, cf. lat. *probare*), *representălui* (SHR, III, 372 < magh. *repraesentálni*, cf. lat. *repraesentare*), but also in the direct borrowings from Latin, Italian or German, in which the terminations were substituted with *-ălui*, following the patterns of Hungarian borrowings: *candidălui* (SHR, III, 330 < lat. *candidare*), *comparălui* (TGR, 64 < lat. *comparare*, fr. *comparer*), *înformălui* (SHR, III, 384 < lat. *informare*), *întitulălui* (SHR, III, 24 < lat. *intitulare*), *înștălălui* (SHR, III, 258 < lat. *installare*), *presentălui* (SHR, III, 346 < lat. *praesentare*), *presidălui* (SHR, III, 383 < lat. *praesidere*), *rezolvălui* (SHR, III, 361 < germ. *resolvieren*, cf. lat. *resolvere*) etc.

With the verbal suffix *-irui*, also extracted with the help of the old Romanian suffix *-ui* from German verbs ending in *-ieren*, there were adapted the verbs of German origin: *addirui* (OPA, 22 < germ. *addieren*), *avanșirui* (IO, 163 < fr. *avancer*, germ. *avancier*, it. *avanzare*), *dividirui* (DMA, 66 < germ. *dividieren* < lat. *dividere*), *latinisirui* „latiniza” (VA, 210 < germ. *latinisieren*), *multiplicășirui* (DMA, 150, *multiplășirui*, OPA, 29 < lat. *multiplicare*), *recomendășirui* (GSP, II, 112 < germ. *rekommandieren*, magh. *rekommandal*, cf. lat. *recommendar*), *reducășirui* (OPA, 47, *redușirui*, DMA, 112 < germ. *reduzieren*, cf. lat. *reducere*), *repetirui* (VA, 188 < germ. *repetieren*), *rezolvirui* (OPA, 46 < germ. *resolvieren*, cf. lat. *resolvere*), *subtrahirui* (DMA, 50, OPA, 25, < germ. *subtrahieren*). As it can be observed, most terms derived with this verbal suffix belong to the mathematical literature of the period, of German extraction.

Many verbs of Romance origin entered Romanian through non-Romance languages: Neo-Greek, German, Hungarian that caused the *-isi*, *-irui* și *-ălui* suffixes, with their variant, to have a high productivity, creating “an authentic system in the morphology of the Romanian verbs” (URSU, 1965: 376).

There are also verbs of Latin and Romance origin which were included, from the very beginning, in the 1st conjugation (lat., it. *-are*, fr. *-er* > rom. *-a*) and which hold a special weight in the texts of the Transylvanian scholars: *apela* (MIB, 265 < lat. *appellare*, fr. *appeler*), *aproba* (BDL, I, 233r < lat. *approbare*), *apropriia* (SHR, I, 331 < lat. *appropriare*), *asecuro* „asigura” (LB, s. v. < lat., it. *assicurare*), *candida* (SHR, III, 135 < lat. *candidare*), *confrunta* (SHR, I, 239 < fr. *confronter*), *contamina* (FDB, 91 < lat. *contaminare*, fr. *contaminer*), *conșentra* (VA, 159 < fr. *concentrer*), *copia* (SHR, I,

494, LB, s.v. < it. *copiare*, fr. *copier*), *decreta* (BDL, II, 377v < fr. *décréter*), *deda* (BDL, II, 377r, LB, s. v. < lat. *dedere*, după *da*), *deriva* (IO, 113 < lat. *derivo*, -are, fr. *dériver*), *desarma* (SHR, I, 207 < fr. *désarmer*), *fermenta* (FDB, 62 < lat. *fermentare*, cf. și fr. *fermenter*), *forma* (BDL, IV, 1099v < lat. *formare*, fr. *former*), *împuța* (SHR, I, 203 < it. *imputare*, cf. și fr. *imputer*, lat. *imputo*), *necesita* (FDB, 108 < lat. *necessare*, it. *necessitare*, fr. *nécessiter*), *observa* (VA, 95 < lat. *observare*, cf. și fr. *observer*, *oserba*, FDB, 101 < it. *osservare*), *prognostica* (SHR, I, 198 < lat. *prognosticare*), *publica* (MIB, 81 < lat. *publicare*), *recomanda* „recomanda” (DLGR, ded., < lat. *recommendare*, cf. și fr. *recommander*), *răsisita* (FDB, 65 < lat. *resistere*, fr. *résister*), *vizita* (IO, 165 < lat. *visitare*, fr. *visiter*) etc.

Conjugation fluctuation is not well-represented: *candida* - *candidălui*, *decreta* - *decretui*.

Only a few verbs belong to the 4th conjugation, following the Latin and Romance pattern: lat., it. -ere, -ire, fr. -er, -ir > rom. -i: *răsorbi* (FDB, 95), a calque after lat. *resorbere*, fr. *résorber*; *nutri* (ICC, 14 < lat. *nutrire*).

The verbal neological suffixes, derivative ones, are not well represented: -ifica (lat. -ificare): *scarifica* (FDB, 120 < lat. *scarificare*). They entered Romanian through Latin and romance verbs, displaying an erudite character. Their reduced frequency is clear proof that their adaptation is not realized before 1830.

The 3rd conjugation, poorly represented in the Romanian language of the 18th century, experiences a process of consolidation, due to the preference manifested from the scholars towards the verbs of this conjugation borrowed from Latin and Italian, as well as to some verbs obtained from copying the structure of foreign verbs. The foreign verbs which served as models for this lexical structure calques are derived with prefixes. They were preserved or replaced by an old Romanian prefix and the root-word was replaced with the Romanian equivalent of the foreign verb (URSU, N. A. URSU, 2004: 346): *conduce* (IO, 177) < lat. *conducere*, besides borrowing, it is likely we should have a calque, after *a duce*; *consta* (IO, 221) < lat. *constare*, besides borrowing, it is likely we should have a calque, produced under the influence of *a sta*; *descrie* (DLGR, 132) after lat. *describere* (the root *scribere* was inherited in Romania > *scrie*); *înscrie* (DLGR, 132), after lat. *inscribere*; *petrece* (IO, 177), adaptation of lat. **pertraicere*, after *trece*; *proscrie* (DLGR, 133), adaptation of fr. *proscrire*, an adaptation of *écrire*, after the lat. *proscribere*; *reduce* (IO, 235), lat. *reducere*, fr. *réduire*; besides borrowing, it is likely we should have a calque, produced under the influence of *a duce*; *subscrie* (DLGR, 133), after lat. *subscribere*, fr. *souscrire*; *transcrie* (DLGR, 133), adaptation of fr. *transcrire*, after rom. *scrie*; *supune* (IO, 175), adaptation of lat. *supponere*, after *pune*.

3. The texts of the Transylvanian scholars reveal the co-existence of the features characteristic of the adaptation of the neological verbs already mentioned¹. The 4th conjugation is preponderant, due to the larger amount of suffixes: -isi, -ui / -i, *ălui*, -irui. We must observe that the early Romanic orientation manifested by the authors made possible the adaptation of many verbs to the 1st conjugation, following the Latin and Romance pattern of adaptation. We must also emphasize that most of them

¹ D. Ursu, *art. cit.*, p. 379, distinguishes between a former period, before 1830-1840, when the adaptation of the Romance and non-Romance verbs is made with non-Romance suffixes, and a latter period, after 1840 and up to 1860, when these suffixes are removed, the verbs following the Latin and Romance pattern of morphological adaptation.

established from the very beginning to the form which will be consecrated by the subsequent evolution of the literary language.

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- FDB = *Învățătură pentru ferirea și doftoria boalelor celor ce se încing prin țeară...*, Buda, 1816, traducere din maghiară efectuată de P. Maior.
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REPETITIVE SYNTACTIC STRUCTURES

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Abstract: *Repetition is a grammatical phenomenon with syntactic, morphologic and stylistic implications, being a phenomenon present at all levels of the language, in purpose or due to the fact that it cannot be avoided.*

Key words: *repetition, syntactic, structures.*

Repetition is a grammatical phenomenon with syntactic, morphologic and stylistic implications, being a phenomenon present at all levels of the language, in purpose or due to the fact that it cannot be avoided. Repetition, as repositioning of a term, “it is designed, at syntactic level, as an expression of the speaker’s intention to emphasize the significance of the repeated term (base) thorough an urge marked by a series of specific means. Under this aspect, repetition appears like a syntactic phenomenon with multiple and various uses on a stylistic plan” (DIACONESCU, 1995: 363). In normative grammars it was outlined the fact that “Numerous repetitions represents a certain level of grammaticalization, manifested by using a structural pattern which can be updated depending on the case with different lexical elements” (GALR, 2008: 780). In the study *Repetiția în limba română*, J. Byck proposes to summarize the types of repetitions, approaching the phenomenon as a syntactic process, excluding the repetitions which miss a synthetic function and which pursue only a stylistic effect, as well as the repetitions from folk poetry, as they have a quantity role.

Taking into consideration the shape, it was made the differentiation between immediate repetitions and distant repetitions. The immediate repetition can reposition the base identically or with variations of lexical or morphological nature. The distant repetition comprises, according to J. Byck’s study “the examples in which the repeated elements are separated by auxiliary words, which in combination, have a syntactic role” (BYCK, 1967: 154).

In the following, there will be made a summarization of distant repetitive structures, as the ones presented by the author of the study *Repetiția în limba română*. Thus, the substantive can appear in the following structures: - substantive + preposition + substantive + preposition + substantive + preposition; - substantive + conjunction + substantive; - substantive + conjunction + adverb + substantive; - substantive + preposition + derivatives.

The adjective can be part of the following structures: - adjective + preposition + substantive derivative; - adjective + preposition + substantive adjective; - adjective + conjunction + adverb + adjective.

The pronoun enters into structures of the following type: - pronoun + preposition + pronoun; - pronoun + conjunction + pronoun.

The numeral is included in the following structures: - numeral + preposition + numeral; - numeral + conjunction + numeral.

The verb is distributed in three contexts: - verb + conjunction + verb; - verb + adverb + verb; - verb + pronoun + verb.

The adverb appears in the following contexts: - adverb + preposition + adverb; - adverb + conjunction + adverb.

Normative grammars include within the category of repetitive syntactic-semantic structures both the unitary repetitive and non-unitary ones. Regarding the unitary repetitive structures it was outlined that the “Unitary repetitive structures constitute unitary assemblies from the syntactic and semantic point of view” (GALR, 2008: 780). Their structure can include both the identical retaking of the base or the retaking with different variations of the base, next to sentences, placed between the terms of the repetition or before each element or next to *și* conjunction.

A special case of repetitive syntactic-semantic structure is represented by the repetition with ellipsis, some fixed repetitive structures being the result of the ellipsis: *și mai și* (instead of *și mai și mai*, for example). GALR, 2008 musters the unitary repetitive structures, as well as their semantic values. Therefore, the structures of *x-x* type can give the intensity, the continuity, the approximation, the distribution. The structure of *x and x* type represents the following values: duration, distribution, periodicity, succession, reciprocity, progression. The structures of the *prepoziție + x + prepoziție* type can give the progression, the limitation, the periodicity in time, while the structure *x câte x* gives a single value, namely the distribution.

The non unitary repetitive structures had been approached from the perspective of some structures “in which the terms of the repetition are not part of a single syntactic unit, but each of them represents distinct units between which are established various relations” (GALR, 2008: 782). In GALR, 2008, are mustered several types of such non unitary repetitive structures, as well as their role within the sentence. Among these are included the following structures: - *x, x*; - *x dar x* supposes the repetition of an element, after *dar* conjunction, and strongly emphasized; *x dar ce x*; *X – ce x? – y!* “it results from the fact that the speaker repeats the word immediately prior, foregone by *ce*, with rejective intonation, as an apparent form for its correction, but in reality having the role to confer a special emphasis to the following term, said with a strong accent” (GALR, 2008: 782). All these structures have the role to intensify from the semantic point of view, the element that is repeated. There are also a series of repetitive structures used as syntactic processes thorough which it is expressed the aspect category of the verb. Regarding this fact, GALR, 2008, makes the difference between two types of repetitive structures: - repetitive structures based on coordinates (indicating the unlimited duration): *S-o luptat ei, s-o luptat ...*; *Și merge și merge ...*; - repetitive structures based on subordination (indicating limited duration), mentioning the fact that the second term of the repetition is foregone by *ce* and *cât*.

There must be outlined the fact that not every repetitive structure can reproduce this durative idea; “... the repetition with durative value is characterized in the plan of expression by retaking the verb in the same form, keeping for each segment of the construction the same intonation” (GUȚU ROMALO, SCL, XI, 3: 485 - 493). Therefore, “Between the constitutive elements of the repetition, expression of the aspect, there can be established coordination relations expressed by parataxis or by the relative words *cât* and *ce* or *cât*” (GUȚU ROMALO, SCL, XI, 3: 485 – 493). From the syntactic point of view, it was emphasized the idea that the repetitions with a durative sense represent a unit which forms a composed verbal predicate, and the ones containing verbs in non personal forms constitute units having a determinative function. These repetitions which represent the aspectual value cannot admit isolative determinants which can differ for each element of the repetitive construction, as the determinations make reference to the entire unit, this reference being made from a global perspective over the entire construction. There must be mentioned the fact that “... the aspectual value of the repetition does not depend on the aspectual sign of the

temporal form at the basis ...” (GUȚU ROMALO, SCL, XI, 3: 485-493). The repetition can express a durative action, without excluding the final phase of the stated process. Besides these repetitive structures, in order to express the aspect category it can also be used the syntactic process of the ellipsis: “The deletion of the verb expresses, in certain cases, the action under a perfective-causative aspect” (GUȚU ROMALO, SCL, XI, 3: 485-493). In special literature one insisted on the differentiation between the repetitive structures which express the duration and the verbal tenses: “The repetition of the verb (or of the interjection) expresses the duration, the progress in time of the action, also taking into consideration the final phase, the one for ending the action. Through this complex aspectual value, the repetition opposes on the content plan to tenses expressing other aspectual values.” (GUȚU ROMALO, SCL, XI, 3: 485-493). Not all the verbal repetitions express the aspect category, and the one doing it are different from the ones not doing it by means of intonation and structure.

The repetitive structures like *Legea e lege; Copiii sunt copii; Datoria e datorie*, are based on the relation subject (the first term of the repetition) – predicative name (the second term of the repetition), pursuing to emphasize the identity of the first term of the repetition.

The repetitions like *Frați, frați, dar brânza e pe bani*, have a concessive value having the role “to draw the attention on the following syntactic element, usually emphasized and linked by the tautology by adversative coordination, according to the scheme *x (ca) x, dar y.*” (GALR, 2008: 783). What emphasizes the contrast is not only the repetitive structure, but also a specific intonation, “where the second term of the repetition is said with a melodic peak in stressed syllabus, while the following is, generally, said with a dynamic peak” (GALR, 2008: 783).

Through the constructions containing a circumstantial of relation like *De învățat am învățat*, one tries to follow a strong topic expressed by the circumstantial of relation *de văzut* placed in the initial sentence.

There is a series of structures which are trying to put in opposition the terms of the repetition, the repeated terms being used without any difference as an expression of the specific of their intensity: *Sunt oameni și oameni*. The elements of the repetition suppose a pronunciation “in separated stressed groups, at different intonation levels (the first term is pronounced in high tone, and the second in serious tone)” (GALR, 2008: 784). There are series of repetitive structures which are based on the relocation of an unarticulated substantive, aiming to express two hypothesis, namely different situations: *Profesor, neprofesor, tot trebuie să plece*. In Romanian language there are also frequent structures of the *x sau x* type or structures based on the coordination of the repeated terms, formed by juxtaposed rhetorical questions, stating the fact that the second question supposes a repetition with a modified topic of the first one: *Ce mi-e popa Stan, ce mi-e Stan popa*. Also at the level of the phrase meet “two temporal, with a conditioning tone, coordinated copulatively, (expressing the moment when the action of the regent with take place, but also a strict conditioning of its realization)...” (GALR, 2008: 785). The pronunciation of these structures is done like a stressed group, and the intonation is increasing: *Dac-o fi și-o fi, vom pleca*. In order to emphasize the idea of contract between the references of each sentence, there are used structures which suppose a coordination relation established between two tautologies: *Vorba (este) vorbă, treaba (este) treabă*. The categorical, definitive character of such statement is expressed by structures like subordinate + regent type: *Cine are noroc are*. In order to express the immutability of a situation there are being used repetitive structures like *Oamenii sunt cum sunt*, these structures having a role of a strong argument. There are

also repetitive structures through which we aim to emphasize a semantic content of a certain element within the regent.

GALR, 2008, musters also the following structures: - concessive circumstantial with an emphatic stress on the second term of the repetition, introduced by *că*: *Fierul, ca-i fier, și tot putrezește*; - repetitive structures based on juxtaposition and with a conditional sentence before the regent: *Car mi-a trebuit, car mi-a dat Dumnezeu*; - complex paratactic structure with the scheme: conditional subordinate + regent + conditional subordinate + regent, which supposes the expression of an alternative, but suggesting also the passivity of the transmitter to the resolution of the problem: *Vine, vine, nu vine, nu vine*. There must be underlined the fact that “The repetitive structures, although, by the nature of the repetition, they seem non informative at the level of the sentence content, they have full relevance in the plan of communication: for an adequate interpretation of the message according to the speaker’s intentions, a very important role has the fact that repeating an element is generally done with other syntactic function and/ or semantic-discursive, as well as, quite frequently, with another international aspect and/ or stressing” (*GALR*, 2008: 787). But, repetition is not un-informational at the level of the sentence content, the use (or non use) of a repetition bringing an additional (respectively a minus) information.

By syntactic repetitive structures we should not understand just the structures with syntactic function. The integrated repetitive structures, which suppose a dependent relation to the basic term, “enters in the sphere of dependence relations at the syntagmatic or phase level” (DIACONESCU, 1995: 364). The dependence relation is also called in the special literature relation of subordination, being defined as “relation established between two heterofunctional units, distributed at different levels” (DIACONESCU, 1995: 256). The subordination relation is both syntagmatic and phase. This type of relation was characterized like structural, referential and hierarchic. The subordination relation is generating structures and syntactic functions, “the relation and the function being jointly in connection by subordination” (I. Diaconescu, 1995: 256). There was also outlined the fact that “Within the relation of dependence, the syntactical position of the two units is constant, stable, they could be structurally interveted without changing their quality; by structural inversion, manifested both at the syntagmatic level and at the phase level, is produced an intervet of the quality for the two units: the determinate becomes determinant, and the determinant becomes determinate” (DIACONESCU, 1995: 257). Starting from this correspondance of the units, but also of the plans at the syntagmatic level, there takes place the expansion and contraction, a fact supposing a transfer of the relation from the syntagmatic level at the phase level, in case of expansion, contraction. It was outlined that the relation of dependence knows a series of structural performances, being made the distinction between: relation of unilateral dependence, relation of bilateral dependence, relation of collateral dependence and relation of double dependence. Depending on the number of the regents, there was made the distinction between the relation of simple or unilateral subordination, with a single regent, double, with different regents: name of verb, and the relation of incidence, with zero regent. The relation of incidence is different from the other types, having another syntactic hierarchy, fact which imposes its approach separately as a relation of interdependence. It was emphasized that “Unilateral subordination also knows statements where a bond fulfills the same syntactic valence, simultaneously, at two or more regents, coordinators, sometimes intervening the agreement phenomenon: *Cumpărăm, pregătim și mâncăm alimente; o cultură și o tradiție inemoriale; forma și conținutul operei; o vreme și o priveliște minunate...* . Sometimes, a regent can have

two or more bonds, coordinated or not: *Și-a cumpărat o carte și o revistă frumoase; O carte frumoasă și interesantă; Am luat ieri, de la tine, o carte*” (GĂITĂNARU, 2006: 67). There must be emphasized that in the special literature was discussed “the fact that in this situation we deal with a single or two subordination relations (...)” (GĂITĂNARU, 2006: 67). A subordinate relation is established between a regent and a determinant. If there are more determinants, the dependence relation to the regent is repeated. This aspect is supported by the fact that the coordination relation does not suppose a relation between syntactical units of the same type, but supposes a dependence relation of the elements coordinated in respect to the same regent. But, there must be emphasized the fact that “The second term of the appositive report does not subordinate to the first one; but it doubles its reference, being equivalent to it, fact which is proved by the inversion of the terms and the successive substitution with zero” (GĂITĂNARU, 2006: 68). This doubling is actually a repetition. The collateral relation of dependence supposes a repetition as this type of relation “Is based on the relation of unilateral dependence through which is reported to the regent. Its performance supposes the presence of a second term dependent on the same regent, as an obligatory condition. Between the two dependent terms is established a semantic relation based on which is defined the content of the relation, namely the updated syntactic function (...). The absence of the second term blocks the performance of the first term (...)” (DIACONESCU, 1995: 262). The relation of double dependence supposes also a repetition as “It is manifested in a syntagmatic or phase structure, where the determinant or subordinated term (part of a sentence or a sentence) is dominated simultaneously by two different regents as syntactic function, usually, a name and a verb (...)” (DIACONESCU, 1995: 363).

It was emphasized that “The name of extension refers to the fact that is produced in practice an extension of the information (synthemes which satisfy the syntactic valences of the name-subject or of the verb-predicate have in their turn valences which, can also be satisfied) around the same regent (*Această frumoasă casă de vacanță a ta*), or by taking distance from it (*Obiceiurile oamenilor din nordul țării noastre*)” (GĂITĂNARU, 2006: 62). The extension and expansion are procedures which can manifest at the level of the sentence and phase. These can be: phonetic, morphological and syntactic. There must be emphasized the fact that there will not be made a detailed presentation of them, but there will be summarized only the aspects which suppose repetition. Among the morphological means are the reaction and the agreement. The reaction is a morphological means which supposes the orientation and direction at the level of subordination relation, as the regent imposes a condition fulfilled by the bond. The second morphological means, the agreement, “is the phenomenon by which, in the virtue of the fact that the regent and its bond have similar morphological categories; in the phrase realized they must coincide. In other words, the regent asks the bond to repeat certain grammatical senses” (GĂITĂNARU, 2006: 71). So, the agreement supposes a repetition at the level of the grammatical senses. The subordination by agreement is specific to the adjective (GĂITĂNARU, 2006: 71). In order to support this aspect we can emphasize the following: “In Latin were repeated all grammatical senses, in a so called atomistic declination (*discipulorum sedidorum: magnitudo operas pulchrae...*). In Romanian, the declination was kept for pronoun and article (singular masculine vocative and singular genitive-dative feminine have also preserved desinences), due to its pronominal origin. As in phases they are articulated, with few exceptions, the first term, the information concerning the case is marked by it (...)” (GĂITĂNARU, 2006: 71).

The relation of coordination supposes a repetition at the level of relations, the dependence of the units coordinated in relation to the regent being doubled. There must be emphasized that “The approach is the relation established between the syntactical units on the same level, being differentiated by the former by subordination, which, as it was shown, operates with units distributed in different levels” (DIACONESCU, 2006: 289). Regarding the relation of adordination, there must be mentioned the fact that “Although it has a series of commune features, the adordination is not manifesting as an homogenous relational process. An assembly of content and expression characteristics define, in case of adordination, two distinct ways: coordination and apositioning” (DIACONESCU, 2006: 291). The relation of coordination was defined as a relation “established between the referential syntactical units, situated on the same axis of ordination or on the same plan” (DIACONESCU, 2006: 291). The coordination can be monovalent or bivalent, both types could be: extensive, extensive-expansive, expansive. There must be brought the following completions concerning these types: “The simplest form for the coordination to manifest supposes an amplification of the extension. In a statement like *Mănâncă ciorbă*, the direct complement is generated by extension (satisfy the valence of the transitive verb). A statement like *Mănâncă ciorbă și cartofi*, supposes an amplification of the extension. Therefore the coordination is monovalent extensive” (GĂITĂNARU, 2006: 77). There can be noticed that the syntactical units in coordination satisfy, both of them, the same syntactic valence. The coordination is extensive bivalent, if in this relation are coordinated two syntactic units which satisfy different syntactic valences: *Mănâncă orice și oriunde*. There are also situations when the groups are made by trivalent, tetravalent coordination. If one of the syntactical units within a group which supposes coordination, is engaged in expansion, namely a part of sentence is transformed in a subordinate sentence, by predication, the coordinate in monovalent, extensive-expansive. There is also expansive monovalent coordination (syntactical units are sentences): *Știu ce a făcut bine și ce a făcut rău*. Considering the examples for these groups, there can be given examples with groups which are formed by extensive-expansive bivalent coordination: *Mănânc oricât și cu cine îmi place*, or the examples of expansive bivalent coordination: *Mănânc când vreau și cu cine îmi place*.

No matter the type it represents, the coordination supposes a repetition at the level of the relation, no matter that there is repeated the relation of dependence for every terms implicated in the coordination to the regent, or that this relation of the determinant to the regent is doubled. We must make this statement because the problem “if in this situation we deal with a single relation of subordination or two relations, in the perspective of considering as group of coordinated elements, or from the one of repeating each time the regent” (GĂITĂNARU, 2006: 67). We outlined that “Coordination (...) is not a hierarchic, syntagmatic relation generating functions, that is why it operates at all syntactic levels including in its sphere of extension syntactic units of the same kind (homogenous) or distinct as level or function (heterogeneous)” (DIACONESCU, 2006: 293). The coordinated terms are reported to the same regent, the regent being repeated for every element of the construction, its omission supposing the coordination of the elements. The heterogeneous comparison like *E mai mult harnic decât inteligent*, supposes also a double report of the two features to the same term, as well as the homogenous comparison (*Ion e mai deștept decât Maria*) supposes the report of two different terms to the same characteristic, so each of the terms implicated retakes, doubles the relation to the element they refer to. The co-referential relation “doubles the syntactical unit through its co-referent variant” (GĂITĂNARU, 2006: 92). In other words, any apposition retakes, with additional information, the base, being

implicated in two relations: “equivalence, when the base is equal, as sphere, with the co-referent (...*Ascensorul, adică liftul ...*) and the inclusion from the genre to species and from the species to genre, when the base and the co-referent do not coincide: *Fluviul Dunărea curge...*” (GĂITĂNARU, 2006: 92).

Therefore, there must be outlined that the repetitive syntactic structures are noted also at the level of the syntactic relations.

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UN ENTRETIEN SEMI-DIRECTIF AVEC LES ROUMAINS AU SUJET DES ANGLICISMES ET DE LEURS EQUIVALENTS

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***Résumé:** Cet article porte sur les résultats et les analyses d'une enquête sociolinguistique par entretien semi-directif, que nous avons réalisée en Roumanie, sur un échantillon de quinze enquêtés au sujet des anglicismes et de leurs remplaçants potentiels de la langue cible ; la langue ne peut pas être étudiée seulement à partir des dictionnaires ou des théories linguistiques ni des écrits du genre revue ou journal. Il s'agit d'une approche visant à dégager les traits de sens pertinents et permettant de cerner les différences et les points communs entre les unités examinées.*

***Mots-clés:** anglicisme, enquête, entretien, équivalent.*

Nous avons choisi de réaliser une enquête sociolinguistique par entretien semi-directif, car la langue est un phénomène essentiellement oral et elle ne se prête pas très aisément à l'étude par le biais d'un questionnaire écrit. François de Singly dans son ouvrage *L'enquête et ses méthodes : le questionnaire* distingue les questions fermées et ouvertes en ces termes : « Les questions fermées sont celles où les personnes interrogées doivent choisir entre des réponses déjà formulées à l'avance. Les questions ouvertes sont celles où, au contraire, les personnes interrogées sont libres de répondre comme elles le veulent » (SINGLY, 1992: 26). On est donc conscient qu'elles présentent des avantages et des désavantages.

Et comme toute réalité est donc inépuisable, étant donné sa richesse et sa complexité, il faut choisir entre ce qui est conservé et ce qui est exclu. A chaque moment la sélection des éléments pertinents et l'élimination des éléments jugés secondaires ne peuvent s'opérer qu'en fonction de critères d'appréciation théorique. La différence entre l'entretien semi-directif et le questionnaire se situe dans la façon de procéder au double mouvement de conservation/élimination. Dans l'entretien, c'est surtout la personne interrogée qui est maîtresse de ce choix alors que, dans le questionnaire, l'individu qui répond, le fait dans un cadre fixé à l'avance par le spécialiste. L'entretien a d'abord pour fonction de reconstruire le sens « subjectif », le sens vécu des comportements des acteurs sociaux ; le questionnaire a pour ambition première de saisir le sens « objectif » des conduites en les croisant avec des indicateurs des déterminants sociaux.

La technique de l'entretien semi-directif consiste à « faire parler » les personnes interrogées sur un thème en reformulant de temps en temps, pour relancer le discours et sans s'en tenir strictement au sujet de départ. Les digressions sont importantes, car elles permettent de saisir les représentations et les cadres de référence plus ou moins conscients dans lesquels se déploient les logiques d'acteur.

L'échantillon nécessaire à la réalisation d'une enquête par entretien est, de manière générale, de taille plus réduite que celui d'une enquête par questionnaire, dans la mesure où les informations issues des entretiens sont validées par le contexte et n'ont pas besoin de l'être par leur probabilité d'occurrence. Une seule information donnée par l'entretien peut avoir un poids équivalent à une information répétée de nombreuses fois dans des questionnaires. La réduction relative de l'échantillon nécessaire à une enquête par entretien tient donc au statut de l'information obtenue. (POYEN, *Methodologie de*

l'entretien). C'est ainsi qu'on peut considérer comme acceptable le nombre réduit de nos entretiens.

Peut-être que le lecteur va se demander si 15 enquêtés sont suffisants pour l'accomplissement d'une bonne enquête. Nous voudrions conséquemment éclaircir notre option : généralement les gens ont une perception différente sur un et même mot et alors on devrait questionner des milliers de personnes pour voir les différences en détail des significations qu'ils attribuent aux mots, donc c'est plus pratique dans ce cas-ci d'avoir un nombre réduit et d'en déduire les tendances générales et les aires couvertes par ce mot.

Notre entretien a eu comme but principal l'approfondissement des contextes d'utilisation des paires de mots empruntés et leurs équivalents potentiels et de la perception que les personnes interrogées ont eue sur ces mots. Nous avons mis en face de l'anglicisme son remplaçant potentiel de la langue cible et nous voulions savoir si les personnes interrogées trouvaient une différence de sens entre les deux mots.

Dans ce qui suit, il ne s'agira pas d'une description détaillée des résultats, mais d'une présentation de ces résultats sous la forme d'une vue d'ensemble et surtout d'une étude/ analyse de tout lexème inséré dans l'enquête.

Il s'agirait d'une approche visant à dégager les traits de sens pertinents et permettant de cerner les différences et les points communs entre les unités examinées.

C'est par le groupement des traits sémantiques que la signification se manifeste dans le cadre du lexème.

Voyons comment les enquêtés ont saisi la différence ou la non-différence des mots indiqués :

a) JOB vs SLUJBĂ/ LOC DE MUNCĂ /SERVICIU

Déjà habituées au mot *job* et à ses composés ou expressions « *târg de joburi* », « *job killer* », « *part-time job* », « *a-și lua un job* » les personnes interrogées ont des opinions différentes relatives à l'usage de ce mot. Quelques-unes le perçoivent comme : *job* : /+important/, /+grandiose/, /+moderne/, /+raffiné/, /+fin/, /+capacité d'ennoblissement/

Par contre d'autres le voient comme : *job* : /+temporaire/, /-nécessaire/, /+attitude affairé/, /+facile/, /-travail/.

Quant à ses équivalents roumains on découvre les traits sémiqiques suivants : *slujbă/ loc de muncă/ serviciu* : /+stable/, /+sérieux/, /+devoir/, /+varié/, /+nécessité objective de survivance/, /+travail physique/.

Bien sûr il y a aussi la catégorie de ceux qui utilisent ces mots sans différence mais en fonction de la distinction à *la mode vs démodé* ou tout simplement pour diversifier le vocabulaire.

Par rapport aux réponses françaises concernant la même paire de mots on constate une intersection des traits /+temporaire/ et /+petit boulot/ de l'anglicisme *job*, bien qu'une autre partie des Roumains lui attribuent d'autres nuances qui expriment juste le contraire.

Par contre, les équivalents français et roumains sont marqués des mêmes traits /+sérieux/, /+professionnel/ et /+long/.

b) BUSINESS vs AFACERI

A la différence du français où l'anglicisme était plutôt perçu comme péjoratif (il l'est aussi en roumain mais à un degré plus réduit), le *business* semble apporter en

roumain une nuance supplémentaire /+international/ et /+haut niveau/. Nous nous demandons si celle-ci n'est pas seulement la perception des gens communs quand ils pensent aux gens riches. A part cela, il est aussi perçu tout simplement comme un travail, une chose à résoudre, n'impliquant aucune idée d'affaire.

Il n'y a pas à négliger le fait que les personnes interrogées voient si différemment l'emploi de ces mots qu'ils arrivent à des oppositions majeures. D'après quelques-uns le *business* est /+sérieux/ tandis que d'après d'autres c'est le mot *afaceri* qui englobe ce trait.

Pour une meilleure compréhension faisons le plan d'ensemble :

business : /+grand/, /+important/, /+international/, /+haut niveau/

afaceri : /+ petits entrepreneurs/, /-revenu grand/, /+sérieux/, /+honnête/

Bien que jugé périmé, ou très lourd et pompeux, par certains, le mot autochtone reste le plus utilisé par nos témoins.

c) A FACE SHOPPING vs A FACE CUMPĂRĂTURI

Le *shopping* roumain, est lui aussi une spécialité, pas exclusivement féminine, qui consiste à flâner de boutique en boutique pour regarder, tâter et acheter diverses choses dont on n'a pas nécessairement besoin et cela ajoute un trait inexistant dans l'enquête française : c'est pour les gens avec des « chichis ». D'après nos enquêtés *faire du shopping* renvoie particulièrement aux gens riches. Il y a aussi la différence selon laquelle les femmes utilisent *a face shopping* juste pour se mettre en valeur quand elles parlent aux hommes, pour prouver ainsi l'importance de l'acte qu'elles sont en train de faire, tout en ennoblissant les courses.

A face cumpărături reste dans la sphère des achats alimentaires, que l'on fait au supermarché, comme en français. Il ressort donc quelques distinctions :

a face shopping: /+gens riches/, /+gens avec des chichis/, /+coté prétentieux/, /+moderne/

a face cumpărături: /+gens communs/, /+ aspect familial/, /+quotidien/, /+nécessaire/

d) FASHION vs MODĂ

A la différence du français où les enquêtés n'utilisent pas trop le terme anglais et à peine s'ils font la différence avec *mode*, on constate que l'opinion là-dessus est bien partagée parmi les Roumains jusqu'à affirmer le contraire : d'un côté *mode* est vu comme un terme périmé, plus modeste et *fashion* comme plus prétentieux et plus international que *mode*, et de l'autre côté et vice-versa, *mode* est quelque chose de plus important et plus varié que *fashion*. On arrive *grosso modo* aux distinctions suivantes :

fashion : /+haute couture/, /+ podium de présentation/, /+maison de mode/, /+international/, /+prétentieux/

modă : /+vêtements et comportement/, /+modeste/, /+tendances actuelles/

e) STAR vs VEDETĂ

Tout comme les Français, les Roumains ont perçu la même différence entre *star* et *vedette* :

star : /+ célèbre/, /+ internationalement connu/, /+ brillant/, /+ complexe/

vedetă : /+ modeste/, /+restreint/, /+ limité dans le temps/, /+ accessible/

Ni le mot anglais, ni le mot roumain n'ont échappé aux nuances péjoratives ou ironiques du genre : *Es-tu vedette ? ; starul Copilul Minune.*

f) ENTERTAINMENT vs DIVERTISMENT

A peine connu et utilisé par nos enquêtés, *entertainment* est encore une preuve que quelques-uns des termes employés par les médias ne sont connus et utilisés par les locuteurs.

Presque inconnu par nos témoins, cet anglicisme frappe d'abord par sa prononciation difficile à l'anglaise. Résultat : il est plus facile d'utiliser le terme autochtone.

Quand même dans leur essai de différencier les deux termes, les personnes interrogées constatent : *entertainment* est /+spectaculaire/, /+ pour spécialistes/, /+épater/. Les marques d'ironie n'ont pas attardé à apparaître ce qui fait que *entertainment* soit aussi vu comme un terme pornographique.

g) LOOK vs STIL, IMAGINE, ÎNFĂȚIȘARE

Selon les réponses de nos interviewés on apprend que le lexème *look* est très englobant, il est un 'cocktail' d'apparence, attitude, image et comportement tout en étant enveloppé d'un aspect positif et moderne à la fois. Si on veut prendre tout en compte (physique, vêtements, maquillage, cheveux) on est donc invité à dire *look*, par contre si on sépare bien les choses alors les équivalents roumains *stil*, *imagine*, *înfățișare* sont à utiliser avec un certain risque 'd'être périmés'.

On sent quand même que l'opinion des gens simples est que ce terme *look* ne peut pas être utilisé par eux car pour avoir un *look* « on doit mener une vie mondaine, on doit circuler, on doit être vu », on doit se remarquer par quelque chose pour être chic ou tout simplement pour faire des chichis.

C'est une idée que l'on ne rencontre pas dans l'enquête française mais à part ça on constate que les Français et les Roumains perçoivent l'anglicisme de la même manière : très moderne et à la mode, très englobant, *look* se distingue des autres par le fait qu'il renvoie à la fois à l'attitude, au comportement, à l'apparence.

« New-look » a fait sensation dans les années cinquante, mais entrée dans les dictionnaires l'expression a vieilli très vite comme toute nouveauté (VOIROL, 1993 :43).

h) BOSS vs ȘEF

La plupart de nos enquêtés font une distinction nette entre *boss* et *șef* : *boss* est utilisé dans un sens péjoratif (vocabulaire des gangsters, des personnes malhonnêtes) et avec une connotation négative (il est /+ méchant/, /+ dur/, /+exigent/, /+ agressif/, il y a toujours une barrière → contexte tyrannique). Alors c'est facile de voir la suprématie du *chef* par rapport au *boss* : caractère officiel, un terme profond, sain, qui impose le respect, plus tolérant, plus permissif, accessible (il y a un rapprochement).

Il y a une petite partie des enquêtés qui voient dans le *boss* l'image moderne du chef ou bien l'image de celui qui dirige des empires et produit de l'argent.

Si on fait une comparaison avec le même groupe de lexèmes utilisés en France on constate que *boss* reste pour les Français 'le patron' ou 'le grand directeur' tandis que pour les Roumains il n'est que quelqu'un dont on peut bien se moquer.

i) PLANNING vs PLANIFICARE

Bien qu'utilisé à tout instant dans les médias, *planning* est moins employé par nos enquêtés et ceux qu'ils l'utilisent ont des difficultés à saisir une différence par rapport à *planificare*. Premièrement, selon leur déclaration, *planning* renvoie au *planning familial*. Et quand ils vont plus loin ils constatent :

- *planning*: c'est une planification momentanée et cela renvoie plus aux affaires

- *planificare* : inclut les tâches et les responsabilités, est fait sur une période plus étendue, et concerne le programme des activités au niveau organisationnel, scolaire, etc.

En même temps on constate une subjectivité qui part du fait que le lexème *planificare* « sonne mauvais, car il a déclenché, pendant 50 ans, des réactions hostiles dans la conscience des citoyens » ce qui fait que *planning* soit de nos jours plus utilisé, seulement parce que ça fait un changement et ça sonne mieux.

j) SHOW vs SPECTACOL

A la différence du français où les locuteurs se mettent d'accord sur la sémantique du *show* et du *spectacle*, en roumain on trouve une divergence sémantique les gens exprimant des opinions tout à fait opposées sur le même groupe de lexèmes :

show : /+important/, /+grosses sommes d'argent investies/, /+participation des stars consacrées/, /+vrais artistes/, /+professionnel/, /+ample/, /+public nombreux/, /+haut niveau organisationnel/, /+ciselé/

spectacol : /+simple/, /+neutre/, /+fait vite/, /-public nombreux/, /+restreint/, /+périmé/

vs

show : /+télévisé/, /+coté commercial/, /+vulgaire/, /-élaboré/, /+divertissement/, /-intéressant/

spectacol : /+en direct/, /+élevé/, /+professionnel/, /démonstration de qualité/, /+théâtre/

A tour de rôle on voit que d'un côté *show* est envisagé comme plus important, plus élaboré et plus professionnel que *spectacle* et de l'autre côté c'est l'inverse, c'est-à-dire que *spectacle* acquiert les qualités d'une chose bien faite. Il y a quand même une remarque à faire : le nombre de ceux qui voit en show un spectacle grandiose est plus élevé, ce qui fait que cette perception domine parmi les locuteurs avisés ou non-avisés.

k) MAKE-UP vs MACHIAJ

A la différence du français où le lexème *make-up* n'est pas du tout employé par les locuteurs on constate parmi les Roumains enquêtés quelques-uns (il s'agit d'un pourcentage assez réduit) qui l'utilisent et qui en plus font une distinction par rapport au contexte d'utilisation du mot anglais et de celui roumain. Ceux qui ne l'utilisent pas ne font aucune différence. Par conséquent on saisit les traits suivants :

make-up : /+fait par les stylistes/, /+style particulier/, /+le monde de la mode/, /+cosmétiques de luxe/

machiaj : /+usuel/, /+quotidiennement/, /+pour et par tout le monde/

l) DEADLINE vs TERMEN LIMITĂ

Il y a trois catégories de locuteurs dont on peut parler ici : une moitié n'a jamais utilisé ou entendu le lexème *deadline*, un quart ne fait aucune différence entre *deadline* et *termen limită* et un quart constate une nuance légèrement différente de ces deux mots.

deadline : /+fort/, /+impératif/, /+engageant/, /+sévère/, /+dur/, /+obligatoire/

termen limită : /+élastique/, /-législatif/

Pour être bref, conformément à la déclaration de nos enquêtés, *termen limită* est un délai que l'on sent un peu plus flexible tandis que *deadline* est le délai au delà duquel on ne peut pas passer car il est assez impératif.

Les personnes interrogées considèrent que *deadline* est utilisé particulièrement par les agences de publicité et dans les projets de financement et aussi dans le domaine des affaires justement parce qu'il évoque du sérieux et de la précision. Nous voudrions y faire une remarque assez subjective car les Roumains ne sont pas tellement habitués à être ponctuels, ou à travailler avec un délai précis, ils ajournent toujours les choses, et maintenant dans le contexte de l'intégration de la Roumanie dans l'Union Européenne (qui est associé à l'anglais) ils sentent peut-être que les choses doivent être faites avec précision d'où le terme *deadline* avec sa nuance dure et sévère.

On est donc frappé par les grandes divergences des réponses pour chaque mot. La variation entre les réponses ne présente pas de problèmes d'analyse, étant donné que le but de cette partie de l'enquête est justement d'essayer de découvrir la perception et les attitudes diverses des gens envers les anglicismes.

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**MIHAIL SEBASTIAN,
JOURNAL OR THE REFUGE IN RIDICULE DREAMS**

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Abstract: *The diary or little inside hell is started by Mihail Sebastian in a difficult time, (February 1935) and continued by the author until 31 December 1944, when he felt a old fatigue, due to the transition through a series of stupid dreams of which has not felt able to raise. Dreams of Mihail Sebastian, nocturnal, and diurnal, are diverse, some logical and precise, other complicated, absurd, confusing, of which he cannot remember too much. His dreams, as an extension of the state of wakefulness, often offer the writer a refuge from a life that he lives forever with a temporary status. Being considered, in general, signs of future events, his dreams remain for Mihail Sebastian common occurrences, which, as he transcript more precisely, do not consider necessary to interpret them, also.*

Key words: *Sebastian, journal, dreams, the refuge.*

Mihail Sebastian had began to log at almost 28 years (February 1935), while founding him-self, after his confession in a *ceas greu* [Sebastian, 2005: 5], and it continues until 31 December 1944, when returned from a trip of six days at Chalet Vânători, on Diham, soulful landscape of winter in Bucegi, *se simte mai mult melancolic – aproape trist* (SEBASTIAN, 2005: 577), forever under the burden of his loneliness and incurability.

Literature subjective, and in general the log of Mihail Sebastian, in particular is a *expresie a singurătății individului* (SIMION, 2001: 15), a data warehouse, a place of refuge, in which man is issued by a particular load inherent spiritual life profane.

Although its lack of confidence in this kind of writing, *jurnalul acesta nu-mi servește la mare lucru ... mă dezolează lipsa lui de sunet adânc*, filled with *lucruri consemnate fără emoție, cenușiu, inexpressiv* (SEBASTIAN, 2005: 390), adept of Jules Renard's journal, which *consemnează, fără ipocrizie, tot ceea ce o conștiință de om poate cunoaște de-a lungul unei vieți care nu e totdeauna făcută din eroisme* (Sebastian, 2005: 6), author *Stelei fără nume, practică un tip de jurnal modern, folosind mai toate legile și abilitățile genului* (SIMION, 2001: 225).

It is known that Mihail Sebastian expresses dissatisfaction with the ending of his diary, which he finds *uimitor de neinteresant ... prea sec, prea rece, prea impersonal* (Sebastian, 2005: 511), *o proastă obișnuință, nimic mai mult* (Sebastian, 2005: 538). Impression that the log has not recorded its essence, that *devine absurd*, and all this trouble one turns into a rhetorical question: *Războiul trece prin mine, prin toată viața mea, prin tot ce iubesc, sau cred, sau încerc să sper – și din toată măcinarea asta cumplită, eu consemnez aici, ce?* (SEBASTIAN, 2005: 538).

However, Mihail Sebastian, sage and a special sensitivity, painstakingly recorded in the log air time, chronic intellectual morality, portray a world of melancholy and colorful politicians and writers. Has few friends and notes bitterly that is about to lose her and them because of politics, which separates the chip dramatic people. Worried about the political views of his naive Mircea Eliade, *prietenul cel dintâi și cel din urmă*, Mihail Sebastian wonders awestruck: *Îl voi pierde pe Mircea pentru atâta lucru? Pot uita tot ce este excepțional în el, generozitatea lui, tot ce e tânăr, copilăros, sincer în el?* Single answer is: *Voi face tot ce e posibil ca să-l păstrez totuși* (SEBASTIAN, 2005:

85). Contents of a desire to record everything, despite the moments, not least, tired and deterrence, Mihail Sebastian left us, in fact, several journals. Besides the intimate diary of interior states of emotional experiences, when *trăiește pe apucate*, are the creation of a journal covering notații laboratory scriitoricesc still a log of Hebrew drama, as an intellectual journal and political relations with complex and sinuous, full of tension and deception in the world political and intellectual attended by Mihail Sebastian.

This log, rather an exercise of inner freedom, noted author and passion for classical music, heard frantically and hope that miss to be happy is true. *Totul foarte frumos, grav și liniștitor* (SEBASTIAN, 2005: 313), notes the author after a night Händel.

One thing is certain. Mihail Sebastian's diary is not with the intention of publishing life. Intimate diary that occurred 50 years after the death of the writer, when most people left this world, is a telling testimony. Therefore we can never know exactly what would be the way that journal, had become a novel type of religion or a projected essay-proof, and if fate would have been lines, pass them to remain in a life in which, although felt alone *dezarmat, învins, resemnat, incapabil de un gest, de o sfortare* (SEBASTIAN, 2005: 390), brought by literary creations, recognition of Romanian writer.

But the intimate diary of Mihail Sebastian, and contains the transcription of dreams, which, having no plan to publish the diary, no comment, but noted that such. About 30 dreams occur over a period of nine years of his intellectual trajectory of journal entries, dreams that might constitute evidence of a higher reality.

Experts argue that a dream is an unconscious psychological phenomenon that occurs during sleep: it consists of a series of images that play a role, either directly as an actor, or indirectly, as a spectator.

Visele noastre scapă voinței și responsabilității noastre morale (VAUGHAM, 1990: 17), no power to lead them somehow. Dreams evolve aspațial and elegance. *Visez de la un timp tot felul de vise care se petrec – aproape toate – la Brăila, la casa din strada Unirii 119. Nu știu de unde vin, ce însemnează, ce vor să spună* (SEBASTIAN, 2005: 394).

Because the dream house of Braila is repeated, this could be assimilated to *casei natale* (BACHELARD, 2002: 76), which appears in the dreams of every man, a refuge in which to find rest, by being a breath recuperative.

Mihail Sebastian realize that not taken, intentionally or not, other characteristics of the dream. In popular belief, and not only the dream has a meaning, hide a forecast, which ignores one Mihail Sebastian total. Not find in any desire to dream interpretation, to decipher, to disturb or to be convinced that what dream symbols mean hiding something.

Concerning dreams he has not adopted any position of serious people who smile dreams interpretation, because they know that *a visa înseamnă a te înșela*.

The only involvement of Mihail Sebastian is the transcript of dreams, a certain qualification and thus learn that his dreams are *lungi, scurte, complicate, absurde, stranii, teribile, multe*. Also noted the rush of giving evidence to transcribe the diary, not the other, but woke up to them looking.

Vise absurde în fiecare noapte. Mi le povestesc în gând, când mă trezesc buimăcit, îmi promit să le scriu, și pe urmă le uit (SEBASTIAN, 2005: 312). *Vise multe și scurte astă-noapte... Totul e prea confuz și nu îmi mai aduc aminte* (SEBASTIAN, 2005: 402). *Vis din noaptea de duminică, pe care am neglijat să-l notez la timp și care acum se destramă* (SEBASTIAN, 2005: 308). *O noapte plină de vise complicate,*

confuze, de care îmi aminteam destul de bine azi-dimineață când m-am trezit – dar care s-au destrămat pe urmă aproape complet (SEBASTIAN, 2005: 417).

Lucrurile care nu sunt obiect de interes în timpul zilei nu devin obiect de interes pentru vis (FREUD, 1991: 29), says Freud, and thus understand why, during the war, he dreams SEBASTIAN Hitler: *E parcă un banchet. O ușă se deschide drept în spatele meu și intră Hitler* (SEBASTIAN, 2005: 420), *Două visuri teribile astă-noapte. Într-unul eram cu Hitler, care vorbea românește și mă amenința îngrozitor* (SEBASTIAN, 2005: 515), and on Stalin: *L-am visat noaptea trecută pe Stalin. Avea un aer de țaran rus cumsecade și eu mă miram de atâta simplitate* (SEBASTIAN, 2005: 256), war image being obsessive in his dreams.

M-am visat în război astă-noapte. Atacam o patrulă dușmană, care trăgea asupra noastră, dintr-un fel de casă – mai mult prăvălie – cu ușile și ferestrele deschise ... Vis care continuă seara agitată de ieri (SEBASTIAN, 2005: 221). *Vis complicat, absurd, din care nu mai țin minte decât că România intrase în război ca să ocupe <Pocuția>* (SEBASTIAN, 2005: 170).

War, which marked the existence and about which most runs his dreams (the war itself but also the horror of Jews caused by Germans), the war, *durere vie*, physical pain, *un fel de sufocare nervoasă*, îl înspăimântă amarnic în vis: *Vis de astă-noapte: Sunt la regiment. Civil... Eu sunt singurul civil în toată mulțimea asta în uniformă. <De nu mar vedea cineva>. Fug înspăimântat, fug, fug, fug – și mă trezesc* (SEBASTIAN, 2005: 340).

And he wakes up in a world in a life *care nu trăiesc, vegetez, aștept, rabd* (SEBASTIAN, 2005: 277), because *viața în regiment este zdrobitoare. Atâtea umilințe, atâtea batjocură, o atât de stupidă teroare (să nu mă vadă, să nu mă audă, să nu mă întrebe) numai într-o pușcărie se pot îndura* (SEBASTIAN, 2005: 276).

And then, what's left to do? *De prea multă scârbă, de prea multă silă, ca să uit, ca să rabd, ca să mă amețesc mă refugiez în tot felul de ridicule visuri, pe care le urmăresc zile întregi cu ochii deschiși* (SEBASTIAN, 2005: 391). Mihail Sebastian dreams to become an extension of the state of wakefulness. With open eyes traveling from Geneva to London, New York or California or comfortably installed on a boat bound for Alexandria, the famous Egyptian city.

Dreams, writer refuge haggard war, but also dull life that lives, full of indigence, to make it out: *trăiesc într-o stupidă serie de visuri, trecând dintr-unul într-altul, și nu sunt în stare să mă trezesc la realitate* (SEBASTIAN, 2005: 390).

Pant to be happy makes the writer to ask simple things in life, but essential: *puțină liniște, o femeie, cărți și o casă curată* (SEBASTIAN, 2005: 33). Home of your dreams there, but that is not his, but the mother Mary, which by visiting it, a house counted from dream to dream and all will see it for oneself to spend a vacation that *n-o să se mai termine* (SEBASTIAN, 2005: 65).

Casei natale, present sometimes in our dreams, he joined Gaston Bachelard in his book, *casa onirică*, a dream home, house, in full peace and privacy, the man leave his prey reveriilor. *În visurile noastre de noapte există întotdeauna o casă unde se poate viețui singur* (BACHELARD, 2002: 76).

In the autumn of 1943 when the cold wind beat, he think of la *o casă caldă, intimă, în care să citesc și să scriu lângă o femeie iubită devine un vis irealizabil, după care mereu am tânjit* (SEBASTIAN, 2005: 530).

It is possible, we, as intelligent and sensitive man, the writer Mihail Sebastian to be understood that the dream, be it with eyes open, no longer brings any hope? On Monday, 18 October 1937, the day on which reaches 30 years found in a bad dream,

a product of random absurd - loss of the novel manuscript *Accidentul. Nu pot distruge în mine speranța copilăroasă că visul acesta urât se va sfârși* (SEBASTIAN, 2005: 123). But, *sila de a fi treaz*, urges him to sleep, to forget.

Joy to find in Paris or in dream, *se amestecă straniu cu angoasa de a fi într-un Paris ocupat de nemți. Tot timpul mă simțeam amenințat, fugărit* (SEBASTIAN, 2005: 427).

Acute lack of money to make that dream turn into a nightmare, which tends not to end in May. Even if we consider the dream a parallel existence, other than subsistence life, still we can not accept as a nightmare the night (which is still a final) to continue with one diurnal, whose end is difficult to foresee.

Sunt coșmare îngrozitoare din care te trezești brusc, gata să țipi de spaimă – dar te trezești. Din coșmarul ăsta, când mă voi trezi?

As you can see, dreams do not think it disturbs the writer, not to change behavior, not complicate it, but i have no life easier. Considered prevestiri or signs of future events, dreams remain for Mihail Sebastian usual nocturnal happenings, which, as the transcript more precisely, not considered necessary to interpret them.

Let it not be concerned that it occurred in biblical literature that *visul în el însuși este indiferent, interpretarea este cea care contează, care devine prevestire eficientă și eficace care forțează realitatea?* (CAILLOIS, 1975: 335).

Mihail Sebastian was attracted to the interpretation of dreams, being aware that a dream can be interpreted differently, because, as they say, *visul urmează gura care-l tălmăcește*.

Dreams are obviously an infinite variety. Some are logical and precise, others do not leave any impression, but all they want recorded in the log.

The Freud theory explains this dream by bringing wishlist *refulate*. But dreams of Mihail Sebastian not to fulfill the wishes of the author *Orașului cu salcâmi*, has no part in the dream fulfillment. Mihail Sebastian dreams. His dreams are nocturnal, and diurnal. In the night they are friends and acquaintances: Mircea Eliade, Nae Ionescu, Camil Petrescu, close and distant relatives, even Jules Renard, whose innovative presence does not surprise you very much.

Fear is a writer not to forget the dream, before the record in the log: *Azi-dimineață, înainte de a mă trezi ca lumea, îmi repetam în gând întreg visul – și era, mi se pare, mai plin de detalii – dar în cursul zilei l-am uitat* (SEBASTIAN, 2005: 149). Chance to do remember him still in the evening, while hear a concert.

Diurnal Dreams, which I mentioned, are much fewer, more light and called the author *irealizabile*.

Here's what you said about them Mihail Sebastian: *Duc cu mine zece asemenea visuri pe care nu le termin niciodată, pe care le schimb între ele și pe urmă le reiau de unde le-am lăsat. E ca un stupefiant, ca un somnifer* (SEBASTIAN, 2005: 391).

Refuge, or hypnotic drug, diurnal or nocturnal dream, the dream gave no illusion that our writer would bring a mysterious message, worthy of being read. Almost irresistible temptation of every man to give a sense of dream images is absent from Sebastian.

Dream, the spirit oddment human way to happiness or gloss?

Mihail Sebastian was not pronounced.

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SORIN STOICA, AU-DELÀ DES FRONTIÈRES

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Résumé: Cet article propose une perspective analytique pour la prose de Sorin Stoica, l'écrivain qui est devenu à peu près un mythe, après sa mort prématurée, regrettée par tout écrivain. Sorin Stoica appartient à la génération 2000 ou à la génération du millénaire, étant un des plus doués écrivains de sa génération. Sorin Stoica se remarque dans le paysage de la génération d'où il fait partie, c'est-à-dire il n'est pas préoccupé par les sujets en vogue (le sexe, la drogue, les misères de la vie en général), mais par la pure narration des faits les plus insignifiants qui puissent être ignorés, rapidement oubliés, et même c'est plus rentable de les oublier, donc par tous ces faits qui forment la vie.

La critique littéraire a relevée maintes fois le sens auditif extraordinaire avec lequel il rendait la réalité, en dépit d'une surdité – l'ironie du sort ! – qui, finalement, l'avait mené vers la mort. Une autre caractéristique de sa prose, et c'est pourquoi il a été comparé avec Ion Creangă, est l'oralité du langage. Son univers épique est représenté mêlant la vulgarité et la candeur, la sottise et l'ambition, l'immoralité et l'innocence.

Pour ses camarades de génération, Sorin Stoica est et il restera le Narrateur par excellence.

Mots-clés: génération 2000, narration, oralité.

Sorin Stoica (de 27 juillet 1978-de 6 janvier 2006) l'écrivain qui est devenu presque un mythe, après sa mort prématurée qui a fait pleurer tout le monde culturelle, il a fini en 2000 les études de la Faculté de Journalisme et les Sciences de la Communication, Université de Bucarest, et un Diplôme d'Études Approfondies en Anthropologie Culturelle de la Faculté de Journalisme. À partir de 2004, il a été chercheur au Musée du Paysan Roumain. Il a collaboré avec de la prose et de diverses publications à un grand nombre de revues parmi lesquelles: *Vatra*, *Dilema Veche*, *Deci*, *Formula As*, *Ultimul Atu*, *Cultura*. Il a signé la rubrique *Liberul arbitru* de l'hédomadaire du *Iasy Suplimentul de cultură*. Il a fait son début éditorial en 2000, avec le volume *Povestiri cu înjurături* (Ed. Paralela 45) et après les volumes *Dincolo de frontiere* (Ed. Paralela 45, 2002), *Povestiri mici și mijlocii* (un volume collectif de la prose courte, Ed. Curtea Veche, 2004), *Cartea cu euri* (Ed. Curtea Veche, 2005), *O limbă comună* (Ed. Polirom, 2005), et posthume, *Jurnal* (Ed. Polirom, 2006), *Aberații de bun-simț* (Ed. Polirom, 2007). Il a été un coordinateur auprès de Zoltán Rostás des volumes: *Istorie la firul ierbii. Documente sociale orale* (Ed. Tritonic, 2003), *Televizorul în micul infern, volum de etnografie mass-media* (Ed. Tritonic, 2005), *Tur-retur. Convorbiri despre munca în străinătate* (Ed. Curtea Veche, 2006) et *Jurnal de cămin* (Ed. Curtea Veche, 2008).

Sorin Stoica appartient à la génération 2000, étant un des plus doués écrivains de sa génération. Du paysage de la génération d'où il fait partie, Sorin Stoica est une figure unique parce qu'il n'est pas préoccupé par les sujets à la mode (le sexe, les drogues, les misères de la vie), mais la narration des faits les plus insignifiants qui puissent être ignorés, oubliés assez vite, donc tous ces faits forment la vie-même, d'où vient le problème des commentateurs en ce qui concerne la position de son écriture dans une certaine catégorie stylistique et un certain genre littéraire.

Il plaide pour la narration, mais c'est pas la narration de la misère du monde, c'est la narration de la beauté de la vie, étant de cette manière en opposition avec la littérature de ses frères de génération qui écrivent du sexe, de la drogue, et de la musique hip-hop. Dans une génération de la rupture violente, de la fracture littéraire, Sorin Stoica se situe contre le courant. En réplique, Sorin Stoica avait l'intention à un moment donné d'écrire un roman bucolique. *Je ne comprenais d'où cette nécessité, cette faim de l'abjection. C'est pourquoi je voudrais parfois écrire un roman bucolique, un roman assez dogmatique, très décidé. Les uns se protègent étant abjects, moi, je puisse protester par une utopie.*

Auteur, narrateur et même personnage, Sorin Stoica raconte sans cesse sa vie et se propose d'écrire, en même temps qu'il vit, il écrit ce qu'il vit. Pour ne pas gaspiller entrérement la confusion légitime du lecteur, il annonce serein qu'il commence tout de *cette manière, en abordant plusieurs facettes*, étant en quête d'un certain ordre.

Le volume *O limbă comună* formé de 27 contes s'organise sous nos yeux comme un journal romanesque, ayant au centre les expériences du *moi*, exposées au regard du lecteur. Le volume, prose et journal, une fiction traitée avec une méticulosité documentaire comprend le métatexte, comme tout texte postmoderne. C'est dans ce volum-archives qu'il fait beaucoup référence à sa propre écriture, aux sujets et aux personnages des livres publiés.

On a dit qu'il semble que les volumes de Sorin Stoica aient un air testimonial, mais le volume qui peut être considéré, à vrai-dire, son testament c'est *O limbă comună*. Le volume dont on parle est un texte spécial dans la cadre de collection *Ego.proza* tantôt par sa nature, que par les circonstances spéciales de sa parution. La première page surprend le narrateur sourd et sans nom ou simplement *moi*, c'est comme ça qu'il se nomme, dans l'hôpital, presque sourd, interné à cause de la maladie qui a empiré. Une fois au bord du lit d'hôpital, le jeune homme à l'âge de presque 28 ans se transforme dans une véritable tour de contrôle, dans un observateur d'un univers envahi de *petits riens*.

Du point de vue thématique, la prose de Sorin Stoica n'est pas en opposition avec les canons imposés déjà par les livres de sa génération. Elle est le produit de la révolte contre la déshumanisation, contre la misère généralisée, contre l'indifférence, contre les préjugés, contre les fausses prétentions ou contre la bêtise.

La critique littéraire a mis en relief assez souvent le sens auditif extraordinaire avec lequel il enregistré la réalité, cela en dépit d'une sourdité finalement fatale. La mérite de Sorin Stoica est celui de savoir convertir cette infirmité dans un atout. Il découvre que l'atrophie de l'ouïe lui aide à *écouter*, que l'écriture récupère les sons perdus: *J'écrivais et je découvrais que je m'entendais en gens très bien. Et je ne comprenais pas d'où cette capacité venait, en tentant compte que je ne vivais que peu. Je n'en avais pas en le temps. Peut-être que la sourdité t'oblige à écouter les sens, à deviner ce que les gens veulent dire, à suivre plus attentivement les gestes, à les étudier, à les anticiper les réactions.*

Une autre caractéristique de la prose de jeune écrivain venu du Băneștii de Prahova pour conquérir l'artistique Bucarest littéraire, c'est l'oralité de son langage, voilà la raison pour laquelle il a été souvent comparé à Ion Creangă.

Son univers épique est représenté par la Roumanie de *l'époque de transition*, un univers peuplé des personnages d'une grande diversité sociale, où se mêle la vulgarité et la candeur, la bêtise et l'ambition, l'immoralité et l'innocence. Sorin Stoica connaît jusqu'à la perfection l'art d'emballer d'une manière épique les sujets qui, à la première vue, semblent insipides et c'est juste en cela que réside son unicité et son originalité.

Dans un monde où les gens ont perdu leur habileté de raconter, un monde où un autre (les médias) raconte pour eux, Sorin Stoica est et restera le Narrateur par excellence, c'est pourquoi il n'est pas exclu que la prophétie de Călin Torsan (c'est que, à l'avenir, quand on demandera aux candidats à l'examen de littérature roumaine de dire *Quel a été votre sujet?*, ils répondront *Il a été difficile: on a eu Sorin Stoica*) soit accomplie.

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LA PARODIE DE LA LITTÉRATURE DANS L'OEUVRE DE M. H. SIMIONESCU

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Résumé: On peut regarder la parodie dans l'oeuvre de M.H. Simionescu comme une fiction ingénieuse, sous la voile de laquelle on propose quelque vérité. Elle entreprend tantôt d'exposer au grand jour le ridicule que l'on observe dans la conduite des hommes, tantôt de faire apercevoir les fausses beautés d'un ouvrage. Dans *Bibliografie generală* la parodie est une forme d'imitation, mais d'imitation caractérisée par une inversion ironique, pas toujours aux dépens du texte parodié, et aussi comme une répétition avec une distance critique, qui marque plutôt la différence que la similitude.

Mots-clés: parodie, communisme, satire.

La bibliographie générale, la meilleure et la mieux organisée parodie de notre littérature " (MARINO, 1973: 142) comprend des cartes, après avoir lu toute la littérature. La plupart des cartes sont des commentaires - allant d'une simple phrase ou une citation à étendre la fiction - des écrits imaginaires ou des fausses interprétations de titres les plus connus des écrivains réels. Eugen Simion considère le livre « un dictionnaire des œuvres fictives, résumées dans le langage étouffant des clichés de la critique littéraire. Une double parodie, ainsi, de la littérature et de la metalittérature » (SIMON, 1989: 298).

En fait, *La bibliographie générale* invente une bibliothèque, elle construit une littérature hypothétique, où toutes les formules jamais inventées dans la littérature et ailleurs, aussi bien dans la philosophie, dans l'historiographie ou dans la recherche scientifique, sont parodiées, le sujet devenant la dégradation de l'idée de littérature. Les lieux communs de la littérature, mais aussi l'agression des inerties, des préjugés, des clichés surpris dans la vie, sont polémiquement persifflés, en renversant *tous les choses sérieuses en ridicule*. (LEFTER, 2003: 131). Les fiches bibliographiques approfondies démontent les conventions en vigueur, en imposant d'autres, et contiennent des professions de foi ou quelques réflexions sur la littérature, montrent une véritable esthétique.

L'oeuvre d'art qu'il a fait devient un palimpseste où se trouve la réalité quotidienne, celle décrite dans le temps dans une série d'oeuvres de différents projets et la réalité intérieure du celui qui n'est qu'un instrument du monde, mais doué avec la volonté et la grâce.

Mircea Horia Simionescu conduit à une pratique paradoxale de la littérature *inimaginable*. Au lieu d'écrire un roman, il préfère *les équations* de plusieurs centaines de ces écrits, au lieu d'histoires courtes il offre les *formules* concentrées, en revenant au lecteur la tâche d'imaginer leur exploitation. La préoccupation de l'auteur n'est pas celle de faire de la littérature par la paraphrase, mais de créer l'anti-littérature comme réponse.

La genèse et les écrits enregistrés enquêtent sur les circonstances exceptionnelles. Orlando Saben commence, par exemple, du vers d'Alecsandri: *Avec Ninița dans la petite gondole*, à écrire *Luther dans la fourche*, une ample histoire, avec plusieurs centaines de personnes dans une féroce bataille pour la succession. Un énorme gaspillage d'énergie par rapport à l'objet de la lutte qui devient négligeable et la lutte

finalement, disparaît. Celui qui résistera sera M. Négative, le pseudo héros de la fiction, un jeune biologiste qui étudiait une espèce commune de petites-mouches. Le texte est une interprétation parodique des luttes qui ont tourmenté le christianisme, des celles déclenchées par la réforme de Luther et contient des allusions à la possible disparition de la foi, remplacée par la science.

Le sous-marin de pate, de Ralph Jacob Trascourt dévoile les effets nocifs de la télévision, la publicité et la littérature de consommation ont sur les personnes en les faisant oublier la beauté de la nature et en contribuant à l'apparition de *kitsch*, et aussi à leur transformation en clients cvasi-inertes de nature à "avaler" sans condition tout qui est offert. L'homme quitte sa position de récepteur d'art, est immergé dans la sous-culture, en devenant *sous-marin de pate*, victime légère d'une manipulation facile.

En sortant la littérature du mythe, Mircea Horia Simionescu envisage en particulier sa nature formelle, c'est-à-dire une écriture qui fait la promotion de l'industrialisation. La littérature de série se multiplie et cela conduit à une amnésie de l'esprit qui, chargé d'une grande quantité de livres produits à bande roulante, utilise seulement quelques critères externes. Le phénomène est souligné par l'auteur à George Bacovia, qui est retenu par le volume *Plumb*, paru par le soin de l'équivoque dans la *Bibliothèque pour les métallurgistes : le livre de Bacovia attire l'attention sur cet élément injustement éternué. Il passe en revue la grande utilité de ce métal, ce qui peut rendre les bords de chemin de fer, des claves, des kiosques de musique militaire, des appareils cinématographiques, des décors de théâtre et même des cercueils.*

Le jeu bourgeois avec les conventions littéraires, parodiées avec enthousiasme, conduit à l'invention de *l'Histoire de la littérature pertinezienne*, selon un historiographe pour lequel tous les auteurs sont des *hypocrites, acariâtres, cyniques, calomnieux, des personnes qui zaizent, difformes et maladroits en ce qui concerne leurs écritures ...*, il les puni par des coups, d'emprisonnement, des travaux forcés entre 2 et 7 ans, ou la crucifixion à la désobéissance à l'autorité critique: «Il montre l'effet exemplaire des sanctions pour des écrivains tels Eminescu, Lucian Blaga, Matei Caragiale."

On hiérarchise les écrivains par une notation écolière et on offre la récompense aux méritants: *Panaït Istrati, Garcia Lorca et Evtușenko recevront un plumier et le respectable Borges un stylo et des fleurs.*

Le critique sans talent est satirisé dans le compte-rendu du texte de Sandro Bastard: *La constipation et de l'entretien de sa vie*, dont l'introduction est attribuée à la certification de Nicolae Iorga. Le critique sans culture, ex-biologiste, encourage le travail des auteurs quelconques, il a aussi une explication sur la naissance d'un chef-d'œuvre et a une ordonnance pour obtenir *le grand roman du siècle.*

L'incapacité du lecteur d'aller au-delà de la véritable signification des mots est satirisée dans : *Au-delà du front. Paroles* de Simon Gabriel, dans lequel, en plus des vers d'Arghezi, apparaît aussi un fragment d'une rédaction scientifique sur l'otite, mais il ne croit pas dans son appartenance, non seulement parce que le volume est écrit en français.

Les livres d'aphorismes n'échappent pas aux yeux critiques de l'auteur. Dans son livre Duilio Petro-Max: *Aphorismes temporelles* (à l'aide des explications de l'auteur on comprend que l'ironie vient du temple) on surprend de vrai machiavéliques règles: comment intimider les partenaires d'affaires, la façon de refuser une personne qui nous demande l'aide, comment éviter la responsabilité de nos actes devant les supérieurs, la façon d'organiser la vie publique.

Défini par l'auteur lui-même, *le plus vaste panorama des années de l'oppression (...) le diagnostic d'une maladie*, qui annule en chacun la liberté et la normalité, *La bibliographie générale* est un catalogue révélateur dans des pièces polémiques avec des répliques à piquer, *la peinture de la folie et de la pauvreté morale*, le mécanisme *du nouveau régime communiste*.

La satire atteint des proportions swiftiennes dans l'anti-utopie *Voyage à Battery*, les notes attribuées à Filipo Malaya (Le scarificateur), qui reprend dans un style original, un célèbre ouvrage, *Das Schlaraffenland*. On construit un monde à l'envers, une fantaisie noire de la catastrophe économique et morale qui pourrait servir comme un portrait du communisme (il reprend les caractéristiques du fascisme).

Invités au Ministère des Sciences douteuses, on présente aux touristes sont un bilane : *«J'ai eu à présenter nos réalisations, il a commencé son discours. Nous avons une principauté pauvre, Dieu merci, les gens sont paresseux, méchants, mais très sales. (...) Notre pays a battu le record de cas de choléra, de tristesse et de vice-vert. Par des vaccinations, nous sommes en mesure d'introduire aussi le virus de la jaunisse, qui a fait que l'Organisation Mondiale de la Santé nous cite deux fois dans ses bulletins annuels. (...) Notre industrie est concentrée dans deux grandes villes. A Rogona, dans les montagnes, des ponts roulants sont construits. Ces ponts ne tardent pas à être inutiles à première manœuvre. A la deuxième ils s'écroulent définitivement. (...) Aujourd'hui, le pays est principat de premier grade (...) l'actuel prince, Batty Actuel, il ne dispose que de deux classes primaires. La Princesse a été actrice de variété. Tous les membres de la famille princière sont analphabètes ... »*

Dans *Le livre des eaux*, Mario Salva Gottingen, on montre, par l'allégorie comment fonctionne le système politique communiste, la voiture à écrémer qui fonctionne en vain est une parabole de l'idéologie communiste, ce qui implique un très beau monde: *La voiture est belle, a deux tuyaux, l'un l'entrée et l'une la sortie, deux boutons rouges à la fois , mais fausse cette voiture marche à ralenti , un mécanisme parfait, mais anomal, qui a des opposés, mais des adeptes aussi : Il y a des gens –peu nombreux, ce qui est juste, qui en soutient qu'elle est parfait. "*

L'histoire de Gottingen fait une radiographie de la genèse et de la légitimation du communisme, qui ne peut être compris sans une étude attentive de son idéologie et de la façon dont les gens s'y rapportent. L'ensemble de *La bibliographie* est l'interprétation de cette radiographie.

Raz Ford a écrit: *Le triangle en fleur*, dans laquelle il parodie le narrateur omniscient et omniprésent, qui sait tout sur ses personnages (des informations biographiques, la vie émotionnelle), qui décrit et interprète, anime ses personnages en utilisant l'expérience des techniques d'analyse indirecte, le narrateur-démiurge qui dirige les destins de ses héros. La révolte des personnages est la volonté d'imposer leur point de vue narratif. *L'auteur, dont la conscience professionnelle de ne pas totalement disparu, il réalise qu'il a le droit d'intervenir brutalement dans son histoire, sa main se retire lentement du dernier chapitre du roman, et accepte de se réconcilier avec l'opposant.* Le soi-auctorial caractère narrateur qui est attribué le rôle de créateur du texte en roman postmoderne.

L'auteur lui-même, auto-ironique, fait son propre fiche bibliographique: *Mircea Horia Simionescu: Livre sur la femme essentielle et les mondes annexes (deux volumes: I, Anatomie, Physiologie II)*. Les deux parties se réunissent parodiquement dans *Le dictionnaire* et dans *La bibliographie*. Malheureusement, l'écrivain n'a réussi à conclure jusqu'à présent que le premier volume. Il s'agit d'un traité impressionniste des relations entre les femmes stockées dans son cœur romantique pendant des années avec

les choses les plus différentes. Une idée géniale, mais maladroitement manipulée. La notation pressée ne convainc pas. Toutefois, le livre est revendiqué par certains pages inspirées. Écrite, si je ne me trompe pas, à vingt ans, *L'anatomie* sera complétée par un théâtre de papier, dans lequel les types de femmes sont en mouvement, elles croient, aiment, souffrent et triomphent (*La physiologie*). L'auteur dit qu'il écrit ce livre (...) après quarante ans, quand il sera bien connu de la femme ".

Le texte *A l'ingénieuse* révèle de nombreuses fonctionnalités de l'auteur, laissant auto-référentialité *l'épine dorsale* dans <<l'agglomération>> des livres et des programmes d'un savoureux mélange de <<fantastique et vulgaire quotidien>> de la bibliographie (DRAGOLEA, 1992: 16). Le commentaire du livre d'Aldo Sénégal : *L'art de l'imprécision dans la cinétique* établit un lien entre *Le dictionnaire onomastique* et *Pseudokinegheticos* grâce au formule de la narration: *méthode de rassembler, au niveau pervers*.

De la fiche de Nicolae Colentina: *Les coordonnées, introduction à l'œuvre d'un écrivain paradoxal*, on comprend les suivants: "*Presque tous ses livres sont faites de courtes pièces, la réplication et de la conversion des situations où il les a vécus (...). Son travail tend à doubler dans le monde dans lequel il se fermait, l'univers tout entier. Il avait l'ambition de restaurer tout ce qui il vit, de reconstruire, de réorganiser (...). Il croyait en l'art construite par la congestion, dans la grandeur des montagnes, mais il savait profiter d'un petit sapin, sur une roche (...). Le mélange de fantastique et de vulgaire quotidien, de l'ironie et d'innocence, de l'acide et de lyrisme, paraissait à certains une faiblesse baroque, abstraite en essence, ennuyante dans son cours* , qui est une caractérisation de soi-même.

L'image de l'écrivain obligé d'intégrer le doute comme attitude existentielle se dévoile dans *L'amitié entre les anges et les italiens* d'Albert Treffa, dans lequel sous le couvert de l'Ange dominé qui est *au-delà de bien et du mal*, on trouve l'écrivain qui doit enjamber la vérité de ses œuvres en vue de frauder la censure, demandant à un discours prudent, incrédule, mais par la voie en faisant une littérature de *la vérité-même*. Même hypostases sont prises dans *La conversation* d'Albert Pelliser, une confession brisées des notations sur le genre littéraire de l'autobiographie qui efface les limites claires entre la revue et d'essai, entre la biographie et la fiction, entre la confession et la littérature. L'attitude de l'écrivain à l'égard de la société communiste ne pouvait être que duplicative, la face d'un "*parfait Janus: J'ai des amis qui ont été surpris par mon attitude forcée (...). il a été mon tour de les contredire: le jugement était le même, seulement qu'une fois contrainte par mes besoins immédiats, elle s'exprimait avec des doutes, alors que dans la condition de la sincérité elle portait une fine couche de la vérité. (...). Je suis fier de n'avoir jamais confondu les domaines.*

La révolte contre la société se manifeste dans le travail: *«Mon art est devenu une protestation adressée à quiconque en fait, l'expression de panique, la confusion, des incohérences, mais l'auteur veut que la sortie totale "Si je ne vais pas être en mesure d'imposer à l'artiste, si je ne vais pas échapper à l'empreinte de la direction, je vais me tuer (...). Je pouvais entrer avec le scooter sous les pneus d'une voiture ... "*

Quelque chose du mécanisme de Valerio Valery, capable de produire et d'épuiser l'émotion artistique, se rencontre aussi dans les accumulations de *La biographie*, mais ils fonctionnent pour discréditer l'idée que l'œuvre d'art est le résultat d'une accumulation hétérogène. L'ingénieuse prône la simplicité et l'authenticité, et les solutions proposées sont celles de Katalina Foyer dans ses *Douleurs du siècle: le voyage, la polémique, l'obstination à ces programmes, l'examen de tous les jours et catégorique des relations avec les gens, la guerre spirituelle contre les tics générés et*

du tictac individuel, la pousseur mitrailleuse du jeu, des plaisanteries, des mots et l'originalité de l'inertie organique, des vérités absolues, des leçons.

La prédisposition de L'ingénieuse pour l'établissement des relations divergentes, des dissonances, des effets de surprise, pour le mélange des espèces est visible dans la fiche du livre *Excitation et inhibition dans les chars d'assaut*, de Marcel Precar, une analyse réelle *du mystère de la femme*. Les réservoirs sont en mesure de trahison, ont des manifestations frivoles, un comportement confus du à *un certain excès de folliculine*, elles ont des accès périodiques d'hystérie, de l'anxiété. Le traitement recommandé est celui avec tendresse, sans violence et les gestes de l'accès à la lecture, qui doit être mis sous surveillance et avec la mesure. En fin de compte, *"en indiquant le plus approprié de vis et de rondelles de connecter les servants aux appareils.*

Dans son livre George Karton *Révélation à propos de l'auteur de l'histoire*, l'histoire elle-même est la fiction artistique, rien n'est réel, mais pas totalement imaginaire, l'œuvre d'art est un dialogue sans fin avec tout avant lui, une fenêtre au-delà de laquelle l'imagination du récepteur doit découvrir un univers poétique, le résultat d'un danger ou d'un Anonyme: *presque tous les événements historiques qui parlent de livres ont été tout simplement créés par l'imagination d'un auteur anonyme (...) on est sauvés en raison de Karton, la persécution de nos fautes, ce que nous avons fait souvent, répéter cette histoire. Non, pas de répéter, car l'histoire a été que nous dit-on. Créez l'histoire. En d'autres termes, nous faisons ce qu'ils ont fait et l'Anonyme idéal et les croniquaires : invention, science-fiction, de romance, de construire. "*

La prolifération de la littéraire facile, qui transmet des vérités célèbres, *un chateur chansons*, avec une forte prédilection pour les scènes qui suscitent l'horreur, le dégoût, les larmes, un écrivain qui écrit beaucoup, encouragé par les critique, par la presse, par le public, en raison d'écrire des foules, car goût du travail répond à des besoins immédiats ou de l'esthétique superficielle, un travail de kitsch. Simple multiplication de l'industrie de sensibilisation d'un objet d'art peut transformer en kitsch l'image, et cette vérité est objectivée dans le livre de Karl Web: *Stockage de papier: "le jeune écrivain en brisures, ses mots en fleurs se transformaient en papier. En effet publique...*

Mircea Horia Simionescu met en scène le spectacle fictif des livres, il parodie la littérature mondiale: Novelette (*Fièvre d'insectes*) épistolaire (*L'épistolaire*), le caractère (*Des gens en pyjama*), histoire (*L'insurrection des avant-classiques*), biographique (*Pour pôle humide*), flic (*Donnez-moi un feu*), l'écriture gnominique (*Des aphorismes*), de la prose science fiction (*Histoires du Cosmos*), l'épopée (*Odyssée pharmaceutique*), etc.

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A QUASI – KNOWN ONIRIC PROSE WRITER: FLORIN GABREA

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Abstract: the present paper is intended to approach the complex reality of the oniric literature, by resorting to a distinct analysis of the individual writings, with special emphasis laid on the activity of Florin Gabrea, a quasi-known oniric prose-writer.

Key words: oniric literature, aesthetic syllabus, oniric discourse.

Except Dumitru Tepeneag, other representatives of the oniric literature that have been instrumental in the development of the Romanian oniric prose are: Sorin Titel, Florin Gabrea, Virgil Tanase, Vintila Ivanceanu and Iulian Neacsu. Reading them simultaneously the writing of the members of the oniric group can be observed that their writing emphasizes great differences, so that the most adequate way of approach the oniric literature is a distinct analysis of the individual writings which emphasize themselves as “some independent worlds closed in themselves “. What exists for all group members is the common aesthetic syllabus. Some essential syllabus must be reminded. The aesthetic onirism claims that it considers art not as a way, but as a purpose, not as a way of investigation of another reality, but sending to sui generis reality that created it. The oniric literature rejects hazard rules and incoherency because it organizes according to rules characteristic of dream. Unlike epic where events inevitably unfold one from another, in the oniric discourse appears not only the standard narration, but also a simple development of different facts which cannot create a story by themselves. It is also known that dreams cannot be narrated.

What can also be noticed is the visual character to pictorial of oniric texts. The text must be regarded as a space of a continuous development opened to endless ways of interpretation which at last should become “some painted music where time has to be ceaselessly converted into space”. Gérard Genette refers to this aspect of pictorial “Painting is not an art of space because it gives a representation of the surface, but for this representation takes place in another surface which is specific to it. And the art of space, architecture in the highest sense of word does not tell us about space, it would be more specific to tell that it is the art that makes space to talk, that space is the one that makes in it, and (while any art hopes to reorganize its own representation) that talks about it.” Another main characteristic of oniric literature is that it cannot be narrated and it has to be read time and again as Genette advises: “To read as it should be means only to re-read, means always from the first reading to re-read, to cover a book in all ways, in all directions, in all its dimensions. So we can say that the book’s space and the one of a page does not lay under the time of successive readings, but while through reading it emphasizes and it accomplishes space continually, influence it and overturn, and in some way abolishes it.”

Florin Gabrea, although he graduated Faculty of Architecture, makes his debut in literature in *Amphitheatre* review, then in 1967 he will continue to publish in *The Venus* that it will give him in the same year the prize for prose writing. In spite of his profession, he proved his talent as a writer throughout his two volumes *Hanimore* (1969) and *Beautiful is Only the Truth* (1979).

About *Hanimore* Dumitru Tepeneag says in the article *An Undiscussed Book from Literary Romania* (1970, no. 6, 12th of February): “About a book like *Hanimore of Gabrea*, can be told in any case much more and more lucrative for prose theory than who knows what novel made after traditionalistic devices.” The stories from this book impress with the differences between them, both composition technique and narrative strategies. The story that opens the book is *The Cathedral*, a text in which alternates the realistic description with the bizarre one. A quiet background appears inside a cathedral in which the narrator contemplates the image of a wax Christ. The image will be overturn into chaos: the bells of church keep on ringing without stopping Christ’s hands are trampled underfoot and when he leaves the place the believers are strange and narrator says: “ I rushed down stairs, of course, one, two, three, four, five, but quicker than I tell you, and or the footpath they held me, making me immobile, pulling me down, pairs of endless hands, long, some of them were lying in my hair, others were behind me or they were passing over my face trying to touch my eyes, and exhausted because of the tens of arms I was beginning to suffocate, while between the knees were tossing as I noticed some thin skinny hands, trampled down and pushed up and down , of red color, although I would have had to see the windows from the houses that were opening one by one, then the doors, then the gates, then...” *Do not Forget the Smell of Condado Wine* shows presents the narrator captive in a room from where the only thing he can see are the passers-by feet. The presence of a painting break in his existence. For the first time the reader is directly involved: It worth listening to him, you see that it is not so simple, I could tell you and I will tell you.

The story that gives the title of the book is dedicated to another member of oniric group, the poet Virgil Mazilescu. The narrator and the characters are sitting at the table placed on the verge of an abyss. The table was full of food and the empty dishes were broken without noise there, where “sound cannot be brought back”. This dinner takes place twice a week, but the guests were always different. The organizer is Else, but she prefers to be told *Hanimore*. She is dressed in white, probably representing the eternal archetype bride, because, while her partners change, she remains the same: “ Some said she is the one who does not change and she has been waiting there for a long time, maybe before each one’s birth.” The guests are disappearing one by one, and when they came back they are transformed: “At any return the unknown had his cloths larger, the face more oblong, his hands were falling along his body and said the words forceful to himself, breathing the air around.” The end remains wrapped up in mystery and Tepeneag remarks in the mentioned article: “Only in this exceptional using of subtext lies *Gabrea’s* expressivity and modernity.”

The motto of the story *Three Springs* from Mateiu Caragiale: “These nights are feared than drunkenness”, warns the reader for a story like *Mircea Eliade’s*. three travellers make a halt and a strange persons changes their destiny. The woman guide them to a village in which the strange element reminds us of *Magic Love* of Vasile Voiculescu. They are housed in a room where an old calendar shows the date of 7th September (The Holy Virgin Pre-Celebration) and all revolve round number three: all three, three travelers, three beds, three table linens, three towels, three rows of plates, three candles, three girls, the *Three Springs Wood*, three short knockings in the window. Their dinner transforms into a dramatic act of Christ myth: the table cloth becomes “holy vestments, clean vestment because goodness and love have not been taught with nothing , you were born white, your skin is white”.One of them is called the Nazarene and wet with red wine from a cup. This happens while it is said a paragraph from axion. Confusion is obvious and for this time number three can be both magic number

and the symbol of Holy Trinity. The place can be a monastery since there are coloured windows of the doors with drawing with monks. The end surprise the reader with a burning in which the girls representing the fairies burn symbolizing purification.

The religious element is also present in *First My Bride* through ichthyomorphic symbol of the fish like in Dumitru Tepeneag literature. The narrator is celebrating his wedding at a restaurant where speciality is eating uncooked offals of a living fish named Holocanthus. The story begins in a realistic manner: preparation the guest's tables, of the aquarium in which there were the living fishes, but most of all the chaotic appearance of the guests. Even the waiters were dressed as sailors. The bride and bridegroom are almost ignored, the guests being attentive to aquariums. Eating this kind of fish has an entire ritual: "It has to be caught alive with the forefinger in a well known place under its fin on the belly, it was well squeezed and the whitish and viscous gush is drunk with opened mouth and swallowed uncooked." The scene points out the grotesque. Disgusted, the bride and bridegroom leave the wedding and swim among fishes symbolizing the paradisiacal innocence. But after a while he is pulled out and treated like a Holocanthus. In this volume is obvious the confusion of real and oniric level, the religious symbology together with the common reality and, as Gabriel Dimisianu says, Hanimore represents: "the main act for this type of prose, it is the deliberated deformation of real, contemplated from an unusual angle."

Beautiful is Only the Truth is made up of only three stories that alternate between a half-oniric, half-symbolic reality. *Kid I have fell in milk* has as characters three deserters hunted by the fear of punishment. In their journey they arrive at a building where they find for this time a picture of Jesus Christ and not a statue. In a strange manner appears a picture from which the one in the picture talks to them and are invited by him to dinner where they are served with a salad of snails. Meanwhile the deserters listen to the radio that the Romanian army took up arms against Germans and one dies in a skirmish with a Hitlerite. Interesting in this story are the characters' raving so that the levels real-oniric are mixed up. Climax is when there appears a pig and they began to go after it and in the end they feel like a pig. The only thing that helps them to liberate from the doubtful reality is dream and the crisis of identity is present as in *The Long Journey of the Prisoner* of Sorin Titel: "I'm sorry, lieutenant, but you probably thought with my memories, and after all, who might know if one of us is not the other's memory or even his dream?"

The story that gives the title to this volume is focused on a wedding that takes place in the middle of the nature. The main moments are caught by the photograph, an oniric character for all members of oniric group. During the wedding characters are trying to explain the oniric phenomenon.

In *The Guide of the Losts*, characters are participating to a competition where they have to climb a mountain, but their voyage turn out to be endless and absurd. This competition has an entire ritual: the inscribing, the receiving of cardboards, medical visit and also the lost of identity because the participants lose their name in favour of numbers. The entire activity is watched like in George Orwell's novel *1984*. The guide and the child, Dorel unmask intertextuality: "sometimes, like now, I have a strange feeling. I feel as if I were in a novel, yes, yes, in a novel."

Florin Gabrea's prose writing represents a initiation for reader, each story hiding a mystery whose elucidation presumes repeated readings.

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LES PARTICULARITÉS DU PAYSAGE DANS LA POÉSIE DE AL. PHILLIPPIDE

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Résumé: *Dans la poésie de Al. Phillippide, le paysage est un cadre qui, sous le signe de l'utopie négative, suscite une gamme variée de sentiments „saturniens”: la mélancolie, la tristesse, le désespoir, la révolte.*

Mots-clés : *utopie, mélancolie, désespoir.*

Selon Al. Phillippide, dans la nature s'est installée „la tragédie du paysage”. Le vieillissement du monde et du temps touche, également, le paysage et l'état d'âme du sujet lyrique. Si dans la poésie de L. Blaga la nature était un „paradis en déchéance” dans la poésie de Phillippide le paysage terrestre est presque entièrement un paysage démoniaque. Les images sépulcrales, celles du déclin, celles apocalyptiques, grotesques (les unes caricaturées, les autres hideuses ou fantasmagoriques), celles de la mort de l'âme et même celles de la mort du Dieu participent à une toute particulière esthétique de la laideur centrée sur l'intérêt du poète pour la configuration du monstrueux, avec ses multiples facettes. Le soleil-revenant, le soleil-plaie, le soleil-froid, le soleil-mort, „le soleil sept fois plus grand” etc. sont des manifestations des avatars du soleil devenu l'emblème maléfique de la vie.

Le plus doux état d'âme du poète au milieu de la nature, une nature touchée de la tragédie du paysage, est la rêverie mélancolique, relevable dans la poésie „On regarde comme les nuages volent.” La rêverie engendrée par la contemplation des nuages se dissipe vite, tout aussi comme les nuages, pour se transformer – vaincue de sa rivale, la lucidité – dans un amer remord. Le message de cette poésie met en rapport les poèmes de Al. Phillippide dont le thème est le voyage (dans l'espace intersidéral, dans le passé du monde, en soi-même ou dans le monde des ombres) et ceux dont le thème est la révolte contre les implacables lois du destin éphémère

* * *

La mise en valeur du paysage dans l'art s'associe, en générale, à la tendance d'idéaliser. Dans le paysage, idéalisé (artistiquement), il ne s'agit pas d'une nature idéale (comme celle de l'immémoriale Arcadia), mais de sa représentation. Dans le paysage idéalisé, décoré avec des nymphes, bergères, sources, oiseaux et chants – la nature n'est „que la logeuse d'un idéal qui ne tient pas de son ordre.” (Andrei PLESU, *Pitoresc și melancolie*, 1992 : 116). La représentation de la nature en images de la fête, agréables, bénéficie des effets purificateurs de la grâce, définie par Rosario Assunto comme „la qualité esthétique d'ennoblir la terre, de la dépouiller de toute sorte de vulgarité.” (Rosario ASSUNTO, *Peisajul și estetica* : 364).

En principe, le paysage idéal entraîne l'actualisation esthétisée – dans les termes du gracieux et de la fête – du souvenir de la nature des âges d'Or.

Un aspect tout particulier de la représentation artistique de ces âges-là c'est la possibilité de les cantonner dans le présent, par la métamorphose du mythe proprement dit en mythe artistique.

La réhabilitation de la nature du présent, d'une perspective artificielle (artistique) sous le signe d'une utopie conventionnelle s'établit sur l'expérience du paysage conçu comme „l'objet du plaisir”: une expérience vécue dans les limites du rapport art-nature et du rêve de restituer au monde l'image du Paradis terrestre. Bien entendu, l'embellissement du monde en substituant le besoin de retrouver la nature avec le besoin de la reconstituer à l'aide des moyens artistiques (artificiels) dissimule, d'autre part, une négation de la nature

désublimentée et respectivement, du temps – qui en s’alliant, définissent L’âge de fer de l’humanité, lorsque la soi-disant grâce de la vie n’est plus possible.

Ce type de contestation du présent, par l’utopique mise en valeur des offerts du paysage idéal, est refusé de Phillipide, qui préfère la protestation directe, même celle chargée – contre le présent déclassé et hostile.

L’enlaidissement ostentatoire du monde est réalisé, avant tout, dans les termes de l’utopie négative.

De sa perspective lyrique, dans la nature extérieure s’est installée „la tragédie du paysage” et le vieillissement du monde et du temps est perçu par le prisme d’une tout particulière esthétique de la laideur.

Dans plusieurs de ses poésies, le contexte de l’espace-temps a des valences saturniennes. Bien entendu, l’acception du terme ne doit pas être mise en relation avec le dieu Saturn, celui des Traces et puis avec celui des Romains (AMBROSIUS Theodorus Macrobius, *Saturnalia*, 1961), dieu des Âges d’Or de l’humanité, mais avec la planète Saturn présente dans les manuels et dans le traités de magie et d’astrologie du Moyen Âge et de la Renaissance. Froid, stérile, morose, malfaisant, l’astre avec des flammes sombres ne sait, dans sa solitude, ce qui signifient le plaisir et la joie.

La sinistre planète-divinité, assimilée au Temps dévoreur, était coupable de la nature taciturne, mélancolique, triste de quelques hommes. Parmi les enfants de Saturn on peut compter, à côté de laboureurs, (Saturn avait été le Dieu de la terre), un condamné à la pendaison, un équarisseur nourrissant un cheval, une sorcière, deux hommes pendus, les prisonniers enchaînés (et beaucoup encore: des moines, des voleurs, des assassins).

De l’exaltation du voyage, „un bizarre intimiste du cosmique”, pour lequel l’immensité était „son ambiance domestique”, on en vient à une vision qui surmonte même les limites de l’élégiaque. Le mélange spécial de l’idyllique et du grotesque transforme la nature où s’est installée „la tragédie du paysage”, d’un décor dans un scénario au milieu duquel est activée une très variée gamme de sentiments: mélancolie, solitude, tristesse, désespoir et révolte.

L’irréversible vieillissement du monde, à tous ses niveaux, inclusivement au niveau cosmique, favorise l’agression du néant et de l’automne universel contre „le décor” terrestre et cosmique et même contre l’esprit et l’âme. L’immersion de casser son propre esprit „comme on casse un pied d’une araignée” et de tuer sa propre âme pour la jeter puis dans le ruisseau trouve sa justification dans le sentiment que la Nature même est sur le point de s’écrouler comme la maison Usher (dans le poème „Romance”). Une telle vision est le fruit du raccordement des sentiments du sujet lyrique avec les éléments de nature environnante, surprise au moment de l’extinction. Le paysage appolinien d’autrefois est devenu démoniaque. L’imaginaire lyrique est entièrement dépendant de l’esthétique de la laideur („Prélude d’automne”, „Le coucher du soleil en automne”, „Le cimetière”).

Dans le poème „Le vent”, les chiens de l’air hurlent sous le vent violent et diabolique – celui de la nature et celui de l’âme – produisant un vacarme apocalyptique de hurlements et de sifflements et une infernale agitation des pensées offidiennes.

La maladie qui décime le monde en le transformant dans „un écrit” dépourvu d’énergie divine, a touché le temps même. Le temps a quitté son habituel déroulement pour passer à une manifestation en zigzag, occasionnelle, imprévisible, on pourrait dire „de chasse” si on tenait compte que les chasseurs, dans les temps anciens, se rapportaient au temps qu’ils représentaient du point de vue graphique par une ligne brisée (en zigzag) à cause du fait que leur activité dépendait de hasard et de la chance, tandis que pour les agriculteurs, l’image graphique du temps est une régulière (le carré, le cercle, la spirale).

Le déraillement total du temps („Des stances contrastantes’), jusqu’au point où il est en avant ou en retard, par rapport à lui-même, en ralentissant son déroulement jusqu’à l’abolition („Chanson d’après-midi’), touche même la relation avec le langage: les mots sont dévastés, donc vidés de sens („Le cimetière’) ou morts, (arides), après une agitation de longue durée dans le feu infernal des passions et des pensées („Chanson d’après-midi’).

Dans l’horizon d’un monde où le vent est vieilli et détraqué et où l’éclair – dans son vieil élan – se tourne „vers la terre avec des longues traces de sang” („La punition de l’éclair’) et le soleil paraît être ” *Une bosse/ de vent qui est surgi sur de front de personne*” („Pastorale’), le drame du mot s’approfondit, en manière de M. Eminescu, jusqu’à se mettre sens dessus dessous („Confessions’).

Les images sépulcrales, celles du déclin, celles apocalyptiques, celles grotesque (les unes caricaturales, les autres hideuses, diaboliques ou fantasmagoriques), celles de la mort de l’âme et même celles de la mort du Dieu participent à une tout particulière esthétique de la laideur au milieu de laquelle il y a l’intérêt du poète pour la configuration du monstrueux, avec ses multiples facettes.

Dans la poésie de Al. Phillippide le bon rêve a été vite substitué avec le méchant rêve, le rêve-cauchemar, le rêve-torture. (Nicolae BALOTĂ, *Introducere în opera lui Alexandru Philippide*, 1974: 54). Expression d’un rapport par la disjonction, opposition et négation du monde environnant, le méchant rêve implique le défigurement (la déréalisation) de l’existence et de la réalité et, d’autre part, „une rupture – de facture anarchique – de l’ordre habituel du monde. (Nicolae BALOTĂ, *Introducere în opera lui Alexandru Philippide*, 1974: 131-132)

Si le rêve se manifeste plutôt comme rêverie pendant laquelle la mémoire et l’imagination se provoquent réciproquement pour souligner certains souvenirs et images „qui sont liées de notre vie” (Gaston BACHELARD, *Poetica reveriei*, 2005: 109), le rêve orienté vers le fantastique et méchant, vers le macabre, anime les facultés anamorphotiques – des facultés négatives – de l’imagination poétique.

À la différence de rêve bon, qui est lié de soi-disants mythes humains, le rêve méchant s’enracine dans les mythes de l’inhumanité, des mythes dans l’hérarchie desquels celui de la destruction du monde occupe la plus haute position. Dans les rêves méchants de Phillippide, l’atmosphère d’épouvante et d’enquête est produite à cause d’une perception négative du monde, qui se montre comme un monde souffrant, dont les formes ont perdu leur normalité, donc un monde à l’envers („L’exercice’, „Confessions’, „Dessin sale’). „Les époques stagnées” de L’âge de Fer produisent un sentiment d’âme plus pénible que celui produit par le phénomène du vieillissement. Ce temps „ *paresseux et nigaud*” et qui „*s’écoule lentement et sans but*” („Histoire dans le désert’) est un temps déréglé, dévitalisé, dépourvu de son „acharnement’.

Sous l’antisoleil naturel de Phillippide subsiste une humaniste „devenue diabolique d’une manière mystérieuse”, aliénée „et qui a perdu son soi-même dans la tour Babel d’une civilisation antinaturelle, antihumaine” (Nicolae BALOTĂ, *Introducere în opera lui Alexandru Philippide*, 1974: 133). Le vers „*à l’aube un fantôme flotte dans le soleil*” („Voyage au coucher du soleil’) suggère l’idée que l’astre même, qui préside l’existence de ce monde, est une présence fantomatique, un substitut dégradé, négativement par le véritable soleil. Lui-même a été remplacé par son double négatif, tout aussi comme le bon rêve a été substitué par le méchant rêve. (Nicolae BALOTĂ, *Introducere în opera lui Alexandru Philippide*, 1974: 70). Le soleil-revenant, le soleil-plaie, le soleil-froid, le soleil-mort, „*le soleil sept fois plus grand*” etc. sont des manifestations des avatars du soleil devenu l’emblème maléfique de la vie.

Dans un tel contexte de l'espace-temps, l'image apocalyptique des immenses échafaudages du noir chaos et de l'épouvante engendrée par la possibilité de s'écrouler, s'inscrit dans la catégorie des attentes nourries par les textes bibliques dont le sujet est la fin du monde précédée par l'arrivée d'Antichrist (Le prestidigitateur) et par les conceptions d'orientation millénariste („Le prestidigitateur du mont”).

„Le Paradis en déchéance” de Al. Phillippide facilite le reflux des temps d'autrefois peuplés des visions cauchemaresques et qui remplacent, comme un résultat de la déposition, le temps actuel: un temps „faible”. Les atemporeles apparitions méchantes envahissent la région située au niveau du monde visible, bien que les deux mondes, celui visible et celui invisible occupent, simultanément, selon les mentalités primitives, le même espace. L'unique défense contre eux reste le sourire paisible et innocent de la nature („Paysage”).

Le plus doux sentiments du poète au milieu de la nature – une nature touchée par la tragédie du paysage – est *la rêverie mélancolique*. La poésie „On regarde le vol des nuages”, qui souvient en quelques sortes de la mélancolie de V. Alecsandri produite par l'image de l'eau éternellement courante, devient une méditation sur le thème du contraste entre l'infini cosmique, dans son aspect concernant l'espace et le temps, et les limites de l'existence humaine individuelle.

Pour Al. Phillippide, *les nuages*, vus comme des paresseuses formes libres, provoquent et nourrissent, dans leur indolente dynamique, „l'élan du regard”, qui produit, jusqu'à un point, une séduisante „rêverie de la rupture” du monde connu et vieilli (fatigué, calciné) de l'existence terrestre. *La rêverie de l'ascension* provoquée à cause d'un psychisme concernant un passé accablant est, en même temps, une modalité mélancolique de voyager – simultanément - avec les nuages („les boeufs du soleil”) dans l'avenir, dans la lointain de l'espace et du temps. La pensée de l'évasion qui a pour conséquence „le rembrunissement” de l'esprit est assumée par l'intermédiaire des épithètes „anarchique” et „amer” et par l'intermédiaire de l'image visuelle *du météore* qui, dans sa révolte insensée et bizarre se soustrait aux lois que les astres mêmes, en qualité d'éléments (nocturnes) du Logos universel sont obligés à les respecter.

La possibilité de s'intégrer „dans l'éternel après-midi” de l'azur est vue seulement comme *une météorique*, illusoire et bizarre *alternative* de la condamnation de supporter, avec d'humilité, la captivité dans un monde dont les dimensions sont *le Passé* mémoriel du monde (et qui est un substitut méthaphorique de la Profondeur) et *L'hauteur* (refusée jusqu'à la fin catégoriquement).

Le message de cette poésie met en rapport les poèmes de Al. Phillippide dont le thème est *le voyage* (dans l'espace intersidéral, dans le passé du monde, en soi-même ou dans le monde des ombres) et ceux dont le thème est *la révolte* contre les implacables lois du destin éphémère et, respectivement, contre le présent: un présent hideux, grotesque, démoniaque et en même temps tragique dans sa configuration, souvent fantasmagorique.

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**STYLISTIC INTERFERENCES BETWEEN MATEIU CARAGIALE'S PROSE
AND POETRY AND THE SYMBOLIST POETRY**

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Abstract: *The present paper focuses on the main connections between Mateiu Caragiale's prose and poetry and the symbolist poetry. The symbolist method prefers the evocation and suggestion to discursiveness, totally rejecting the attempt to translate the symbol or to explain its significance. The genuine symbol is fundamentally ambiguous because it can only be associated one meaning.*

Key words: *symbolist poetry, symbol, ambiguity.*

The present paper deals with the main connections between Mateiu Caragiale's prose and poetry and the symbolist poetry. The symbolist method prefers the evocation and suggestion to discursiveness, totally rejecting the attempt to translate the symbol or to explain its significance. The genuine symbol is fundamentally ambiguous because it can only be associated one meaning.

In the literary text a clear distinction is made between those symbols based on spatial or static representations and dynamic symbols, temporal or narrative. The former category includes symbols such as *the seagull, the shade, the coffin* whereas the latter is made up of such symbols as *the journey, the flight, the song, the shedding of flowers, the giving off of a perfume, etc.*

The symbol of *the shade* frequently occurs in Mateiu Caragiale's poems. Thus, it is used in *Intoarcerea invinsului*:

Iar când, sfioasă umbra, prin ceața rece-a serii
in *Lauda cuceritorului*:

Dar umbra ta le mohorăște zarea

including in the title, in *Sihastrul și umbra*:

Nu sunt om viu, ci umbră, aievea-ntruchipată

in *Singurătatea*:

Cu tamplele în palme și-adăst în umbră.

in *Cronicarul*:

Și-i tremură atunci mâna de patimă, dar când

Răsare printre umbre domnița cu chip bland

in *Grădinile Amăgirii*:

Va răsări iar umbra cu chip înșelător.

The corresponding adjective *umbroasă* seems to receive the same degree of significance in poems like *La Argeș*:

Zăvoaiete umbroase de-o tristă vrajă pline

and in *Singurătate*:

Umbroasa-le poveste măreață se-mpletește.

The symbol of *the flight* is used in *La Argeș*:

Un corb bătrân și-ntinde puternic negrul zbor

and in *Craii de Curtea Veche* in the structure *the white flights of the pigeons*.

In the Romanian symbolism the vegetal symbols rank among the most intensely used symbols. Thus, the *shedding of petals* can be seen as a hint to the passing

of time, to death, but also to melancholy, to voluptuousness. The symbol of the *rose* is almost obsessively used in Macedonski's *Valțul rozelor*:

Albeața lor de trandafiri.

In his turn, D. Anghel lifts the fragile rose and the pink to the value of a symbol:

Ce iertător și bun ți-i gândul, în preajma florilor plăpânde!

Râd în grămadă: flori de nalbă și albe flori de mărgărint

Seninului de zare strânsă, și-n trandafiri cu foi de ceară.

In Mateiu Caragiale's prose and poetry we can notice their presence in poems like *Lauda Cuceritorului*:

Când cerul pârguit la zări cuprinde

Purpura toată, și toți trandafirii

Răsar și astăzi roșii flori din glie;

in *Singurătate*:

E așa de greu amurgul cu zarea-nsângerată

Că-n parc sub teii-n floare ce gem înăbușit;

in *Domnița*.

Ca un potir de sânge un roșu trandafir

in *Grădinile Amăgirii*:

Amara soartă care te-a prigonit cu ură,

Încununându-ți fruntea cu mohorâte flori.

in *Mărturisire*:

Sufletu-mi e-o floare rară ce muiată pare-n sânge.

In Mateiu Caragiale's prose, these floral symbols are far from being neglected. On the contrary, they seem to be even more forceful than they are in his poems. In the descriptions of the main characters' interiors, the abundance of flowers and the overall impression of luxury go hand in hand. In *Craii de Curtea Veche* the love for flowers of one of the main characters mingles with passion.

Defined as one of the main contributions of symbolism to the development of the modern poetry, the suggestion is opposed to the explicit, rational discourse. The suggestion is part of the symbolist theoretic model only if the access to transcendence can be accomplished indirectly: What lies beyond reality is evoked by means of symbols, allusions, ambiguities, ellipses. The most frequent means of producing suggestion coincides with creating ambiguity.

Ambiguity can be defined as a general feature of the language which consists in the possibility of a word, a phrase or a sentence to have two or even more possible interpretations. It is the context that determines the choice of an interpretation on the basis of additional information.

In poetry, ambiguity gives birth to new meanings. The following strategies are commonly used to create ambiguity:

1. Lack of determination, which can be noticed in the usage of the indefinite pronouns and adverbs and of the indefinite articles. In *Remember* the lack of determination is obvious in the very first lines due to the occurrence of the adverbs *undeva* and *cândva*², of the indefinite article, which poses a certain distance between the

² Sunt vise ce parcă le-am trăit cândva și undva, precum sunt lucruri viețuite despre care ne întrebăm dacă n-au fost vis.

time of narration and the memory of a so-called strange happening, lifting it to the status of a symbol.³

2. Uncertainty is expressed in the Romanian symbolist poetry with the aid of the adverbs *parcă* and *poate*. Mateiu Ion Caragiale makes use of the former in *Remember*, but the whole world depicted by the author in his prose is dominated by an atmosphere of mystery and obscurity.

3. The sonorous effects

The symbolists have deeply explored the power of suggestion of sounds, which is fundamentally ambiguous. In the symbolist poems the material side of the language is emphasized by insistently repeating certain sounds, imitating nature sonorities or creating an overall impression of harmony.

Ovid Crohmălniceanu in his study dedicated to Mateiu Caragiale's literary style lays stress on what he calls the particularly musical character of his sentence: *Paşadia disguised a passionate, intricate, dark nature; he didn't trust virtue, honour, well at all*. Analyzing these groups of words, the literary critic compares the soft character of such fragments to the delicacy and softness infused in the dancers' hearts by the Viennese waltzes. It is the same literary critic who speaks about undeniable resemblances between Mateiu Caragiale's prose and poetry in general. This musical aspect of the sentence is first made use of at the very beginning of the novel *Craii de Curtea Veche* when the main characters perceive the triviality of the surrounding world more acutely than even and comes back all through the novel.⁴

The author may be said to use different procedures to create atmosphere. The author resorts for instance to diffuse visual elements such as *the smoke, the fog, the shade* as well as to non-visual elements such as *a perfume, a murmur*, etc. All these elements are intensely used in the author's prose, but they are attributed the same level of significance in his poems:

Şi-a ei mireasmă amara cu patimă-ai sorbit (Întoarcerea învinsului)

Spulberată-i fu mireasma de-al restriştei aprig vânt (Mărturisire)

The noun *taină*, the corresponding adjective *tainic* and the adverb with the same form are obsessively used throughout the author's prose, but also in his poems:

Mi-a îngânat stăpâna nu-n file-ngălbenite

Stă-mbălsămată taina mării strămoşeşti. (Clio)

Şi-n tăinuită culă, ținind priviri viclene (Curțile Vechi)

Cu ochi a căror taină tu n-ai știut pătrunde (Grădinile Amăgirii)

Cu uşa zăvorâta, în dosnica chilie,

În care raza zilei se cerne tainic, lin. (Cronicarul)

Rodica Zafiu refers to the usage of these terms as to the least inspired way to suggest mystery, totally rejecting this method even if minor as well as major representatives of the symbolist current have intensely used it.

³ La asta mă gândeam deunăzi seara când rătăcind printre hârtiile mele ca să văd ce se mai poate găsi de ars – hârtiile încurcă – am dat peste o scrisoare care mi-a deșteptat amintirea unei întâmplări ciudate, așa de ciudată că, de n-ar fi decât șapte ani de când s-a petrecut, m-aș simți cuprins de îndoială, aș crede că într-adevăr am visat numai, sau că am citit-o sau auzit-o demult.

⁴ Tot mai învăluită, mai joasă, mai înceată, mărturisind duioșii și dezamăgiri, rătăcirii și chinuri, remușcări și căințe, cântarea înecată de dor se îndepărta, se stingea, suspinând până la capăt o prea târzie și zadarnică chemare.

Mateiu Caragiale's last novel *Sub pecetea tainei* depicts a whole world dominated by mystery. The author masterfully creates an atmosphere of peculiarities and strange phenomena, with characters lacking a definite physical and moral identity, with a doubtful end. The main character's recollections are mixed with irrational things and unbelievable happenings which start with the mysterious disappearance of Gogu Nicolau and unjustifiably keep happening over a period of thirty years. In other words, the adjective *strange* may be used to describe this mysterious disappearance, the widow's serene behavior, and, to a certain degree, all the other characters' behavior.

Artificiality - The symbolist poets may be said to appreciate art and artifice more than nature itself. This priority of the artistic depiction of the wild nature in front of the wild nature itself is striking even in Mateiu Caragiale's prose, particularly in a fragment in *Remember* where the mysterious character is enthralled by a painting showing some leafy trees hiding a castle in ruins. Likewise, art is superior to life. The reader witnesses the replacement of the natural with the artificial. Just like the symbolist poets, Mateiu Caragiale has the tendency to identify natural elements with luxurious objects. Macedonski turns the whole world into precious matter with gold symbolizing light, warmth, colour and fluid state:

Cultura de aur topit
Și pulbere de-aur pe grâne,
Ciobani și oi de-aur la stâne
Și aur pe flori risipit.

In Mateiu Caragiale's prose the author's predilection for luxury turns out especially in those fragments in which he speaks of extravagant interiors full of exquisite objects. Pasadia perfectly matches the aristocratic décor so masterfully described by Mateiu Caragiale. This tendency is as forceful in his prose as it is in his poems:

Dormi dulce somn netulburat
In flori și în dantele
Dormi că ți-au pălit mâinile
În grelele inele. (Dormi)

Mateiu Caragiale seems to have borrowed from Beaudelaire a preference for make-up, for masks, seen as a supreme celebration of the artificial. Nature is deliberately distorted, being often shown in degradation and in ruins. In *Remember*, the main character's constant use of a mask which is at times hideous enhances the reader's feeling of being thrown in the middle of a chaotic world.

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MIRCEA ELIADE AND MAITREYI – AN INTERCULTURAL ENCOUNTER

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Abstract: *The present paper focuses on the two books written in forty years distance one after the other, Mircea Eliade's Maitreyi and Maitreyi's It Does Not Die. Opposite to the common opinion that these volumes represent in a way, an erotic dialogue, the paper considers a very strong characteristic of both books- a very specific cultural background.*

Key words: *Maitreyi, interculturality, dialogue.*

Preliminaries

The modern period lives unconsciously in a kind of intercultural pond. This phenomenon is not perceivable when the values are commonly accepted, in their entirety or with very small differences. But it becomes more visible when people face sudden or strong cultural changes happening inside of the traditional framework.

The intercultural field supposes however, not only encounter and information, but also incorporation of values. The intercultural value of information is realized only by its experienced expression; a direct or an indirect one, as for example, through culture

This issue is precisely expressed in the pair of writings that are going to be approached. In a way, the two ones appear as symbols of a cultural encounter, simultaneously developing on multiple planes: corporal, emotional, intellectual, and spiritual

The comparison of two works, written in geographical spaces very far one from the other; written in different periods -different as objective as well as the subjective time –and with different intensity of the emotional experience, this comparison therefore, requests a slightly different approach from the one that is usual in the science of literature. On the other side, the study goal is not the analysis of the literary vehicle or the narrative content as such, though they are obviously, the necessary determiners in any similar endeavour. The present study concentrates its interest upon the text meanings, therefore, the socio-historical context of the authors' lives as well as the linguistic analysis are considered only when is strictly necessary.

The writings

The main pillars of the two narrations can be expressed in two words: an affirmation and a response. The affirmation is presented by Mircea Eliade's novella *Bengal Nights* (*Maitreyi* in the Romanian original), and the answer is considered to be Maitreyi Devi's novel *It does not die*.

Bengal Nights (*Maitreyi*) is a youth writing of Mircea Eliade, based of real events he experienced while he lived in India. It is not his first fiction work related to that time but it is, without doubt, the most known. On short, the engineer Sen has offered his hospitality to Allan, a young European engineer of whom he was the boss. Allan fell in love with his *host's daughter*. *The entire novel is dedicated to the development of this love, from the beginning to the closest intimacy. The younger sister telling to her father what was happening, Allan was literally thrown out the house and Maitreyi brutally punished. Though Maitreyi had many attempts to contact and see him again, Allan constantly rejected her.*

The novel was always considered a love story or an erotic writing. At the time it was published, Eliade was blamed as an author of „pornography”.

It does not die is the response coming 42 years later. It is a narration of maturity, written by an accomplished woman. An apprentice of Mircea Eliade, visiting India and meeting Maitreyi, has awaked memories that she considered to be forgotten. Finding out from this visitor about the content of Eliade’s book, Maitreyi felt herself overwhelmed by sadness and disappointment. That is why she wrote her own version of the events. Her book however, was not only a retelling of the story (actually, it was not a retelling at all) but a conversion of her remembrances in poetry, philosophical and social concepts. Her book unveiled not that much the truth about the facts, but about the true character of Amrita (the name used for Maitreyi by the family members)

The common points of the two writings according to the position adopted here are:

Both seem to be autobiographic narrations

Both refer to the same event, placed in the same period of time

The common event is experienced by characters appearing in the both works.

Mircea Eliade

Mircea Eliade’s writing no doubt, belongs to the fiction literature even if usually it is considered a creative non-fiction one. As a story, it is an extremely convincing tale, conveying a total sincerity. The author’s belief in his own version penetrates every word. The reader *knows* that the event happened in India was real and that it was transformed into literature on the basis of a diary. The feminine phantasms turn around the intelligible – a love story in *European* version. So, let’s look firstly over Mircea Eliade’s writing. As a structure, it contains three main sections, grouping the events as follows:

1. Before entering Bengali house
2. In Maitreyi’s home
3. Chased from the Bengali house

All these three large sections of the novella are actually stages of a unique process of spiritual aspiration: Allan (the young Eliade) arrived in India searching something, something still confused, indefinable. At this level one can also delimit three sequences:

- a. This something is a spiritual phantasm
- b. The phantasm gains a name and a body (Maitreyi’s)
- c. The phantasm, in its concrete manifestation is abandoned together with that “something” itself.

The process is slow, distilled, loaded with details, especially erotic, that can divert the reader’s attention from the true events that are pure *interior* facts. Living between two worlds, Allan finds his equilibrium in the new world, with rarefied air; as a result, the old impulses start to attack, trying to re-conquer their territory. It is the period of the erotic play, of the absurd jealousies, of the carnal madness. *The pleasure to possess a goddess* gives him the sentiment/delusion of the power. But this equilibrium does not last for long. Soon, the failure is announced by some of negative effects as:

The religious confusion. The failure of the young aspirant does not come from flesh but from spirit; from the wrong spiritual interpretation of the events experienced in a too young body. Allan wants to become a Hindu. His attempt to change the religion/belief is made starting from a body-related-love and this kind of love is considered criterion of the truth of the new religion.

The blame of his own civilization. The world Allan comes from is a lifeless world. In change, he affirms, India offers „*a living world, with living people and their maidens are holly, not spiteful women. It is a dead world, our world, our white continents. I cannot find anything there, any more*” (ELIADE, 1969: 92-93) It is worthy to notice that the young Allan will never be able to detach himself from this world of vice.

The spiritual confusion; the denial of his innate archetype. Exposing his wish for change to a party friend, this one, with common sense, asks him: ”- But your religion?, to which Allan answers:” *To me, the Christianity was not yet born. There were only Christian churches, dogmas and rituals. The Christianity is coming to birth here, in India, on the land the most concealed with God, where people are thirsting for love, freedom and understanding. I do not conceive Christianity without freedom and without the primacy of the spirituality...*” (ibid.).

The sick love. The confusion, illness, the mental insanity of Maitreyi's younger sister, Chabu, is in a way, a symbol of the fall. Touched, in full progress of adolescence by the burning wave of the eroticism, Chabu reacts disorganized, trying (unconsciously) to take her sister's place in the relation with the European man. The quarrels and the accusations that Allan brings to Maitreyi, his incautious attitude, jealous rage, his egotistical self asking for revenge [„*I was crazy thinking that I denied myself for a virgin who cheats me with the first comer.*” (ELIADE, 1969: 107) all these are signs that the gods' world is disturbed by the urges of flesh.

The chase from Heaven. The young Allan is taken out of the house. The master, Mr. Sen, utters memorable words: „*You are a foreigner. I do not know you.*” A very strong expression that annihilates, erases, annuls the entire existence of the young man in that place. He is categorically defined as a *stranger who does not know the language.*

Allan's revenge against the Hindu world is contained in one single word by which Allan defined Maitreyi: „*Literature*” (ELIADE, 1969: 157)

Visibly, the whole experience is literature. Once arrived at home, burnt by passion, shame and the feeling of defeating, the young man who still dreams to change entirely his spiritual condition and who coquets with the ascetics, writes in only two months (January-February 1933), the novel of his failure and revenge. He places in it the characters with their real names (except his one) but with exaggerate traits or even fictive, attributing them crushed destinies; perhaps this activity had a therapeutic effect upon the author. Eliade let himself lead by a strong compensatory imaginary that determines him to write his book with a passion unique in its kind. And that is precisely what fascinates the Western readers who are not preoccupied by the aspects of truth, but the erotic ones. Unfortunately, this message is too much taken into consideration by the Eastern readers too, even if their reactions are different.

Despite the majority of the commentaries, literary or not attributing a pure erotic character to Mircea Eliade's novella, the stake seems to be an entirely different one, namely the *diverse aspects of the encounter between two cultures, represented by two special and strong personalities*

We saw already a prime aspect of this topic: the spiritual quest, the attempt of an inner change by the help of another culture values. Here also, as it was already mentioned, the genuine dilemma of the cultural understanding/misunderstanding is

eclipsed by the picture of the erotic understanding/misunderstanding. There are indeed, here, some doubts concerning the “honesty” of the love story as it is described by Eliade: the young Allan’s interest is really directed *to Maitreyi as a person or to Maitreyi as a representative of some cultural values* toward which he feels attracted? Both variants seem equally true. Stimulated by his love for Maitreyi, the young Allan absorbs, incorporates not only the girl’s appearance, but everything related to her in a way or another: “*I had arrived to like only she liked; music, poetry, Bengali literature, nothing that was of interest for me once, could not retain my attention, now.*” (ELIADE, 1969: 82)

Surely, if there is something authentic and durable in this novella, is the author’s fascination for India which has remained to him equally far away and not understood all his life. The scene of the „beloved tree” elaborated by the author with astonishment, envy and ignorance, offers the *exact measure of the differences in interpretations* (cultural as well as individual). Maitreyi tells Allan about her first love – a tree which she loved as a living being, telling to it her daily events and writing poems to it. But while Maitreyi speaks about purity, Allan imagines nothing else but erotic, almost perverse images.

Much before this episode, in the novella appears an “announcement” of the tree scene. The two sisters ask Allan to tell them a story about a tree. He begins to narrate, but deviates because he thinks that the topic is stupid. Chabu interrupts him with strange questions: „*But the tree? Chabu interrupted, What the tree said? – That one was not a magic tree and didn’t have the gift of speaking, he said – But why it has to be magic for being able to speak? – she asked.*” Maitreyi tells Allan that her sister gives every day to her tree a bit from everything she eats and Allan observes:” - *Well Chabu, but the tree does not eat bread. – But I do! she answered, very surprised...*” (ELIADE, 1969: 83-84; 31-32)

It is difficult for the reader to differentiate the content of the novella from the real events. In dependence on his relation to one or the other of the two main personages, he tends to take sides for one of them. Apart from the historic events, Mircea Eliade’s writing is literature in the best sense of the word. Extremely well written in his native language, the text is pure and simple an explosion of youth and erotic tension. Perhaps, not actually the content as such, but especially the atmosphere of exasperated desire that remains unfulfilled, has determined the name “pornography” for the writing. But the novella has a real literary value and it is impossible for a Western reader, young and ignorant in Indian realities, not to be overwhelmed by the colossal energetic discharge and not to be enthusiastic about Eliade’s text.

Maitreyi

We must come out the fiction and touch again the real thing. From this point of view, Eliade’s novella has gained for ever the label of “version”. Version of a real story. It is right therefore, that the other version to be studied too, since it exists. Maitreyi’s book, *It does not die*, (Na hanyate) is much more difficult to approach. Firstly, as a translation. Secondly, because it is an open “book” – without shades, without reproaches. A spirit reaching her maturity and a certain equilibrium, which puts order in her life and clarifies for her as well as for the others, an experience that one could call it as being karmic.

Here intervenes a third difficulty: Eliade was young and very marked by the Indian events; he reacted passionately, as any young man and burnt himself (almost) to the end. In change, Amrita's book is one of maturity, a response coming after forty years. What was future in Maitreyi's life and personality (in his version) turned into the past for Amrita (in her version). She had the advantage of the whole landmark. It is very likely that, if she had known Eliade's novella at the same age of youth, her response would have been a very different one. The prove? - The trance in which she falls; the memory that dominates her and creates a parallel world, both simultaneous and historic. The whole past becomes present. It would be wrong to affirm that she lives again the events. In reality, she lives them *now*, with the same intensity as *then*.

Amrita did not want to write a novel, a fiction story; that is why she kept the real names of the main characters with only small modifications: Mircea Eliade becomes Mircea Euclid, Sergiu Al-George, the guest coming from Eliade's country is Sergui. But out of decency, she changes her sister's name and also, the name of the student for which his father will abandon his wife, ten years later. The name of Romania never appears, however, it is mentioned several times in an emotional vibration as being *his country*. She had the courage to let herself prey to the memories because now, the things seemed to be extinguished and she felt herself in a situation of emotional comfort. In fact nothing referring to their old relationship it is touched by the passing of time. The emotion is lived in present. There is a husband, there are children and grandchildren – but this fact is known by the reader, not by the narrator. The same rebellion against the human perception of the time passing can be seen also in the moment of the "terrestrial" encounter, 42 years later, when she enter professor Eliade's office: *„I enter the room. At the same moment the old man exclaimed: ‚Oh!‘ and hopped on the same spot... I followed him with my eyes...he had not a single hair on the top of his head, only at his temples and at the back of his head a little bit of white hair”*. Nevertheless, she has no doubt: *„Yes, he is the same Mircea, the same indeed, that little old man of twenty three years old is very visible in this old man of sixty six years old...I can recognize him so easy, with my whole being. This is him, this one and not another being. What about myself? Who am I? I am also myself. My mind of sixteen years old proves to be indestructible. One can rediscover it even now.”* (MAITREYI, 1999: 231-232). At that time, Maitreyi/Amrita lived everything any adolescent lives: her body and soul struggle to get out from the shell; they do not know what they find outside and in fact, they do not know what they want. There is a state of search, of aspiration towards something, perhaps something globally called 'liberty'; in this case is the confused aspiration of an Indian teenager girl, touched by the wing of the poetry and philosophy. Her own body, in full blossoming, is still a big mystery. The house was full of relatives of all categories, students, poets, philosophers but from the point of view of man-woman relationships was still a traditional one (as in fact was the European family at that time): *„Nobody talk about things like that and even books about sex we did not have in our house. No allusion about sex, embracing, kissing was possible. I never saw men and women holding their hands.”* (MAITREYI, 1999: 22). In this context of feminine blossoming and absolute ignorance about the subsequent transformations, the young Amrita is excited by the unknown, by the undecipherable; far from a woman's way of thinking, the adolescent sees in the European guest rather a symbol of her own desire for searching and changing, even a possible source of answers: *„I've been always longing to go somewhere, to leave my veranda behind, to fly throughout the sky.”*

The young man's inclination toward study is another link between the two people: *„My father brought Mircea.. to the library...Mircea had a special passion for*

knowledge. *My father was extremely happy with his student. In my father's museum, we were the best pieces*". Thus, there is no surprise that the two young people came near each other and their youth searched in a way, the most pleasant form of their relationship.

There are also more "terrestrial" motives determining Maitreyi to look at the European man with a more emotional openness; she, like all the women in the family, was seduced by his behaviour: helping the women to carry the heavy things, standing up in a woman's presence, eating with elegant manners, etc., etc. By comparison, woman's condition in the Indian family was close to the one of the slaves: *"The master of the house is a god. When he is sick, we cannot have another thought, especially my mother. She has to stay next to him night by night, without being tired – and of course, my father accepts this service. This attitude is of all Indian men and their wives perhaps recover by the labour itself they do, by serving their husbands and accumulated virtue, but for these, their husbands are not obliged to be at least grateful to them. This lack of gratitude cannot be considered a mistake from the part of the men. Even the ones considered as very civilized behave in the same way. They did not suffer from remorse and the others did not expect another kind of behaviour. The master of the house was the one earning the daily bread so, he had the right to disregard any other opinions...He considered himself as a little God, lawgiver in his house."* (MAITREYI, 1999: 37; 39; 91)

Another confirmation: Yes, Allan/Eliade's wish was to become a Hindu. In Maitreyi, she is delighted with this idea and her father is the one bringing objections to too enthusiastic European. In her own account, Amrita confesses how aware she was at that time of the impossibility of his conversion: *„I have heard that he wants to become a Hindu...I do not know why he wants to become a Hindu...He does not know our world at all. Our social customs are almost beyond his understanding...* The text contains in this context, detailed explanations about the Indian conceptions. Personally however, she is not very happy or very interested: *„I don't care about these things. I will never enter the cage of a prejudice. Even if I do not marry him, I shall prove with my life that I did not care about these stupid prejudices."* (MAITREYI, 1999: 77-78) And so it was. Obviously, we deal with an unusual rebellious Indian adolescent. Her education – very special for those times, is not sufficient to explain her personality, her independent way to think. But all of these can explain the seal that this very young person put in Mircea Eliade's life.

The "Tantric" scene of the love through eyes is real only as an idea. Chabu/Sabi's idea, her younger sister who, suffering that she is not older (because *"everybody loves Didi, no one loves me."*) asks Maitreyi: *"What do you discuss each other with your eyes?"* Maitreyi tells this to Eliade: *„When I told this to Mircea, he considered it as a practical problem: „Speak with the eyes! A beautiful expression! Let's try!"* " A very good example of misunderstanding. Amrita's appreciation for the white skin was also real but not as a sign of her adoration towards him: *„He wears a skirt unbuttoned at the top two buttons, which allows me to see a bit of his so white chest."* (MAITREYI, 1999: 86; 43) To be white is not related to a sexual adoration; for Maitreyi, it means actually, the possibility to come out from her world full of limitations and interdictions; now she finally understands why many women of her family are so full of resentments and anger.

Maitreyi's Indian love is different from the sensual love of the Occidental Allan which was effacing in time. It is of the same kind as her love for Poet. It seems that Maitreyi possessed only this kind of love: „*Is love a property or an adornment? A light, Mircea, a light similar with the one of wisdom or knowledge, this is the light of love. The light of intelligence has limits, it acts only in one single sphere, but the light of love is much brighter, it shows all the things in their real nature. As soon as this light is on, the entire world fills with love. Even the disgraceful things become pleasant, Believe me, Mircea, my husband became much dearer to me from the moment I remembered you. I've never loved him so much before, as I love him now.*” Reading the text, a Western reader cannot help to open the Scriptures, at the page Saint Paul describes the Christian love. Facing that rigid body, the universal concept of the radiant love receives in her eyes the symbolic body of the Phoenix bird that gives her, hope; she will succeed to bringing again the light in his eyes; and their old bodies waiting to die, will bring closer that luminous moment of the last eternal encounter on the Milky Way. (Maitreyi's Indian love is different from the sensual love of the Occidental Allan which was effacing in time. It is of the same kind as her love for Poet. It seems that Maitreyi possessed only this kind of love: „*Is love a property or an adornment? A light, Mircea, a light similar with the one of wisdom or knowledge, this is the light of love. The light of intelligence has limits, it acts only in one single sphere, but the light of love is much brighter, it shows all the things in their real nature. As soon as this light is on, the entire world fills with love. Even the disgraceful things become pleasant, Believe me, Mircea, my husband became much dearer to me from the moment I remembered you. I've never loved him so much before, as I love him now.*” Reading the text, a Western reader cannot help to open the Scriptures, at the page Saint Paul describes the Christian love. Facing that rigid body, the universal concept of the radiant love receives in her eyes the symbolic body of the Phoenix bird that gives her, hope; she will succeed to bringing again the light in his eyes; and their old bodies waiting to die, will bring closer that luminous moment of the last eternal encounter on the Milky Way. (MAITREYI, 1999: 232; 237; 234)

The final conclusion of Maitreyi/Amrita's novel is not however, emotional but a philosophical one: the human love, limited, experienced “in part”, can resist only by transcending the human limitation, transforming it into superior qualitative “partiality”, into a part of cosmic love. But not even this is the ultimate reality. Beyond all the concrete forms of manifestation of love on the earth and in the sky, still there are other criteria: „*Love is worthlessness when it lacks beauty....Happiness cannot be found in events or objects outside of our minds. It can be influenced by the external elements only if we are prepared for happiness, in our inner Self.*” (MAITREYI, 1999: 153). But beyond love, beauty and good, surrounding and embedding them, there is the supreme concept, the criterion and support in infinity - Truth. Love does not die so far it remains in truth. Truth is the one conferring immortality and infinity. (MAITREYI, 1999: 200) In this way, Eliade's erotic narration is lifted on the other level, and the dialogue is developing now as a discussion between human eroticism and human philosophical spirituality.

Closure

The comparison between the closings of the two novellas is painful and strange due to their inequalities. One is finite, evoking the idea of death, the other epilogue, paradoxically, is infinite. That is why the two writings are complementary, none of

them reaching its fullness without the other. Orient and Occident, two mundane halves are able to recognize and rediscover each other in a common action of transcending and spiritual ascension. A young girl in her sixteenth has opened a way. Both writings contain several levels of perception and comprehension. There are common levels, different only by the stresses placed on one topic or another. Undoubtedly, the difference in time changes the point of view. Also, the sex difference introduces some other discrepancies. Even more, they come from cultures perceived rather by the differences between them.

Maitreyi's lesson is simple and perhaps that is why so difficult to understand. However, there is a chance for everybody to realize the fact that, the two words "culture" and "difference" are not synonyms and the obstacles of communication are just intellectual illusions.

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BEFORE THE DEATH OF ROMANIAN FEMINISM

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***Abstract:** This study is an attempt of feminist literary criticism applied to the novel *Fecioarele despletite* (The dishevelled maidens) by Hortensia Papadat-Bengescu. Even if little is known about the information that Hortensia Papadat-Bengescu might have had in respect of feminism, however, just like many other writers who do not take an explicit feminist stand, she is seriously focused on issues concerning the women's experiences. The identity of her characters signals important issues of feminist debate and is part of the European literary context of fictional portrayal of women.*

***Key words:** inter-war Romanian literature, literary criticism, feminism.*

Preliminary methodological approach

In literary criticism, the term “feminism” is used to describe a series of critical positions proving that the difference between “male” and “female” generate all kinds of discursive practices. Concerned to point out the characteristics of women's status in society, the feminism, in its attempt to change how people understand life and the relation between the two genders, actually has had quite a long history and can be found during the history in all types of writing having women as authors. And, since all literature is definitely gendered, feminist literary criticism is interested in analyzing the social construction of “femininity” and “masculinity” in certain texts. Therefore, the main point of interest of this genre of literary criticism is to show that the male fallacy of critical thought does not make an universal paradigm, and to also prove how the experiences communicated in literary writings are generated by specific “laws” of social nature, largely disseminated, with regard to gender differences and which move the text beyond any boundaries noticeable at the first sight.

What makes a particular writing feminist is still debatable, but it is obvious that the most important aspect to be considered is how women writers refer to their own experiences in literary texts. In this respect, there are **two perspectives of the feminist literary criticism: that of Elaine Showalter** (see SHOWALTER, 1977; SHOWALTER, 1979; SHOWALTER, 1985), who sees the role of women's writing in self-discovery, helped by a writing that speaks of the intrinsic nature of women's personal experiences in the society and that also reveals the oppressive social structures, and, respectively, **that of Toril Moi** (see MOI, 1985), who mainly supports the deconstruction of the idea of unitary self and rejects the dichotomy masculine / feminine in favour of an androgynous ideal.

This feminist project, by which women's experiences are rendered conspicuous, includes – literary texts *y compris* – the rediscovery of what history has not managed to record throughout the ages, namely such things that were omitted because of the general mentality: the less visible and lesser written “history” of women.

But where does “feminist Nory” come from?

Even if nobody knows precisely what Hortensia Papadat-Bengescu could know about feminism, however, just like many other writers who do not take a feminist stand explicitly, this writer is seriously focused – at least in her novel *The dishevelled maidens*, discussed in this essay - on issues concerning the women's experiences.

The inter-war period, when Hortensia Papadat-Bengescu writes and publishes the novels of the *Hallipa* saga (*The dishevelled maidens* is brought out in 1926), makes an age in the history of the Romanian feminism, marked by a long fight for women's rights (see MIHĂILESCU, 2002; MIHĂILESCU, 2006). This fight was most definitely known to our novelist. The First World War had been the only moment when men had left the country in women hands, for women had become legal trustees of their mobilized husbands, taking in charge their administrative duties and supporting both agriculture and industry. In 1916, an employment office was created for the take-over by women of the positions held until then only by men, in enterprises and public institutions; women were also working in hospitals, taking care of the wounded on the front, preparing bandages and binding bands at their homes, which were then sent to the army. However, when the men came back from the war, they put women again to their so-called place, by denying their draft bill, submitted to the Parliament by the deputy C. Nacu, and which set forth the equality in rights for men and women. The disputes created by this refusal, as well as the feminist voices that could be heard in that time, gave birth to the "feminist Nory" and to all the issues around her, in Hortensia Papadat-Bengescu's novel *The dishevelled maidens*. But what the critics have not known or said until now is that, until the political instauration of communism, the feminists of Romania had brought out tens of publications, had written thousands of articles, delivered numerous conferences and organized themselves in several associations, of which numerous ones were affiliates of the international organizations in the field. Hortensia Papadat-Bengescu was not unfamiliar with this movement and with the ideas enlivening it. Subsequently, communism managed to wipe off the traces of feminism in our country, condemning it as a "bourgeois deviationism", while our literary critics have left unnoticed the feminist accents of Hortensia Papadat-Bengescu's literature, never asking who the "feminist Nory" was and where she came from. The intelligent and dynamic Nory Baldwin, a character moving in the world of Hallipa's cycle, studied the Law and Political Economy, practiced the legal profession and was a social activist at "Asistența femeii" ("Assisting Women"). The only critic who accidentally approached some feminist issues in Hortensia Papadat-Bengescu's prose is Elena Zaharia-Filipaș (see ZAHARIA-FILIPAȘ, 2004: 63-67).

Feminist elements of Hortensia Papadat-Bengescu's writing

The feminine characters discussed of the novel *The dishevelled maidens* are more numerous than the masculine ones (and obviously with more literary weight) and are associated with a particularly feminine discourse about **loss** (of freedom, by marriage) (Lenora Hallipa), about **guilt** (good Lina, but also Lenora), **betrayal** (Elena Drăgănescu-Hallipa, betrayed by her father) or **isolation** (Lenora, Mini¹), all within the limits imposed to their lives by the social conventions or by the men's behaviour and attitudes. By turns, mainly through the two reflecting-characters – Mini and Nory, the feminist – we are depicted the situation of some women, who, by marriage or filiation (recognized – the case of Elena Hallipa, or not recognized – the case of Mika-Lé), lose their freedom, becoming dependant by, and subjugated to men. It is all about material dependency (illustrated by Lenora and by Elena Hallipa), as well as about affective dependency (Lenora's case), about

¹ Mini "liked to show up alone in the middle of people, separate from any of her accidental dates" (Hortensia Papadat-Bengescu, 1986: 58);

enslavement¹, about the inculcation of the feeling of guilt and about verbal or harmful aggression and ignoring attitudes (that good Lina suffers from), about the social pressure that patriarchy puts on women², as well.

Good Lina, the “family’s boy” as compared to her other sisters, although she had won – thanks to ambition – her freedom, by professional affirmation (in a job meant for women), up to the point of supporting her own husband, doctor Rim, in his career, is however a “modern serf”, her shoulders a little bit hunchbacked³, as she is found under the total domination of her husband. Her isolation can be discussed in relation right to the man who has completely closed all the possibilities of understanding the character of this woman (of probably frustrated masculine reasons, also of ethnic origin): “It was obvious that Rim could not understand the only charm of Lina’s, that is her autochthonous sweetness. Her kindness was good like hot cakes, her labour looked like that of a faithful rip and her humour was « à la Tecuci »”⁴.

Madness is a recurrent theme of the feminist writing, as it is deemed a refusal to conform oneself to an imposed social identity, and it can become a potential symbol of the revolt against oppression. I would dare call the novel *The dishevelled maidens* also a novel of Lenora Hallipa’s madness, speaking of a strong and courageous woman who fights with the weapons of beauty and coquetry to fulfil herself in love (see the affair with the Italian), and also in a social and material plan (through her marriage to Doru Hallipa); at a mature age, she has the power, given her so-called madness, to break the chains of the existential level that she was caught in like in a net, to establish sort of a matriarchy, in a first stage⁵, and eventually to get free by turning Doru Hallipa bankrupt and by getting divorced in the end of the novel. “Lenora has disclosed the «secret of the Castle» (...) in full awareness”, in order to break her last connection to the past and to end the “novel of her marriage.” Doru Hallipa, ruined and abandoned by his wife and daughter, with no home left, is now – according to Elena’s words – in a serious crisis of identity: “Who am I? What am I doing? Where am I going?” The description of this situation will provoke jubilation⁶ and admiration⁷ to feminist Nory. And this is not the only occasion when Nory, with her typical feminist portrait – “she would usually yell on principle and was aggressive in attitude” – hunts the men’s

¹ Nory explains: “Good Lina (...) seems to have entered, as early as from the time of her marriage, into the servitude of the illustrious professor who had been so kind as to grant her the honour of his name and to receive the fruit of her professional and household work. This regime prospering with time, his tyranny was continually growing(...)”, while Mini notices that Lina “has some moments when her zeal seems unwilling, like a serf’s”. In the past, when she met her, single and alone, Lina “used to be cheerful and fresh” (*Idem*: 50).

² In the visit that Mini and Nory pay to Elena Drăgănescu-Hallipa, Nory emphasizes how Elena, married with a child, “would turn her existence into a real captivity, burdened by plenty of domestic servitudes” (*Idem*: 109);

³ *Idem*: 94;

⁴ *Idem*: 75;

⁵ The first stage of Lenora’s madness is when, under the pretence of her sick moods, she takes control in the couple, manipulating her husband at her own discretion. The commentary related to Doru Hallipa’s attitude/reaction at his wife’s change of behaviour reflects the position and understanding – obviously feminist – of the author herself: “Now he (Doru Hallipa – *my note*) had an obstinacy against the regime that was destroying him. It was his ultimate resistance to save patriarchy” (*Idem*: 123);

⁶ “And Nory laughed heartily, as if it were something very hilarious” (*Idem*: 123);

⁷ “«Good for you, Lenora!», as Nory said.” (*Idem*: 124);

weaknesses: she will speak ironically and maliciously about Lenora's doctor (Walter), proving him incompetent; Rim, "that ugly German" – in Nory's words –, is deemed an "enemy", because, through his statements ("women ... deal with «secondary staff»"¹) – so reported by Nory, again –, but also through his attitude and deeds, is a promoter of patriarchy, trying to induce the idea that women are second-degree citizens (a commonplace in the feminist debates); Lică Trubadurul, the "blackbird", is worthy of contempt because he "smells like no money and ladies' man". We can notice, therefore, in the construction of this character (invoked just like that – *feminist* Nory), a good knowledge in Hortensia Papadat-Bengescu of what the assumed feminism means, and also an obvious intention to bring it into light. The complementarity between Nory and Mini is not (in my opinion) but a literary device by which the author sheds some light upon the feminist issues. Indeed, Mini will confess that she feels "the need to take refuge in something" and is grateful to men because "They lit the first fire from pebbles... (...) *They* built the cities, with their minds, will and arms" (and so on), but Nory contradicts her, and says "You just get upset, Mini, but with no arguments". To Nory, men are "a precious auxiliary of the destructive work" (performed upon women, *my note*), they are those who "actually built our goals and gave us the fire to take care of ... but only in the kitchen" (Nory's attempt to demolish Mini's myths), they are those who "enjoy all privileges", but "mock at them" and therefore "should be deprived of them".²

Mini will underline the take-over by some women of the patriarchal ideology, which has made and still makes possible their preservation, throughout the history, in a position of subordination and vassalage: "(...) men took the time and space of Big life, by conquering the fruitful science –, and also the time and space of our poor lives, as well". Between the two women a typical discussion is borne between a feminist and a defender of the values of patriarchy, with all the usual clichés (that were probably operating by then, just like in present, and had been remarked by the author). Also in one of her visits at Rim's, Mini is made to reproduce one of the patriarchal biases, namely that the woman was born for marital love and domestic life³, as if she were a decorative plant.

The feminine characters of Hortensia Papadat-Bengescu, present in this novel, and especially Lenora, are a kind of Phoenix birds, with an amazing vitality and capacity to rise from their own ashes⁴, which suggest a kind of superiority as compared

¹ Nory explains that by repeating the words of Rim's students, namely that, according to the latter, "«the life's most important things»" for girls (*Idem*: 70) are contained in sexuality: "Applied anatomy! Nory used to joke." (*Ibidem*);

² *Idem*: 63;

³ *Idem*: 68;

⁴ "Lenora of Mizil took big leaps in the field of existence. The circumstances that were passing over her sensual and elementary body did not put her down. However, she was almost defeated, she had believed that her wealth of landlady was the ultimate stage and that she had spent all the energy for herself; but a strange wind had blown, and the new, cynical times had defied her with the pervert eyes of the Italian, as she had described them to Mika-Lé. Feeling the danger, she had thrown herself upon Mika-Lé, upon Doru, she had managed with the captivity of the Prundenis, but now she had been left in decay (an allusion to her physical decay - *my note*), she was all like a dead end. And then, eventually, when she was almost extinct, she had recovered. **Her spectacular vitality had found new resources** (*my underline*). What a long road run until then, what a long road left beyond her, from that state of self-abandonment, from her desuetude, to the «reeducation of her aspirations» in Walter's sanatorium!" (*Idem*: 124);

to Doru Hallipa's confusion when he is taken aback by Rim's debility (the latter is perceived as a profiteer – professionally and from the viewpoint of domestic comfort –, who takes advantage of good Lina). To better support the idea of an overwhelming vitality of women, the prose writer ends her novel with Mini's visit at the exhibition of artist Maria Baškirtscheff, who, although put down by illness, had fought to her last breath for the perfection and eternity of her art, with a force worthy of all admiration: "Maria had left behind still active energies. That force of her will, sent into space, had survived her. (...) Mini had tried to tell him (doctor Rim – *my note*) that the *feelings, superior to everything (my underline* – typical feminine thought) have *emanations*, too, that Maria's strong will was an organ that must have spent too much of this substance and must have let go much of those emanations, especially through those pages (drawings of the artist, now in doctor Rim's possession – *my note*), where her intimate psychic life was lying ... that those pages were therefore full of the exfoliations of will, of her ambition, as well ...". When it comes to creation (speaking either of children or art), a woman seems to find unbelievable resources until the last minute.

Confronted with the "active contempt that Rim was ceaselessly showing to Lina"¹, Nory tries to help Lina, taking her part. On other occasion, Nory defends Elena Drăgănescu in front of Greg. Nory, just like Lina and Eliza (who go to take care and watch Lenora), prove in the novel what the feminists call "sisterhood": solidarity under pressure and the capacity to create mutual assistance feminine networks.

Another feminist issue of current interest (which made a career so far in gender studies), approached by Hortensia Papadat-Bengescu in this novel, is the body issue, and moreover the sexuality itself, which in this case is a perverted one. A pioneer in the Romanian literature also from this point of view, the novelist speaks of such women who breach the social barriers and get "dishevelled" (undo their hair), bearing the consequences that this gesture will have upon their lives. The author suggests that this first attempt to release their freedom is actually a trap, a mistake with devastating implications in these women's lives. Beautiful and coquette Lenora, good Lina, Mika-Lé, here are only a few "dishevelled maidens" proposed by Hortensia Papadat-Bengescu. The social practices are such instruments of power that inscribe the body² of these "dishevelled maidens", and they come to execrate their bodies and their productions. Through "disheveling" or through sickness, the body becomes an expression of vulnerability, weakness and defeat. That is why the author feels like rehabilitating her characters through the theory of the spiritual body and through her insistence on the idea of women's vitality.

Last but not least, the opposition between the rural and, respectively, urban setting, the moving to town of the interest shown by modernist prose (see Lovinescu's guidelines), make the "Living City" a symbol close to feminism, with Hortensia Papadat-Bengescu's prose. We could say that, by this swinging between the significations vested in the city and those associated with the village, the author operates the same kind of polarity as between Nory and Mini. The landlord Doru Hallipa, a representative of the rural world, is (right through his urban relocation) "an agent of patriarchal tradition"³. The "Living City" will become to the end of the novel, right in Mini's mind, a nest of love, an oasis able to protect love (feminine projection),

¹ *Idem*: 73;

² As per the definition of body in *Lexicon feminist*, 2002, Polirom Publishing House, editors Otilia Dragomir and Mihaela Miroiu;

³ *Idem*: 131;

the “halt of love”, and not the male establishment of a shepherd¹. The town, where people can hide in their “large, indifferent, passing lives”, will implicitly become a space able to witness, even though very little at the beginning, the women’s liberation, and therefore a place where feminism can take off to the world: “Our friend Nory could not stand small towns of province. (...) Only the commercial and industrial centres could satisfy her, as they were favourable to feminism”. The author’s commentary related to Nory’s urban tastes adds: “She could not imagine how those mean and insufficient powers (of the province, *my note*) could reach even this place, the Living City”.

Conclusions

All these aspects revealed by the novel *The dishevelled maidens* make important issues of feminist debate and are part of a larger European context of fictional portrayal of women. It is a pity and a lack of the Romanian literary criticism the fact of having ignored – so far – the reading of Hortensia Papadat-Bengescu’s writings through the lens of a feminist literary analysis, perfectly applicable to the novels of this writer.

On the other side, this masculine and sometimes even patriarchal note of the literary critical thought applied until now to this novelist’s writings is obvious, a fact that seems to distort the appropriate understanding of the author’s vision². But this should make already another discussion.

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¹ *Ibidem*;

² The literature of Hortensia Papadat-Bengescu is deemed by our critics (from G. Călinescu and Eugen Lovinescu to Șerban Cioculescu and Nicolae Manolescu) a feminine literature *par excellence* (Nicolae Manolescu, 2008: 610-619). Eugen Negrici (Negrici, 2008: 201-205) abolished, by a cold and blunt analysis, the concept of “feminine literature” and then, he could not see any trace of feminism in our literature.

MARIN SORESCU – UN PRÉCURSEUR (CONTROVERSÉ) DU POSTMODERNISME POÉTIQUE ROUMAIN

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Résumé: Le terme « postmodernisme » étant défini tant de fois, très souvent de manière polémique, nous nous arrêterons ici à l'acception de courant littéraire, ayant des représentants dans la littérature roumaine surtout parmi les écrivains de la génération '80. Prenant en compte les principaux traits du postmodernisme poétique, nous allons essayer de montrer, dans ce travail, que Marin Sorescu, qui a anticipé par son théâtre la dramaturgie postmoderniste, par sa poésie, il est un précurseur intéressant, mais aussi controversé de ce courant, surtout par l'intermédiaire du cycle, en six volumes, « *La Lilieci* ».

Mots-clés : narrativisation, biographisme, ironie.

En ce qui concerne le terme *postmodernisme* – défini tant de fois, très souvent de manière polémique –, nous nous arrêterons ici à l'acception de courant littéraire, manifesté dans la littérature roumaine comme un changement de paradigme littéraire sur laquelle ont insisté surtout, parmi les écrivains de la génération '80, Ion Bogdan Lefter et Mircea Cărtărescu, comme le montre Nicolae Manolescu dans *Istoria critică a literaturii române* (MANOLESCU, 2008 : 1303).

La poésie cataloguée d'habitude comme postmoderne ou postmoderniste a toute une série de particularités distinctives, même si aucune d'entre elles, prise séparément, ne lui est pas propre et définitoire. Prenant ainsi en compte les principaux traits du postmodernisme poétique – la prose du lyrisme, le rapprochement de la poésie de l'existence quotidienne, la narrativisation de la lyrique, l'introduction de certains éléments de discours direct, de récit, le biographisme, l'ancrage de la poésie dans l'existence de l'écrivain, « la démythologisation » des thèmes et des visions poétiques, le refus de la métaphore, en tant que procédé central de la poésie, telle qu'elle apparaît dans la littérature moderniste, le refus du sentimentalisme qui prolonge l'esthétique romantique, la culture de l'ironie, la lucidité, l'esprit ludique, la joie du jeu, l'intertextualité – nous allons essayer de montrer, succinctement, dans ce travail, que Marin Sorescu a anticipé par son théâtre la dramaturgie postmoderne et que par sa poésie il est un précurseur intéressant, et aussi controversé de ce courant, surtout par l'intermédiaire du cycle, en six volumes, *La Lilieci* (1973 - 1998).

Dans le livre *Postmodernismul românesc (Le Postmodernisme roumain)*, Mircea Cărtărescu démontre que dans les années '45 – '70 on peut découvrir dans la littérature roumaine un «postmodernisme souterrain» (où se sont donné rendez-vous les derniers poètes du Cercle littéraire de Sibiu, ceux de l'Albatros, les surréalistes de l'ancienne garde et les surréalistes « mutants » du groupe onirique aussi bien que plusieurs directions prosastiques parmi lesquelles s'est fait remarquer le groupe de l'« Ecole de Targoviste ») et le modernisme des années '60 n'a fait que camoufler les courants souterrains « légitimes », « normaux » pour la sensibilité générale du monde vraiment libre », mais que, d'ailleurs, les auteurs modernistes mêmes de ces années ont essayé de s'éloigner du modèle devenu, évidemment, désuet. La contestation du modernisme dans les années '60 et '70 est claire, manifeste.” (CĂRTĂRESCU, 1999 : 264).

Après cette démonstration, Mircea Cărtărescu conclut que, bien évidemment, toute la littérature « souterraine » n'a pas de traits postmodernes, de même que celle de « surface » n'est pas entièrement moderniste, parce que « de permanentes contaminations entre les courants littéraires principaux se sont produites. » (CĂRTĂRESCU, 1999 : 308), et il montre que, telles étant les choses, les paradoxes et les contrexemples seront toujours nombreux. Nous empruntons au même théoricien l'idée conformément à laquelle chacun des auteurs rappelés en tant que situation de paradoxe, parmi lesquels Marin Sorescu (à côté de Leonid Dimov, Radu Petrescu, D. R. Petrescu) est, en fait, un moderniste et postmoderniste à la fois, dans des proportions et dans des compartiments divers de son œuvre, parce que « peu d'auteurs et peu d'œuvres entières sont purement postmodernes » (CĂRTĂRESCU, 1999 : 309).

En nous arrêtant au cas de Marin Sorescu, nous observons qu'avec le cycle *La Liliaci*, il s'évade du modernisme, il change complètement, la différence entre lui et le néomodernisme à la mode pendant les décennies 7 et 8 est évidente, elle produit confusion et controverses. Les standards de cette période demandaient quelques éléments définitoires bien fixés dans la conscience des poètes et des critiques. Marin Sorescu, lui-même, avait participé, peut-être dans une moindre mesure que d'autres, par ses vers antérieurs, à cet esprit. Mais *La Liliaci* est autre chose. A la différence des vers antérieurs, ce cycle représente une expérience surprenante par la nature de l'univers (rural) évoqué, mais aussi parce qu'il abandonne en partie « le fantaisisme » ironique et ce maniériste « jeu des idées avec la fantaisie » développé par un sujet lyrique attiré par la parodie et ayant une conscience acute des conventions littéraires, en faveur d'un discours « objectif », détaché jusqu'à l'enregistrement « documentaire » du fait de vie. De telles particularités font Nicolae Manolescu affirmer que « très rarement une époque a fait naître à temps le bon poète », parce qu' « original et inventif, Sorescu a un esprit foncièrement antidogmatique dans un moment où les eaux du dogmatisme commençaient à se retirer. » (MANOLESCU, 2008 : 1033).

Le livre est, dès le début, comme nous l'avons déjà montré, très controversé. Le titre nomme l'endroit où est situé le cimetière du village natal du poète, Bulzești, Olténie. Dans une interview de 1983, Marin Sorescu affirme : « J'ai voulu écrire un livre surtout pour moi. Pour essayer de me définir en fonction de mes racines, de mon origine » (Apud POP, 2007 : 499). La genèse de ce cycle rural a été mise en relation avec l'expérience d'un stage new-yorkais vécu par l'auteur – « reflex de défense contre la pesanteur des gratte-ciel » (ANDREESCU, 1983 : 103) ou conséquence, en partie, du contact avec la poésie américaine jeune, marquée par un retour spectaculaire vers le langage de la rue et vers l'épique » (SIMION, 1976 : 94), mais Marin Sorescu ne descend pas dans la rue, mais dans les ruelles du village.

De point de vue thématique, on a vu aussi des rapports avec le célèbre *Spoon River* d'Edgar Lee Masters, qui reconstitue dans une suite de poèmes-«épitaphes » certains moments de la biographie des citoyens enterrés dans le cimetière de la localité américaine qui porte ce nom.

Pour Ion Pop, cette œuvre est « écrasante » (POP, 1985 : 322), et Nicolae Manolescu observe que « *La Liliaci* est autre chose par rapport à la poésie antérieure de Marin Sorescu » et que « le postmodernisme des années '80 trouve en elle une source qu'il devra reconnaître un beau jour » (MANOLESCU, 1987 : 238), et il affirme même que « cette nouvelle manière d'écrire des vers a eu un écho immédiat dans *Un potop de simpatii* (*Un déluge de sympathies*) de Petre Stoica (l'un des pionniers de la poésie de notation), *Egloga* (*Eglogue*) de Ioana Ieronim, voir même *Bucolicele* (*Les Bucoliques*) de Mircea Cărtărescu » (MANOLESCU, 2008 : 1035). Mais même Mircea Cărtărescu,

représentant marquant et théoricien de ce courant, reconnaît que les aspects extérieurs de la poésie postmoderne sont présents dans ces volumes de Marin Sorescu (bien qu'autre part il se demande si cette écriture, qui peut être postmoderne, est vraiment de la poésie), mais, en jugeant d'après l'attitude esthétique de Marin Sorescu, il affirme qu'« il n'est pas difficile de constater que, quelque prosaïque et irrévérencieux que son langage soit, il n'est qu'une autre manière d'extraire de la transcendance de la substance poétique », Marin Sorescu étant « aussi conceptuel et abstrait que les autres poètes de la génération '60 » (CĂRTĂRESCU, 1999 : 323).

Fănuș Băileșteanu, un exégète de marque de l'œuvre de Marin Sorescu, procède à la délimitation de la poésie de celui-ci de point de vue historique, de point de vue métaphysique, de point de vue stylistique.

Selon le premier critère, le cycle *La Liliaci* fait partie de la troisième catégorie appelée « la poésie paysanne », d'inspiration nationale ; selon le deuxième critère, le cycle est une « écriture en Rollenlyrik – une sorte de lyrique « prosaïque » - « objective » [...] qui, sur un plan réhabilite la lyrique « objective » de George Coșbuc ou Mihai Eminescu ... » (BĂILEȘTEANU, 1998 : 27). En fin, de point de vue stylistique, l'exégète considère que *La Liliaci* s'encadrerait le mieux dans la troisième catégorie, celle en vers « à l'envers », ni classique, ni libre... (non plus), [...], un vers qui – en empruntant quelque chose à l'expérience de Wittman, Masters ou Ezra Pound – a essayé d'imposer le langage des Olténiens de son village natal de Bulzești comme un langage poétique universel », car « l'auteur a recouru, donc, à une sorte de dramatisation (de petites scènes de vie) et de prosaïsation (de petites histoires de Bulzești) » (BĂILEȘTEANU, 1998 : 28), comme dans ces vers : « Când era bunicul elev / – Pe la 1885 – / De era învățătorul lor unul Buzescu / Se pomenesc într-o zi / C-un elev necunoscut în clasă / – Tu cine ești, mă? / – Păi, sunt... / Și ce cauți aici? / – Păi, venii în locul lui nenea / Frate-meu, că-l trimise tata / La buturugi. / – Fugi acasă, nepricopsitul, / Să vină frate-tu... / Că aici nu e pe ținut locul.[...] » (*Școala, VI / L'Ecole*). Il s'agit, donc, de ce trait presque omniprésent dans le postmodernisme – l'inférence des genres littéraires.

Ainsi, même si seulement en tant qu'aspects extérieurs de la poésie, les traits qui tiennent de la poétique du postmodernisme se retrouvent dans le cycle *La Liliaci*, qui apparaît comme une poésie « concrète », orale, narrative, antilyrique, parfois portrait grotesque du village d'Olténie.

Du « concret » de la poésie du cycle *La Liliaci*, parle Marin Sorescu, lui-même, dans une interview, lorsqu'on lui demande si entre *Poeme* et *La Liliaci*, considérés comme des jalons des étapes de création, une radicale modification de structure s'est produite. La réponse est celle-ci : « ... c'est un renouvellement de la vision et du langage par l'augmentation des éléments concrètement matériels, acceptés à présent dans la poésie. [...] je voulais injecter le lyrisme de la vigueur des faits concrets. La poésie est faite aussi de détails insignifiants ou non poétiques, et ces détails peuvent aviver le vers... » (Interview faite par Dinu Flămând, dans la revue *Viața studentescă*, 2/1978 : 12).

La dialectique des âges, de la naissance jusqu'à la mort, les croyances et les coutumes, les relations familiales, les occupations quotidiennes, les réactions envers le pouvoir politique (tout cela pouvant trouver sa place dans les volumes publiés, non censurés, après 1989), enregistrées dans une encyclopédie vivante, constituent le cadre de relative stabilité dans lequel s'inscrivent « les scènes » et les « actes » successifs, les « rôles » de *La Liliaci*. Beaucoup d'entre elles sont graves, dramatiques ou grotesques, mais la plupart appartient au registre comique, ce qui a fait Gabriel Dimisianu parler de

« la grande ouverture vers la comédie » (DIMISIANU, 1983 : 86) de ce monde d'une inhabituelle mobilité spirituelle, doué d'un sens aigu de l'observation, qui sanctionne ironiquement ou sarcastiquement les tares des prochains, prêts à s'amuser devant « la foire de l'existence ». C'est un monde carnavalesque où les vivants et les morts se rencontrent et pour lesquels, par exemple, les sobriquets sont des masques pittoresques. Aux noms et aux sobriquets sont attachés souvent de savoureuses constructions anecdotiques, comme celle de *Schimbarea numelui* (*Changement du nom*). Pour échapper de la rogne qui s'était habituée du nom de Vasile, conseillé par quelqu'un, celui-ci change son nom de Vasile l'Ecorché (Belitu Vasile) en Gheorghe l'Ecorché (Belitu Gheorghe) par l'intermédiaire d'un vrai rituel, bien sûr anecdotique : « S-a dus în cimitir, /El cu încă doi, /Cu nașul și c-un alt vecin mai apropiat. / Pe mutește. / Că dacă vorbeau, n-avea leac. / Și-acolo a-ngropat haina de pe el / La piciorul crucii, tot așa pe mutește. / – Da de scărpinat am voie? / A-ntrebat el. / –Ptiu! Fire-al necuratului! Vorbiși! / Stricași tot! /Hai înapoi! ». Et le rituel est repris le soir suivant, ayant des chances de succès cette fois.

Si dans le premier volume de *La Liliaci* – considéré le meilleur – on rencontre la perspective de l'enfant sur le village où il est né, de sorte qu'il pouvait être intitulé, comme le remarquait Edgar Papu, *Amintiri din copilărie* (*Souvenirs d'enfance*), dans les volumes suivants la monographie est de plus en plus minutieuse, mais la perspective de l'enfant est de plus en plus rare, de sorte qu'on ne ressent plus Creangă, mais Moromete, comme dans cette discussion entre deux paysans de Bulzești : « Bă, acesta e dat dracului – tot ca acela de vorbirăm noi / Zi-i să-i zici, Clemenceanu acela, / E mare, domnule? E în capul trebii acolo. / Și ăla de care vorbirăm noi ieri, știi, bă, ăla e tot / în capul trebii. Mare rău, auzi! / Trei sunt acum mai tari / S-au pus pe noi, pe Europa. / Striga peste gard: Pe Europa! ».

Les scènes relatées sans inflexions élégiaques, le récit prosaïque, mais dynamique, reconstituent un univers de « personnages » et d'événements auxquels le lecteur participe comme spectateur. Cela parce que le « narrateur »-même est un témoin-spectateur de cette collectivité à laquelle il s'identifie, qu'il observe et commente avec un plaisir non dissimulé et avec une verve typique au méridional, préfigurant, par cela aussi, le postmodernisme, dans les traits duquel s'inscrivent le désir de s'amuser, de « plaire », la joie du jeu, la verve, mais aussi la « théâtralité ». Ainsi, le narrateur est, la plupart du temps, dans la situation du spectateur du poème intitulé *Lumea albă* (*Le monde blanc*) : « ochii tuturor sunt pe drum. / Cine mai trece la deal, la vale? » ou du « monde », d'un autre poème, qui « râdea pe prispă, cu coatele pe pridvor, parc-ar fi / stat în balcon la un teatru mare cât satul » (*La strigat*), ce qui impose la reconnaissance d'une théâtralité, au sens général, de la vision.

La communication presque blanche, circonscrite rigoureusement au parler populaire, porte la marque de l'oralité. Et, alors, il est à observer que, bien que considéré *antirhétorique* dans la mesure où il refuse obstinément certains procédés, certains artifices ou formes vidées d'effet esthétique, Marin Sorescu impose, pourtant, une rhétorique personnelle, devenue *sorescienne*, qui est liée justement à cette oralité quotidienne, c'est-à-dire à une langue qui a sa structure et ses clichés propres, mais surtout au « registre ludique [...] où le jeu de mots est souverain », de sorte que « la dépoétisation est le renoncement non pas au poétique mais à une manière de concevoir la poésie », comme le démontre Nicolae Manolescu (MANOLESCU, 1984 : 9). Cela fait que ce cycle esquisse un espace rural roumain d'une fraîcheur et d'une couleur rares, de la vie et du langage aussi.

L'ironie, elle-même inscrite dans la poétique du postmodernisme, peut être considérée chez Marin Sorescu, surtout dans le cycle *La Liliaci*, omniprésence dans la texture de l'écriture. En traitant de cet aspect, Jeana Morărescu, dans la postface du livre VI de *La Liliaci* (MORĂRESCU, 1998 : 191-199) écrit sur l'ironie de l'innocence en tant qu'attitude existentielle et en découvre deux types de manifestation : l'ironie de l'innocence, c'est-à-dire l'humour bénin (humour de l'état de mentalité, humour de situation), et le sarcasme. La pièce *Topografii (Les Topographes)* est donnée comme exemple succulent pour l'ironie de l'innocence. Ici, des étrangers rencontrés un jour dans les champs, venus pour mesurer les terres avant la collectivisation, pour « la concentration », sont confondus aux Américains attendus fébrilement, désespérément : « Au venit Americanii! ». Au pôle opposé, celui de la dimension sarcastique de l'ironie, un micro poème tel *Bărbatul (L'Homme)* pourrait être « d'une relevance presque mythologique » (MORĂRESCU, 1998 : 197). Une femme arrive pour prendre les os de son mari du cimetière que l'on a bétonné et transformé en plateforme ou chaussé. Elle demande aux ouvriers, engagés pour des sommes énormes, de fouiller là ou elle suppose pouvoir se trouver le tombeau de son mari. Mais l'opération se répète, toujours échouée, toujours pour de grosses sommes d'argent, jusqu'à ce qu'un jour on découvre les os et le cercueil d'un enfant. La femme pense que les os et le cercueil de l'homme ne pouvaient pas rétrécir à ce point, mais elle prend les dépouilles de l'enfant et les enterre dans le nouveau cimetière l'*Annonciation (Buna Vestire)* et sur la croix du nouveau tombeau elle écrit le nom et l'âge de son mari.

Le même auteur, en écrivant sur l'ingénuité linguistique, montre qu'en corrélation avec celle-ci se trouve l'ingénuité de mentalité (l'ingénuité culturelle) qui rend essentielle dans la communication l'ambiguïté humorale, « cette directivité de l'expression façonnée de sorte qu'on ne sait, paradoxalement, si elle inclut – et combien elle en inclut – de l'ironie » (MORĂRESCU, 1998 : 201). Ainsi, Jeana Morărescu découvre-elle ici une valence spéciale de l'ironie du langage : l'ironie équivoque ou l'équivoque de l'ironie qui devient une marque sorescienne pas encore égalée dans son raffinement par d'autres auteurs.

Marin Sorescu introduit, plus visiblement dans les derniers volumes, une rhétorique des parenthèses, « un procédé qu'Umberto Eco considère essentiel dans la poétique du postmodernisme » (Apud SIMION, 1991 : 8) : « Cum stai tu pe blane direct? / (E, avea așa o rogojină) » (*Un bălbâiș / Un bégaiement*); ou « Și judeca. Era și logofăt. / (Logofete, mâine vii la împăciuire) » (*Primiți călușul?*).

L'utilisation du pastiche, de l'allusion et d'autres formes d'intertextualité représente un autre trait du postmodernisme, rencontré aussi dans les vers de Sorescu. La pièce poétique intitulée *Balada*, du dernier livre de *La Liliaci*, est une paraphrase, transplantée dans un décor citadin et imaginée dans un registre d'« absurde » fabuleux, du motif de « Măicuței bătrâne cu brâu de lână » (La vieille mère à la ceinture de laine) (vers qui clôt la poésie citée) de *Miorița*. A cause d'une défection, un chauffeur est obligé de s'arrêter au bord de la route. Après qu'il remet en marche la voiture, il part en oubliant sa mère qui était descendue pour pousser la voiture. Quand il s'en rend compte, il revient sur ses pas, mais, à l'endroit où il avait oublié sa mère, il trouve une ville florissante et inconnue. Bien qu'il demande de tous côtés si quelqu'un a vu « une vieille telle qu'il la décrivait, aux cheveux blancs, à la ceinture de laine », personne ne peut répondre. Il rencontre, par contre, une fille qui « ressemblait à sa mère, lorsqu'elle était jeune » et qui poussait une voiture. Quand le « héros » veut partir, une nouvelle défection. Cette fois, c'est à la jeune fille de pousser la voiture qui démarre à une telle

vitesse qu'elle « sorte de la route », se heurtant contre un arbre séculaire. Se sauvant de la voiture qui brûlait, il continue de chercher sa mère : « O cunoașteți cu toții, de ce spuneți că n-o cunoașteți? / Măicuța bătrână, cu brâul de lână ».

Par les entrées dans des dimensions inconnues d'espace et de temps, rappelant la technique de la prose fantastique de Mircea Eliade, la version sorescienne du motif mythique devient, comme le montre Jeana Morărescu, « une Ballade sur le temps et sa double existence, dans le périssable et dans la « durée », dans la caducité et dans l'éternité. Et le pays – ou la ville – où les réalisations ne meurent pas, mais rajeunissent, pourrait être la mémoire » (MORĂRESCU, 1998 : 220).

Dans un essai de construction symétrique du présent travail, nous revenons à l'étude de Mircea Cărtărescu sur le postmodernisme roumain où il affirme finalement qu'« après avoir dominé les années '60 avec une poésie moderniste parfois extraordinaire, les poètes de ce groupe ont échoué dans diverses directions non modernistes, parmi lesquelles celle postmoderne » (CĂRTĂRESCU, 1999 : 327).

Nous concluons ainsi : l'un de ces poètes a été Marin Sorescu, qui, par le cycle *La Liliaci*, a « échoué » lui aussi, dans la direction postmoderniste, parce qu'« on annonce ici la poésie « prosaïque », descriptive de la génération '80 [...] Tout ce que la poésie moderniste et pure avait répudié est ici revalorisé : le narratif, le réalisme, le pittoresque, le rhétorique et le didactique » (MANOLESCU, 1996 : 9)

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**HELLADA'S NOSTALGIA OR
ABOUT NEO-CLASSICISM IN ROMANIAN MODERN POETRY**

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Abstract: The present paper is intended to dwell on the issue of neo-classicism in modern Rumanian culture and poetry, with special references to such representatives as Vasile Pârvan, Ion Pillat, Ion Barbu, Dan Botta and others. Our main objective is to demonstrate that this literary trend can be recognised in Rumanian literature through certain prose and drama tendencies, among which we should mention Hellada's nostalgia.

Key words: Hellada, neo-classicism, Rumanian modern poetry.

Towards the end of the XIXth century, in 1891, Jean Morèas, the one that named the Symbolist current, recovers an entire tradition of French poetry inspired by *the Greek - Latin principle* and manages to subsume this tradition under the badge of *The School Rumanian - French*; this is equivalent with the development, in the context of Symbolism, of a neo-classic orientation, on the level of ideas, but, also, on the formal level, for whose justification there will flow a lot of ink (*vide* Marcel RAYMOND, *"From Baudelaire to Surrealism"*. Bucharest, "Univers" Publishing House, 1970). This used to prolong the belief of the Parnassian poets in the Hellenic "golden age", used to promote the organic affirmation of life and the power of man, who remained master on the Earth since the age of gods had its twilight (a substantial idea also pertaining to the German contemporary poet-philosopher Nietzsche, resonant in Paris), used to reactivate the healthy living, robust in Nature, as well as in Society; in the same time, used to stimulate the detachment of the contingent of common facts and things, the accession to the Eternal Idea, through narcissist introversion, whose fruit will be "the pure poetry", art's perfection.

However, the authenticity of the neo-classic doctrine, just like with Parnasianism, is not consistent, it does reduce itself to the "mythic" aspect and it is even eclectic: *What elitist "cut" is necessary, in order to reach a Hellenic conception, where Dionysus does not have a place, where a Minerva with helmet is preferred instead of Apollo himself!* – exclaimed, frustrated, if not even ironic, M. Raymond (in *idem*, p. 157). This neo-classicism will be less a matter of creation work and more a matter of imitation work or, rather, a neo-Alexandrinism (*idem*, p.158). In spite of all these, the neo-classical orientation of a substance based on idea will lead to a "neo-symbolism" and Paul Valery will be defined on merit *classic of the Symbolism* (according to M. Raymond).

Further on, we will see that the neo-classic orientation of modern Rumanian literature, having between its "springs" the French precedent, will configure certain particular features.

The idea of a neo-classicism in the Rumanian literature of the modern époque looks paradoxical in the conditions where – after some authors, oldest or contemporary – we never had a proper classic époque; this, of course, was because, through its specific, the Rumanian literary history has always "burned" the steps trying to synchronise with the becoming of the European literature and, as a result, in its different periods, has registered, either per ensemble, or per individual of some important writers,

an interference with aesthetic tendencies. In this way and in regards to the classic idea, the following were registered: “Classical echoes in the old Rumanian literature”, “Classicism and classic epigone (1750 – 1830)”, “1948 revolution (Pasoptism) or between Classicism and Romanticism”, “Classicism in Romanticism and Realism – the époque of ‘great classics’”, “Classic tendencies in the XXth century literature” (according to Dim. PĂCURARIU, *Classicism and classic tendencies in the Rumanian literature*, Bucharest, “Cartea Românească” Publishing House, 1979). Otherwise, those kind of interferences are found again, but with different justifications, in the grand literatures (*vide*, at least, Pierre MORREAU, *Le classicisme des romantiques*, Paris, 1932).

Re-engaging well known opinions in relation to the *classic vocation of the Rumanian literature* (M. Dragomirescu, T. Vianu, G. Călinescu, Vl. Streinu, E. Papu) – as a constant through different periods – we can consider that the idea of a neo-classicism in the modern époque becomes plausible, with inherent nuances, as a new form of this vocation; of course, we have to discuss if the term of neoclassic tendency ” is more adequate than that of “neo-classicism”, but the last one, used in époque (and in other parts, as well as in the Rumanian literature) is much more preferred, because, in its most integral sense, it appears as an alternative to the époque’s predominant accent, that of the modernism; an alternative which is not linked by the cruel facts of history, but by the perspective of eternity.

A similar perspective manifests first the folkloric oral creation, *our first classicism* (according to Vladimir STREINU, *Folkloric Classicism*, in vol. V.S., *Pages of literary critique*, V. Bucharest, “Minerva” Publishing House, 1977), to whom the researchers were able to remark the anistorism, the situations’ typology, the moralist-philosophical vision from paroemias, the characteristic scheme phenomenon, the stereotype structure of the literary forms, the conservation of the prototype in the succession of space-temporal variants, and so on (*vide* ch. *Folklore, our first Classicism?*, in vol. Dim. PĂCURARIU, *op.cit.*). On this basis, the poet and essayist Ion Pillat considers that Rumanians are a nation of classic essence” (*vide* I.P., *Tradition and literature*, Bucharest, 1943: 127) and that their literature has a prevalent classic character (according to *The Classical feeling in Rumanian poetry*, in *op.cit.* ; *vide* and M. DRAGOMIRESCU, *The Classicism of the Rumanian poetry*, in vol. *Critiques*, II, Bucharest, 1928: 127); Ion Pillat also considered that the true blossom of the Rumanian literature will be when a full classicism will be realised, watered “from those pure fountains that bring new life, the classic antiquity and our own folk song” (*op. cit.*, p. 116).

At the beginning of the XXth century new tendencies and forms of a neo-classicism emerged, seen as a constant, but, also, as a reaction/alternative to a seeming anarchy of the modern avantgarde – labelled as having a style and a feeling, alien to this people” by the same Ion Pillat, the one so cultured in modern lyric. This literary phenomenon implies, inherent, causes and modes of a native origin, but, also, an alien origin, contemporary; between local tradition – Alecsandri’s pastels, Coşbuc’s romances, “chthonic poetry” (see Ov.S. CROHMĂLNICEANU, *Rumanian literature between the two world wars*, vol. II, Bucharest, “Minerva” Publishing House, 1974); between alien traditions – Parnasianism, Neosymbolism, Nietzscheanism, “pure poetry”, and so on. Rumanian poets – those of a classic nature, we are reporting to – make themselves, more or less in their creation, the particular echo of those sources and ways.

Among them, Ion Pillat seems to be the most significant. He projected himself, at the beginning, in the exotic horizon and the formal parnasian exercise, as well as in

the symbolic search of the lyric resources, in order to come back later, leaving the bookish domain, to the native horizon of the village (at Miorcani and Florica); here he found out the spiritual balance and a different tonus of life – “the eternity’s balance” – inspiring from a concrete, familiar world, lived with an authentic and profound spiritual vibration, of a classic-Horatius nature and in a form of an expressive simplicity analogue to the one pertaining to Francis Jammes. Now, the poet sets off what he will consider to be the feature of his poetry: *the earth’s vision who stays the same*, conjugated with *the feeling of time who always runs*, where from we have the melancolic and fundamental tonality: *Am oprit în luncă apa curgătoare/ La un scoc de moară printre verzi arini./ Am oprit pe ape lin-tremurătoare/ Zilele de vară, razele de soare./ Noaptea senine, stelele și luna/ Pentru totdeauna - / Vremea care curge n-am putut s-o țin... (Vremea)*. Once re-awakened, the classical vocation of the poet, after what it surpassed some excesses of a traditional-thinkable nature and it “clarified” in its expressions of a highly elutriation, knows a reflexive and elegiac inner integration, due to the devourous action of time; against this he elevates his art, which is put, in a protective mode, “under the shield of Minerva” (a neo-classic - symbolist formula!), of knowledge, of the opympian calm. Because of this, the poet’s horizon becomes, in the last phase of his life, one of Hellenic memory, found again in vestiges (the temple of Daphni, the oracle of Delphi, the theatre of Epidaur, and so on), and his lyric, tempting, in a personal way (between Rilke and Valery – according to Ov. S. Crohmălniceanu, *op. cit.*), “the pure poetry” becomes essential / classical, at the idea’s level, as well as the feeling’s level, in the sonnet’s formula of perfection.

Ion Pillat’s case, which, in the becoming of his creation, as we have seen, cakes all the sources (internal / native and external / bookish) for his own neo-classicism, can be elevated to a holistic scale of a neoclassicism in the Rumanian modern poetry, especially that from the first half of the XXth century; as a result, it is imposed, for this, the analytic revealing of the “way” of each “spring”. Thus, if one of the springs of neo-classicism can be counted to be the parnasian current (neoclassic, especially in a formal plan) we can see, from Ion Pillat’s example (but also from some other poets) that his “way” is not long, knows a high tide, but also a tide or transformation, which, in the subjective nature of every poet, makes the current to be overtaken (as “movement of ideas” and esthetical options), remaining with vague “memories” in some attitudes and procedures.

Yet, this is not the place to get into details, because “the spring” proposed for our step is Hellada, a bookish and spiritual source, entered long ago in the European culture substance, as well as in the Rumanian cultural tradition; the Apollinic Hellada, idealised by the German neoclassic Winckelmann and by the German romantic Hölderlin, recovered in a nostalgic “scale” by the parnasians and some symbolists; Hellada, mythic space and time of the order and harmony, of the balance and contemplation; resuscitated, in her physical and metaphysical horizon, as a symbol of a way of seeing and living things *sub speciae aeternitatis*, Hellada had to and will be, for the modern man, the one that experienced the first mondial carnage, a real Ithaca, an alternative to the disintegrated spirit that the history manifested and of which the art was contaminated, too.

The “founder” gesture of the authentic living of the eternal values, incarnated by Hellada, made Vasile Pârvan, a famous historian and exceptional tragic modern poet, especially in the essays cycle entitled *Ideas and historic forms* (where the “platonic dialogue” *Anaxandros* is incorporated), as well as in his *Memorials*, especially *Rosalia (A song of grief and a song of victory)*, 1917-1918, dedicated to the “fallen comrades”

sacrificing for the country in the great war. His vision, fed from the heroes cult, seems to recall over time the solemn hymns, dedicated to the Greek heroes from Marathon, by Eschyl in his tragedy "Persians", elevating the heroism of the Rumanian martyrs to the universal scale: *Cântați, eroi reîntorși din moarte, immul eroilor care au biruit prin moarte. Cântați biruința speranței noastre asupra speranței celor ce ne-au fost dușmani, cântați entuziasmul luptelor voastre, cântați frumusețea avântului vostru. Am biruit în toate întrecerile, am biruit în toate suferințele, ατυπ νεμιακηκινεν !* ("în toate am învins!") – according to Vasile PÂRVAN, *Writings...*, Bucharest, The Scientific and Encyclopedic Publishing House, 1981 : 520. Having its origin in the same cult of the heroes, the hope – *in the creation through man of a new world, a different world then the harsh, cruel, dying world made for us by gods (op.cit., p.525)* – confers to history (the goddess Clio!) the atribut of taking out a merituos man from the "darkness of a single life" to the daylight of an eternal life and the atribut of projecting the humanity (even just in the terms of its own "nation") "in the clear and clean strength", apollonic, of the liberty and creative work: *To work in liberty, to create in liberty, is to sing to life the most beautiful hymn which our soul could content in its deeps. Work is the rythm of life. She gives, as well as the liberty the strength and beauty and a character belonging to our own being (op.cit.: 491)*. But, for this – as M Raymond was, also, observing for the neoclassicist symbolism – "the meaning of human life! Has to be „ethic”: an etos born from suffering and sacrifice, an ethos of love and work together, of the social harmony; he was – for V. Pârvan – fundamental oposed to the nietzschean solution regarding the man, who used to throw, from "a new Tayget" (mountain of Sparta), in the precipice of death, the invalids; for the Rumanian scholar, who used to percepe the history in a spiritual and ethic way, being the follower of Athena, but not of Sparta, the super human could have been even an invalid itself, because: *Only giving from our soul we live entirely, and as much as we give, we live more... Through the self sacrifice our soul multiplies and grows until it reaches the size we attribute to the divinity (op. cit.: 490)*. And from this mighty moral - spiritual sense of the individual existence come the questions in the contemporary history plan: *Who will grow our nation for an active heroism, creative and secure of the meaning of his sacrifice?... Who will give our nation the supreme sanctification of the purpose of an active spiritual life, the harmony between our individual social purposes and the universal sublime purposes?... (op. cit. : 503)*. Unfortunately, those kind of questions did not have an immediate answer, and the meditative nature of this „missionary ascetic" (as it was defined by Tudor Arghezi) guided him towards an irremediabil skepticism, the same as Marcus Aurelius's and the same from the dialogue *Anaxandros*; this skepticism was, also, "fructification" of the historical experience from antiquity, where the decaying of ideals and falling in the untempered passions - Eros/Love, overwhelmed by Eris/Discordance – configured the transition of the (Greek) humanity from the "sign" of the divine laws in that of the human laws, respective, from under the tutelage of Apollo, the god of reason and measure, under the one of Dionysos, the god of irresistible energy and passions; rather similar, the transition from tragedy to dramma and comedy took place (apud V. Pârvan). The resistance to this *descensus (ad inferos?!?)* was realised by lonesome heroes only, "thought's and form's demiurgs", "dream makers", stoics, which used *to becalm into the serene loneliness, around the immaculate, unique althar of love of the eternal values (op.cit. : 454)*. Among those, Vasile Pârvan will find his place during his century...

A few years after the fatal gesture through which Pârvan finished his work in the historical world, another author, also, from the scientific field, was finishing his

(quantitative) reduced, but (qualitative) substantial poetic work. Ion Barbu (aka mathematician Dan Barbilian) succeeded to realise, in the same way as in Orpheu's and Pitagora's Hellada, the conjunction between poetry and Mathematics, based on a poetic construction, which, similar to the Mathematics's axiom, became "closed gesture", autotelic, incorporating his author, as well (*vide* Mandics GYÖRGY, *Ion Barbu – "Closed Gesture"*. Bucharest, "Eminescu" Publishing House, 1984). This was able to bring to an apogee of the poetic expresivity the conviction (common for Nietzsche and, later, for Pârvan) that, after "withdraw"/"twilight" of the gods, the man was able to master himself free and creative in the world, configuring a highly existential purpose; in the case of the poetic creation – "fundamental entitlement of the Being and of the essence of all things" (*apud* M. HEIDEGGER, *The Origin of the Art Work*, Bucharest, "Univers" Publishing House, 1982: 202) - we were talking about the constructive effort towards the language, meaning a purification of the anecdotic and emotional Contingent and a propelling of expression, on an intellectual way, the eternal and Platonic Idea.

Ion Barbu proved to be in agreement with the "poetic reform" initiated by Jean Morèas, a reform that "prolonges the one pertaining to Edgar Poe!, the one of the rationalization of the lyric discourse's construction, using consciously some prosodic solutions; much more opened to the ontological conotation of the poetry, Morèas promoted poetry in a reductive way, respective, as "liberated of time and space links, having as real background that <<topos atopos>> of the ancients (according to Ion Barbu, *Pages of Prose*, Bucharest, Publishing House for Literature, 1988: 134), meaning a horizon of essences, of the eternal Idea. A poetry "which is meant to be not only a linguistic average, but, also a scientific average of all mediteranean soul's states (*id est*: of the "Roman school" - our note Ioan St. Lazăr), of all emotions that rummaged the human heart from the Greeks to present: a beautiful idea and, in fact, a new one" (*op.cit.*). The idea of an "absolute lyrism", tempting for Mallarmè and Valery. In this respect, Barbu was seeing Morèas as consonant with the contemporary mathematicians, who were getting rid of the "incoherence" and, even, "precariousness" of many steps and were turning, through Hilbert – "the new Euclide"-, to the Geometry's rigour and balance, to Axiomatica (which will become the specialty field for the Rumanian mathematician, inspiring his poetic conception). The consequences become significative: "With Morèas - says Barbu – we acknowledge, finally, the winged essence which crowns this world of reminiscences and who was identified by Platon with the *Poesis*" (*op.cit.*: 133). His domain: "is not the entire soul, but only this privileged zone where the accents of lyre resound. It si the place for every intelligible beauty: pure understanding, Geometries' honour" (*ibidem*). From here we have the belief's description of the Rumanian poet, a follower of "pure poetry": "*The verse which we worship proves a difficult liberty: the purified world to mirror just our soul's face. A clear act of narcissism* (*op.cit.* : 73-74).

If this had been the starting point ("a pure direction, a sign of the mind" - *op.cit.*, p.74), the poetic theory or doctrine, its realisation, as tendency ("the true time of poetry must beat as close to these signs – *ibidem*) had to pass through some (well-known) steps: parnasian, balladic-oriental, expressionist and hermetic – in the poet's vision; in these was mirrored, in high tides and refluxes, the turmoil (or initiatic "trip"!) of the poet in order to surpass "the vital enthusiasm", dionysiac /passionate from Contingent through the gradual Apollinic abstraction in the restful distances of the esthetic contemplation (rescuable from Nothingness).

In another context we presented (*vide* - *Apollo and Dionysos in "necessary weddings"* - in *Ion Barbu's poetry*, in vol. Ioan St. Lazăr, *Mythology and comparative*

literature – fragmentarium, Bucharest, “România de Măine” Foundation's Publishing House, 2005: 256-276), in detail, this range, which was an anabasis, only in a pragmatic manner and as a result of an exemplar tenacity. In reality, step by step, he had the aspect of a dramatic sinusoid, with significative ups and downs; this indicates the difficulty of the sublimation process towards the concrete life, usually sensual, and the difficulty of transformation in a knowledge state, in an intelligential state and a metaphysic positioning; not only once, a step being undertaken, the thought and the sight of the poet turn around, incorporating the overfulfilled life, because, in fact, they belong to him, even if, now, they are transfigured. A few poems – among which *Humanisation*, *Riga Crypto and the Lapon Enigel*, *Rythms for the necessary weddings*, and, of course, *Second Game* served us as bench-marks, making, in succession, every step, as well as another vision regarding Hellada (a total of “four Greece” - will underline Șerban FOARȚĂ, in *Essay considering Ion Barbu's poetry*, Timișoara, “Facla”, 1980: 92-93). In the first phase, often Nietzschean, the poet, as in the poem *Humanisation*, leaves “the ice castle” of Thinking / of intellectualism /of apollinism, in order to go, liberated, “towards the warm earth from the southern”, a space of sense's vibration and of spiritual life connected, dionysiac, to the cosmic eurhythmies; the space of not only the pathos living (“the vital Hysteria”), but, also of the partial mitigation on an initiation path *For the great Eleusins*, having as patrons the two mythic gods, Apollo and Dionysos. Otherwise, the twine, usually dramatic, between Apollinic and Dionysiac is subjacent and essential to the poetical creation of Ion Barbu, expressing not only lyric, but, also, epic, as in the poem *Riga Crypto and the Lapon Enigel*. In this allegorical “story”, the sense of movement from North to South (a poetic topos!) of the Lapon Enigel together with her reindeer flock is, this time, anabasis, because the Lapon maid, courted by a “riga”(king!) of the mushrooms from the shadowry forest, refuses him in order to point decisive towards “the wise-sun”, the impersonation of Apollo. In this ballad, there are configurated the differencies between the emotional and intelligential plan, between the contingent and spiritual sense of the existence, between the Dionysiac and Apollinic, which we will find again later, as different levels, in the poem *Rythms for necessary weddings*, a real “key” of Ion Barbu's poetry, this time in the formula of the Pindaric ode. The ascendent path of the fulfillment's vocation/”of the wedding” develops in three initiatic steps, through the successive overfulfilment of the *sensory* knowledge levels (“Venera's wheel/heart) and *intelligential* knowledge (“the head wheel,/ Mercur”) until the level of supreme *spiritual* knowledge “in the Sun's pantry,/the great/ Groom and star”. Thus, this anabasic path structures the poetic creation of Ion Barbu, in its mixture of exoteric and esoteric, which the poem *Second Game* will bring to “hermetic”, “charade” expression or a “philological hermetism” (G. Călinescu), close to the Neo-Symbolist Alexandrinism; but, let's observe that from the accession in the (platonian) World of the Being, of the eternal Ideas, respective from the Apollinic height of the esthetic contemplation from the “Second Game” cycle, the poet can look “down”, with a certain *sympathy*, to the contingent world, of the existential tribulations from the *Uvedenrode* cycle and from the cycle of the city *Isarlík*, the one settled “in the middle of good and bad” (Greece of a Hellenistic decadence?) and where the poet is able to expiate his existence, with the condition of having above, on the sky, the seven signs of the cryptic eptagon *El Gahel*, an esoteric geometrical form (for whose significations *vide* Mandics György, op.cit.: 421 – 425).

Even if, for the economy of the present study, as well as for the essentialness of the vision, one is forced to simplify more, leaving undisplayed various detail's aspects, more or less linked with our theme, one can conclude that, in Ion Barbu's

poetry, following the revealing idea of Nietzsche, Hellada has, if one can say this, a double “face”, Apollinic and Dionysiac, in the same time; on the other hand, if for Nietzsche, the sense of this duality would have been promoting the Dionysianism (from the “barbaric” forms to ecstasy), in the Rumanian poet’s creation, the duality sense expressed mythic through the gods “pair”, Apollo and Dionysos, was decisive in favour of the Apollinic reasoning and order. In a context where even the modern Mathematics, discovering the irrational number (unknown to Greeks), was opting for the Geometry’s stabilisation, for the Axiomatica.

Aemulus for both Vasile Pârvan and Ion Barbu, the poet and essayist Dan Botta will have to be the theorist of *the new classicism* of the modern epoche, seen by himself as a historical ipostasis of the atemporal dichotomy Romanticism – Classicism, which constitute “the world’s dialectics”. “In the Romantic event only the vital and fluid sea is agitating [...]. The Classicism is the spiritualised sea, where the sea takes the face of your spirit, the sea being able to mirror you. A continuum act of narcissism, a continuous abnegation of forms...” (Dan BOTTA, *Limits and other essays*, Bucharest, “Crater” Publishing House, 1996: 177) – reveals the poet, meeting in spirit with Ion Barbu. But, if Classicism “is an idea in eternity”, *the New Classicism represents an anchoring in time of the Classicism. It is the manifested reason in the chaos of our time, the reason disciplining, symmetrizing. The New Classicism is an idea in history* (op.cit. : 178). Similar with the avantgarde movements: dadaism, constructivism, cubism, surrealism, futurology, considered to be “the Romanticism of our time”, marked by “the same sensitive expansion, same delirium of instincts and intuition, and by same hate against the clear and harmonious laws of reason” (*ibidem*), *the neoclassic art*, having as exponents the poet Paul Valery, the architect Le Corbusier and the sculptor Constantin Brâncuși, it is *an expression of the hellenic tradition* (op.cit.: 179).

The poet Dan Botta will have his debut – as Al. Paleologu observes (in op. cit.: 10) – “on a classic, hermetic, intellectual line – with *Eulalii* -, [...] under the sign of the ideal of balance, harmony and reason, although not a demonstrative, geometrical reason, but a reason as Logos, surrounded in a sort of mystery”. But soon, this Apollinic *modus vivendi sub speciae aeternitatis* would seem sterile, cold, callous in categorial, immutable and impassive forms; that’s why, he will look for living in the spirit of the universal and irresistible energy, which grows everything “as a miracle” and confers the man an auroral destiny, accomplished by himself through abnegation in reciprocity with the world. The splendid essay dedicated to *Athena* it is a significative testimony:

“I wonder sad on your slabs, oh, Athena!

You give me as model the verticality of statues, the eyes clearly closed, upon the world. I know, every one of them is a chaos elevated to forms, reduces to a solution of lily.

From my chaos, you make a path. You give me back to myself ceaselessly. You teach me to be myself..

I want to participate, to give myself to you. A murmur is my entire blood. I adore the murmur!...” (op.cit.: 25-27)

We can easily recognise in this passage, as a reflex of the epochal discovery of Friedrich Nietzsche, the Dionysianism, which flows as a high tide in the eternal cathedrals of Apollinism and who, in the epoche, similar to Dan Botta was felt in their being and was expressed in a personal way by Vasile Pârvan, Lucian Blaga and Ion Barbu; and this because, after Nietzsche, the Dionysianism was manifesting, also, as an irrepressible esthetic instinct (*vide* the platonic dialogue of Dan Botta, *Charmion or about music*). We, also, mention that in the volume of Giovanni Rotiroti, *Dan Botta*

between poiesis and aisthesis (Constanța, “Pontica” Publishing House, 2001), the Dionysianism is seen, in many special made chapters, as being, together with the Apollinism, a main coordinate of the poet's work and Rumanian essayist.

Moreover, from the quoted fragment above, one can perceive a conjunction of the Apollinic spirit with the Dionysiac one, as a characteristic feature (discovered by Nietzsche) of ancient Greece, that expresses the inner “dialectic” of the hellenic spirit, alike engaged in the horizon of the divine/Apollinic harmony and in the pathetic (and tragic), dionysiac vitalism of man (vide Ioan St. LAZĂR, op.cit.: 260); this modern Rumanian art and it is, as a matter of fact, complementary, in “the dynamic logic” of its contrarities; this is experienced and expressed by Ion Barbu through the steps (“weddings”) of an initiatic path of Apollinic sublimation/spiritualization, and by Dan Botta through the poetic and meta-poetic exploration of resources, as well as of the Dionysiac artistic blossoms.

Having different accomplishments, like those of Vasile Pârvan, Ion Pillat, Ion Barbu, Dan Botta and others, but with a subiacent “common denominator” - the Hellada's nostalgia, of a Apollinic – Dionysiac Hellada (in a modern vision), the idea of a neo-classicism in the modern Rumanian culture and poetry takes contour; we are talking about a “modernist neo-classicism” (*apud* Giovanni ROTIROTI), if through modernism we understand, together with Ion Barbu, what it is oposed to the avangarde. This “neo-classicism” can be recognised, in Rumanian literature, through certain “tendencies” in prose, as well as in drama (see Dim. PACURARIU, op. cit.).

LE PICARO FÉMININ DE PANAIT ISTRATI

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Résumé: Bien que l'on ne puisse lui attribuer la caractéristique de pionnier dans la création des picaros féminins, Panait Istrati a créé un tel personnage dans son oeuvre. La femme picaro, tout comme l'homme, fait de sa vie une expérience et, soit que celle-ci finisse heureusement, soit que sa vie ne s'améliore, elle est marquée des plus divers faits.

Comme tout personnage picaro, Kyra Kyralina évolue à la suite d'un destin établi fortuitement. Le changement du lieu où elle vit, du milieu familial, les événements inattendus apportent des changements dans son comportement aussi, en la soumettant à de nouvelles épreuves jusqu'à ce qu'elle arrive dans un harem. Comme aux autres picaros d'Istrati, la fin des aventures n'est pas du tout l'une heureuse, mais l'une tragique.

Tout comme les autres héros de la littérature picaresque, Sara a le désir de partir dans le monde de l'Orient, non seulement pour voir plusieurs endroits, mais, surtout, de trouver son bonheur. La tentation de la connaissance se réduit à un instinct exacerbé instinct de conservation individuelle et elle ne dépasse pas la lutte pour l'existence, pour mettre de côté pour pouvoir vivre au jour le jour.

Mots-clés: picaro, Chira Chiralina, Sara.

Dans les œuvres de grands écrivains de la littérature universelle, en plus de picaro homme les femmes-picaro apparaissent aussi comme des hypostases différentes d'existence d'une relation de ce type de personnage avec le monde. Depuis 1963, Miguel de Cervantes présente le picaresque dans le milieu bohémien, l'héroïne de la nouvelle **La Gitanilla**, la jeune et belle gitane Preciosa, devenant un des premiers personnages féminins picaros. Plus d'un siècle, Daniel Defoe, impose un nouveau personnage féminin picaro - Moll Flanders, dans le roman éponyme publié en 1722. Séparée de sa mère depuis l'âge de six mois, la fille d'un criminel condamné à mort par la pendaison, d'une beauté hors du commun - la cause de tous ses malheurs - Moll Flanders est séduite à un jeune âge et elle pratique de la prostitution pendant 12 ans. Matrimoniaux à travers cinq expériences avec des conséquences bénéfiques pour la jeune femme, Moll est placée dans une position de voler, de pratiquer la profession de voleur une assez longue période, en passant par le cachot qui la font devenir une personne méchante que la ré-éduquer. Daniel Defoe a créé ce personnage picaro afin d'accent à l'idée de la morale, Moll est devenue dans la conception de l'auteur, un exemple de la corruption morale des individus.

Bien que ne puisse pas être attribué l'aura de l'un des pionniers dans la création des femmes picaros, Panait Istrati a créé un personnage dans son travail. Même s'il n'a pas la vocation de la déambulation dans les buts gnoseologiques, le picaro féminin istratian n'hésité pas à aller dans le monde entier avec un mineur de but - à trouver leur bonheur, pour elle, et, éventuellement, pour la famille qui ne peut pas surmonter ou dépasse difficilement les durs coups de la vie. Alors qu'elle recherche de moyens de profit, la femme-picaro non plus n'est pas un aventurier, mais elle s'inscrit dans la galerie des vagabonds istratiens conduits de l'irrépressible désir de liberté, de la seule étape qui ouvrira la voie du bonheur. La femme picaro, aussi comme l'homme, fait de sa vie une expérience et, soit que celle-ci se finisse heureusement, soit que sa vie ne

s'améliore, elle est marquée des plus divers faits. Même si l'oeuvre picaresque, a habituellement un personnage comique, n'est pas exclus qu'un héros picaro à avoir une trajectoire à tout le moins, si elle n'est pas tragique. «L'ouverture au sens picaresque du dynamisme perpétuel et émotionnel”(s.a.) de l'oeuvre istratienne complète „la restriction géographique du balcanisme au périmètre de Braïla cosmopolite» étant représentée par „les grandes obsessions” de l'écrivain, parmi lesquelles un lieu important occupe „l'icône de Kyralina” (s.a.). (MUTHU, 2002: 162)

Depuis la vie et les aventures des prostituées s'intégrant, normalement dans la littérature mondiale, dans la gamme du picaresque, la première femme dans son caractère picaro de Panaït Istrati est Kyra Kyralina, la fille extrêmement belle de cette Kyra qui aime les plaisirs de la chair. Elle est présentée comme un véritable disciple de sa mère dans les mystères de l'amour libre avec le même plaisir à l'usure et à s'habiller de façon à être attractif pour le prétendant. À cet égard, la notation détaillée ethnographique et folklorique fait une pittoresque note en outre que cela implique une écriture picaresque en soulignant les plaisirs qui sont dédiées, mère et fille, et parfois moins le frère cadet. „Les trois instruments - clarinette, flûte et guitare – étaient maniés avec intelligence” par trois musiciens grecs qui interprètent des chansons sentimentales au commencement, puis tumultueuses des *doine* roumaines, les *manele* turques, et les pastorales grecques” (MUTHU, 2002: 73) ou, en d'autres occasions, „des mélodies turques à la guitare accompagnées de castagnettes Daire, tambourin et les tambours de basque”, sur le rythme desquels Kyra Kyralina et sa mère „vêtues de soie minées de souhaits, jouant le Mouchoir, faisaient des pirouettes, tournaient jusqu'à ce que s'étourdissent”(MUTHU, 2002: 62), et Dragomir joue une soirée „la danse arabe appelée „la danse du ventre”[...] si riche dans le mouvement” qui provoque l'admiration des musiciens connaisseurs.

Kyra Kyralina a une immense admiration pour sa mère, elle se comporte comme ils l'exigent, sans aucune retenue, de la luminosité et l'attrait qu'elle dégage, sa manière de vivre en devenant un modèle de sa vie. L'innocence, l'absence de subtilité, la passion avec laquelle elle se lance dans des relations érotiques - explique dans une certaine mesure, en fonction de l'âge adolescentin de la fille - sont aussi naturelles que de sa mère et n'a jamais le sentiment de l'envahissement des principes moraux. Ici, c'est le charme de l'aventure, la femme picaro s'adaptant aux plus inattendues situations, et de recevoir en vivant ces années de jeunesse quantitativement sans aspirations spirituelles et sans retard, même si le danger représenté par son père et son grand frère est imminent. L'affection de la mère s'oppose au sentiment qu'elle nourrit pour son père - une haine si forte qu'elle est prête à le tuer en vivant pleinement la passion de la vengeance. L'instinct primaire à tuer pour venger à Kyra Kyralina est décidé et obsessionnel. Si Dragomir a des réserves et quelques doutes en la nécessité de tuer son père et son frère aîné, sa sœur demande à ses oncles avec sa décision: „Il faut tirer avec lui (avec le fusil, n.n.), même ce soir, dans la poitrine de mon père! Et ton frère juge aussi mon frère aîné! Pour ce faire, s'il vous plaît tous les saints, au nom de la mère qui nous a quittés... Vengez deux orphelins ...” (ISTRATI, 1969: 86). A Kyra Kyralina aussi comme aux autres personnages picaros - surtout à Dragomir-Stavru – le désir de déambulation, d'abord dans du Danube, en barque avec de nombreuses offertes par le glissant Nazim Efendi, puis à l'est, vers lequel il se dirige sur le navire du pervers Turc. Quand Kyralina rencontre cet Efendi, elle est influencée par les terribles événements passés à la maison sur Cetățuia et donc de bonne volonté, de politesse et de l'attention avec lesquelles il les entoure rendent Kyralina vulnérable, incapable de connaître les véritables intentions. La générosité de la femme picaro n'a pas de bords

dans leurs promenades sur les champs, en aidant „les pauvres paysannes qui peignaient sur les chaumes” à ramasser les épis ou les vieilles femmes qui amassaient les floquets de laine restés sur les chardons des moutons qui broutaient le terrain en jachère. Seul désormais la jeune et son frère, qu’il y a, au-delà des „plaisirs” de la chambre de la mère, et un „dehors” inconnu jusque-là qui l’attire par son charme insoupçonné: „[...] courir après un papillon, de tenir ensemble une sauterelle verte pour prendre un bourdon, entendre les oiseaux chanter dans leur royaume infini, à la tombée de la nuit la cigale invisible combine son crissement avec le sifflet lointain d’un berger, l’abeille sortant à reculons d’une fleur recouverte d’or de pollen. (ISTRATI, 1969: 98)

Voici comment Kyra Kyralina commence à compléter sa vie avec de nouvelles expériences, la déambulation y acquiert le rôle cognoscible, et le personnage picaresque représenté par elle commence à devenir l’un protéique, sous réserve de changements inattendus.

De plus, avec tous la détresse causée par son père, échappé merveilleusement du fusil de Cosma, l’oncle vengeur, Kyralina reprend son comportement d’odalisque avec la réapparition des prétendants à son amour aux fenêtres de nouveau logement de l’auberge d’Abu-Hassan, encouragés par lui-même: „Pour les affoler pis, Kyra a recommencé avec la parure et les minauderies [...]”.

Attirée par le mirage du voyage en Orient, Kyra Kyralina arrive à un harem de Constantinople - le destin, l’accomplissement des prévisions de sa mère, d’atteindre „une dépravée avec coeur”, ou l’accomplissement de son destin de femme attirée par les plaisirs de la chair? - oubliant son pays, la famille et surtout son frère auquel elle ne prête aucune attention quand il l’aperçoit dans une voiture, „dans un superbe costume d’odalisque, costume d’odalisque de harem ...” , en se contentant à lui sourire et à lui faire un signe de la main.

La seule similitude avec la femme picaresque de Daniel Defoe est la pratique de la prostitution. Alors que Moll Flanders pratique la prostitution comme un moyen de subsistance, Kyra Kyralina le fait de pur délice. Pendant que Moll sait „les plaisirs” du mariage, Kyralina n’arrive pas à la réalisation de ce rêve éternel de la femme. En outre, si Moll, après une longue série de mariages, des manifestations de ses tendances criminelles, après de longs voyages sur un autre continent, revient dans le pays d’origine, et elle devient plus riche à la vieillesse et meurt pénitente, Kyra Kyralina n’a pas le même sort. Après le passage comme l’éclair par devant de son frère – l’aspect extérieur trahissant „le bien-être” de tout odalisque Orientale -, l’auteur la quitte devant le destin et ne s’occupe plus de son évolution et/ou de sa fin.

Comme tout personnage picaresque, Kyra Kyralina évolue à la suite d’un destin établi fortuitement. Le changement du lieu où elle vit, du milieu familial, les événements inattendus apportent des changements dans son comportement aussi, en la soumettant à des nouvelles épreuves jusqu’à ce qu’elle arrive dans un harem. Comme aux autres picaresques d’Istrati, la fin des aventures n’est pas du tout l’une heureuse, mais l’une tragique.

C’est le cas de Sara, la fille de Musa de **La Méditerranée - le lever du soleil**. Musa est tout le temps en voyages depuis deux ans, parce que Sara est partie vers l’Orient et il n’a pas de nouvelles d’elle et de sa famille, qui en vit une véritable tragédie et n’a reçu de l’argent de la fille qui est loin , patronne présomptive d’un bar à Alexandrie, en Egypte, de l’indifférence „du plus bel enfant [...], du plus intelligent, du plus bon cœur” en étonnant Musa, le père affligé: « Si elle a un bar [...], pourquoi nous n’avons jamais vu un sou de sa part envoyé à la famille, un cadeau envoyé aux sœurs, qu’elle sait pauvres? » (ISTRATI, 1984: 552). Sara quitte la maison sans l’approbation

de son père, à destination de l'Égypte. Tout d'abord, à Port-Saïd, puis à Alexandrie, Sara va de l'échec à l'échec dans une vie pleine d'angoisse comme un véritable picaro. Sara est en constante recherche du bonheur, concrétisé dans un bar qu'elle rêve comme une source de richesse. Comme d'autres héros de la littérature picaresque, Sara a un désir de quitter le monde de l'Orient, non seulement de voir que de nombreux endroits dans le monde, mais surtout, de trouver le bonheur. Elle entre en conflit avec la famille, en particulier avec son père Musa, lui-même parti dans le monde pour trouver sa fille perdue. Sara ne peut concevoir qu'ils pourraient rencontrer des difficultés ou des dangers et l'impulsion du voyage anime son appétit pour la vie, pas une petite, mais heureuse. La tentation de la connaissance, cependant, est limitée à un instinct exacerbé de conservation individuelle et ne dépasse pas la lutte pour l'existence, de mettre de côté le nécessaire pour vivre d'un jour à l'autre. Mais cette lutte ne dépasse pas les expériences désastreuses qui a besoin de passer, d'autant que la nécessité de maintenir aussi son *poisson*, Titel, aspect communiqué sec à Musa par Madame Adela, une procuressse qui accueillit un certain temps, les deux jeunes gens: „Elle est visitée par de «bonnes personnes», mais aussi longtemps qu'elle se laisse tétée par Titel elle ne trouvera rien de bon” (Ibidem, p.556).

En effet, Sara est forcée à la prostitution pour trouver les ressources nécessaires pour leur vie, mais quand elle rencontre son père, elle vit dans une misère indescriptible étant malade et sans pouvoir „être visitée par les bonnes personnes.” Elle aime tellement Titel qu'elle ne se rend pas compte qu'il est en train de préparer un sort encore pire avec M. Falcon: aller à l'Argentine, où l'Italien est le „proxénète d'une grande maison de dépravation.

Quelque intéressée qu'elle soit à gagner l'argent nécessaire pour réaliser son rêve, Sara, comme un véritable picaro, ne reste pas insensible aux beautés des alentours d'Alexandrie l'attirant comme un aimant en enthousiasmant son imagination. Il ne peut s'empêcher de ne pas montrer ces endroits merveilleux à Musa et à Adrian, transfigurés de la beauté: «Moi et Musa, nous vîmes littéralement hypnotisés en particulier lorsque en quittant la ville, une promenade de rêve ouvrit au bord de la mer. Forêt de palmiers, le long du chemin, chaîne ininterrompue de magnifiques villas [...]. Le cauchemar de la mauvaise réalité disparut de nos âmes. La nécessité pour nous d'oublier subjuguait notre âme. «Place à vos rêves!» criaient nos cœurs. Lumière et couleur, quel que soit le coût.”(Ibidem : 563-564).

Dans son rêve, elle a potentialisé les promesses vaines du „commanditaire” italien, qu'il a visité tous les jours pendant six mois - en fait, étant sa maîtresse tout ce temps -, sans réaliser la vanité de tels canailles et, une fois remarqué le véritable objectif de celui-ci, la «terrible souffrance et le „désespoir” sont de trop. Bien que très malade, Sara est „victime de ses propres illusions” et comme un véritable picaro „des projets fantastiques pour lesquels elle veut vivre”, en faisant briller ses yeux, enthousiasmer son élan et „brillant, puis, dans la plénitude de sa beauté “(Ibidem: 573). Généreuse et pleine d'affection envers Titel, il semble naturel qu'il ne doive plus travailler, et elle ne lui reproche jamais qu'il dépensait la dernière lire de celle-ci. Dans la bonne tradition de la picaro Sara traverse toutes les situations-limite avec l'espoir que son rêve sera complet. Alors où elle dévoile à Adrian sur ce qu'elle fera lorsqu'elle aura de l'argent, la femme picaro devient sans scrupules, voulant „à humilier ses rivales, quelques Roumaines riches (de Bucarest, n.n.) qui l'avaient considérée autrefois comme «une Juive pauvre»“ et avec un énorme orgueil, elle projette les piquer avec „les plus impitoyables sarcasmes.”(Ibidem: 573-574).

Comme un picaro n'a pas une façon propre de vivre sa vie et, est contraint de changer ou de s'adapter à des événements qui changent son cours de route. Ni Sara ne manque cela, et par le soin du même Titel, elle est la maîtresse d'un bey syrien à Beyrouth, qui malgré le fait qu'il a „des manières distinguées”, qu'il est „polyglotte, élégant et spirituel” en lui promettant de l'aidera à réaliser le rêve il ne tiendra pas la parole. Arrivée au Liban appelée par son père, elle constate que le bien-être promis a été aussi une illusion, Sara reste „toujours adorable, toujours assoiffée d'aventure et prêt à s'enthousiasmer des plus puérides idées.” (Ibidem: 609-610). Quand dans sa vie se trouve un autre *poisson*, Solomon Klein, Sara reçoit des vêtements brillants, une belle maison, en fait une maison close, dans l'espoir de quitter son rêve qui s'accomplit. Mais le personnage picaro sera contraint de trouver, finalement, que le monde est injuste et de mettre fin dans un bar, malheureusement, à tous les rêves, toutes les illusions qu'il s'est faits en traversant de grandes zones géographiques, par le biais de divers milieux sociaux à la recherche de moyens d'existence meilleurs que ceux offerts par sa famille à Bucarest . „La petite et maigre chatte, des yeux en orbites de la tête, les cheveux pêle-mêle et la bouche [...] cousue, collée pour toujours” ne ressemble pas du tout à Sara „celle petite et délicate”, vibrant de l'illusion d'une vie meilleure. Un personnage femme picaro dont le destin a été hostile parce que le bonheur rêvé est resté comme au stade de rêve non réalisé.

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THE MYSTERY OF LIGHT IN LUCIAN BLAGA'S POETRY

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Abstract: *The present paper is intended to make some coherent comments on the mystery of light in Lucian Blaga's poetry, with special attention paid both to its associations (the presence of the woman, the mystery of sleep, the mystery of the Great Passage, the silence, the secret melancholy, the mystery of the Great Anonymous) and to the plurality of symbols incorporated by light in Blaga's lyrics.*

Key words: *light, mystery, dark.*

Poetry implies the participation in the world's mystery and the initiation of a mystery, which means an attitude of *doomed greatness*, as Blaga defines the state of luciferical knowledge. Thus, poetry represents a way of perceiving and knowing of the world by means of participating in its mystery.

The gift of the poet is that he can extract from reality the essence of holiness which he then transposes into his creation and the role of the poet resides in decomposing from the real world virtual worlds, whose stability is given by their indisputable existence under the beautiful sign of the mystery.

The poet is a filter, he transposes the reality, he re-edits it, but without abruptness; he nourishes his creation with elements from reality, elements which he does not harm in any way, his role being to enhance the mystery, thus, straining and destrainig simultaneously the reality, since we are in a space where certainties play hide-and-sick and the only certainty that we have proves to be that of the mystery.

Poetry represents, with Blaga, one of the ways of revelation of the mysteries, and the role of the poet-creator is that of protecting and magnifying the mysteries of the world. The aim of art, as Nichifor Crainic showed, "is revelation in sensible forms of the mysteries above." (Nichifor CRAINIC, 1999: 236.)

In Blaga's poetry the effect of totality derives from the idea of mystery, established within the system as a centre of the organisation of the significance in poetical images. Blaga's creation revolves around the idea of cultivating the mystery as a mystery, as it appears in the poem *I Will Not Crush the World's Corolla of Wonders*. The mystery is simultaneously transcendence (man's will of knowledge bounces against the 'censure' of the Great Anonymous) and immanence (the mysteries are woven into the intimate architecture of nature, the entire clod being "filled with the whirr of the mysteries").

The mystery appears associated with the presence of the woman ("De-atunci femeia ascunde sub pleoape o taină" – *Eva*) and of the ancestors ("Închis în cercul aceleiași vetre/ fac schimb de taine cu strămoșii" – *Biography*); it is consolidated by means of love, poetry, sleep, silence, and protected through the agency of the village and of childhood. "Eu am crescut hrănit de taina lumii", Blaga asserts in *But the Mountains – Where Are They?*

One can notice in Blaga's lyrics a series of aspects of the mystery, such as: the mystery of light, the mystery of sleep, the mystery of the Great Passage, the silence, the secret melancholy, the mystery of the Great Anonymous. All these bring forward

Blaga's conception as regards the base of luciferical knowledge, knowledge whose aim is deepening and not explanation of the mystery.

Desertion of the primary world and entering the light in order to confront the "demons of the day" means the first of the wonders disclosed to the poet, he himself growing in wonder, under the new signs of existence: "Unde și când m-am ivit în lumină nu știu" (*Biography*).

Before a component of the dark, immobile eternity, the self "sent into light" becomes, in its turn, emanative of a proper light ("my light"). Getting out of the repose and existing into light generate simultaneously other wonder, too, this time a negative one, that is conformity to the regimen of becoming. The joy of being into light proves to be shattered by the melancholy of extinction.

The mystery of light is perceived in Blaga's poetry in all its manifestations, in the manner of a Heraclitean vision, the object having in itself its contrary. The light manifests itself as a reality of the cosmos as well as a man's reality, but in the latter case it behaves as a 'monument' of duration, with precedents in contrary forms, the forms of darkness and with a 'future' destined inexorably to death.

Darkness-light-darkness in a continuous rotation would be the schematic way of approaching the symbol if we ignored the inner drama in which these successive stages of becoming did not tend to polarize in a superimage of the twilight, or, in a 'transparent' eternity, that could find out an equivalent in the well-known semantic couple: to die life and to live death. Dispatch into light signifies such a living of death.

Life with all its components is light and it is also a passage, a road measured by "răbdarea neagră a aceluiași pas", between uprising and setting, between emerging light and the twilight.

The symbolic couples, more or less contrary, are always present. The emerging light and the evanescent light, the conscious light growing slightly dim, the light-love and the light-damnation, the light sent into the world and the light that rests "în caldul, nebunul septembrie", the light in the morning and the evening light, set in opposition man's light with the cosmic light ("Soare, / cum mai simți nebuna bucurie / de-a răsări?" – *The Crib*).

The poet's light has all the attributes of the objective light, but the one of eternity; within the symbolical human light the eternal search is unexhausted, the lyricism oscillates between jubilation and failure. Such a light in continuous alteration finally becomes one with life. Life proves to be a passing light, a 'road into light', in permanent slow burning, aerial form of the fire, ember at a certain moment, that of the climax, the fire itself, in all its stages, in symbolical regressive relation from flame and blaze to ember and spark, to coal and ash. At the end of the road of Blaga's light the nimbs are ashy: "Ies vârstele și-mi pun pe cap/ aureole de cenușă." (*Sunset*)

The morning light can announce not only a beginning of the world in elated images, but also disintegration into ashes. In several lyrical episodes the beings die in the morning "incinerate de prima auroră"; the light suddenly sinks into mystery, while the shadow takes possession of the world or it warns: "Umbra lumii îmi trece peste inimă" (*The Old Monk Whispers to Me from the Threshold*)

The moment of complete light, designated by the symbolical noon, creates a double signification, the poet being situated closer as well as farther from the communication with the universe.

Just like Valery in *The Marine Cemetery*, Blaga gives an ambivalent significance to this apothetical form of light that corresponds to the moment when "soarele ține în zenit cântarul zilei" and "nici o umbră nu găsești". Climbed on „coasta

soarelui” the spirit reaches the maximum degree of revelation, with the feeling of being one with eternity; in the tension of inner fire time burns (“ard în lume orele”), and the desired gates of eternity are wide open. The noon is fair and high, the place of the long sought-after ataraxis, towards which all the ways of light turn, being polarized in a centre of fire, where the passion purifies and where the tear sublimes into song. The noon signifies increased subjectivity of light, intellectualisation until fascination of the spirit, having the incisive force of the flame and the dynamism of burning.

The triumph of the man-light seems to be obvious: “toate drumurile duc/ către Joia focului/ spre amiaza locului/ unde arde patima,/ unde cântă lacrima.” (*All the Roads Lead*)

The lyric consciousness ranges restless between two antinomical tentations, between light and shadow, as a “pumn de lumină” and “pumn de pământ”, between “răsăritul de soare și apusul de soare”, between “tină și rană”.

Blaga’s noon transforms the joy of being light into “ecstatică boală”. The comforting softness of the diurnal landscape is replaced by the devouring rhythm of burning, changing the condition of the man thirsty for light in a doomed condition: “Ce grea e pentru noi osânda de a sta în lumină!”.

Memories taste like ashes; they are burnt light, depleted by life. Lost forever, yesterday’s light triggers imaginary pathetic roves: “Caut, nu știu ce caut. Caut/ aurore ce-au fost, țâșnitoare, aprinse/ fântâni – azi cu ape legate și-nvinse. (...)/ Caut, nu știu ce caut. Subt stele de ieri./ Subt trecutele, caut/ lumina stinsă pe care-o tot laud.” (*Yesterday’s Light*)

The oscillation between the already ghostly light and the dimmed light that is still waiting for him inclines towards the slow assumption of “the good darkness”. The cyclic vision conquers the fear of leaving the light, the return taking place in a transparent land, a place of the mothers from where once the being started and where now he gets back in order to prepare himself for a new solar journey. The lost world heals rhythmically in this interchange of light with the darkness.

However, since “nimic nu vrea să fie altfel decât este” (*In the Great Passage*), the passage of light, dimmer and dimmer, goes on changing into inner heat, shared “tâmplă fierbinte lângă tâmplă”.

In this apotheosis stance, sharing the final light impregnated into bodies, the human couple awaits for the destiny that is supposed to bring new heat, from the other land, the land of death. “Privind la hora flăcării/ întâmpinăm solstițiul cald, / ce se revarsă peste noi/ de pe tărâmul celălalt.// Ne pierdem ca să ne-mplănim./ Mergând în foc, mergând în spini,/ ca aurul ne rotunjim/ și ca ispita prin grădini.” (*Gardens’ Solstice*)

At the origin of Blaga’s world light meets water, both of them – symbols of transcendence: “O înviere e pretutindeni, pe drum/ și-n lumina deșteaptă.” (*Everyday Resurrection*), symbols of “celuilalt tărâm”, which opens with the key of „dorului”: „La obârșie, la izvor/ nici o apă nu se-ntoarce,/ decât în chip de nor./ La obârșie, la izvor/ nici un drum nu se întoarce/ decât în chip de dor./ O, drum și ape, nor și dor,/ ce voi fi, când m-oi întoarce/ la obârșie, la izvor?/ Fi-voi dor atunci, fi-voi nor?” (*Origin’s Song*).

The former light, a sign of the loved one (“Așa-s de negri ochii tăi,/ lumina mea” –*The Spring of the Night* or “Iar eu încet, nespuse de-ncet/ pleoapele-mi închid,/ îmbrățișând cu ele tainic/ icoana ta din ochii mei,/ surâsul tău, iubirea și lumina ta” –*Night*) by means of which the poet opened his arms towards the phenomenal world, finds complementarity in the sensual and spiritual heat shed by the smile „cu care o femeie de lumină poate/ să-ntimpe o inimă în noapte” (*Thalatta! Thalatta!*),

symbolical image of the fusion between poetry and feeling: „Jubind – ne-ncredințăm că suntem./ Când iubim, oricât de-adâncă noapte ar fi./ suntem în zi...” (*Psalm*)

The light, expression of some uranian forces of ‘fecundation’, appears also as a primary elemental image, cosmic generator of life, symbol of knowledge, of salvation, spiritual elevation, symbol of life given by God who is Light and moreover a symbol of luciferical knowledge and even immortality: *I Will Not Crush the World’s Corolla of Wonders, The Light, I Want to Dance!, The Tears, Can’t You Feel It? Heaven’s Light, The Heart, The Stalactite, Pax Magna, Garden’s Providence, etc.* (NICOLESCU, 1997: 98.

With Blaga, the mystery of light is enhanced by love and the Great Anonymous: “Lumina ce-o simt năvălindu-mi/ în piept când te văd – minunato,/ e poate că ultimul strop/ din lumina creată în ziua dintâi.” (*The Light*)

By means of light the being is regenerated, resurrected to another level of understanding and existence. And, above all, love is the binding. Love is the one that propels the being beyond nature’s limits, to the ‘first day’. The sanctity of the feeling of love affiliates to the sanctity of the creation of the existential universe. By living within love, we live within holiness, within light, within mystery.

In the poem *The Light* and not only here, light means an intense burning. An intense burning for the soul lost in the passionate arms of love. Lost, therefore, in the arms of God. Thus, the light becomes a key for holiness, for the good and homely eternity. It outdoes time, allowing, in this way, the reverse travel, removing human laws and empirical embroidery.

The mystery of light is also revealed in the poem *Heaven’s Light*. We are undoubtedly under the eternal sign of the mystery, where everything interpenetrates, and the luciferical light belongs to some incongruous worlds, it is divided between minus and plus, between heaven and hell.

In the poem *The Stalactite* the mystery of light rounds through the agency of the mystery of silence. Peace and light descent upon the poet’s soul who has become silent, thus becoming “un ascet de piatră”: “Lin./ lin./ lin – picuri de lumină/ și stropi de pace – cad necontenit / din cer/ și împietresc – în mine.” The shivers of mystery come to fruition through silence under the seal of luciferical light.

The poet’s birth itself, actually the being’s birth is done, in the first volume of poetry, under the sign of light (“Unde și când m-am ivit în lumină, nu știu” – Biography), Blaga offering us here a cosmogenesis based on the concept of light.

For Lucian Blaga, the light is the beginning and the end, cosmogenesis and descent into nothingness; the world’s birth is under light: “Nimicul zăcea-n agonie, / când singur plutea-n întuneric și dat-a/ un semn Nepătrunsul: / « Să fie lumină! »” (*The Light*).

Death itself, individual or cosmic, in this universe, will be presented later, in Blaga’s poetry, as a return into light: “Apoi ca frunza cobori. Și țărna/ ți-o tragi peste ochi/ ca o gravă pleoapă./ Mumele sfintele – / luminile mii,/ mume sub glij/ îți iau în primire cuvintele./ Încă o dată te-adapă.” (*Epitaph*)

Everywhere, in the ardent search for the ideal of moral beauty, one can feel God’s alluring presence, though the Great Anonymous never reveals Himself completely: “vifor... de lumină”, “lumina creată în ziua dintâi” (*The Light*), “valuri de lumină” (*I Want to Dance !*), “mugurii /prea lacomi de lumină” (*March*), “picuri de lumină” (*The Stalactite*), o “mare de lumină”(Pax Magna), “o rază de lumină” (*Autumn Sunset*), “deasupra mea-i lumină” (*A Dead Person’s Thoughts*), “O înviere e pretutindeni , pe drum / și-n lumina deșteaptă. (*Everyday Resurrection*), “De ce m-ai

trimis în lumină, Mamă...?” (*Letter*), “m-am ivit în lumină” (*Biography*), “Ce arătare ! Ah, ce lumină ! / Setea alb-a căzut în grădină, / necăutată... “ (*Heavenly Touch*), “Dura-vei în noi o lumină, mare ca-ncrederea...” (*Birth*), “ De ce îmi e așa de teamă-mamă-/ Să părăsesc iar lumina ?” (*From the Thick*), “linele colinele / strâng de sus luminile” (*Sun’s Coast*), “ Sus în lumină, ce fragil / apare muntele !” (*Magical Rise*), olarii “sunt cercetați de vreo lumină și de zâne” (*Potter*), “Mumele sfinte / luminile mii” (*Epitaph*), “Ard lumini ca sorii tineri” (*Tusculum*), “Cât e întinsul și –naltul luminii” (*Fire’s Song*), “trandafirul .../dorind o lumină să stea ...” (*The Jar*).

Beyond the plurality of the symbols incorporated by light in Blaga’s lyrics, we reiterate the concept of light-mystery since the light is not an evidence, it is only a suggestion, a veil on the day’s things, its root subsist on mystery; it is intangible, it can only be felt, like in the above-lines, by a waft of the heart („năvălindu-mi / în piept”).

And the mystery, through its liminality, elevates. We are neither in the night, nor in the day, but in antechamber, in limbo, on the threshold, by the window. We can catch a glimpse of something, we can vehiculate ideas, opinions, suggestions, however, we enter a floating land, which exactly because of this rock between certitude and incertitude, between empirical and imaginative, gives us the chance to progress, to excel ourselves, to climb deliriously the heights of everywhere world with open eyes and soul, careful at every little thing that can help us in our ascent.

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GLOSSE SUR “ADIEU, L’EUROPE!”

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Résumé: Dans le présent article nous allons mettre en discussion l’activité littéraire d’un écrivain hanté par le pressentiment de la mort, mais stimulé par le sentiment du devoir, plus précisément celle de Ion D. Sârbu, un intellectuel emprisonné et ensuite marginalisé par le système totalitaire. Il construit son texte sur la combinaison d’une réflexion sévère à la destinée et à la condition humaine et d’une application ironique, tragique et drolatique (les rires pleurs autochtones), mais aussi sur la combinaison de la satire et de la poésie, de l’observation réaliste et des nostalgies utopiques.

Mots-clés : dictature, époque communiste, satire, l’invention onomastique.

Ion D. Sârbu a été, pour ainsi dire, le grand perdant de la littérature roumaine d’après-guerre. L’accomplissement de sa destinée artistique a été ajourné *sine die*, toute sa vie étant une suite de malchances. C’était à cause de sa vie malheureuse d’intellectuel emprisonné et ensuite marginalisé par le système totalitaire. Même s’il ne l’avouait pas (mais il le fait, dans *Traversarea cortinei* - La traversée du rideau - : « je n’ai vraiment pas de chance: *tout ce que j’écris paraît avec un retard de dix à quinze ans, il m’est impossible d’en être heureux* »), il serait évident que la joie de l’écrivain publiée à temps lui est étrangère. Exception faite des romans « pour les enfants et les grands-parents » (*De ce plânge mama?* - Pourquoi maman pleure-t-elle? - et *Dansul ursului* - La danse de l’ours), ses livres paraissent avec des retards symptomatiques. Ainsi, les histoires et les nouvelles rédigées pendant la période qu’il passa à Cluj (1945-1956) n’ont été publiées qu’en 1983, dans un recueil hétéroclite intitulé *Șoarecele B și alte povestiri* (Le rat B et autres histoires). Son chef d’œuvre, *Adio, Europa!* (Adieu, l’Europe!), roman conçu dans l’intervalle 1982-1983, d’intense fièvre de la création, paraît dix ans plus tard (le Ier volume en 1992, le IIe volume en 1993), tandis que son autre roman, *Lupul și catedrala* (Le loup et la cathédrale), achevé en 1986 et confié à une maison d’édition prudente qui en « ajourna » la publication, sortit en 1995. Le manuscrit *Jurnalul unui jurnalist fără jurnal* (Journal d’un journaliste sans journal), œuvre posthume publiée en 1991/1992, a un sort similaire, complétant l’œuvre de cet écrivain « bulgakovien ».

Après son voyage européen entrepris pendant l’hiver 1981-1982, qui a déclenché les ressorts de la création et débloqué les soupapes de ses diverses inhibitions, Ion D. Sârbu investit ses dernières réserves d’énergie dans la mise en œuvre de ses projets romanesques. Hanté par le pressentiment de la mort, mais stimulé par le sentiment du devoir, il ne vit plus que dans son œuvre et pour elle, *s’installant définitivement* dans la littérature; ainsi, il note quelque part, dans une lettre: « J’ai atteint ce degré de l’obsession et de la peur de mort dans lequel travailler (= écrire) veut dire *s’installer* définitivement dans la littérature » (1). Pendant les sept dernières années de sa vie, il prépare effectivement son *oeuvre posthume* (selon sa propre expression amère et ironique). Le 13 août 1982, il communiquait à ses amis de l’exil: j’ai achevé la première partie du roman *Candide în Isarlâk* (Candide à Issarlâk); le 25 octobre, il définissait son roman comme « un *summing up* de sa lucidité, gulliverien et candidien » (2). A la recherche de la métaphore épique adéquate, l’auteur modifie le titre de son premier roman à mesure qu’il l’élabore. Au mois de juillet 1983, il lui avait donné un

titre inspire de Nicolae Filimon: «pendant la journée, je tape à la machine mon roman qui s'appelle *Les parvenus nouveaux et anciens*» (3). A la fin du fécond hiver 1985/1986, il avait adopté le modèle d'André Malraux: *La condition roumaine* (4). Finalement, c'est un cri désespère et déchirant d'isolement en Europe qui s'impose comme titre définitif du roman qui paraîtra trois ou quatre ans après la mort de l'auteur: *Adio, Europa!*.

L'action du roman se passe dans les années '80, en pleine dictature de Ceaușescu, caractérisée - selon une expression du narrateur - par l'« hyper nationalisme du sultan et de son harem d'eunuques », par l'éloignement progressif des catégories civiles et morales de l'Europe et par la transplantation asiatique, bref par l'institution d'une « religion de la peur ». C'est ainsi que se dessine un monde terrorisé, dénué de goût à la vie, à cause d'un programme « scientifique » de caractère coercitif et émasculant, avec des réunions, l'éducation politique, des enquêtes, des files d'attente, des tickets d'aliments, etc. Ion D. Sârbu démonte les mécanismes de cette pantomime existentielle faisant la preuve d'un courage encore singulier dans la prose roumaine contemporaine (que n'égalent même pas les textes portant sur l'« obsédante décennie » proletcultiste). Le tir destructeur du prosateur satirique est dirigé notamment sur la personne du dictateur. Il est le Sultan, l'Unique, le maître de la Sublime Porte, qui a fondé, avec « la sultane-validé », une monarchie tribale. Le penchant satirique de l'auteur n'a pas de limite lorsqu'il s'agit des dénominateurs pseudo laudatifs du dictateur. Il se sert de tous les clichés de l'époque pour le fixer dans son insectarium: « Notre Soliman, c'est le prophète et le penseur le plus brillant de tous les temps »; « nous sommes dirigés par un sultan génial, glorieux, omniscient, infaillible et saint »; « Soliman », « le Magnifique », « le Génial », « l'Infaillible », « le Héros entre les héros », « le fils bien-aimé du peuple »... D'ailleurs, l'invention onomastique n'était pas nécessaire, vu que les expressions élogieuses abondaient dans le panégyrique de « l'époque d'or ». Le prosateur ne fait que déplacer l'accent à l'intérieur des syntagmes, par des tours ironiques et expressément pléonastiques, du type: « Soliman, tellement complètement magnifique », « Son Excellence Soliman l'omniscient », « notre Nabuchodonosor »; « une citation du plus cite »; « les codes de sagesse du Meilleur des Meilleurs », etc.

Pourtant, le dictateur ne se transforme pas en personnage dans la conception de l'écrivain qui s'intéresse notamment aux idées et aux dimensions du phénomène. Autrement dit, il est le personnage absent, le repère de l'ombre qu'évoquent tous les autres sujets de ce pays soumis. L'Issarlâk - toponyme renvoyant ironiquement à la « blanche » cité décrite par Ion Barbu - abrite un monde bigarré de type oriental, remodelé dans l'esprit du combat moderne pour le pouvoir, un monde où l'éclat du kitsch et le vertige des intérêts mesquins dominent les essences. Cette ville pittoresque placée dans un Phanar du XXe siècle est peuplée d'arrivistes vénaux et pseudo patriotes, de fonctionnaires corruptibles et d'intrigants pervers, d'escrocs agressifs et de tortionnaires impitoyables, autrement dit une faune colorée, située en dehors de la morale. Le narrateur même semble étonné devant l'univers cauchemardesque qui l'entoure: « Toutes ces merveilles byzantines de paysage et de caractère m'étonnaient et ne rendaient enthousiaste; tout y était absolument nouveau, les gens étaient nouveaux, les élans, les journaux, l'équipe de football, l'université, le théâtre et l'hôpital de fous, tout était impeccable, éclatant d'une joie et d'une jeunesse inépuisables. Le passé historique même (plein de bravoure et de martyrs décapités) était devenu nouveau sous l'avalanche frénétique et optimiste de la dernière vague de rénovation et de reconstruction. On parlait précipitamment, on pensait en vitesse; tout commençait, rien ne s'achevait; pour

ce qui était des projets, on était déjà depuis longtemps entre dans le millénaire suivant, tandis que, du point de vue des actes, on traînait dans une sorte de Moyen Age (...) - mais ce n'était pas tellement important; pour moi, un logicien postkantien renie, ce qui était miraculeux, c'était l'absence dialectique, au niveau des subconsciences, de toute contradiction entre la parole et le geste, entre la réalité et l'éloge, entre le rêve pur et simple et son fondement matériel » (5). Le monde falsifié du roman se définit par des personnages exponentiels, baptisés selon le principe des correspondances. Le chef de la cité est un certain « camarade Ilderim », qui, une fois disgracie, sera remplacé par Carasurduc. Le chef de la Police est un certain Osmanescu, tandis que le « Bey de la culture » s'appelle Caftangiu et le poète officiel, le versificateur patriotard, est Omar Caimac. Pour rendre sa province imaginaire plus authentique du point de vue historique, le romancier mime la naïveté des chroniqueurs, tout en se servant d'un vocabulaire adéquat. Dans la posture d'auteur de l'histoire de l'Issarlâk, il se situe dans la lignée des chroniqueurs valaques caractérisés par leur esprit polémique et le penchant pour le pamphlet. D'ailleurs, une des exergues du roman, une citation de George Orwell, indique le pamphlet comme la forme littéraire la plus adéquate à l'époque. Au niveau de la composition, le modèle des chroniqueurs est visible dans *l'incipit* flanquant tous les vingt-deux chapitres du roman (14 dans le premier volume, 8 dans le second). La formule introductive de la note résumé est légèrement modifiée par rapport aux chroniques, l'auteur optant pour une expression plus actuelle. L'intention parodique de cette introduction est visible: « Dans lequel (chapitre - n. du tr.), conformément aux règles classiques, le lecteur sera conduit (par la porte de derrière), dans la biographie démonologique du héros principal, tout en faisant la connaissance de son intelligente épouse, Olimpia, et, dans la bonne tradition de la plus récente et la plus avancée turcocratie du monde, il accompagnera ce couple étrange dans une visite rituelle chez le Parrain protecteur. Après quoi, le lendemain, sur la place centrale du splendide municipale d'Issarlâk, un rire crétin et fatal éclatera, annonçant des surprises et des événements inouïs » (I, p. 7).

Etant donné sa structure apparente, *Adio, Europa!* pourrait être considéré comme le deuxième roman allégorique important de la littérature roumaine, après *Istoria ieroglică* (L'histoire hiéroglyphique) de Dimitrie Cantemir. Chez Ion D. Sârbu, le modèle de Cantemir est purement théorique et motive par la précaution; pourtant, tout comme chez Cantemir, le tissu allégorique est assez transparent (pour les contemporains), le chiffre onomastique et toponomastique étant facile à décrypter. La cité d'*Issarlâk* correspond, certainement, à la ville de Craiova, ville d'adoption de l'auteur. *Alutania*, c'est la région d'Olténie et, par extension, la Roumanie concentrationnaire. La *Genopolis* sans cesse évoquée est la ville de Cluj (lieu de formation de l'écrivain; *geno-polis* = cité originaire). *Cibinium* renvoie à la ville de Sibiu, où l'auteur avait passé ses années d'études et où il avait fréquenté un cercle de poésie célèbre à l'époque. Toute la géographie de l'allégorie est d'ailleurs traduisible sans effort: le Nord, ou « la région septentrionale », appelée parfois Silvania, c'est la Transylvanie; Ulan-Bucur ou la Haute Porte, c'est Bucarest; la Sublime-Porte, c'est Moscou, Mazuria, c'est la Pologne, Borussia, c'est la Bulgarie, l'Allemagne Borusse, c'est l'ancienne R.D. Allemande, etc. Il en est de même pour les institutions spécifiques du régime totalitaire, dont Agia (la Police, la Securitate), sise à Barzania. Il existe ensuite une série de personnages aux modèles réels faciles à identifier. Le philosophe Napocos, cite à tout propos - « le penseur classique devant qui je me prosterne, mon Grand professeur » -, c'est, évidemment, Lucian Blaga, l'idole déclarée du prosateur. Un personnage tel Tutilă Deux semble avoir emprunté des éléments biographiques à

l'arriviste Pavel Apostol, auteur réel d'un traité de futurologie. Le modèle d'Olimpia Țăranu (« ma Xantipe à Issarlâk ») est Elisabeta Sârbu, l'épouse de l'écrivain. Des héros épisodiques incarnent une série de collègues et amis de la jeunesse universitaire de l'écrivain: Ramon ou Negon (Ion Negoitescu), Deroșca (D.D. Roșca), Sergiu (Sergiu Al. George), le poète mallarméano-valéryan (Ștefan Augustin Doinaș), Sudetius (Liviu Rusu), etc. Certains noms sont tout à fait transparents: Mih-Ral (Mihai Ralea), Gra-Ur (Al. Graur). S'y ajoutent certaines « personnalités » de l'ancienne nomenclatura de la ville de Craiova, qui devraient se reconnaître dans les types humains de la fiction artistique.

L'intrigue du roman pourrait sembler simpliste pour un regard qui ferait abstraction du contexte socio-historique de la dernière phase totalitaire. Un après-midi, dans « Issarlâka-blanche », l'ex-professeur Candide Deziderius en train de lire une affiche de l'Université populaire, plantée au centre de la ville, éclate d'un « rire total et sonore » - précision du narrateur. Son rire homérique est du à une erreur glissée dans le chapitre traitant de « De la littérature scientifique fantastique »: parmi les noms d'E. A. Poe, Jules Verne et H. C. Wells, y figure le nom du « grand maître du prolétariat mondial », confondu avec Karl May par les propagandistes non-cultivés. Cet incident mineur provoque une réaction en chaîne au niveau du pouvoir d'Issarlâk, déterminant, finalement, une révision de l'attitude envers l'héritage marxiste. L'exagération des dimensions du conflit tient au tour hyperbolique imprimé au discours narratif, par une modalité stylistique propre à la prose de I. D. Sârbu. Cela illustre aussi l'absurde gouvernant l'univers de l'Issarlâk pseudo phanariote. Le rire de Candide, risqué et fatal, secoue le système, fige dans son inertie. « Les informateurs volontaires » font leur devoir et le coupable est convoqué d'urgence devant « le directeur haut dignitaire » pour expliquer son geste. La scène du blâme et de l'accusation selon le rituel de l'époque communiste est vue d'un œil de cyclope prêt à surprendre la dimension absurde et grotesque de la situation: « Je regardais mes trois juges, j'avais l'impression d'être mort depuis longtemps et de m'être réveillé dans une autre existence, à une autre époque, parmi des espèces étranges d'hominidés. La femme, combattante aguerrie sur les barricades des procès, évoquait pour moi, telle une mitrailleuse sémiologique, les crimes des interventionnistes néo-colonialistes, me menaçant de son doigt au bout carre: "Ce n'est pas par hasard, ce n'est point par hasard..." L'Arménien-turcisé, qui ne voulait pas se laisser dominer, me montrait la carte de notre passe glorieux, me criant d'un air passionné: "Nos ancêtres se retournent dans leurs tombes, dégoûtés". Le ver à soie - intellectuel oriental - avait enlevé ses lunettes (il avait les oreilles en feuilles de chou et les yeux vairons et il était myope); maintenant, comme par miracle, il avait brusquement change d'allure. Il me secouait en crachant vers moi des jurons et des malédictions. Son œil droit avait glissé vers l'oreille, ses narines frémissaient, les divers éléments de sa physionomie (autrement si harmonieuse et respirant le charme salonard) semblaient exécuter, comme dans une toile démente de Picasso, une danse de guerre. Une colère pure, semblable aux cyclones ou aux éruptions des volcans, flottait dans le cabinet du directeur. C'était comme un orchestre de cuivres et de tambours affolés, chacun interprétant au hasard son morceau le plus bruyant » (II, pp. 45-46). Pour le moment, le héros se sauve des griffes des « vigilants », mais, ensuite, il doit motiver son accès de rire soutenant son point de vue devant les dirigeants du département, convoqués à une réunion *ad hoc* par le chef même de la cité, Ilderim. Cette réunion, pendant laquelle l'ancien professeur de philosophie propose la remise en cause du marxisme devenu lettre morte, est parodiquement résumée dans l'introduction au chapitre sept. Cette fois, c'est sa femme, l'intelligente Olimpia, qui le sauve de la «

fosse aux vipères » tout en déclarant qu'il était malade d'« autocéphalie sub-aigue ». La dispute idéologique fulminante achevée par « une grossière bagarre de banlieue » déclenche un conflit aigu d'intérêts et de pouvoir entre les clans Tutilă et Caftangiu - Osmanescu. Le portrait de Marx est tantôt monte sur la tour de l'Hôtel de Ville, tantôt descendu. Au centre-ville, les slogans apparaissent et disparaissent dans un rythme ahurissant. De véritables séismes se produisent au sein du système bureaucratique sur le fonds de ces rapides « changements de slogans et portraits ». « La culture fut profondément ébranlée. On a vu des inspecteurs boire à la gare, dans la compagnie de porteurs, grinçant des dents, couverts de honte et révoltes. Le directeur du théâtre a été destitué et ensuite réhabilité, ensuite destitue de nouveau et envoyé au régiment, pour de graves erreurs dans l'économie politique du répertoire; malgré ses bonnes relations de parente, le chef d'orchestre de la fanfare symphonique a du à avouer ou il cachait l'argent pour s'acheter une voiture, par quels moyens il avait réussi à faire embaucher trois de ses cousins à l'office, très rentable, de tourisme, sports et mariages en province. Le directeur du musée antimystique a été juge lui aussi, à cause d'une réclamation, pour avoir trafiqué des icônes bergères réquisitionnées aux autochtones et vendues, pour des devises, à Marseille, Hong Kong et Bechet. L'affaire des cryptes en marbre dans le cimetière ancien faisait elle aussi l'objet d'une investigation, sous l'aspect politique et non pas pénal: trois popes et trois responsables de la mairie devaient expliquer comment les squelettes de quelques exploiters fonciers avaient disparu et pourquoi, sur les frontispices, leurs noms avaient été effacés à l'aide d'un polisseur électrique de stomatologie. Trois nouvelles méthodes de voler la viande furent découvertes... » (I, p. 207), etc., etc. Au niveau des autorités, les conséquences en sont catastrophiques: la position d'Ilderim commence à devenir instable, Tutilă Deux est sur le point de tomber dans la disgrâce. Le chef de la culture, Caftangiu, en proie à une dépression psychique, est admis à « l'hôpital des fous officiels ». Le chef local de la Securitate, Osmanescu, est dépassé par les circonstances, tandis que son amante intrigante, la femme de Caftangiu, le quitte pour Tutilă Unu, chargée par la Haute Porte de rétablir l'ordre. Entre-temps, deux statues en plâtre arrivent dans la maison du professeur: une, assez grande, représentant « Karlie l'incompris » et une autre, plus petite, du militant culturel en chef (les deux réalisées par un transfuge). Sur ce fond de déroute idéologique, les statues reposent, pendant la nuit, dans le dépôt du théâtre local, dans la compagnie des deux propriétaires provisoires, Limpi (Olimpia) et Candide, séquestrés sur l'ordre d'Osmanescu et Tutilă Deux, qui continuent de se quereller chez eux.

Le IIe volume, moins riche en événements épiques, se rapproche plutôt de la formule de l'essai romanesque. Comme l'a remarqué le critique Eugen Simion, « plus que dans l'autre livre antérieur, le roman se transforme en confrontation de discours » (6). Il s'agit, en fait, de trois discours moraux et politiques indépendants, parallèles au début, mais convergents du point de vue thématique et en vertu de leur attitude prédominante. La jonction épique des monologues provoqués par le narrateur n'est pas forcée, vu qu'elle se soumet à la logique interne de l'histoire. Le voyage initiatique de Candide Deziderius vers Ponoare n'est qu'une voie ouverte vers le conte: « La voiture flottait lentement: entrant dans le conte et dans les confessions, j'avais l'impression de quitter le temps du voyage et de pénétrer dans l'espace intérieur des douleurs camouflées sous les apparences » (II, p. 17). Selon le véhicule transportant le voyageur parti à la recherche du Vieux paradigmatique - camion, voiture, charrette -, trois interlocuteurs complètement différents se succèdent à la barre de la justice historique: Bura, Winter et le père Vasile. A notre avis, chacun illustre la position d'une classe

sociale, par ordre de l'apparition: le prolétaire, l'intellectuel et le paysan.

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« Le rêve final de ma vie est pourtant, la prose... » - avoue Ion D. Sârbu en 1970, lorsque sa création était mise sous le signe du théâtre. Et son rêve est devenu réalité aux années de la vieillesse fertile, par deux romans que les circonstances ont destinés à la publication posthume, à savoir *Adio, Europa! et Lupul și Catedrala*. Ces livres sont le fruit de sa vocation, mais aussi de la volonté de *créer une œuvre*, comme il le rappelle souvent dans l'épistolaire: « Je voudrais vous faire savoir que j'ai écrit deux livres difficiles, qui attendent une saison propice à la transcription. Je suis près du but de ces années de vieillesse; avec 18 ans environ qui manquent de ma biographie (et aussi de la bibliographie), je me suis finalement dit qu'il serait insensé d'écrire un livre après l'autre; *je devais essayer d'écrire une œuvre*» (7). La littérature de cet écrivain sexagénaire est, avec une expression qui lui était chère, *une littérature subie*, à cause des profondes souffrances physiques et morales qu'elles raconte. Il considère le texte comme « une souffrance lucide de la vérité ». Sur le fonds de la réaction contre l'excès stylistique dans la presse contemporaine, son style s'affirme, paradoxalement, par l'absence de style: « je ne cherche pas à me cacher derrière le style, je n'ai pas de style, d'ailleurs, je ne me propose pas d'écrire d'une manière différente des autres, mais je veux écrire autre chose... » (8). Il construit son texte sur la combinaison d'une réflexion sévère à la destinée et à la condition humaine et d'une application ironique, tragique et drolatique (les rires pleurs autochtones), mais aussi sur la combinaison de la satire et de la poésie, de l'observation réaliste et des nostalgies utopiques. Pour Ion D. Sârbu, le style signifie discipline de la pensée et pathétisme de la communication. La diction épique dérive, en dernière analyse, de la lucidité de l'esprit créateur libre, avec, pour toile de fond, la symbiose de la morale et de l'esthétique.

NOTES

1. *Traversarea cortinei* (La traversée du rideau, correspondance avec Ion Negoïtescu, Virgil Nemoianu, Mariana {ora}, Editions de l'Ouest, Timișoara, 1994, p. 153
2. *Idem*, p. 205
3. *Ibidem*, p. 224
4. *Jurnalul unui jurnalist fără jurnal* (Journal d'un journaliste sans journal), Editions Scrisul Românesc, Craiova, 1991, p. 271
5. Ion D. Sârbu, *Adio, Europa! (Adieu, l'Europe!)*, Ed, Cartea Românească, 1992, Ier vol., p. 11; le lie vol. paraît en 1993. Tous les arguments textuels sont puisés dans cette édition.
6. Eugen Simion, *Romanul eseistic* (Le roman-essai), în *Caiete critice*, nos 1012/1995, p. 11
7. *Traversarea cortinei*, p. 459
8. *Ibidem*, p. 93

STRATÉGIES DE DISSIMULATION DANS LES ROMANS DE GIB I. MIHĂESCU

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Résumé : Dans la littérature roumaine de l'entre-deux-guerres, le romancier Gib I. Mihăescu s'est fait remarquer par certains traits qui définissent son œuvre par rapport aux autres créateurs contemporains. Au niveau des forces thématiques, l'articulation de l'Eros et du Thanatos et l'opposition entre l'idéal et le réel qui en découle ont déterminé l'élaboration par les personnages de nombre de stratégies de dissimulation. En poursuivant cet aspect dans ses romans, nous y avons identifié plusieurs types de dissimulation verbale et visuelle qui nous ont fait reconnaître les conceptions expressionnistes sur le « masque » en tant que moyen de dissimulation et d'isolement de l'individu. La fréquence des dissimulateurs chez Gib I. Mihăescu est une marque distinctive de son discours romanesque, retrouvable autant au niveau du contenu qu'à celui de la forme, marquée par la présence de modalisateurs spécifiques.

Mots-clés : dissimulation, idéal, réel, masque.

Dans la littérature roumaine de l'entre-deux-guerres, le prosateur Gib I. Mihăescu est placé dans la lignée des créateurs de types qui s'adaptent mal à la réalité, agissant en fonction des tensions extrêmes qui les tourmentent, tout en essayant de trouver des solutions qui leur permettent de se faire accepter dans les milieux où ils évoluent. La manière dont la tension entre l'Eros et le Thanatos se manifeste comme dominante de son œuvre nous laisse voir fonctionner plusieurs oppositions qui se recouvrent : *Vie / Mort, Idéal/Réel, Adaptés /Inadaptés, Beau /Grotesque*, etc. La vie est mise sous le signe de l'oscillation permanente entre l'illusion entretenue par un idéal souvent dissimulé et la réalité environnante, hostile surtout du point de vue des relations humaines. Les obstacles d'ordre matériel ont eux aussi un rôle à jouer, mais généralement ils sont subordonnés aux éléments sociaux oppressifs. La confrontation permanente entre *idéal* et *réel* a pour résultat la création de toute une série d'*inadaptés* – *inadapté érotique, inadapté social, inadapté total, inadapté vainqueur* ou bien *inadapté vaincu* -, personnages d'ailleurs fréquents dans la littérature roumaine de la première moitié du XX^e siècle et à plus grande échelle dans la littérature universelle.

La création de Gib I. Mihăescu se particularise autant au niveau de la forme que du contenu par la présence d'éléments expressionnistes qui nous font penser à son activité à la revue *Gândirea*, dans les années '20, revue qui a contribué à la propagation de ce courant artistique chez nous. Si nous voyons l'*expressionnisme* comme tentative de transmettre une perception extrêmement sensible, presque névrotique du monde, une perception qui passe au-delà de ce qui est visible, nous devons admettre que *l'ambiguïté* et *l'apparence* sont des traits présents chez les personnages de Gib I. Mihăescu et, par conséquent une approche dans cette perspective est recommandée. Les personnages expressionnistes mènent une vie double, une *vie réelle* et une autre *irréelle*, l'une *concrète* et une autre *incertaine, cachée*. Une partie seulement de leur identité est vue de l'extérieur. L'autre, la plus importante, consistant en lois, croyances et principes propres, reste à l'intérieur. Pour résister à la confrontation avec le monde extérieur tel qu'il est, les personnages se servent de la *dissimulation*, en élaborant des stratégies mises au point avec minutie. On peut, évidemment, se poser la question si c'est bien une qualité ou un défaut. La réponse, nous la trouvons dans le roman d'Umberto Eco *L'Isola*

del giorno prima traduite en roumain sous le titre *Insula din ziua de ieri* (1995), où, par l'intermédiaire de l'un de ses personnages nous apprenons que la dissimulation n'est pas une *fraude* mais de l'*intelligence* soumise à un effort soutenu pour cacher aux autres la vérité, effort qui existe depuis que le monde est monde. *Dissimuler* veut dire « étendre un voile de brouillards honnêtes dont ce n'est pas le faux qui prend naissance, mais, par contre, on met à l'abri la vérité » (1995 : 115, n. t.). Ce sont des considérations d'ordre général, sans doute, mais qui, en plaçant la dissimulation entre la *diplomatie* et le *mensonge*, nous offre un argument valable pour caractériser les personnages de Gib I. Mihăescu de ce point de vue. Des menteurs, ils prennent l'*égoïsme* ; des diplomates, *l'art et les moyens*. Les plus importants des moyens opérationnels sont offerts par les *mots*, qui doivent être soigneusement choisis pour assurer « la souplesse » de l'éloquence. Le dissimulateur procède à l'agencement le plus indiqué, les harmonise avec le ton, les gestes et la mimique. Il assume donc un rôle dans le vrai sens du mot, sans que les autres s'en rendent compte.

Dans les romans de Gib I. Mihăescu, la dissimulation est au début assez maladroite. Dans *Brațul Andromedei* (Le Bras d'Andromède), les personnages jouent des rôles facilement saisissables, mais ils finissent par être démasqués. Zina Cornoiu joue le rôle d'une femme inaccessible, mais en réalité elle désire avoir une aventure. Monsieur Cornoiu dissimule sa passion pour son ex-épouse sous l'apparence d'une amitié ancienne et joue le rôle du protecteur désintéressé. Dans les romans *Brațul Andromedei* et *Femeia de ciocolată* (La Femme de chocolat) les personnages ne répondent pas à l'une des exigences majeures d'une bonne dissimulation, à savoir la *subtilité*. De ce point de vue, ils font partie de la série des *dissimulateurs médiocres*.

La dissimulation est de beaucoup plus riche dans le roman *Rusoaica* (La Russe) où l'on trouve même un dissimulateur inanimé - une fenêtre qui sépare deux pièces de la maison donne l'impression de clignoter, alors qu'elle est mate. Dans ce roman, l'auteur préfère utiliser davantage la *dissimulation visuelle*. Pour apaiser son désir de voir apparaître la Russe de ces rêves, Ragaiac transforme deux femmes réelles, Nicolina et Marusea, en *pseudo – idéals* en les déguisant en femmes russes. En mettant le splendide costume folklorique russe, Nicolina lui donne l'impression de voir *une Russe*, mais pas *la Russe* qu'il attend toujours. Après la mort de Valea, la supposée Russe unique, le désir de la quête reste intact. En voyant Marusea dans sa robe de mariée, enveloppée de voiles et pourtant une couronne sur la tête, il remarque la profondeur de ses yeux, détail qui lui fait attribuer la noblesse et les traits de son idéal féminin. Quant à la *dissimulation verbale*, le dialogue réalisé entre le réfugié Ilia et le lieutenant Ragaiac qui veut connaître son identité, représente un chef-d'œuvre de ce genre de dissimulation. A toutes les questions concrètes, Ilia donne des réponses hypothétiques, en faisant comprendre que l'identité n'est pas pour lui essentielle, ni préoccupante. Aucune des questions de Ragaiac ne reste sans réponse, mais aucune réponse n'est claire. L'identité de la personne au sens administratif et ethnique – nom, nationalité, origine, etc. – reste un mystère. Il n'affirme de façon claire et précise que sa croyance en Dieu le Père, le seul aspect qu'il considère vraiment important. Il feint l'humiliation en s'adressant à l'officier roumain comme à un haut dignitaire, mais l'ironie y transparait pourtant (1998 :296-299).

Dans le roman *Zilele și nopțile unui student întârziat* (Les Jours et les nuits d'un étudiant retardé), le personnage Mihnea Băiatu qui prolonge *sine die* ses études, cache longtemps la vérité. Les parents et les hôtes successifs ignorent son statut professionnel. Avec les femmes, il pratique l'escroquerie sentimentale en leur adressant avec habileté des œillades et des sourires qui passent inaperçus pour les autres. Grâce à

ce talent longuement étudié et exercé, il change de domicile sans jamais payer de loyer. Sa maîtrise de soi est admirablement mise en évidence par la scène où il tourne à son bénéfice une confusion au sujet de l'adultère. Un crime de la haute société de la ville – une dame avait tué son amant qui voulait la quitter après l'avoir déterminée à quitter son mari – éveille les soupçons de Monsieur Nisipoiu à propos d'une possible liaison amoureuse entre sa femme et son locataire, le pseudo -doctorant en droit. Au cours d'une querelle de couple, le mari parle de façon ambiguë, en sorte que sa femme est prête à reconnaître son péché. L'intervention de Mihnea Băiatu rend confus le mari cocu et sauve la situation. En faisant semblant d'ignorer tout parallèle entre la situation des deux femmes, il plaide implicitement en sa faveur en accusant la femme d'avoir séduit une jeune inexpérimenté, ce qui provoque l'indignation de Monsieur Nisipoiu qui se sent désarmé. Ses arguments provoquent l'effet sur lequel il comptait. Son interlocuteur est vaincu par la véhémence de la culpabilisation et se retire de cette joute verbale même s'il n'a pas changé d'avis.

Les tromperies de Mihnea Băiatu sont généralement réussies, mais il arrive pourtant à être sa propre victime à un moment donné. En essayant de *paraître* et ensuite de *devenir* un vrai intellectuel pour obtenir les faveurs de Arina Volovan, étudiante en philosophie, il se voit refusé parce que celle-ci préfère quelqu'un de superficiel. En voulant s'approcher par l'esprit de son idole, il dépasse sa condition pour constater que la jeune fille préfère un esprit terre-à-terre, Emanuel Maxim, dont la description correspond à ce que Mihnea était à l'époque où il voulait avant tout donner le change. En l'entendant parler de ce garçon « sans culture et sauvage », il croit voir se dévoiler son propre passé qu'il s'est donné la peine de cacher pendant des années. C'est à lui de se poser des questions sur l'efficacité de la dissimulation, sur la supériorité de quelqu'un qui s'est illustré dans l'art de feindre en se perfectionnant par une forte « auto-éducation de l'esprit et du caractère ». Il se range donc dans la série des personnages qui, quoique ayant atteint leur buts, se sont engagés dans une *dissimulation inutile*. Si Mihnea Băiatu a réussi à convaincre ses parents et Monsieur Nisipoiu qu'il a passé avec succès tous ses examens c'est grâce à son homonyme, éminent étudiant à plusieurs facultés, dont la faculté de droit. En tant qu'intellectuels réels, Arina et l'autre Mihnea Băiatu déclenchent chez le spécialiste en dissimulation le désir de changer de vie, de devenir réellement ce qu'il s'était donné la peine de paraître, mais ce sera à son désavantage.

Envisagé sous l'angle de l'art de la dissimulation, le roman *Donna Alba* est peut-être le plus représentatif. Dès le début, le narrateur – le personnage est écrit à la première personne – déclare qu'il a commencé à mentir délibérément. C'est le *dissimulateur parfait* qui se fabrique deux identités pour être accepté par la femme qu'il aime. Il a deux noms, deux domiciles, deux occupations, mais un seul but à atteindre. « La pensée du faux et de l'escroquerie » est à la base de toutes ses actions. Pour être plus près d'Alba, l'aristocrate riche et cultivée, il devient le secrétaire de son mari qu'il aide pour mener à bonne fin les obligations professionnelles les plus difficiles sans jamais donner l'impression qu'il aimerait approcher sa femme. Faisant la preuve d'une maîtrise de soi bien dosée, il semble s'accommoder de l'indifférence de celle-ci en se contentant de porter avec elle des conversations fictives, s'invitant lui-même à patienter. En analysant ses sentiments, il constate que son amour est mélangé à une terrible haine qui, loin de le décourager, lui permet d'entrevoir le bonheur de plus tard.

La découverte du secret d'Alba lui livre le moyen d'atteindre son but. A partir de ce moment, il commence à mener une double vie : l'une comme assistant de Georges Raoul Șerban dans le cabinet de qui il mène son activité juridique, ayant le domicile

dans un studio élégant et bien placé, et l'autre comme locataire dans une mansarde où vivent des individus socialement déçus. Il s'y est installé sous un faux nom – Constant Bănicel – et avec une fausse occupation – commis-voyageur. Il se trouve à cet endroit dans le but déclaré de se lier d'amitié avec le prince ruiné Preda Buzescu, en suivant un plan bien élaboré : connaître d'abord toutes les voisines de celui-ci, se montrer généreux à l'égard de chacune d'elle pour pouvoir compter sur un éventuel appui, avoir l'air d'être débauché et dépensier, heureux de se trouver en leur compagnie et totalement indifférent au fait que son voisin est un prince, se montrer inconstant pour que personne ne le croit capable d'entreprendre quelque chose de sérieux et pouvoir ainsi recueillir le plus d'informations possible sur le prince, bref, devenir le héros de la mansarde pour que son altesse entende parler de lui et l'accepte pour ami. Son projet contient des points subordonnés à l'idée d'obligation différemment exprimée – *trebuie* « il faut », *jin neapărat* « j'y tiens absolument » – qui montrent la fermeté de son intention de dissimulation, de son désir de *paraître* un autre.

Mihai Aspru est très habile dans la simulation des modifications de la physionomie. La scène de l'humiliation du mari, à qui il fait comprendre qu'Alba se trouve dans son appartement à lui, constitue un bel exemple de *dissimulation physiologique*. Il s'y prépare avec minutie : *ne pas rire d'un air triomphateur, paraître confus, maîtriser ses regards, essayer de pâlir sur commande*, etc. Ensemble, toutes ces manifestations agiront dans le même sens : faire croire à l'avocat que la chose est possible, l'obliger à l'admettre malgré l'indignation et la haine éprouvées. Les modifications de sa voix font aussi partie de son arsenal. Au moment où il essaie de convaincre le prince Preda qu'il ne croit pas les histoires que celui-ci raconte sur Alba, il se propose, dans son forum intérieur, d'imiter les acteurs et « maquiller » sa voix pour être plus persuasif. L'apogée de la dissimulation verbale est constitué par la scène où le prince lui demande au tribunal des informations sur le vol des lettres compromettantes. Il parle en professionnel chargé d'une cause juridique en lui démontrant la nécessité de présenter des preuves, en insistant sur le manque de crédibilité d'un individu dont le seul bien se résume à son nom et à l'argent reçu comme prix de son silence, qui a pour témoins deux femmes de mœurs légères et qui ose l'accuser, lui, un avocat de grand renom.

Après la récupération des lettres, Alba, bien que consciente de la passion qu'elle lui avait inspirée, fait semblant d'ignorer ses vraies intentions. Son air sérieux sème le doute dans son cœur. Aspru est parfois sur le point d'être dupe de la dissimulation. On dirait qu'il donne dans le piège construit par ses moyens favoris. L'impression que Donna Alba se moque de lui a sur lui l'effet d'une torture. Les faits sont présentés sur deux plans : celui de l'homme détenteur des lettres pour lesquelles il y a un prix à payer et celui de la femme qui doit lui céder de force pour récupérer sa correspondance. Plus tard, on verra qu'Alba est, elle aussi, experte en dissimulation. Par la suite, elle s'avère prête à devenir son amante et elle n'en est nullement dérangée. Leur relation prend le cours longuement dissimulé par Alba. Dans cette perspective, on a affaire à une histoire d'amour recomposée de bribes de souvenirs, autrement éclairés. Aspru remémore des scènes où il aurait pu voir plus tôt qu'il ne lui était pas indifférent. Il se rappelle avoir saisi lors de leur deuxième rencontre « une pensée en train de naître » qui refuse de prendre corps, le regret éprouvé par Alba de ne pas l'avoir regardé plus amicalement, etc. Mais rien du comportement d'Alba n'a laissé voir son intérêt pour le jeune homme. Il aurait aimé qu'elle lui jetât un regard au moins, même « méchant », même « moqueur ». La confiance qu'il a dans sa persévérance à atteindre son objectif lui donne la force d'attendre le moment où il deviendra le maître de cette

« méchante divine ». Longtemps, il n'y a eu de visible chez elle que le désir d'afficher un air sévère et distant. Son indifférence feinte s'explique également par le fait qu'elle ignorait le but qui l'avait fait venir chez eux, l'amour pour elle ou le désir de faire une belle carrière. Son succès professionnel l'a contrarié, lui provoquant un état d'énervement. Elle aurait préféré le garder comme humble admirateur, subjugué par sa beauté, esclave pour la vie.

Les exemples de dissimulation que nous venons de présenter prouvent l'intérêt de l'auteur pour ce genre de comportement qui conjugue l'*être* et le *paraître*. Il y voit un bon modèle pour ses *inadaptés* qui ont besoin de faire augmenter leur capacité d'adaptation afin de survivre dans le monde réel par des moyens utiles, bien que blâmables dans le monde idéal auquel ils aspirent. Inscrites dans l'opposition entre *idéal* et *réel* qu'on retrouve dans la trame de bien de ses ouvrages, les stratégies de dissimulation sont valorisées comme modalité optimale de vaincre certains obstacles de nature sociale ou caractérielle. Gib I. Mihăescu rejoint par cet aspect les expressionnistes qui ont recommandé le masque comme procédé efficace d'« esthétisation ». Ses personnages utilisent, à des degrés différents, une grande partie des procédés de dissimulation dont l'investigation met à jour une partie de la spécificité de sa formule du roman psychologique.

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CHANGE OF POETIC CRITERION/CRITERIA

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***Abstract:** Given the fact that we often approach the field of metaphorical creation, i.e. poetry, from a metaphorical point of view, we have often attempted to find a way in which to approach it without altering the mystery of poetry. Taking into account that the merely historical element in art is the artistic criterion which determines the artistic conventions of the ages etc., we have tried in this paper to examine the evolution of the poetic criterion all along the history of Romanian culture. The only presence in the whole history of the Romanian poetry is the poetic convention. It should not be mistaken either for the literary one where it is only a particular form, or the prosodic one. In conclusion, the history of poetry is the history of the poetic convention.*

***Key words:** poetic convention, signifier, signified, sign.*

The change of the poetic criterion occurred progressively because until the middle of the 19th century two different ways of understanding poetry coexisted: the traditional one and the one that at the time was deemed to be modern, influenced by the direction felt at the end of the age of enlightenment, that was going to evolve into the pre-Romantic and Romantic period. During the fourth decade of the 19th century, the Romanian society as a whole still lingered between worlds. Then the balance was going to be disturbed and was going to lean in favour of the western-type poetry through the triumph of the Romantic poetry.

Two writers are noteworthy and illustrative as far as the two directions are concerned: Anton Pann and Ion Heliade Rădulescu. Their literary activities are perfectly consistent with the old world and the new world respectively. Negruzzi's failure in the field of poetry is due exactly to the cultural uncertainty (predominantly manifested into the field of poetic creation) in which he lived.

What Anton Pann did for the old poetry is consistent from the historical importance point of view with what Heliade did during the same age for the new poetry. This is the reason why comparing Anton Pann with Heliade seems natural and, at the same time, profitable for the understanding of the evolution of poetry during the fourth and the fifth decade.

Anton Pann carries out a synthesis of vernacularising levatism; Heliade marks the national emancipation and the imposition of a new spirit into the Romanian poetry. The former (irrevocably) completes a journey, while the latter initiates a new one. Notwithstanding, we may see enough signs of conservatorism in Heliade; in addition, it would be naïve to believe that during the revolutionary times when poetry ceased to be reduced to signifier the former understanding of poetry disappeared.

Given that the prejudices lost their power and strength in the 19th century, the former heresies are mandated as poetic rules.

It was the presence of these great poets (Heliade and Alexandrescu) that structured the poetic genre in the first place and the existence of a cultural environment displaying an effervescence impossible to be encountered before the birth of press. The fact the original rhymes rarely benefited from the privilege of being printed shows that poetry was still an activity that was viewed as luxury, that occupied the second place in order for priorities of the time (namely the activities perceived as such) to take

precedence. Progressively the western poetry meaning and in general literature meaning took its place. The language is not yet fit for significant subtleties, given that the unfixed forms are disturbing to the year of today's reader.

But poetry was no longer understood as it used to be in the past. A discrepancy was generated between the way of understanding a poem by the creator and by the receiver. There were increasingly more poetry readers and as there was a tradition, some of them become backward-looking, conservators, and they inevitably incite the "moderns" of the time. This is probably the most interesting phenomenon of the age.

In this climate of "lingering between worlds," the structure that was more often than not encountered in poets was the classicised one; the occurrence of a new poetic criterion determined the representatives of the new poetry to close up ranks in order to impose their vision of the poetic creation. But the paradoxical effect was that, in parallel with the organisation of the structure of the new poetry as artistic direction, the spontaneous "organisation" of the traditional-type poetry could be noticed (that never happened before), thus giving to G. Călinescu enough material so as to write an entire chapter called *The Antibonjurists*.

The first poetic criterion resorted to by us was a formal one; in that case it was only natural that the emphasis be laid on the signified of poetry. The change of the poetic criterion resulted in laying the emphasis now on the signified. Budai-Deleanu was detached from the signified (for ironical purposes), but without shifting the emphasis to the signified. In *Heliade's* generation and especially in the generation of the disciples thereof (Cârlova and Alexandrescu), the existing signifier was "in search" of a signified specific to poetry. And even when the problem of specificity was misunderstood, the emphasis was still on the signified.

If the emphasis was shifted to signified, that did not entail that the signifier was ignored. On the contrary, an instrumental value was attributed to poetry, thus making it a natural thing that this "craft" constituted a concern of the time (*Heliade* was going to write a *Grammar of poetry*); he was also going to make comments with respect to prosody and addressed to Alexandrescu, with a view to discrediting the same, thus deeming that the public was not going to "forgive" the sins disclosed). An apparently curious thing would be noticed, namely that the signifier was achieving perfection (obviously from a traditional point of view) during the time when it was no longer upheld as absolute. The attention given to signifier would be great, experiencing essential novelties (*Heliade* raises the issue of specificity of poetic expression).

Poetic agreement achieves an enhanced complexity, as it was no longer reduced to signifier, even if the former agreement was going to be illustrated as far as the middle of the century.

The changing of the poetic criterion would have significant consequences, of which we may specify:

- The most visible indicator of the poetic revolution resides with the change of the poetic vocabulary;
- the understanding of poetry itself was visibly changed;
- A more complex understanding of the "poetrisation" (an appropriate signified was sought for the signifier);
- the elegiac tone was starting to be deemed as characteristic to poetry, although it was encountered more often than not in prose texts as well;

-The change of models. It was noticed that one of the characteristic features of poetry was the scarcity of western models and the much mediated character of western influences;

Now the western models could be seen every step of the way, although the Romanian "filter" would not be hard to identify. The translations that we are going to indicate are eloquent with respect to the changing of models.

- To the shift of emphasis from signifier to signified another shift is added, within the poetic signified (that was heterogeneous until then): the shift of emphasis to lyricism that was more and more viewed as a defining element of poetry.

By signalling the changes occurred, it is our duty to underline the elements of continuity as well. The fundamental rhetorical "strategy" was still the same: discourse decoration.

The importance of the shifts of emphasis was significant in the history of Romanian poetry, since they made possible the raise of symptoms of a journey that attempted to find the "integrator synthesis" that Eminescu illustrated. The novelties indicated could be seen both in the poetic creation itself and in the understanding of poetry and the programmatic attitudes.

Our culture experienced a revolutionary thing during the fourth decade of the past century: the idea that poetry was more than a rhetorical exercise was generalised and therefore a conviction that had dominated Romanian poetry from the very beginnings thereof was disproved.

In the preface to *The Fertile Year* (1820), Vasile Aaron spoke about the "natural call to poetry" and compared the poets with musicians and revealed the ludic underlayer of their activity: „the work of both is the toy of nature" (V. AARON, "The Fertile Year", E.S.P.L.A, Bucharest, 1820 : 15). The break from the old mentality would still be extremely difficult to undertake.

A very important moment in the development of Romanian meditation regarding poetry was constituted by the booklet *Rules or Grammar of Poetry*. Translated into Romanian by I. Eliad, Bucharest, 1831. Printed at the beginning of that fantastic fourth decade, it was going to guide a whole generation of poets. The work was a processed paper of the French authors Levizac and Moyssant, who had written the *Course on literature* that was a compilation of classical poetics, relying especially on a literate man of the Age of Enlightenment: Marmontel.

Heliade proved now to be a very good and useful conveyor, just like Anton Pann, the only difference between them lying with the fact that the former also conveyed aesthetic ideas (many of which would be assimilated by Heliade). The title of the interpreted work renders evident the normative character thereof, although the first chapter of the same talked about "Spirit, Genius, Taste and Talent".

The fundamental principle of artistic revolution had been expressed (outlining the idea of understanding poetry as expression of emotion) before the revolution was completed yet. It would be relatively slow, given that the transition to the new understanding of poetry was carried out progressively; the resistance of old prejudices was strong and although in 1832 he expressed the above-mentioned idea, Heliade asserted in 1834 that "the main feature" of a verse lied in "embellishing the truth", (H. RĂDULESCU, "For Style", Univers Publishing House, Bucharest, 1978: 34).

One cannot talk about the constitution of a poetic climate without introducing the polarising factors. During the third and the fourth decades of the past century these factors grew numerous and their premises — that became visible during the previous century — led to the creation of an authentic vernacular poetic climate.

The most important factor lied in the institutionalisation of culture, accompanied by the natural corollary: attention was drawn towards the development of instruction (where rhetoric, versification and elements of literary history were taught) and of printing, and to the organisation of press in Romanian. It would be hard to conceive the literature boost experienced during 1830 and 1848 in the absence of newspapers such as Romanian Courier and Albina românească (Romanian Bee) (with their literary supplements: Adaosul literal (Literary Supplement) and Alăuta românească (Romanian Lute) respectively, Gazeta Teatrului Național (National Theatre Newspaper), Curierul de ambe sexe (Courier for Both Sexes), Foaie pentru minte, inimă și literatură (Sheet for Mind, Heart and Literature), Gazeta de Transilvania (Transylvanian Newspaper) and many other.

In a time when printing a poetry volume was deemed to be a luxury, newspapers played a decisive role in conveying poetic texts (some of which quickly became models), resulting in the incitation of virtual creators and the education of the public.

Then the incipient forms of “literary clubs” (that were accommodated by the houses of philanthropic boyars) and especially the cultural societies were added as essential polarisation factors of writers that revolved around aesthetic preferences and convictions. These factors created a new mentality. They highlighted the necessity of printing and the fact that a poet such as Conachi did not take advantage of Guttenberg’s creation was suggestive. Nevertheless, the attitude with respect to printing did not automatically involve modernity or desuetude of the poetry it created.

An extremely important polarising factor was represented by the versed translations (first volumes — Lamartine, 1830; Young, 1831; Byron, 1834, three volumes), that constituted models for vernacular creators, as well as by the first original printed poems.

The presence of many polarising factors led to the creation of a mentality that was totally different from that of the versifier who used to write in a “small book” his versed sorrows. Efforts for poetry purposes (and generally for literature purposes) became collective efforts. A fragment from a letter sent by Cezar Bolliac to C. Negruzzi was eloquent in this respect: “An assembly of several connoisseurs always comes up with ideas in the most righteous way; an assembly of several workers makes it common.” (C. BOLLIAC, Opere, E.S.P.L.A., Bucharest, 1956, volume II : 7)

The apotheosis of these attempts to polarise the writing efforts was represented by the emergence of programmatic attitudes and of programmes belonging to a series of magazines. Attention was brought to the fact that the modern Romanian literature resorted to “the methodical cultivation of poetry” in order to assert the belletristic status thereof. This explains why the first genre rendered autonomous within the Romanian literature was poetry and why in the creation of the Romanian literary “mythology” the first “heroes” were poets. In the old times, poetic presences had been the texts (the conscience of literary ownership was too feeble, some texts were not even signed, while others were signed by their transcribers and so on and so forth); now authors were imposed as poetic presences.

Becoming aware of the existence of a new way of understanding poetry (essential phenomenon within the climate of the time) paradoxically entailed the “making of common cause” (even if not through adhesion to a programme) of “old-fashioned” poets, escalating into the ostentatious programmatic rejection of what was new.

The literary terminology used at the time must also be subject to a detailed analysis, in order to avoid erroneously seeing Wallachian followers of western currents before their actual appearance.

Acknowledgments regarding the increase of fluency of Romanian verses must devolve upon poetry interpreters, who were extremely numerous during a time when translations were programmatically supported by cultural societies and encouraged by newspapers. All the poets of the time were also interpreters of foreign poetry, which was also a reflex of the (acutely felt at the time) need for models.

The number of translations and of translators grew a lot if one considered the interpretations disseminated through magazines and those who were kept as manuscript. Among the printed works we should bring to the fore the new versed translation of David's psalms: *Psaltirea prorocului și Împărat David* (Soothsayer's Psalter and King David) (Brașov, 1827).

Translations were construed, at least during the fourth decade, as a praiseworthy creation. One should not forget that during the debuts as publishers of *Heliade* (1830) and *Alexandrescu* (1832) original poems were deemed to occupy a secondary place compared to some translations.

In connection with the mentality of some writers of the time, a fragment from a letter sent by Bolliac to C. Negruzzi in 1836 was quite suggestive: "Kind Sir, I happened to see many literary products and translations of several of my friends, which, I must confess, could have passed as masterpieces given the state of our literature." (C. BOLLIAC, *Opere*, E.S.P.L.A., Bucharest, 1956, volume I: 43)

In the Introduction to *Iliad* (translated by 1837), *Heliade* motivated quite clearly the need for translations in a culture that was just beginning to take shape (he himself had made his debut as publisher through translations): "In the beginning, translations open the road to compositions and form the language, by shaping it according to the patterns of the authors of past centuries. Each and every translator has, for example, the language and the author from which the translation is carried out and the translator identifies himself to a certain extent with the model thereof. The poor translator is a slave to his text. The translation of the former disseminates an exquisite original (s.n.), while the one belonging to the second disseminates a foul copy. One of them resembles the author while the other resembles the ugly and incapable self." (H. RADULESCU, "Introducere la Iliada", E.S.P.L.A., București, 1978)

Translations used to be one of the concerns of the literate people of the time. In 1838, Barițiu drew attention that "the merit of good translators is great, the enrichment of the language through proper translations and the uncovering of literary treasures of other peoples, these are their merits" (*Traducere*) (Translation).

No matter how didactic, Barițiu's considerations, since they were expressed in 1838, they deserve to be recorded, at least on a fragmentary basis: "The art of translation does not rely on an empty handling lying in covering the thing in a foreign language with words in the other, on performing a mechanical copy of sayings, it is obvious that the translator's duty, especially when it comes to poetic things [...], is to encompass the features of the original with an artistic spirit and, being closely acquainted with the genius of both languages, to abide by the general rule: to express the thoughts of the poet as he would have rendered them if he had written in your own language."

(Barițiu also notices that there were two kinds of translators: "Some want to emphasize only the beauty and euphony of foreign phrases, while others emphasize only their meaning.")

Such discussions — not at all infrequent at the time — prove the concern of literate men of the time with respect to this cultural activity with undeniable usefulness under the historical circumstances of our country. Therefore, one cannot be oblivious to the extremely important role played by the translations of poems performed during this

age, especially during the extraordinary fourth decade, when the poets whose works were being translated were poetic (modelling) presences in the vernacular literary climate. The fact that in 1840, a statement could be made against the translation abuse proves the rapid growing of our literature.

Therefore, one may assert and emphasize the fact that the translations performed at the time were themselves a symptom indicating the change of the poetic criterion.

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FELIX ADERCA THE PUBLICIST

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***Abstract:** My choice for Felix Aderca's work and personality was based on the intention of trying to re-evaluate them in the new context of the post-revolutionary cultural era, marked by their re-discovery, by editing and re-editing of his most representative works.*

***Key-words:** writer, publisher, judgement*

From the beginning I have encountered an aspect that makes a "case", or better said a paradox observed by his newer and older critics that still continues to excite.

This "case" consists of his prolific and multiple trained personality, his capacity to be a self teaching with vast and various lectures in French, German, English and Italian languages known since his adolescence.

Felix Aderca was found in the fertile and tumultuous years between the two World Wars, in the center of all major debates regarding the process of our literature's modernization.

He was an active and listened protagonist of this process who was fighting on many fields (as a poet, prose and drama writer, publisher and mostly as literature critic).

He became too early the most wanted target of the attacks of the leaders and his rivals, defenders of the traditionalism in its' most eloquent currents, the "samanatorism" and "poporanism".

Advocate of the symbolism and later, frequent user at theoretical level of the European vanguard movements, he developed a permanent and committed publishing activity for the support of their offers.

He did not ignore the perennial values and experiences of the universal culture and spirituality, from the Greek and Latin classics, running through Dante, Shakespeare, Goethe, Dostoevski, up to Baudelaire, Taine, Valery, Proust, Ibsen, B.Show, Pirandello or Gides.

He revealed their diverse and captivating work to the Romanian readers and sometimes even to his writing fellows.

"Prodigious and restless, modern insurgent up to spectacular rebellion and in the era of imitations, irrational temptations, abusive sufficiency, authentic, independent, irritating, with the greatness of those who punish the imposition, the futility of the empty words, the malformations contaminated by the arbitrary, Felix Aderca" says Z. Ornea, in a praising article issued due to the writer's birthday centenary, "appears to me today the creative spirit which deserves to talk to".

H. Zalis. who is one of the most listened exegete and above all, the main publisher of Felix Aderca's work, says :

"It is very hard to concentrate in a definitive formula now, when we are sketching the most important data about Felix Aderca's personality, the dominating part of his writing. Poet of epigone fineness in the beginning, prose writer, biographer, permissive critical spirit to the becoming talents – at a time and simultaneously – and finally drama writer, to remind some of the directions in which we engaged his writing, Felix Aderca has a complexity that excludes the uniqueness. Rather from the mixture of

epic and lyrical, of gentle grace and massive exclusivity, of styling and conformation, of penetrating wisdom and unsatisfied curiosity, the excess and surfeit are speciously cancelled “.

His personality offered him prestige and authority, but determined his work's critics to dissociate frequently between his calls. That's how is explained the fact that against some certain accomplishments in the novels or short-stories (at least “The He-Goat“ and the stories from “The Woman With White Skin“, even the articulated “1916“), in journalism and critique (“The Testimony Of A Generation”) is just an example. But testimonies are also the essays included now in the two massive tomes of “The Critical Contributions“. All of them were well appreciated by the era's famous critics.

Felix Aderca remained always in the waiting status of a definitive recognition that failed to come.

The prodigious critic from “ Sburatorul “ that Lovinescu didn't hesitate to ask his opinions, noted as young fellow's flair in finding a new talent or a value of a critical work read there. He left us a vast literary legacy.

Looking down to this, in older or newer editions, as well as in manuscripts preserved at the Romanian Academy Library, represented an effort.

I hope I answered this effort made to measure the stake that I assumed.

This consists of revisiting his work in order to re-confirm or to reveal the weakness of the critical judgments, or to formulate new ones when required, scattered through the lots of publications and collections from the war period.

The effort was no so easy, not because of the thousands of pages that I had to run my eyes through, but because of the need to systemize the literary material scattered through them.

I outlined in this manner, the essential lines of a vast and self dispelled activity and outlining this way the writer's profile in its' most significant aspects.

The major difficulty of my approach was the extent of the author's work and especially, its' distribution in old editions, some of them being rare, in many of that time's periodicals, some of them nearly forgotten, as well as in manuscripts fortunately preserved till nowadays at the Romanian Academy Library.

I mention that for many of them I managed to get through and read them at the source. Some other I read through the notes of the critics' editions for example the excellent couple of volumes of “Critical Contributions“ in the care of Margareta Feraru, or by indirect means.

The forewords signed by the literary critic and historian H. Zalis were of real help. These forewords accompany its' editions of the writer's main novels.

A precious guidebook, indispensable instrument for fixing and, mainly, understanding the most significant and partially disputed events in Felix Aderca's biography, was the manuscript that has the provisional title “Autobiography”, which I was able to consult at the Romanian Academy Library.

I avoided as much as possible the contamination from the pathetic shade of his confessions included in the “Autobiography”.

As journalist, Felix Aderca was one of the prophets of “the absolute evil“ that will embody the Nazism in Europe's last century 30's and 40's.

Without establishing an immediate conditioning between the constant attitude of rejection regarding the Nazi horror and his ethnical background – because himself avoided as much as possible not to do it, the writer is first of all a Romanian, as he defined himself since the Parisian period.

I reached to the conclusion – also underlined by some, but few and relatively late commentators of his work – that some pages from his novels (especially “1916” and “The Rebellion”) cannot be entirely put in historical context, but perhaps even aesthetic, without those details from his own biography.

There are very interesting his anti-traditional arguments, his attempts of constraint to some of his personal aesthetic ideas, his great battles carried for the recognition and acknowledgement of the new and great values of the literature beginning with Tudor Arghezi, “a new Eminescu” as he entitled him, George Bacovia, Liviu Rebreanu, Hortensia Papadat-Bengescu, Camil Petrescu, Lucian Blaga, Mihail Sadoveanu, Anton Holban, Mircea Eliade or the youngest Eugen Jebeleanu, Maria Banus, Zaharia Stancu which he proposed to Tudor Arghezi and promoted mostly in the pages of “The Parrot Tickets magazine”.

I could not miss of course, his approaches, many dedicated to a modern, flexible, coherent essay work, to the advantage of writers and artists which marked the universal art and literature, such as Marcel Proust (Felix Aderca has harshly defended his “absolute priority” by introducing the French prose writer to the Romanian public), Baudelaire, Mallarmé, Valéry, Dostoyevsky, Ibsen.

I’m mentioning also his popularization articles of the European historical vanguard movement (first of all the expressionism, then the Italian futurism).

His prose was also very interesting. Thus, from the “Suburb” seen as place alienation, from his first novels, then passing through the erotic “myth” (of “he-goat”, as the “The Dionysiac Ecstasy Of Flesh”, passing through the “bovarysm” of some of the heroines (especially Alina from “The God of Love: The He-Goat”) and the excellent stories from “The Gardeners” to the acceptance of realism with the help of satire from “The Adventures of Mr. Ionel Lacusta Termidor”, or to the vast picture of war from “1916”, up to “the resigned rebellion” and “the judiciary absurd” from his latest important novel “Revolts”.

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**REAL AND IMAGINARY IN ȘTEFAN BĂNULESCU'S
AND JOSEPH CONRAD'S WORK**

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***Abstract:** The common element of the two writers' work is the mixture between real and imaginary. The myths and the symbols are a very important source of inspiration which has not only a native, popular origin, but it is also a mixture of different cultural ideas. Both Ștefan Bănulescu and Joseph Conrad's work can be considered either an imitation of the reality or the memory of those already told or written.*

***Key words:** real, imaginary, myths.*

Real and imaginary are intertwined in the fascinating world of travel, space and mysteries that cover both Ștefan Bănulescu's work and the work of the English writer, Joseph Conrad.

The literary work of the Romanian writer configures a memorable universe, the universe of the plain Bărăgan and the swamps, creating an atmosphere dominated by solitude, by monotony and by reverie with its hallucinating effects, an atmosphere which reminds of the magical realism. This imitation of the real along with the memory of those said or heard from the people who seem to come out from a primordial world, constitute the substance of Ștefan Bănulescu's writings from the volume of stories and short stories, *Iarna bărbaților*.

While Ștefan Bănulescu is fascinated by the plain, Joseph Conrad was in love with the sea since childhood. Passionate by travel, the English writer of Polish origin, his real name being Teodor Josef Konrad Korzeniowski, arrived in 1890 at the destination that generated *Heart of Darkness*, a narrative which is closer in style and content to Ștefan Bănulescu's archetypal prose. Talking about the origin of *Heart of Darkness*, Verlyn Klinkenborg mentioned that: "Conrad kept two short journals, a *Congo Diary*, with scattered impressions of the country, and an *Up-river Book* full of navigational notes. These, with the fevered memory of a driven man, became the basis of *Heart of Darkness*, one of the most unrelenting works of fiction ever written." (KLINKENBORG, 1993: ix).

Two of the novelettes of the volume *Iarna bărbaților*, *Dropia* and *Mistreții erau blânzi* are considered narratives on their own, the others seem to form more a monograph of an imaginary territory. As in the case of Joseph Conrad's work, *Heart of Darkness*, where the natives reject colonization and modernization, while preserving their beliefs and rituals, finally demonstrating that those truly savage are the colonizers, not the natives, as well in Ștefan Bănulescu's short stories, modernity is not accepted by even the oldness of habits and people: "Fiecare așezare își are tradiția stranie. Fiecare personaj își are istoria. Ne aflăm în pragul unei lumi ce dă o curioasă impresie de vechime. Obiceiurile și ritualurile sunt arhaice. Civilizația modernă a pătruns numai în primele ei straturi, neizbutind a o scoate din izolare. Străinul care încearcă s-o cunoască trece din perplexitate în perplexitate. Socialmente, așezările se prezintă compuse din neamuri succesive și împerecheate, care și-au păstrat identitatea, ca în Biblie. Oamenii au în schimb porecle, în care numele adevărate se ascund. Numele de locuri sunt

metafore obscure pentru neinițiați. Timpul constă într-o repetare insidioasă, ca și cum n-ar curge înainte, ci s-ar roti în cerc.” (MANOLESCU, 2001, vol 2 : 146).

Almost the same atmosphere which seems to create another world is to be found in Conrad's novelette, *Heart of Darkness*, which at first sight may seem to inspire “a sense of drudgery, but there is no drudgery in *Heart of Darkness*. In some works of literature, your memory is anchored to the character of the author's words themselves, to their precise rhythms and texture, so that images don't come to mind without the phrases that created them. But in *Heart of Darkness*, the impression Conrad creates seems to have slipped the mold of his sentences and to have grown more enveloping, more ominous than perhaps even he imagined it. It is a book of extraordinary intensity, so much so that, returning to it after a time, you're surprised to discover that what it most resembles is a nightmare - a momentary nocturnal vision that transforms the ordinary light of day.” (KLINKENBORG, 1993 : x.).

The same intensity of searching the place called *at bustard (la dropie)* is to be found in one of the representative novelettes of the volume *Iarna bărbaților*, the short story, *Dropia*, which is “o povestire aproape fantastică, totuși nu pe de-a-ntregul, pentru că, ezitând un moment între explicația realistă a faptelor neobișnuite și cea de ordin fantastic, prozatorul alege în cele din urmă pe cea realistă. Un realism însă în care magicul, straniul intră și dispar firesc și pe neobservate.” (SIMION, 1998: 273).

Heart of Darkness is “the story of the dissolution of a man and of the system he stands for. The man is Kurtz, an ivory trader with a mission, and the system is the system of shameless exploitation which certain European powers imposed upon Africa.” (WEEKS, 1960: xiii).

In terms of narrative technique, the two short-stories, *Dropia* and *Heart of Darkness*, seem to be built after the same pattern, the two writers adopting the frame story technique, using a key character who tells the story. In *Dropia*, the narrator character is Miron, a character that recalls the years of this youth, having a feeling of lack of fulfillment and even failure. In his youth, he had loved a girl of the village, but because he was rambling and listless, the girl was wooed by Paminode Dănilă and taken to the neighboring village. Miron comes to seek his girl, but what he is looking for now seems to be more an illusion.

In *Heart of Darkness*, the narrator character is Charlie Marlow, whom Conrad characterizes as being “the only man of us who still *followed the sea*. The worst that could be said of him was that he did not represent his class. He was a seaman, but he was a wanderer, too, while most seamen lead, if one may so express it, a sedentary life. Their minds are of the stay-at-home order, and their home is always with them - the ship; and so is their country - the sea. One ship is very much like another, and the sea is always the same. In the immutability of their surroundings the foreign shores, the foreign faces, the changing immensity of life, glide past, veiled not by a sense of mystery, but by a slightly disdainful ignorance; for there is nothing mysterious to a seaman unless it be the sea itself, which is the mistress of his existence and as inscrutable as Destiny.” (CONRAD, 1993 : 6). Marlow's story can also be considered a story about destiny, about the search of an ideal.

The searching becomes a motif in the two narratives. If in *Dropia* people search, on the one hand, the rich place where the maize grows, and on the other hand, Miron looks for the girl in his youth, in *Heart of Darkness*, Marlow wishes to reach Africa and to meet the mysterious Kurtz. Moreover, *Heart of Darkness* is also about a supernatural force which nature exerts on human-beings, a force that is spoken about even from the beginning of the narrative, from the moment when Marlow meets the

doctor who gives him the consent to travel: "I remember the old doctor, - 'It would be interesting for science to watch the mental changes of individuals, on the spot.' I felt I was becoming scientifically interesting." (CONRAD, 1993: 27).

Both Miron and Marlow are two strangers of the places where they tell their stories and they talk to their companions and also to the writers themselves who are supposed to be a part of the respective groups. Still, *Heart of Darkness* "opens in a voice that is not Marlow's. It belongs to an unnamed man whom I'll call the Auditor. Marlow, the Director of Companies, the Lawyer, the Accountant, and the Auditor are seated aboard a yawl called the *Nellie*, which is awaiting the tide among the Essex marshes, in the lowermost reach of the Thames, a place that seems to the Auditor *like the beginning of a interminable waterway*. (KLINKENBORG, 1993: xii). But also Miron's voice, the character of *Dropia*, is interrupted by other voices: ...deși scrisă la persoana a III-a, lucrarea nu relatează în prim-planul epic aproape nimic - autorul făcându-și simțită prezența doar prin mijlocirea motivului acompaniator (deci auditiv) al ierbii. Aceasta sună « ștergând burțile cailor », sugestia fiind, prin urmare, aceea a unui convoi ce înaintază ca și cum « ar fi mers dormind ». Pe un asemenea fundal sonor intervin, ca într-o partitură, diferitele grupuri de voci: Corbu, Miron și străinul - iar prin intermediul lor, conform tehnicii povestirii în povestire: Victoria și Petre Uraru." (DAN, 1975: 174).

The journey appears to have value of procession at the end of which, it is expected to be revealed the mysteries and symbols that mark the lives of the two characters, Miron and Marlow. "Voiajul este folosit curent în literatura fantastică pentru că permite personajului să intre în universuri necunoscute și să descopere lucruri ce îl pot pune în dificultate. La Ștefan Bănulescu este vorba de o dublă călătorie: la *dropie* (o călătorie în prezent, suspendată înainte de a ajunge la capăt; o călătorie în același timp, *spațială*, în cadrele realului) și o călătorie mai misterioasă decât cea dinainte, în trecut, în profunzimile amintirii. Dubla călătorie figurează, într-un anumit sens, dublul scenariu (realist și fantastic) al nuvelei." (SIMION, 1998: 274). Also Conrad's short story is about a double journey: a journey which takes place at the moment of speaking and a past journey into the deep Africa, the one in Marlow's memory.

In the works of the two writers, the nature is not a simple frame, but the force which can change the man and his destiny. Ștefan Bănulescu's villagers resemble the natives that Conrad describes through their tribal mentality, the impression being that of "protoistorie, de început de vealeat, de exotica ieșire din timp" (DAN, 1975: 172).

In *Dropia*, the people are organized as really true tribes: "Să zic așa, în sat sunt de toate patru - cinci neamuri. Cel mai vechi, neamul lui Pepene. Neam ostenit, cu meri bătrâni în curte și cu femei iubește. Se spune că neamul ăsta ar fi dat și câțiva cărturari. Nu știu, n-am aflat de soarta lor. Ori fi fost și ei osteniți dacă nu li s-a auzit glasul în lume. Apoi vine neamul lui Poenaru - Păcuraru, cel mai rămuros. Pe urmă, neamul scurt și cu talpă lată al lui Dordoacă - și neamul bătut de vânt al lui Sălcău. De aici se încurcă lucrurile și încep furtunile de față mare. Vine, adică, un neam cam neștiut și nou amestecat din toate astea, care nu prea se ține de amintirea a ce-a fost. Cam astea ar fi. Într-o parte de tot stă neamul lui Dănilă, care-și ia neveste neștiute de nimeni, din sate străine. Neamul ăsta se puieste mult, ca să aibă în curte slugi fără plată." (BĂNULESCU, 1971: 51-52).

Bănulescu's villagers believe in and talk about the rituals specific to the Romanian people, as it is the case of the girls who throw grains of rice on the kitchen range on New Year's night to see from which part of the village their future husband comes. Conrad's natives take part in real pagan rituals that they hold in the honor of

Kurtz, who represents for them a kind of god and whom they don't want to lose: "...but deep within the forest, red gleams that wavered, that seemed to sink and rise from the ground amongst confused columnar shapes of intense blackness, showed the exact position of the camp where Mr. Kurtz's adorers were keeping their uneasy vigil. The monotonous beating of a big drum filled the air with muffled shocks and a lingering vibration. A steady droning sound of many men chanting each to himself some weird incantation came out from the black, flat wall of the woods as the humming of bees comes out of a hive, and had a strange narcotic effect upon my half-awake senses." (CONRAD, 1993: 90). Impressive is also the image of some of the members of the tribe: "It was very awful. I glanced back. We were within thirty yards from the nearest fire. A black figure stood up, strode on long black legs, waving long black arms, across the glow. It had horns - antelope horns, I think - on its head. Some sorcerer, some witch-man, no doubt: it looked fiend-like enough." (CONRAD, 1993: 92).

Nature has a heart of its own, a heart of the place which can be considered an axis mundi, but which may take the form of a mirage in the character's mind. As Marlow says: "The best way I can explain it to you is by saying that, for a second or two, I felt as though, instead of going to the centre of a continent, I were about to set off for the centre of the earth." (CONRAD, 1993: 16). The same impression of axis mundi is given by the place named *at bustard (la dropie)* to which Bănulescu's villagers go: "Mergem *la dropie*, cine o fi numit așa, nu știu, locurile astea, spre care ne-am rupt satul ca să scăpăm de sărăcie și să luăm în dijmă culesul porumbului. Aș fi cântărit cu cântecul, culesul și alesul. *La dropie*, pământul întreg e galben de atâta porumb. Când apune soarele, rămâne ziuă, că e porumbul." (BĂNULESCU, 1971: 66).

The nature is almost a character itself in both *Heart of Darkness* and *Dropia*. The impression is not of grandeur of the geological, but that of terror. For example, the description of the river in *Heart of Darkness*: "But there was in it one river especially, a mighty big river, that you could see on the map, resembling an immense snake uncoiled, with its head in the sea, its body at rest curving afar over a vast country, and its tail lost in the depths of the land. And as I looked at the map of it in a shop-window, it fascinated me as a snake would a bird - a silly little bird." (CONRAD, 1993: 10) or the description of *Valea Mieilor (Valley of Lambs)* in *Dropia*: "Acolo ne paștem primăvara mieii. Prin surpăturile de la marginile Movilelor a încercat mai adineaori neamul lui Dănilă să treacă. Dar acolo sună pământul, mai ales noaptea și pe senin. Pe la Movile oamenii nu trec decât rar cu căruțele și numai la nevoie. Numai copitele mieilor nu răsună pe golul de sub Movile. În Movile sunt niște morminte vechi, unde a fost pusă de turci o oștire a lor dintr-un război pe care nu-l mai știe nimeni. Amărăți morți!." (BĂNULESCU, 1971: 55).

But maybe the most important element in Conrad and Bănulescu's short stories is the use of symbols, which gives to their work a permanent oscillation between particular and general, between real and imaginary. Both Miron and Marlow look for a symbol, which in the end seems to reveal to themselves. Miron tries to discover the symbol of the *bustard*, while Marlow looks for Kurtz, the man who became the symbol of the place of darkness, in fact, he became its real heart.

Dropia (bustard) in its turn may be seen either as a whole, as a bustard for the entire group or as an individual one, a *bustard* for each of them: "Ni se propune, astfel, o *dropie* a întregului grup și o alta a indivizilor, - divizibile semantic, la rândul lor, fiecare. Menită să contureze cadrele epice, prima categorie semnifică locul numit *la dropie*, pământ mănos în porumb unde aspiră să ajungă - ca într-un alt exod spre Canaan - oamenii. Este, de fapt, singurul element *realist* al bucății. Pentru că, de la acest

nivel chiar cea de a doua accepție a cuvântului ne conduce spre hotarele sensibilității mitice.” (DAN, 1975: 174-175).

For each individual, the *bustard* has a different signification. For Corbu, the word *bustard* has the general meaning of the land sown with corn, the place where the maize is confused with the sun: “În față începea să crească o dungă galbenă. Porumbul sau soarele.” (BĂNULESCU, 1971: 68). Victoria of Pepene’s nation considers the *bustard* a noble bird with special significations: “Dropia nu se poate prinde nici vară, nici toamnă, e greu și de zărit, stă la capăt de miriște, în soare. Și în soare nu te poți uita. Numai iarna pe polei o poți atinge, când are aripile îngreuiate și nu poate zbura și seamănă la mers cu o găină. Greu și atunci. Rar cineva care să prindă clipa potrivită. De multe ori, când e polei nu-i dropie, și când e dropie nu cade polei.” (BĂNULESCU, 1971: 63). For Miron, the *bustard* expresses the feminine ideal, the symbol of erotic fulfillment. But the *bustard* can be Victoria herself, Petre Uraru’s wife, to whom Miron remains overnight. On next morning, instead of Victoria, he finds an old woman who does not recognize him: “Femeia s-a întors cu fața spre mine; avea părul veșted, nasul ascuțit și gura pungă. Nu era ea.” (BĂNULESCU, 1971: 65).

Wandering shadowy lands haunted by sordid and greedy ghosts, Marlow discovers the mystery surrounding the one who had become the symbol of the place, Kurtz, the man who was as “an impenetrable darkness” (CONRAD, 1993: 98). Instead of the one who was admired and considered a genius, Marlow finds a man dominated by terror, a man who is said to be ill and about whom it is not known if he is alive or not. But, his image appears as that of a god in front of his subjects: “He looked at least seven feet long. His covering had fallen off, and his body emerged from it pitiful and appalling as from a winding-sheet. I could see the cage of his ribs all astir, the bones of his arm waving. It was as though an animated image of death carved out of old ivory had been shaking its hand with menaces at a motionless crowd of men made of dark and glittering bronze. I saw him open his mouth wide - it gave him a weirdly voracious aspect, as though he had wanted to swallow all the air, all the earth, all the men before him. A deep voice reached me faintly.” (CONRAD, 1993: 84).

Kurtz resembles the archetypal *evil genius*, the highly gifted but ultimately degenerate individual whose fall is the stuff of legend. At first, Kurtz is for Marlow what the *bustard* is for Miron, an ideal. Kurtz also has different significations in people’s mind: he is considered a great musician, a brilliant politician and leader of men, a great humanitarian and a genius. But Marlow has another impression of what Kurtz really represents: “I thought his memory was like the other memories of the dead that accumulate in every man’s life - a vague impress on the brain of shadows that had fallen on it in their swift and final passage; but before the high and ponderous door, between the tall houses of a street as still and the decorous as a well-kept alley in a cemetery, I had a vision of him on the stretcher, opening his mouth voraciously, as if to devour all the earth with all its mankind. He lived then before me; he lived as much as he had ever lived - a shadow insatiable of splendid appearances, of frightful realities; a shadow darker than the shadow of the night, and draped nobly in the folds of a gorgeous eloquence.” (CONRAD, 1993: 103-104).

Kurtz may be put in connection with the term *ivory*, which is usually a symbol of purity. But in this case it may also be associated with suffering and fear, also with prosperity and richness. Platforms where the ivory is stored resemble the land where the maize grows, the difference being that the ivory is obtained through sacrifice.

Maybe more than a fantastic prose, *Heart of Darkness* is the story of the decay of a man who is clearly not a normal person. It is the story of the one who said:

Exterminate all the brutes!, but in the same time it is the story of the man who yelled: *The horror! The horror!*. In fact, it is about the ability of creation of the human mind. Kurtz had succeeded in identifying himself with the place, to become a legend, that is the reason why the natives feel that he is something that belongs to them and they don't want to let him go away. Maybe the content of the story lies in the fact that "History proves only that *the mind of man is capable of anything - because everything is in it, all the past as well as all the future*. If Marlow has learned anything in Africa, he has learned that the mind of man can be just as terrifying when it accepts its cultural constraints, like the Europeans busy raping the *dark continent* under the pretext of *civilization*, as it is when it escapes them, the way Kurtz does." (KLINKENBORG, 1993: xii-xiii).

Although written in different countries, the two short stories follow the pattern of the mythical epic, being a combination of the fictional and real elements. The two writers, Ștefan Bănuțescu and Joseph Conrad, succeeded in creating two impressive narratives using specific cultural elements, but also universal symbols. The unity and the intensity of the actions of *Dropia* and *Heart of Darkness* are due to the use of the postponing technique and of that of the frame story technique which are handled with great art by both the Romanian and the English writer.

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REMARQUES SUR L'ART ÉPISTOLAIRE DANS LA LITTÉRATURE PORTUGAISE

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***Résumé:** Analysant la connexion existant entre l'art épistolaire et la rhétorique, notre article se propose de passer en revue les moments principaux de l'évolution des deux disciplines et leur entrecroisement dans le cadre de la culture portugaise médiévale et prémoderne.*

***Mots-clés:** rhétorique, diplomatie, intertextualité, littérature portugaise du XIIIe-XVIIIe siècle.*

On accepte la théorie conformément à laquelle dans l'espace culturel roumain l'art épistolaire de la période ancienne et moderne tient au domaine de la rhétorique appliquée. Pourtant, les liens de l'épistolographie avec la rhétorique ont été démontrés relativement tard et de manière accidentelle, sans trop exploiter cette ressource. L'existence de la littérature épistolaire et de l'épître comme espèce littéraire a été récemment acceptée par „Enciclopedia culturii române vechi”¹.

Si l'évolution de la rhétorique et de l'épistolographie dans le monde roumain se fait par des syncope, ayant un spécifique donné, principalement, par la rédaction en slavon et un autre spécifique socialement imposé par l'orientation des écoles de Moldavie et de Valachie vers la religion, nous observons que dans l'espace portugais médiéval et prémoderne, la rhétorique et l'épistolographie ont été rattachées aux mouvements importants de l'Humanisme et de la Renaissance européens, aux mouvements de croissance et décroissance de ces arts tout comme au grand revirement...

La descendance de la rhétorique portugaise sur la ligne d'Aristote, Quintilien ou Cicéron lui avait assuré le statut d'art des arts, capable d'engendrer des règles et des préceptes nécessaires pour mettre de l'ordre dans l'écriture et dans les circonstances herméneutiques. Dans *Retórica e teorização literária em Portugal, Do Humanismo ao Neoclassicismo*, un des chercheurs portugais de prestige, le professeur Aníbal Pinto de Castro, remarquait : Retórica “presida à genése de uma parte considerável da produção literária e condicionava simultâneamente a crítica exercida sobre essa mesma produção. A Retórica, embora definida muitas vezes apenas como a arte de bem falar, dava preceitos para todos os géneros em prosa, dos sermões às cartas, passando pelos discursos académicos, pela historiografia, pela novela e pela prática oral [...] a teorização retórica não constituía uma actividade monolítica e estática, circunscrita no tempo. Variava ao sabor das épocas e, dentro de cada época, dos indivíduos. Por outro lado, e apesar destas inevitáveis variações, considerou e estudou um determinado numero de problemas, como o papel das paixões, a alternância do *docere* com o *delectare*, como finalidade primacial da obra literária, em especial do discurso sacro, a função da razão, da natureza e da arte na criação literária, a importância da imitação, o

¹Coordonnateurs Dan Horia Mazilu, Manuela Anton, Ioana Costa, Ileana Mihăilă, Cristian Moroianu, George-Florin Neagoe, L'Académie Roumaine, l'Institut d'Histoire et Théorie Littéraire „G. Călinescu”, „Enciclopedia culturii române vechi”, projet appuyé et financé par C.N.C.S.I.S. (CODE 1008/ 2007), version digitale, 2008.

conceito de estilo ou o valor das regras; estes e outros aspectos oferecem um conjunto de “constantes” capazes de dar ao investigador outras tantas linhas seguras de perspectiva para o estudo histórico-evolutivo do fenómeno literário[...]” [PINTO DE CASTRO, 1973: 8].

La dimension pragmatique de la rhétorique était montrée par l’existence de l’obligation de l’apprendre non seulement dans les écoles laïques, mais aussi dans les écoles patronnées par les églises, puisqu’elle permettait l’ascension de l’individu sur l’échelle sociale : „Assim, verifica-se que na Idade Média, entre os séculos IV e VIII, a Península Ibérica conhece um tipo de educação apoiada como na antiguidade, na escola do gramático e do retor, constituindo um ensino laico, e nas escolas monacais que transformam mas aproveitam a pedagogia romana, dotando-a, todavia, de uma especificidade ético-religiosa” [CARVALHÃO, Buesco, 1990 : 39].

L’inclusion de la rhétorique et de l’épistolographie dans l’aire des disciplines recommandées par l’église s’est constitué comme un lieu commun de leur légitimation en Europe : „anteriormente ao século XIII, só nos conventos existiam condições para o trabalho da produção de manuscritos. Mais tarde, constituem-se corporações de escribas profissionais, principalmente à volta das Universidades. [...] Em Portugal, os conventos com oficinas de manuscritos foram principalmente de Lorvão (que já existia sob o domínio muçulmano), Santa Cruz de Coimbra e Alcobaça. Neste último reuniu-se a maior livraria medieval portuguesa” [SARAIVA, Lopes : 1955, 37], tout comme „as mais antigas escolas de que há notícia em território português são as escolas episcopais ou catedrais, destinadas à preparação do futuro clero, que funcionavam junto das sés, regidas por um membro do cabido, o *mestre-escola*; e as escolas conventuais, destinadas especialmente à instrução dos noviços. Destas últimas distinguiu-se a de Alcobaça” [SARAIVA, Lopes, 1955 : 38].

Le Portugal a connu un analphabétisme médiéval important, phénomène rencontré même parmi les prêcheurs ruraux (d’ailleurs, Vasile Florescu dans son *Retorica și Neoretorica...* avait mentionné la généralisation de ce phénomène qui avait duré longtemps dans tout l’Europe): „Durante a Idade Média já os clerici, notários, outros homens de lei, cronistas e fidalgos letrados tiravam todo o proveito dessa arma valiosa (saber escrever e ler n.n.). Mas eram poucos os que sabiam ler. Em sociedades essencialmente rurais, fechadas sobre si, com poucos contactos com o exterior, quase auto-suficientes, de reduzido comércio, pouca falta fazia saber ler. Estamos pensando, sobretudo, na Península, no Portugal medievo. Até D.Dinis nenhum rei assinou qualquer documento, eram muitos os fidalgos analfabetos e havia mesmo clérigos e juizes que não sabiam ler.[...] A instrução literária, que na Idade Média estava exclusivamente a cargo das escolas conventuais, catedrais e das universidades, passou, do século XVI em diante, a ministrar-se também em escolas particulares” [VIEGAS GUERREIRO, 1978 : 18-19].

La critique portugaise (v. Aníbal Pinto de Castro, *op. cit.*) a mis en évidence, parmi d’autres, le lien fort existant entre la rhétorique et l’épistolographie, lien présent jusque vers la fin du XVIIIe siècle.

Cette connexion provoquée aussi par la simplification de la rhétorique et Această conexiune provocată și de simplificarea retoricii și reducerea reducere à la grammaire, en fait à une expression correcte, a résulté de la nécessité d’une écriture correcte : “Na época de D. Manuel torna-se obrigatório para os moços da corte o ensino da gramática. Imprimem-se cartilhas para aprender ler (João de Barros, 1539, Frei João Soares, 1550)” [SARAIVA, Lopes, 1955 : 179]. Et encore, “Entrava a Idade Média no seu crepúsculo vespertino, quando o estudo da Retórica, até então confinado a algumas

escolas episcopais e claustrais, conseguia penetrar – e apenas oficialmente – nos programas da Universidade portuguesa. As artes do *trivium*, em que a Retórica, segundo a esquema pedagógico medieval, se integrava, estavam entre nós reduzidas à Gramática e à Lógica.” [PINTO DE CASTRO, 1973 : 13]

De plus, par l’effort mnémotechnique de l’appropriation des formulaires, l’épistolographie s’est développée comme *ornati* et comme *actio*.

Le XVII^e siècle portugais enregistrait la simplification des règles rhétoriques en se raccordant au mouvement européen.

Francisco Rodrigues Lobo dans *Corte na aldeia* (1619, Lisbonne) proposait la popularisation de la rhétorique en concentrant son effort dans le champ de la persuasion et de la conviction. Sa démarche visait la simplification des manuels, en fait, des théories arides, et proposait l’exercice autodidactique. En ce qui concerne l’épistolographie, Francisco Rodrigues Lobo recommandait de conserver les trois genres, rejetant l’idée de la division des lettres tels les discours oratoires en cinq parties: “Com os retóricos, dividia as cartas em três géneros: familiares, que abrangiam as domésticas, civis e mercantis; as cartas « dentre amigos uns aos outros, de novas e cumprimentos de galanerias, que servem de recreação para o entendimento e de alívio e consolação para a vida », em cujo número se contavam as novas, de recomendação, de agradecimento, de queixumes, de desculpa e de graças; as de « matérias mais graves e de peso », que se subdividam em públicas, inventivas, consolatórias, laudativas, persuasórias e outras. Logo a seguir, porém, rejeita o voto de certos retóricos que haviam adaptado às cartas as cinco partes de oração, considerado nelas a saudação, o exórdio, a narração, a petição e a conclusão, porque – diz o *Estudante* - <<nunca retóricos souberam escrever cartas, se as sujeitaram às leis da oração>>” [PINTO DE CASTRO, 1973 : 75].

Francisco Jose Freire dans *Secretario portugues compendiosamente instruido no modo de escrever cartas*¹ présente dans une forme succincte les parties constitutives d’une lettre: „Todas as cartas (reservando as de narração e descrição) se dividem em quatro periodos. No primeiro se narra o facto; no segundo se roga a que se agradeça, ou respectivamente se dão os agradecimentos; no terceiro se offerece o prestimo; e no quarto se desejo felicidades” (chap. *Instrucção Preliminar*).

Le genre épistolaire respecte la division classique en délimitant *Demonstrativo* de *Judicial* et de *Deliberativo*. À chacun correspondait une pléiade entière d’espèces. Ainsi dans le genre Démonstratif étaient incluses les lettres de félicitation, de remerciement, (Parabens, Offerecimento, Agradesimento, Aviso, Louvor, Discursivas), au genre Judiciaire appartenaient les lettres d’excuse et de réclamations (De Desculpa e de Justificação, de Queixas) et le genre Délibératif enregistraient les lettres de recommandation, de vœux, de consolation, des conseils (De Pezames, de Recomendação, de Boas Festas, de Consolação, de Exortação e Conselho).

Cette diversification typologique présente dans les manuels nous allons la rencontrer presque partout en Europe jusqu’à la fin du XIX^e siècle.

Sur la nécessité de l’appropriation correcte de la technique épistolaire dans toutes ses articulations rédactionnelles, Luís António Verney dans *Verdadeiro método de estudar* apportait, en 1746, des accusations sérieuses à ses contemporains : „É lastima que homens que passararm tantos anos nas escolas pequenas e grandes –

¹ Segunda edição, Lisboa, Na Officina de Miguel Rodrigues, MDCC, XLVI ; la première édition a été publiée en 1745.

homens que estão hoje ensinando a outros e ocupam cargos de letras e política – não sabiam escrever uma carta!”

L’ironie de l’auteur est ciblée vers le manque de concision, de clarté et de simplicité, notamment les caractéristiques de l’épistolographie classique: „Preparam-se muitos para escrever uma carta, como para fazer um acto público. Procuram palavras bom desusadas ou estrangeiras, e verbos que não há no mundo. E com isto compõem uma carta sumamente afectada, e de um estilo que é mais declamatório que epistolar”¹.

Ce qui est surprenant pour le contexte et la mentalité de l’époque c’est que, Luís António Verney attirait l’attention dans *Lettre XVII* sur l’éducation des femmes, y compris la manière de rédaction épistolaire: “ler e escrever Português correctamente. Isto é o que rara molher sabe fazer em Portugal. Não digo eu escrever correctamente, pois ainda não achei alguma que o fizesse; mas digo que pouquíssimas sabem ler e escrever; e, muito menos, fazer ambas as coisas correntemente. As cartas das mulheres são escritas pelo estilo das Bulas, sem vírgulas nem pontos; e alguma que os põe, pela maior parte é fora do seu lugar. Este é um grande defeito; porque daqui nasce o não saber ler e, por consequência, o não intender as coisas” [VERNEY, 1973 : 583].

Étant donné le fait que l’évolution de la rhétorique, implicitement de l’épistolographie portugaise a parcouru les étapes indiquées diachroniquement par les chercheurs, cela peut être une explication des fonctions distinctes que ces textes activent lors de leur intégration dans les textes littéraires des époques.

Nous observons [BĂDESCU, 2007 : 221-229] que la raison de l’insertion épistolaire a relevé exclusivement d’une logique narrative prête à prouver la vérité fictionnelle, à anticiper l’action et à permettre la connexion des personnages etc., et tout cela en misant sur– ce que Radu Toma, appelait– la règle de sincérité.

Nous considérons que si les épîtres dans la littérature portugaise apparaissent exclusivement comme ornement disposé et ordonné par des conventions narratives, ce fait est dû, surtout, au parcours que la rhétorique a fait.

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LA RÉVOLUTION FRANÇAISE DANS LA LITTÉRATURE ROUMAINE - L'ENTHOUSIASME DE ION GHICA

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***Résumé:** Les protagonistes de la révolution roumaine de 1848 ont déroulé une riche activité dans des circonstances caractéristiques pour la marche de l'histoire à cette époque-là. De tous ces noms illustres, la personnalité de Ion Ghica se détache nettement. Ses entretiens économiques, ses Lettres adressées à V. Alecsandri, sa Correspondance officielle et privée, récemment publiés par Ion Roman, dans les sept volumes d'Oeuvres complètes, mettent en évidence une intelligence pénétrante, un grand esprit d'observation et le don de saisir, à travers les menus faits quotidiens, les tendances aux répercussions décisives sur les destinées individuelles ou collectives.*

***Mots-clés:** la révolution française, la littérature roumaine, Ion Ghica.*

Le processus de régénération nationale, sociale et politique de la Roumanie du XIXe siècle coïncide, sur le plan culturel, avec l'intégration totale des écrivains roumains aux actions révolutionnaires qui ont préparé et mis en oeuvre ce mouvement. La plupart des grands écrivains du temps - écrivains et hommes politiques, à la fois - subordonnent leur plume à la nécessité d'éclairer et de mobiliser les énergies de la nation, d'expliquer la justesse des causes qu'ils embrassaient. Le changement rapide des circonstances intérieures et extérieures et les conséquences qu'elles entraînent - conséquences affectant la structure même de l'ancien état de choses - leur permettent de connaître les réalités idéologiques et politiques européennes; doué d'un pouvoir exceptionnel de saisir les nécessités du présent et de l'avenir, ils utilisent l'expérience des autres peuples dans le but de forger leur propre programme de pensée et d'action. Bien que les idées et les actes de la Révolution française de 1789 fussent dénaturés à cause de l'opposition féodale et des puissances réactionnaires environnantes, bien qu'ils pénétrèrent chez nous difficilement et tardivement, ils y produisent un effet retentissant, d'autant plus qu'ils trouvent ici un état d'esprit très complexe: mécontentement, aspiration à quelque chose de nouveau et de meilleur, désir d'émancipation; l'idée d'unité et d'indépendance nationale flottait dans l'air.

Directement impliqués dans le mouvement révolutionnaire européen, considérant que ce qui se passait dans les pays roumains constituait un aspect du processus général visant à renverser la tyrannie et à éliminer l'inégalité entre les hommes et entre les états, les écrivains roumains ont réalisé dans leurs oeuvres une véritable histoire du mouvement des idées et des initiatives de l'époque, histoire qui intéresse de près l'échiquier politique européen.

Il va de soi que les mémoires, les commentaires, les ouvrages littéraires de Iancu Vacarescu, Heliade Radulescu, Nicolae Balcescu, C. Negri, Vasile Alecsandri, Alecu Russo, C.A. Rosetti et d'autres, c'est nous, les Roumains, qu'ils intéressent en premier lieu; mais ils renferment aussi, investis de l'authenticité de l'acte directement vécu, des aspects pris sur le vif concernant les empires ottoman, tsariste et autrichien, ou bien les mouvements d'indépendance nationale qui ont ébranlé l'Italie, la Grèce, la Pologne, la Hongrie, la Serbie, la Bulgarie, la Tchécoslovaquie; ils parlent également de l'appui accordé ou de la réticence manifestée par la France, quant à ces mouvements. Les principes à valeur générale essayaient des réactions différentes de la part des

grandes puissances; dans bien des cas, c'étaient les intérêts mesquins d'état qui l'emportaient, étouffant les tendances vers un renouveau, soutenant ce qui était déjà vieux, périmé.

Les protagonistes de la révolution roumaine de 1848 ont déroulé une riche activité dans des circonstances caractéristiques pour la marche de l'histoire à cette époque-là. De tous ces noms illustres, la personnalité de Ion Ghica se détache nettement. Ses entretiens économiques, ses Lettres adressées à V. Alecsandri, sa Correspondance officielle et privée, récemment publiés par Ion Roman, dans les sept volumes d'Oeuvres complètes, mettent en évidence une intelligence pénétrante, un grand esprit d'observation et le don de saisir, à travers les menus faits quotidiens, les tendances aux répercussions décisives sur les destinées individuelles ou collectives.

Appréciant beaucoup la variété des types, le coloris spécifique des milieux sociaux, le véridique de l'atmosphère et l'impression de vécu qui se dégage de l'oeuvre de Ghica, G. Calinescu la considérait "notre musée Carnavalet, organisé de main de maître". En effet, en tant qu'auteur de *Mémoires*, Ghica reconstitue situations, événements, attitudes, esquisse des personnalités, analyse gestes et initiatives, forge la biographie de toute une génération. En tant que diplomate subtile, il censure savamment ses informations, faisant preuve de lucidité et de sens d'équilibre, sans éviter, pour autant, des épisodes plus indiscrets, mais qu'il suggère seulement, en raison de leur caractère blessant, en glissant ça et là, dans la narration, des historiettes vécues ou des anecdotes qui en disent long. Il a été chargé de missions diplomatiques à Constantinople, à Paris et à Londres, période pendant laquelle Ghica a observé et retenu tout, minutieusement; sur ses vieux jours, il obéit au désir impérieux, inhérent à la vieillesse, de passer en revue sa vie, ce qui le détermine à re-créeer « le monde de qu'il a traversé » et à essayer de qualifier, tant de hausses et les baisses d'un siècle si mouvementé du point de vue social et national que les faits des hommes qui ont illustré ce siècle.

Son idéologie politique implique des considérations d'ordre économique, social et national; premier professeur des doctrines économiques à l'Académie Mihaileana, sa formation d'ingénieur des mines le déterminait à se baser toujours sur les chiffres et les calculs; en tant que tel, Ghica a été l'adepte d'une évolution organique, exempté de bonds spectaculaires, et de l'introduction de certaines institutions modernes-mais à la seule condition qu'elles soient nécessaires, au développement des réalités roumaines. De ce point de vue, ses idées ressemblent étonnamment à celles de son contemporain, plus jeune que lui, Mihai Eminescu, bien que les deux aient puisé aux sources théoriques différentes - sources allemandes, pour Eminescu, françaises et anglaises, pour Ghica, comme par exemple Fourier, Adam Smith, Stuart Mill, Saint Simon, Jean Baptiste Say, etc.

L'évolution de l'esprit public en Roumanie et le processus de modernisation qui l'accompagne apparaissent, dans l'oeuvre de Ghica, étroitement liés aux réalités européennes de la première moitié du siècle passé. Ce n'est qu'à travers les lectures ou les récits des témoins âgés que Ghica refait et analyse les causes, les principes et les conséquences de la grande Révolution française de 1789, alors qu'il aborde directement les différents aspects et les effets des révolutions de 1830 et de 1848, dont il fait l'analyse en connaissance de cause, en tant qu'observateur objectif, vivement intéressé à retenir les mécanismes sociaux ayant provoqué leur déclenchement, et à interpréter les phénomènes internationaux qui leur ont suivi. Tout comme Balcescu et Russo, Ghica affirmait le double caractère de la liberté, en ce sens que la liberté extérieure est conditionnée par la liberté intérieure et réciproquement. Il ne rejette pas moins les

utopies que les tendances erronées d'appliquer mécaniquement un modèle d'emprunt ; aussi ses ouvrages d'analyse sont – ils scrupuleusement fondés sur les réalités concrètes- quoique, parfois, la conclusion à laquelle il aboutit soit corrompue par une évidente nuance conservatrice.

Ghica s'aperçoit que, pour les peuples d'Europe, le processus de renaissance révolutionnaire, issu des mouvements qui avaient eu lieu en Angleterre et en France, était inévitable, mais il procède à un examen nuancé de chaque cas, pris séparément, essayant d'identifier les moyens par lesquels l'idée transformatrice, à valeur générale, pourrait être appliquée à une réalité spécifique, d'une manière efficace et constructive. Le mémorialiste connaît à fond l'histoire de la France, les causes de la Révolution et l'écho universel de ses conséquences, d'avoir attaqué la tyrannie, d'avoir fait l'éloge de la liberté des peuples, d'avoir restauré les droits démocratiques, cette révolution a suscité l'opposition acerbe des grandes puissances européennes, conservatrices et réactionnaires, dont les intérêts vitaux leur conseillaient de garder l'ancien état de choses, d'empêcher à tout prix que l'émancipation devienne fait accompli, ce qui mettrait en question leur raison d'être, vu qu'il s'agissait des empires multinationaux.

Dans son ouvrage „Dernière occupation des Principautés danubiennes par la Russie”, paru en 1853 à Paris, Ghica attire l'attention à juste titre, sur le fait que, si la révolution en France a eu un caractère social et politique prépondérant, dans les pays dépendants les révolutions doivent avoir un caractère premièrement national et moral. „ En France, les encyclopédistes, en dégageant l'homme des vieux préjugés, lui inspiraient des instincts moraux et des idées élevées; chez nous, la philosophie voltairienne, en brisant les liens religieux, ne mettait rien à la place des vieilles croyances. Elle armait le Roumain de tous les instruments de dialectique et d'ironie, dont l'usage n'était pour lui qu'un danger de plus. Les néophistes de la civilisation embrassèrent avec ardeur le sensualisme. Toute fois, la propagande des idées se faisait en grande partie par les relations sociales; car le gouvernement défendait l'établissement d'une chaire de philosophie. Systématiquement enseignée, les effets de cette science eussent été tout autres. Les idées nouvelles furent les signes d'une transformation sociale.”

A son avis, l'action de renouvellement des idées dans la culture roumaine, aux effets visibles dans le domaine politique et social, a comme point de départ le mouvement Școala Ardeleana, c'est-à-dire les ouvrages de Sincai, Petru Maior, D.Tichindeal, suivis, en Valachie, par les poètes Vacaresti et par Heliade, bien que ce dernier, disait Ghica, fasse de sa poésie „un métier et une marchandise” et „il vend la plume à quiconque le paie.”

Les idées avancées prennent de l'ampleur dans les ouvrages de G.Alexandrescu, D.Bolintineanu, Alecsandri, Balcescu, Kogalniceanu, qui, en même temps, ont assidument travaillé à développer et à perfectionner la langue roumaine littéraire, à redécouvrir les traditions populaires originales, tout en élogiant les faits historiques et les vertus des gens simples, de la paysannerie, considérés par Ghica comme la seule catégorie positive du pays, productrice de valeurs matérielles.

L'intellectualité grecque, réfugiée dans les Principautés danubiennes, ainsi que les exilés français devenus chez nous professeurs des fils des boyards, ont également contribué à la diffusion des idées révolutionnaires éclairées dans notre pays, par les académies princières de Bucarest et de Iassy. Les Roumains – commentait Ghica – avaient beaucoup espéré de la part des campagnes de Napoléon. Le nom du héros de Marengo était souvent prononcé, il avait été même transposé en roumain sous la forme de Bunaparte. La France était considérée un pays de « merveilles », lieu où l'on prenait

des décisions, où l'on trouvait des solutions pour résoudre les graves problèmes qui caractérisaient la vie politique, sociale et économique de l'Europe. Les boyards valaques décident donc d'y envoyer un délégué en la personne de Nicolae Dudescu, afin de faire connaître à Napoleon les doléances des Roumains ; quant aux empereurs Léopold d'Autriche et Alexandre de Russie, les Roumains s'attendaient à des réactions très dures de leur part.

Arrivé à Paris, Dudescu n'a pas réussi à rencontrer le Premier Consul, mais il a essayé quand même d'attirer en sa faveur l'opinion publique parisienne, organisant des fêtes coûteuses qui ont fini par le ruiner. Madame de Staël et Madame de Recamier trouvaient toujours, à table, quelque bijou caché sous leurs serviette ; Dudescu a eu même l'idée saugrenue de saupoudrer de sucre les Champs-Élysées, pour pouvoir y circuler, en plein été, en traîneau tiré par des chevaux dont les fers, fixés aux clous d'or, se détachaient et tombaient en chemin, étant fébrilement cherchés par les spectateurs. Voilà ce que Ghica nous raconte ; légende ou vérité ? C'est bien difficile à établir quelle est la part de chacune.

L'influence française augmente lors de la fondation de la presse, de l'école et du théâtre en langue roumaine, en y ajoutant aussi la grande circulation des livres et des hommes, qui s'intensifie après 1830, pour atteindre le point culminant autour des années 40. Les informations concernant cette période, fournies par les ouvrages de Ghica, deviennent beaucoup plus nombreuses et plus précises, les commentaires qui les accompagnent témoignent de la maturité d'esprit et du discernement de leur auteur.

L'année 1848, les événements de la France, de l'Italie, de la Hongrie, de la Serbie, de la Grèce, de la Pologne, la politique de Russie, de l'Autriche, de l'Angleterre et de la France ainsi que l'attitude de ces pays envers les mouvements de libération nationale, les circonstances du déclenchement de la guerre de Crimée et son déroulement, la réalisation de l'Union des Principautés Roumaines, le règne du prince Cuza, l'appui accordé par la France de Napoleon III à l'acte de l'Union – voilà ce qu'on peut trouver dans l'œuvre de Ghica, le diplomate qui reconstitue tous ces faits et les interprète scrupuleusement avec la minutie d'un chroniqueur. Les moyens par lesquels les idées se sont propagées – écrivait Ghica – étaient maintenant « la facilité de fréquenter presque toutes les écoles de la France, aussi bien que l'influence exercée partout par la langue et la littérature française ». Pourtant, les grandes idées acquises n'ont pas toujours engendré de nobles résultats. Malgré le fait que la jeune génération, élevée dans les écoles françaises, « a propagé de bonnes idées, il faut dire aussi que la philosophie du XVIIIe siècle, a produit de mauvais effets. Les Roumains, par exemple, trop ardents pour ne pas s'exalter jusqu'à l'enthousiasme à la parole des Michelet et des Quinet, pas assez formés pour y gagner autre chose que l'admiration passionnée des idées révolutionnaires, ils faisaient leurs lectures favorites des élucubrations de leurs professeurs, Louis Blanc et Lamartine ; ils ne parvenaient à entrer en relation qu'avec les agitateurs de la société ; ils étaient tous imbus des doctrines les plus dangereuses. Enfin, le 24 février les a trouvés comme les autres étrangers révolutionnaires dans Paris, le fusil à la main derrière les barricades. Une fois la besogne terminée en France, ils ne pouvaient pas moins faire que de courir insurger, eux aussi, leur pays. »

L'opinion de Ghica est que les révolutions et les principes qui les dirigent ne sauraient être appliqués mécaniquement. Tout mouvement de renouvellement ne se justifie et n'a pas la possibilité de se réaliser que dans la mesure où il tient compte des réalités spécifiques. La Révolution française a été démocratique et sociale, alors que dans l'est de l'Europe elle a été seulement nationale- et c'est justement l'absence du côté démocratique, surtout en Hongrie, qui l'a vouée à l'échec.

Après 1850, l'enthousiasme révolutionnaire de Ghica devient plus modéré et cette attitude s'accroît de plus en plus pendant les années passées dans l'île de Samos, où Ghica a été gouverneur. Les liaisons étroites avec les autorités ottomanes et anglaises, avec les ambassadeurs de la France – le général Jacques Aupick entre autres, le beau-père de Charles Baudelaire- la politique orientale de Napoléon III, les dissensions apparues parmi les émigrés révolutionnaires- tous ces aspects finissent par l'isoler et susciter même des adversités. Sans renier ses anciens idéaux, il commence maintenant à les commenter, à les justifier et même, partiellement, à les amender ; c'est que le jeune homme capable d'effusions sentimentales, révolutionnaires, était devenu un homme d'Etat, calculant ses actes et ses paroles. Il critique avec véhémence le mouvement de Ledru-Rollin qui protestait contre l'entrée des troupes françaises en Italie ; en 1849 il savait, par voie diplomatique secrète, que Napoléon III allait vers une « présidence à vie, vers le consulat et peut-être vers l'empire » (lettre codifiée adressée à Balcescu, le 12 octobre 1849). En tant que gouverneur de l'île de Samos, il punit sévèrement le mouvement des insurgés grecs soumis à l'autorité du sultan. Ghica propose la création d'une confédération des peuples danubiens, placée sous suzeraineté ottomane ou autrichienne, d'après le modèle des Etats-Unis d'Amérique, dans le cadre de laquelle toutes les provinces roumaines auraient pu réaliser leur unité ; mais cette proposition n'est pas acceptée par ses contemporains qui la considèrent utopique.

Ghica espérait toujours, pourtant, qu'une révolution authentique, démocratique et nationale pourrait être réalisée à l'avenir, lorsqu'un équilibre aurait été installé entre les grandes puissances européennes ; cette véritable révolution serait sociale aussi et accompagnée par une ample action d'élévation culturelle des masses populaires, de leur éducation dans l'esprit des idées de liberté, d'égalité et de justice, sans oublier le culte du travail et des devoirs civiques.

Ghica continuait toujours à croire – il l'avouait à C.A.Rosetti dans une lettre – que « c'est toujours de la France que surgira le flambeau capable d'éclairer l'humanité jusqu'au fond du chaos où elle a plongé et de lui apprendre à mettre les assises de l'édifice social ». Sa foi n'a pas été trompée – du moins en ce qui nous concerne – puisque la France sous le règne de Napoléon III et la France républicaine a été parmi les premiers pays qui aient encouragé et soutenu l'Union des Roumains de 1859, la déclaration de l'indépendance d'Etat en 1877 et la grande unification nationale de la Roumanie de 1918.

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LA TYPOLOGIE DES FIGURES RHÉTORIQUES DANS LA LYRIQUE ORALE

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Résumé: L'étude présente se propose de réaliser une classification des figures rhétoriques qui existent dans la lyrique orale en suivant de près le modèle des rhétoriciens du groupe μ .

Mots-clés: lyrique orale, figure rhétorique, groupe μ .

Des études amples ou des articles de quelques pages se sont arrêtés, le long des décennies, sur la problématique, si riche, de la lyrique orale. La genèse, la diversité thématique de la lyrique orale, le problème de la relation du vers avec la mélodie ont été mis en évidence par les folkloristes de marque de notre culture. Dans la présentation de la démarche théorique on essaie de mettre en évidence le fait que les figures de rhétorique constituent un système dirigeant d'un mode spécifique de percevoir esthétiquement la réalité. Toute une littérature de spécialité a étudié de près le phénomène et il y a, donc, des observations théoriques satisfaisantes. Il faut préciser, dans ce sens, que la lyrique orale, plus que d'autres catégories folkloriques, cumule en permanence deux types de langages : le langage poétique et le langage musical. On a affirmé que « dans cette perspective, la musique du texte de lyrique populaire s'ajoute intensément, en les estompant jusqu'à les remplacer et prendre leur fonction, à certains des éléments conatifs de celui-ci ». (OLTEANU, 1985:69).

La conclusion des spécialistes, qui ont souligné le fait que, de même que la mélodie, les figures rhétoriques modelées sont étroitement liées à un certain type de texte, n'est pas sans importance. Par conséquent, des rapports peuvent s'établir entre le lieu et le rôle de la mélodie. En abordant le problème de ce point de vue, il convient d'expliquer le terme rhétorique. C'est facile à comprendre que l'acceptation du terme n'est pas dans son sens antique, mais, comme on l'a déjà précisé, par la rhétorique on comprend la somme des possibilités de la langue d'apporter à ses éléments des connotations de n'importe quel degré, en recourant spécialement à ces relations basées sur des équivalences et des substitutions. Cette approche théorique a comme base l'ouvrage des rhétoriciens du groupe : *Retorica generală*. A leur avis, la *métabole* (figure de rhétorique appartenant à tout niveau) représente « toute sorte de changement d'un aspect quelconque du langage ». (*Retorica generală*, 1974 : 28). La classification des figures rhétoriques vise le plan du contenu et le plan de l'expression. Alors, dans le cadre de la grammaire (de l'expression), « les métaboles actionnent au niveau morphologique, les méta-plasmes affectant le niveau sonore ou graphique du mot aussi bien que celui des unités inférieures de celui-ci ». (OLTEANU, 1985: 70). En décrivant les métalogismes, les rhétoriciens constatent que ceux-ci circonscrivent « le domaine des figures de pensée anciennes, qui modifie la valeur logique de la phrase et qui, par conséquent, ne sont pas soumises aux restrictions linguistiques ». (*Retorica generală*, 1974: 42-43). Il faut préciser que les changements dont on parle ne sont pas aléatoires. Ils ne deviennent ce que l'on a appelé « figure rhétorique » qu'au moment où ils sont perçus comme des écarts par rapport à « un degré zéro » de l'expression, terminologie utilisée par les représentants du groupe.

La réductibilité des écarts et des altérations du langage est évidente surtout dans le cas de quatre types d'opérations rhétoriques : *suppression* et *adjonction*, une troisième mixte (*suppression-adjonction*) et l'une relationnelle – *la permutation*. Au niveau théorique on a affirmé que la rhétorique «se constitue comme un ensemble d'écarts susceptibles d'autocorrection » (*Ibidem*).

Dans le domaine de la littérature orale, à côté des caractéristiques classiques (oralité, caractère collectif, anonyme, traditionnel, syncrétique), on devrait prendre en discussion, de point de vue rhétorique, ce que l'on appelle le caractère formalisant de celle-ci. En continuant des recherches antérieures, on peut partir de la vérité que la littérature populaire a dans la communication la position de la parole. Mihai Pop note : « Dans le langage poétique de la littérature orale vu comme système, a lieu, au niveau de la versification, de l'expressivité, de la structure architectonique et des formes stéréotypes, un processus de modelage... Leur verbalisation, en fait le processus de concrétisation, s'effectue dans chaque réalisation artistique proprement-dite. En tant qu'élément du code oral, ces modèles acquièrent des valeurs sémantiques propres et ils sont décodés conformément au consensus collectif ». (POP, 1967: 157-158).

En tenant compte de la classification des métaboles faite par la rhétorique générale, en ajoutant un autre phénomène, celui de la recombinaison, spécifique à la littérature populaire, on peut réaliser une typologie des figures rhétoriques. Une telle classification prend en considération trois aspects, tels : la composition du texte folklorique, la sémantique et l'euphonie. Il faut souligner qu'une telle classification a été faite en tenant compte « des besoins méthodologiques spécifiques à la poésie populaire » parce que « la phénoménologie des figures rhétoriques est complexe et ne permet pas de catégorisation rigide » (OLTEANU, 1985: 73). Prioritaires sont, donc, les figures rhétoriques compositionnelles, tant que la recherche de la composition aura pour but « d'élucider les principes artistiques par lesquels se définit, dans une œuvre d'art, la structure extérieure de celle-ci ». (*Ibidem*).

Le parallélisme – définit comme une structure stylistique et compositionnelle où l'image artistique se dessine par la juxtaposition et l'adjonction de certains syntagmes de construction identique ou légèrement variée – occupe la première place dans la création populaire. On a précisé aussi que le parallélisme est ainsi « l'un des mode typique de réalisation des soi-disant „loci communes”, des strophes ou motifs errants, qui circulent si facilement dans le bagage artistique du créateur et du transmetteur de folklore, d'une chanson et même d'une catégorie de la création populaire à une autre ». (AMZULESCU, 1989: 162).

Mihai Pop, en faisant des recherches sur le caractère collectif de la lyrique, observe que « dans la conscience de la collectivité et de ses représentants artistiques, des créateurs et des bons interprètes, les chansons lyriques ne vivent pas seulement par l'intermédiaire des réalisations bien dessinées, mais aussi par l'intermédiaire de tout leur système de réalisation » (*Ibidem*). Ce n'est que dans le cadre du système dont parlait le chercheur que les images artistiques ont une existence propre, devenant des formes cristallisées. A un examen attentif des textes lyriques, on peut constater que le procédé de la construction par parallélisme représente un principe de base de ce «système ». On a identifié un parallélisme tautologique ou de synonymie : *Dă-mă, mamă, dragului/ Nu mă da iobagului, / Dă-mă, mamă, după drag/ Nu mă da după iobag*.

Parallélisme progressif ou de gradation : *Săracile zecile/ Cum mărită secile/ Săracile sutele/ Cum mărită slutele/ Săracile miile? Cum marit urgiile*, aussi bien qu'un parallélisme adversatif, contrastant ou d'opposition: *Corbu are pene negre/ Intră-n*

codru și se vede; Cucu are pene verzi, / Intră-n codru, nu-l mai vezi. On a précisé que « le parallélisme est considéré un principe qui organise et qui structure le texte folklorique » (OLTEANU, 1985:79). A partir de cette affirmation on peut constater que les autres figures rhétoriques compositionnelles deviennent des soi-disant modalités d'organisation et structuration propres au parallélisme.

L'anaphore suppose l'apparition d'un mot ou d'un syntagme au début d'au moins deux unités syntaxiques ou métriques. A un examen attentif des deux procédés, les chercheurs ont identifié la relation d'interconditionnement qui s'établit entre les deux : *Pasăre de pe ogor, / Nu mă blestema să mor, / Că n-am pe nimeni cu dor / Să mă-ntrebe de ce mor.*

L'énumération se trouve dans un rapport étroit avec les deux figures identifiées dans les textes de lyrique orale. On constate facilement que cette parenté dont on a parlé, de nature fonctionnelle, ne vise pas seulement le niveau compositionnel comme les deux. Donc, l'énumération suppose variation lexicale et, en plus, selon Liliana Ionescu « les éléments de l'énumération appartiennent, d'habitude, au même champ sémantique » (Ionescu, p. 62): *Arză-te focul, pădure, / Cu toate lemnele-n tine, / Să rămâie-un stejărel / Să mă sui eu, Doamne-n el, / Să-mi fac ochișorii roată, / Să mă uit în lumea toată, / Să zăresc și-n țara mea / Și să văd pe maică-mea.*

Pour le bon déroulement de la démarche théorique, il faut souligner le fait que les chercheurs ont découvert, à côté de celles de la rhétoriques, d'autres figures qui se caractérisent par « une relation plus faible, certaines d'entre elles fonctionnant même avec une indépendance totale par rapport aux autres, seulement comme des accents ou des articulations du discours poétique de lyrique orale » (OLTEANU, 1985: 91). De celles qui font l'objet de la deuxième catégorie nous rappelons l'interrogation, le dialogisme, l'exclamation, la description, l'hypothèse, l'imprécation, « frunză verde ».

En ce qui concerne l'*interrogation*, les rhétoriciens l'ont définie en insistant sur sa composante rhétorique. On a affirmé, dans les études de spécialité, que dans la lyrique orale l'interrogation existe, mais que les textes où cette figure apparaît sont peu nombreux. Beaucoup mieux est représenté dans le folklore roumain ce que les chercheurs ont appelé «interrogation compositionnelle». L'explication de la terminologie choisie est pertinente car dans la vision des spécialistes l'interrogation ne représente qu'un prétexte « par lequel la communication lyrique naît sous la forme de la réponse » (*Ibidem*): *Spusu-mi-o frunza de fag, / Că mi-o fi talpă de iad. / Talpă la iad de ce să fiu? / N-am omorât om de viu, / Juguri goale n-am lăsat, / Nici n-am iubit cunșurat, / Cu holtei nu mi-i păcat.*

Par conséquent, par l'intermédiaire de l'interrogation rhétorique on peut discuter du dialogue poétique ou du monologue dramatique. On prouve ainsi que l'interrogation compositionnelle fonctionne comme une variété de l'interrogation rhétorique. Il faut préciser que la situation en question n'est rencontrée que rarement dans la lyrique orale. Dans la plupart des cas, comme on l'a déjà dit, la figure compositionnelle fonctionne comme un simple prétexte qui déclenche la décharge lyrique du sujet transmetteur.

En ce qui concerne le dialogisme, il faut préciser que son étude de point de vue stylistique vise le rapport étroit qu'il entretient avec l'interrogation compositionnelle tant que celui-ci représente aussi une manière de déclencher un discours lyrique. La présence du dialogisme dans la lyrique orale est motivée par la dynamique des sentiments humains, et en tant que figure rhétorique, il établit, par l'organisation du discours lyrique, des relations de communication homme – univers.

On peut parler des diverses modalités de construction spécifiques à la lyrique folklorique en essayant de faire une description des figures rhétoriques de la signification qui ont aussi des implications compositionnelles. En abordant le domaine vaste de la sémantique orale, l'attention des chercheurs a été dirigée vers les processus qui conduisent, par des changements de sens, par des dislocations de sens et par ajout de sens à la communication lyrique. On va continuer donc par la description des tropes de la lyrique folklorique, c'est-à-dire les métasèmes dans la terminologie moderne.

La métaphore a été définie comme une figure de la substitution de sens, de la perspective des ressemblances et des différences entre deux réalités. Les rhétoriciens du groupe μ affirment que la métaphore représente le résultat de la rencontre et de la fusion de deux synecdoques. Les auteurs de *Retorica generala* fondent la métaphore adjonction – suppression qui assure le transfert de sens : « Dans la métaphore l'un des sens a disparu du message În metaforă unul dintre sensuri a dispărut din mesaj și-l evocă numai reflectând asupra lui » (*Retorica generală*, 1974: 181).

En étudiant la métaphore sur le terrain de la lyrique orale on vise à identifier la structure, le mécanisme de la substitution et du déchiffrement, la fonction. Par conséquent, le trajet parcouru par la sensibilité folklorique en vue de la constitution de la métaphore est présent sous la forme d'une série de substitutions successives qui représentent autant d'indices de redondance qui viennent faciliter la réflexion de l'objet dans le sujet. On a affirmé maintes fois que « dans la lyrique folklorique la métaphore cumule les fonctions de la sensibilisation, de la dissimulation et de la progression de l'impression artistique » (OLTEANU, 1985: 137). Par l'intermédiaire de la métaphore, la lyrique orale de l'amour, par exemple, transmet le sentiment érotique en le concrétisant, en le dissimulant et en lui augmentant l'intensité. Avec un tel sujet on peut pénétrer dans de nombreux domaines, surtout dans celui de la psychologie de la poésie folklorique, ayant comme support le grand nombre de textes. Dans ce sens, la réflexion de Tudor Vianu reste exceptionnelle : « La compréhension de la métaphore en tant que structure sémantique profonde et illimitée n'autorise jamais la fermeture du processus d'interprétation. On ne pourra jamais dire qu'on aura épuisé la signification d'une métaphore poétique et que son interprétation n'a plus aucun objet » (Vianu, 1968: 377).

Il faut préciser que l'on considère que dans la poésie populaire, du fait de son origine, prédominent les systèmes tropologiques. La rhétorique antique définit le trope telle une comparaison abrégée, c'est-à-dire une métaphore. Ce n'est qu'ainsi qu'on peut justifier ce passage « pe nesimțite » de la comparaison développée dans des termes propres à la comparaison elliptique et ensuite à la métaphore. Quant à la lyrique orale, on a observé que celle-ci offre des moyens suffisants pour qu'on puisse distinguer les diverses hypostases de la métaphore. Monica Bratulescu, dans l'étude *Câteva tipuri de metaforă în folclor* in *Studii de poetică și lingvistică*, réalise une typologie de la métaphore dans la poésie populaire, ce qui représente un point de départ pour les personnes intéressées d'approfondir le thème en discussion.

Des recherches antérieures ont montré que la particularité du phénomène métaphorique présent dans la poésie populaire a les traits suivants : la coalescence, la tendance vers la standardisation et la métaphore cliché.

La comparaison a été regardée comme le trope prédominant de la poésie folklorique. Selon les rhétoriciens de Liège, la comparaison « este o figură retorică dobândită din intersectarea semantică a doi referenți între care se stabilesc adesea relații sinecdocice, primul termen se află față de al doilea într-un raport de sinecdocă

generalizantă sau, mai exact,...termenul al doilea îl particularizează pe primul prin adjoncție de seme » (Retorica generală, 1974: 166).

La comparaison, en tant que trope, recouvre un espace assez étendu de la rhétorique et cela grâce à sa parenté avec d'autres figures poétiques. Dans l'étude consacrée à la comparaison, l'attention des chercheurs a été dirigée vers les types particuliers de celle-ci aussi bien que vers les relations des tropes avec d'autres figures rhétoriques. On a constaté qu'une caractéristique de la comparaison folklorique est son « développement explicatif », le trope devenant ainsi le noyau autour duquel gravite la matière poétique. (OLTEANU, 1985: 154). Ainsi, de point de vue fonctionnel et structural, la comparaison folklorique se divise en deux catégories distinctes, la plus fréquente étant la plus simple : *Mâna lui ca putineiu, / Și picioru ca uleiu, / Deștețe, mosoarele, / Capu ca hârdău.*

On a constaté aussi que l'espèce qui utilise le plus ce trope est « descantecul » et tout spécialement « descantecul de dragoste » : *Tu, bob, adu-mi-l ca rob/ Tu, mazăre, adu-l ușor, ca o pasăre, / Tu, mei, din somn să mi-l iei...*

La métonymie et la synecdoque sont étudiées par toutes les rhétoriques dans le même chapitre, la deuxième étant considérée comme une variante de la première. On justifie cela par le fait que les deux sont fondées sur « operația transferului de nume prin contiguitate de sensuri » (*Ibidem*). Font exception de cette règle les membres de la Rhétorique générale qui s'occupent de l'étude de la synecdoque avant celui de la métonymie. Le choix fait trouve sa motivation dans la manière de traiter la métaphore qui, à leur avis, n'est plus le résultat d'une simple analogie, mais l'accomplissement d'un processus d'intersection sémique. Au niveau du texte folklorique, les chercheurs sont arrivés à la conclusion que les deux tropes n'ont pas été étudiés de manière convaincante. Il y a, quand-même, quelques textes où la métonymie aussi bien que la synecdoque deviennent des moyens de communication de certains états d'âmes. Les expressions métonymiques par lesquelles les actions des hommes sont attribuées à certains organes vitaux sont évidentes dans la lyrique orale : *Mergând, dragă, de la tine, / Plânge inima în mine.*

Témoin de l'étroite liaison des deux figures sont les vers : *De cându-s la maică-ta/ Bătută-s de Precista: De cându-s la blidul tău/ Bătută-s de Dumnezeu.* On peut affirmer que la synecdoque est évidente surtout dans le cas de certaines appositions de ce type. Elle est illustrée aussi dans un vers très fréquent dans la lyrique populaire : *Munte, munte, brad frumos...*

De la catégorie des métalogismes, c'est-à-dire des métaboles qui apparaissent comme résultat des opérations au niveau de la logique, fait partie, par exemple, l'hyperbole. Il faut souligner donc que « gradul zero al metalogismului nu va mai fi semnificația, ci logica » (Retorica generală, 1974: 183). Dans ce sens, l'hyperbole est le métalogisme qui résulte d'une opération rhétorique adjonctionnelle : *De jalea trupului meu/ Plâng pietrele pe pârâu. / Și de jalea vieții mele/ Plâng pietrele-n vădurele.*

Si dans la description ci-dessus on a rappelé ces figures rhétoriques qui visent la construction du discours poétique et la stratification par l'ajout d'une signification, l'étude de la strate sonore d'un texte poétique ne serait pas dépourvue d'importance. L'attention des chercheurs s'est dirigée vers l'euphonie, qui a été définie dans les études de spécialité telle : « une systématisation des phénomènes articulatoires propres dans la prononciation » (OLTEANU, 1985: 184). A une analyse attentive de la strate sonore d'un texte, il est facile à observer que la rime représente une figure euphonique centrale. En parlant d'elle, Welles et Warren mettent en évidence dans leur étude la fonction

euphonique de la rime : « ca repetiție a sunetelor, ea nu are decât o funcție eufonică » (WELLEK, WARREN, 1967: 212).

La rime a aussi des rapports très étroits avec l'assonance dont on suppose qu'elle se serait développée. L'assonance est un phénomène euphonique complexe, « mais sa caractéristique pour la poésie folklorique s'exprime de la manière la plus pertinente au niveau de la rime imparfaite, qu'elle aide à se réaliser expressivement par l'intermédiaire des phénomènes de la similitude et de la dissimilitude phonétique » (OLTEANU, 1985: 189): *Leagă-nă-te, vârful de plop/ Frunza nu-ți mai stă în loc.*

En conclusion, on peut affirmer que le texte folklorique représente un support authentique pour ceux qui sont intéressés d'approfondir les problèmes que posent les figures rhétoriques, considérées par les spécialistes des manières spécifiques de percevoir esthétiquement la réalité.

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MULTILINGUALISM IN FOOTBALL TEAMS: METHODOLOGY OF FIELDWORK

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***Abstract:** The present article reports on a recent research project on multilingualism in international football teams. It outlines the aims and goals of the project and details the methodology for obtaining relevant data. The main focus is on one specific method of fieldwork – the questionnaire – and the way it has been used in the current project. The questionnaire is compared to the other method through which data have been obtained during the research, namely the interview. A discussion of the questions is followed by an analysis of the nature of some of the multilingual situations in which players need to use foreign languages, detailing the players' own perceptions and actual linguistic performance.*

***Key words:** multilingualism, language and football, questionnaire.*

1. Introduction to multilingual research

The present study focuses on several methodological issues connected with the use of questionnaires and interviews as the primary methods of data collection, as implemented in sociolinguistic fieldwork during a recent international research project on multilingualism in football teams. Rather than provide an exhaustive analysis of the research findings, the aim of the article is to outline the goals of the project, situate the practice of multilingual communication as a specific kind of workplace environment, and, crucially, share the researchers' experience with the fieldwork methods applied in this particular project. This concerns mainly the issue of formulating relevant questions and a retrospective consideration of the suitability of selected questions for research of multilingualism in football teams. Drawing on actual research data, the article discusses why respondents may find it easier to answer some questions than others and why metalinguistic reflection on the players' own linguistic production in a foreign language may occasionally turn out to be problematic.

Over the past few decades, modern society has seen the increasing development of numerous situations in which individuals from various language backgrounds are brought together for prolonged periods of time. As a result, such individuals are forced to communicate across language and cultural barriers, nowadays usually using English as a *lingua franca* alongside several other languages. Such multilingual groups are most typically connected with one's workplace.

Multilingual and cross-cultural communication occurs, for instance, in multinational companies, where it has become the rule rather than an exception (Lavric 2008, Bäck and Lavric 2009). As a result of the wider social phenomenon of globalization, people find themselves in working teams requiring them to use other languages than their own or to engage in goal-oriented activities with non-native speakers of their own language. Importantly, the need to deal with linguistic otherness occurs regardless of one's physical location; one may operate within a multilingual working environment even without leaving one's country.

Such work-based groupings of people typically arise as a result of some external imposition, i.e., regardless of the group members' independent will. In this sense, many multilingual groups significantly differ from the many social groupings in

which individuals may be involved on a more informal basis, e.g., as a result of their hobbies, as well as due to their social, cultural and educational background. In other words, while people can choose their friends, they usually do not have that degree of freedom when choosing their colleagues.

A similar situation occurs, for instance, in refugee camps and asylum seeker centres, where people of various nationalities are brought together and need to communicate not only with one another but also with the relevant authorities and officials from the country in which they find themselves. While refugee/asylum seeker camps represent a relatively temporary situation (although it may take several months or even years for administrative proceedings to come to an end), such multilingual fields are of a more permanent nature in the case of immigrants settling in multinational neighbourhoods, e.g., in the suburbs of major metropolises such as London and Paris (cf. Salverda 2002, Deprez 1994). Such more permanent situations are then typically reflected at state schools, which come to face the challenge of educating highly mixed groups of children from various linguistic, cultural, and ethnic backgrounds (Liogier 2009). This also needs to be taken into account in policy-making: the preparation of teachers, public authorities, etc.

2. Sports teams as formal multilingual working environments

A specific type of such formal – or forced – multilingual environments occurs in the case of various sports teams. These have recently come to rely increasingly on players of other nationalities. The influx of foreign players into national leagues, for instance, has been such that most national sports organizations now impose a quota on the number of foreign players who can play in teams. The composition of the team then arises not only as a result of the players' suitability (and financial availability) but also because of nationality politics, with players even occasionally changing citizenship in order to comply with the external regulations.¹

Professional sports teams can be approached as specific instances of multilingual working environments. This is because such multilingual and multinational groups are formed in a similar manner: particular individuals are brought together on the basis of their skills and availability rather than their own social preferences. In this sense, sports teams constitute formal groups and differ from informal social groupings, in which, as mentioned above, an individual typically chooses his or her membership as the result of their relatively free decision. Sports teams resemble working teams in that all players need to coordinate their activities in order to achieve a common goal.

3. Research of multilingualism in football teams – current project

Surprisingly enough, there has not been much linguistic research into the nature of multilingual communication in sports teams in general and in football teams in

¹ In order to be able to satisfy formal quotas, players thus may, literally speaking, manipulate their identity. However, despite obtaining a new citizenship, they – in many cases – remain linguistic outsiders in their new countries due to their non-native origin. In extreme cases, they may even take years before learning the language of the new country on a sufficiently proficient level, so the multilingual nature of the groups in which they are involved is retained.

particular.¹ Partly in order to address this omission, a research group was established at the University of Innsbruck in 2007 under the name of ‘The Innsbruck Football Research Group’. The group members, led by professor Eva Lavric, set out to systematically describe the situation in multilingual teams in Austria. In 2008, with the expansion of the group by two Czech linguists (authors of this article), the focus of the group broadened to an international analysis of multilingual communication in Czech football teams and the situation of Czech and francophone players in Austrian teams. The Group’s initial findings have been intensively communicated to the public, e.g., on the occasion of the European Football Championship held in Austria and Switzerland in 2008.

The current research project aims to find out about the following aspects of multilingualism in football teams: (1) the nature of communication in multilingual teams; (2) strategies and structures used by clubs to make communication successful; and (3) ways of improving such strategies in order to enable more effective communication and the easier integration of new players. The aim has also been to find out about successful strategies and techniques used in teams that could function as communicative models.

The ways of obtaining data have included the following sociolinguistic methods: participant observation and interviews. Participant observation has been used during training sessions in order to identify how information is communicated by the coach to the players. Since non-verbal communication was found to play an important role, it has been agreed with several team managers that the training sessions will be video-recorded in order to allow for a more complex analysis noting the interplay between the verbal and the non-verbal channels.

Data have also been obtained through personal interviews with individual football players, managers and coaches. In the case of players, the interviews have been based on a questionnaire intended to cover various areas of communication. The interviews have also been meant to identify situations of miscommunication because the research project has been based, among others, on the premise that the successful linguistic integration of foreign players in a team may, to a significant degree, contribute to the successful achievement of a team’s coordinated activities on the pitch. By extension, the multilingual composition of a team has been believed to result in potential miscommunication (possibly foiling the goal of purposeful coordinated team activity on the pitch).

The combination of these methodological approaches allows researchers to perceive the phenomenon of multilingual communication from two sides. On the one hand, there is the observation, description and analysis of actual communication occurring in its natural context (albeit during training sessions) (Labov 1972). On the other, this is supplemented by introspection on the part of the players reflecting on their communicative skills and ways of communicating / miscommunicating within the team (Blanchet and Gotman 2005). In addition to these two methods, selective analyses of available media interviews (from journals, radio broadcasts, fans’ websites) with various players and coaches have been carried out in order to understand the issue of multilingual communication in more detail.

¹ Since the aim of the present article is to deal with selected methodological aspects of ongoing research, the discussion of the few previous studies is intentionally left out. They are sufficiently summarized in, e.g., Giera et al. (2008).

4. Questionnaire for interviews

As mentioned above, the research data have been partly obtained with the help of interviews. For the purpose of the study, a special questionnaire was designed in order to assist in collecting the relevant information.

The questionnaire, provided in *Appendix 1* for ease of reference, was drafted as a written document. Nevertheless, since it was assumed that data collection in the written form might be dispreferred for the players, the questionnaire was rather intended as a guide for interviewers conducting face-to-face interviews with individual players, although it has been implemented on several occasions in the written form. The aim has been to establish – as much as possible – an informal conversation with the players that is topic-governed rather than question-driven (as is the case with the traditional methods of the sociolinguistic interview by William Labov, cf. the description of this method in SCHILLING-ESTES, 2007: 171).

The questionnaire has been designed in a way that reflects the aims of the research. For this purpose, it starts by establishing the linguistic background of given players. Originally, this part of the questionnaire was meant to be collected from the players in written form before their interviews but it became apparent that this was organizationally difficult and impractical.

There appear to be several reasons favouring the full interview as the main method of data collection. The main advantage of the interview consists in its temporal limitation: players who are interviewed know the approximate length of the interview to which they agree in advance by their willingness to get involved in the project. This is obviously much more effective than relying on the players to give written replies to a questionnaire in private and then submit the replies to the researchers.

With some high-profile players, the researchers may be quite privileged to secure a limited time for the interview – of whatever length – since some players tend to be tired of journalists and constant media attention. Their willingness to answer questions at least in the form of a brief interview thus has to be appreciated. Asking them to do more in their free time may be a strategy doomed to failure.

Another reason for the preference of the interview is the limited availability of players. Those players who agree (often through their managers) to take part in the research are sometimes hard to contact independently. Moreover, they tend to limit their availability to the researchers to one occasion only, leading to the researchers' preference to utilize the spoken interview in order to maximize the amount of relevant information obtained from the players within a limited period of time. Generally, players are more willing to speak than to write. Under suitable conditions, however, the interviews will continue longer than originally agreed – until all issues are sufficiently covered and as long as the respondents feel at ease. Often, they are genuinely interested and become very involved in the discussion.

In any case, what precedes the actual data extraction from the respondents is a preliminary phase, when suitable information is obtained about the players in advance. The information typically comes from the media – previous interviews, club web pages, personal histories of players, online fan groups, etc. In this way, the pool of general questions in the questionnaire can be tailored more precisely to a particular interviewee, with some questions weeded out as irrelevant and others added in order to reflect the specific situation and experience of the player. Very often, a surprising amount of information is publicly available on first-league players; by contrast, almost nothing

may be obtained in advance on players from lower leagues, since these tend to escape media attention and may not have a dedicated following of fans.¹

The actual interview can then rely on a given player's profile (obtained from various sources prior to the interview) and open by establishing his 'language biography'. The researcher can then launch the interview with several questions that function either as real questions asked in order to fill gaps in the player's profile or as requests for the confirmation of previously known information. These initial questions not only provide a suitable opening for the interview but they also help to create a friendly atmosphere, put the interviewee at ease and provide a background to refer to in the actual interview that follows.

5. Some methodological issues and problems

From the very beginning, the questionnaire has been meant to provide guidance to the interviewee rather than some kind of a pre-determined structure that needs to be slavishly followed – if only because each interview is unique and respects the topics gradually developing in a mutual conversation. Some questions have turned out to be crucial, others have been found to be marginal or less relevant since what they reflect is the researchers' external perspective on multilingual communication in teams rather than the actual reality. This may be expected, given the researchers' role of outsider to the groups studied.

The interviews are conducted either in a player's mother tongue or in the language which he claims to know best. In either case, there are several possible problems. It has appeared that even when the players communicate in their mother tongue, some questions may be problematic due to the technical nature of the terminology. This was the case with questions Nos. 5 and 6 in their original wordings ('*What is the role of lingua franca – is it English?*' and '*What is the role of non-verbal means of communication – within the team and on the pitch with other players and referees?*'). The problematic terms which were not understood by some football players were 'lingua franca' and 'non-verbal communication', prompting the need for these questions to be reformulated in order to get over the players' embarrassment. Needless to say, football players themselves may occasionally experience a similar reaction – this time from the researchers – when describing certain technical issues and specialized vocabulary connected with their profession.²

One of the related findings (of a general methodological nature) is the confirmation that when asked spontaneously and on the spot, research subjects may not be able to easily reflect metalinguistically on their own behaviour. The replies to this question might be different if the subjects had more time to think about the answer, i.e., when replying to a written questionnaire.

What should be made of these failures to understand each other? On the one hand, the finding gives further evidence of the limited applicability of the written questionnaire as an independent tool for obtaining information; on the other, it serves as

¹ This was the case, for instance, with the Czech player Lukáš Rygl, playing in the 4th league in Austria. A significant part of the interview consisted in ascertaining his personal data, which were not available from public sources.

² In addition, question No. 7 has a metalinguistic focus since it deals specifically with slang words in the team, i.e., players need to explain the meaning of the lexis to the interviewers: '*Do you use any special code or slang words in the team? Or any loan words from some other language?*'

an illustration of the need of the interviewer to be able to instantly modify and rephrase some questions so that successful communication can be sustained even in the case of one's mother tongue. It might seem as something of a paradox that research aimed at identifying successes and failures of communication in multilingual environments will lead to the finding that communication in one's native language may likewise be unsuccessful – in fact blocked – just because the researchers may wrongly assume the level of of general knowledge of some concepts on the part of the interviewees.

Regardless of technical terminology, which may be anticipated to constitute an obstacle to full understanding even in one's native language, the interviews had to deal with another code-related hindrance. Interviews conducted in a player's second (i.e., non-native) language can be successful only as long as the relevant player's competence in the language is sufficient for this purpose. It appears that individuals may manifest degrees of competence: although their general communicative skills may be good, mainly in relation to the game, they may lack the ability to efficiently communicate in other situations which are novel or removed from their everyday experience. This is further compounded by the fact that the discussions often deal with theoretical issues rather than the practical day-to-day transactional communication or interpersonal communication used for conveying emotion or expressing one's sense of belonging to a group.

Some questions in the questionnaire have been found to reflect the preoccupation of researchers with language, who may tend to ascribe more importance to a given phenomenon than it actually deserves. This appears to be the case with question No. 10 (*'How does communication with the referees function in international games? What is the role of the team captain? Does he have special language needs? On the pitch and off the pitch?'*). Some interviewees expressed mild puzzlement as to why a captain should have some special language skills, claiming that the role of the captain is oriented towards the team rather than externally. A good captain thus must have a leading role in the team and is chosen for his abilities in the field. By contrast, communication with referees is minimal and players are taught that it is useless, anyway. A referee is the ultimate arbiter of the game and discussions with him may cause more harm than bring benefit. Paradoxically, some players have claimed that the less you have linguistically in common with the referee, the better: in some situations, the linguistic barrier may enable the players to vent their emotion through expletives, which might not be acceptable in the absence of any such barrier.

A similar contrast between the analysts' hope of discovering potentially useful data from the informants and the uneventful reality occurred in the case of question No. 20 (*'Do language aspects play a role when signing a new player? A coach? Does the career history of a player/coach, especially his acquired language competences, play a role?'*). Despite the researchers' attempts at getting the interviewees to elaborate on the polar form of the question, the answer provided was a simple 'no'. Language competences of a player do not seem to play a role: a player is chosen according to his abilities to fit into a certain position in the team. Although language may not have a crucial role in the selection of players (at least in the opinion of the players themselves), the linguistic environment may, to a certain degree, eventually pre-determine whether a player will remain with a team for a prolonged period of time or try to leave the team soon by transferring to a linguistically (or culturally¹) more favourable environment.

¹ This was confirmed, for instance, by the Czech football player Tomáš Jun when describing his experience in a Turkish team.

While it was stated at the beginning that multilingual communication in football teams may be classified as an instance of a multilingual working environment, it must be noted that the activity that players engage in consists of physical action that is linguistically coordinated only very minimally. While language does play a role in the rehearsing of tactics during training sessions and in pre-match instructions, the actual game relies as much as possible on automated/habitualized physical behaviour, with language having a rather marginal function (e.g., to warn a fellow player of an opponent approaching from behind, to signal one's availability for a pass, etc.).

As regards the second part of question No. 20, language abilities do not play, according to players, any role in the case of the selection of suitable coaches, either. There are several ways of compensating for language deficiencies: the use of an interpreter, the use of a linguistically more competent assistant to the coach, and physical demonstration during training sessions. Knowing the rules of the game, players are used to receiving information in a non-verbal manner and are commonly instructed by means of graphs and strategic illustrations on flip charts and boards.

Finally, the replies to questions Nos. 24 and 25 have likewise led to interesting conclusions ('Please give examples of miscommunication – your own experience, other teams or colleagues', and 'Have you ever encountered or heard about problems in a team due to linguistic or national antagonisms? Or due to the formation of subgroups – players coming from the same country or language group?'). In the case of these questions, the players interviewed uniformly answered in the negative, not admitting to any problems or situations of miscommunication.

However, there seems to be more behind this finding than the general 'no-problem' attitude of football players that they may like to manifest publicly. First, multilingual communication may actually present less of a problem in the working environments of football teams than an outsider might think. This is because so much of the communication during training sessions and pre-match briefings is context-dependent and related to the players' positions and tactics which they know in advance. Players are in fact often able to predict the content of the communication just from the given situation and body gestures. A part of the 'no-problem' attitude is also connected with the generally informal atmosphere in football clubs, where players will willingly help each other linguistically because their individualism needs to be harnessed for the benefit of the team. As one of the players put it during an interview, a linguistically more experienced player will quite happily interpret for his less proficient colleague because he wants to make sure that the other player will know perfectly well what to do on the pitch – any insufficient understanding of instructions might backfire even against those who do not have any problems with understanding.¹

Second, although a football player may claim full competence in a language, it may appear from the ensuing conversation that he will need assistance beyond the immediate context of his working environment. This occurs, for instance, when making a more demanding purchase, taking a family member to a doctor or dealing with official institutions such as banks and other authorities. There are indications that 'full competence' for players often means the ability to converse with other players and making themselves understood in general conversational situations. Where more precise linguistic skills are needed, the role is taken over by the players' agents or team managers who will often arrange the necessary matters in their own language. Some

¹ This was pointed out by the Czech player Tomáš Jun and confirmed by his colleague Petr Voříšek, both playing for the Austrian team FC Altagh in the 2009 spring season.

players have also noted the practice of explaining to a local player or a team manager what needs to be arranged and then calling them from the relevant institution (e.g. a bank). The matter is then mediated by phone by the team manager, who communicates with the official from the institution on behalf of the player.

At the same time, however, one can perhaps identify a phenomenon resembling Labov's "Observer's Paradox" (1970): when asked about their linguistic behaviour, respondents may give what they think are the expected answers or downplay problems of multilingual communication in order to present themselves – though not necessarily consciously – in a more positive light. This is typically the case in media interviews; in a more linguistically-focused interview, however, players are willing to confide in the researcher that not all is linguistically as ideal as it may be presented to the wider public.

6. Conclusion

As indicated above, the conclusions to be drawn from the current phase of the research project on multilingualism in football teams may be formulated in two broad areas. On the one hand, the research has led to a reflection on the methodology used and indicates what may be realistically expected from the respondents. On the other, it points out some significant aspects of multilingual communication in formal groups, i.e., those in which people find themselves as a result of external forces rather than their own free choice. These groups are, most characteristically, constituted by professional working environments.

Methodologically, the findings indicate that a crucial role is played by the interview, while the questionnaire may be rather dispreferred by the respondents – football players. Generally speaking, the qualitative findings are easier to obtain through the interview, though the nature of the data – obtained in casual conversations with the players – makes them more difficult to quantify and compare. As regards the choice of questions, it appears that inappropriate questions may result in communication barriers (both in a questionnaire and an interview).

As far as the nature of multilingual communication is concerned, the research shows that the issue of what constitutes 'a sufficient knowledge of a language', i.e., the level of one's linguistic proficiency in a foreign language, is notoriously difficult to pin down subjectively. While players will typically not admit to any linguistic problems in their interviews with the media (which serve as the preliminary material for establishing some of the players' linguistic backgrounds) and they will not immediately acknowledge any problems or cases of miscommunication when directly asked about this issue, subsequent detailed conversations with them indicate that many players do indeed have serious linguistic problems in a foreign team. Meeting the requirements to work in a multilingual environment is then actually harder than many of them are willing to admit.

There is something of a paradox: the players' understanding in formal contexts (i.e., when communication is part of their 'working environment', which in their case is playing football) is enhanced by their knowledge of the rules, non-verbal communication as well as the non-linguistic situation. Such formal contexts of the game rely on a limited number of situations or game-related events and draw on a limited vocabulary.

By contrast, informal contexts in these multilingual groups involve situations which are essentially open-ended and the linguistically less experienced players may

experience severe problems not only with communicating but often merely with understanding. These situations involve group gatherings of players outside of the context of the game (e.g., in restaurants and during other social events). As players themselves have pointed out, complete understanding is not necessary; what matters is a player's presence and attempt to become a part of the group by engaging in shared free-time activities. The friendly nature of such groups then in turn leads to a tolerance of linguistically deficient involvement on the part of some players.

At the same time, however, there are situations in which a player needs to communicate in a foreign language outside of the scope of the formal group of the multilingual working environment in a football team or outside of the informal group of players engaging in free-time activities. This kind of communication, often involving personal matters and issues connected with other family members, is the most difficult for the players – partly because they cannot expect to receive the same degree of linguistic tolerance from the public as from people in their own teams and partly because linguistic precision is required from them in situations which they are not accustomed to. Although players may initially state that they do know a language well and do not have problems with communication, they may rely on interpreters or team managers to take care of communication in these contexts.

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Appendix 1 Questionnaire and interview questions – multilingualism in football teams¹

Part 1 – Written questionnaire

Name of player:

Football club:

Age:

Nationality:

Career history, especially foreign experience:

Language biography:

Mother tongue(s):

Foreign language(s):

Which language? Learnt how? How long? Practised how long under which circumstances? Language proficiency? Do you pick up or learn languages easily?

Linguistically significant professional situations (problems and coping strategies)

Whom else do you know who could be an interesting interview partner for us regarding languages in football teams?

Part 2 – Oral interview

7. Please describe the language situation in your present club.
8. In which ways is/was it similar or different in any previous club?
9. Which languages do/did you have to use or which language(s) are/were you confronted with?
10. Which language(s) are/were spoken in the team? In which languages does/did the team operate? Officially, unofficially?
11. Role of a *lingua franca*? (English? the language of the club's own country?)
12. Role of non-verbal means of communication? Within the team and on the pitch with other players or referees?
13. Do you use any special code or slang words in the team? Or loan words from some other language?
14. Please comment on the communication among players, and between players and the coach, in different kinds of situations (practice, pre-match briefing, the match itself, post-match debriefing, changing room...)
15. Having a coach who does not speak the national language is quite a common situation. Do they then work with interpreters? To what extent can this be a drawback?
16. How does communication with the referees function in international games? What is the role of the team captain? Does he have special language needs? On the pitch and off the pitch?
17. Please comment on the communication with the media from the language point of view.
18. Please describe other professional situations where language and

¹ The questionnaire was formulated together with Prof. Eva Lavric of University of Innsbruck, Austria.

communication play an important role.

19. Please describe everyday life situations in the foreign country/countries, difficulties and ways of coping with them.
20. The cultural aspect: can there be something like a culture shock? Is the club aware of this and do they try to help?
21. How long does it take players to become acculturated? Are there players who integrate more easily, or cultures that are very different?
22. Are there problems with players' families (who also have to integrate into a new culture)? Does the club help them?
23. Club policy: how are/were foreign players in general integrated into the team? Into the new environment?
24. Please talk about the both language aspect and the cultural aspect.
25. Language aspect: Is there an official club policy? Language courses? Interpreters? Fellow players with the same mother tongue (do they translate, do they help newcomers to integrate)?
26. Do language aspects play a role when signing a new player? A coach? Does the career history of a player/coach, specially his acquired language competences, play a role?
27. If there are interpreters, who chooses them? How are they selected? How do they work?
28. If there are language courses: How are they organized? Who takes them? Are they compulsory? To what extent are they taken seriously?
29. What are/were your personal experiences?
30. Please give examples of miscommunication (own experience, other teams or colleagues).
31. Have you ever encountered or heard about problems in a team due to linguistic or national antagonisms? Or due to the formation of subgroups (players coming from the same country or language group)?
32. Do you know examples of very good practice in your team or in other teams (own experiences or colleagues of yours)?

Question for referees / coaches:

33. Is there a language aspect in the training of coaches / of referees? Would such a focus be necessary?

Last question (for everybody):

28. Whom else do you know who could be an interesting interview partner for us regarding languages in football teams? Please supply name(s) and contact details. Could you please act as our go-between with such persons?

GLIMPSES OF THE PHENOMENON OF ROMANIAN EXILE

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Abstract: *In today's society, the main areas of general interest, whether they are social, cultural or political, tend to focus on concepts such as: globalization, multiculturalism and transnationality. Under such circumstances, there are voices claiming that terms such as: exile, displacement or otherness are in a way obsolete and unjustifiable. In view of all these, my paper intends to define the concept of exile, justifying its presence in relation to other terms, such as: emigration, migration or postmodern tourism, trying to establish the main coordinates of the Romanian phenomenon, referring to its social and historical context, causes and controversies, chronology and literary canon.*

Key words: *exile, displacement, otherness.*

The main condition of a nation's survival is the preservation of its own individual, social and cultural identity. There are many influences nowadays, all of them aiming for the concept of *globalization*, aiming to create the so-called "global citizen". But in order to become part of this diversity, one has to recover and assert his or her own identity, whether it is national, cultural or even personal.

When speaking about concepts such as: *nation, people, ethnicity* it is important to understand their meanings, their evolution in time, and their relationship with the controversial issue of identity, these being essential when analysing a certain country's openness towards globalisation and multicultural integration. Exile, as a political, economic and social phenomenon is mainly defined through notions such as: dislocation, displacement, abandonment, negation, assimilation, integration, and only by understanding the entangled complex of values that govern someone's life and their mentality, can we attempt to reach an almost complete projection of the entire structure.

In his book *Neam, popor sau Națiune. Despre identitățile politice europene (Kinship, People or Nation? On the European Political Identities)*, Victor Neumann comments upon different theories and different interpretations of social and political concepts which, during time, have led to a series of misunderstandings and wrong attitudes in what concerns a country's or a nation's social, cultural and national reflection in the world.

Centring his analysis on Europe, Victor Neumann (2005:103) defines the concept of *nation* in relation to various factors, all having a certain influence in the evolution of this term: cultural traditions, administrative and institutional evolution of society, economic climate, intellectual activities, religious orientations, literary and philosophical works. The consequence of all these catalysts results in a certain diversity worth being taken into consideration. Thus, the Western European concept of national identity has a totally different interpretation in Central and Eastern European cultures. This is obviously reflected in the new social and political attitudes adopted by the Western half of the continent during the last decades, namely: new laws concerning the protection of cultural and religious minorities, a social-civic identity instead of the former traditional ethno-cultural identity, the disappearance of borders as a substitute for the usual territorial frustrations, an emphasis on tolerance towards different individual cultures and respect for intellectual effort (NEUMANN, 2005: 105).

In comparison with the above mentioned situation, Central and Eastern European realities still underline the importance of an *ethnic nation*, thus promoting countless cultural differences and a constant discrimination among linguistic groups. Analysing various theses and points of view, Victor Neumann mentions Vladimir Tismăneanu and his book *Fantasies of Salvation*. According to the latter's opinion, the end of communism was followed by a collective anxiety and a state of disorientation, attitudes which created the perfect context for the revival of a new ethno-nationalist myth, whose immediate consequence was the worship of the past, this being considered the only capable of restoring the *Nation's* hope, pride and dignity (qtd. in NEUMANN, 2005: 114). There are other voices, such as: Ilya Prizel and Maria Todorova, who consider that, in some Central and Eastern European countries (for example: Poland, Romania and Bulgaria) the revival of Ethnic Nationalism was the direct result of Russian domination. This acted as an interdiction in the development of those nations' cultural and historical values, after the second world war (qtd. in NEUMANN, 2005: 115). This is exactly the situation that characterises our country, which has understood the concept of *nation* in terms of *ethnicity*, evidently exaggerating the role of the ethnic group. The communist ideology took advantage of this political and social orientation, placing the emphasis on ethno-linguistic discrimination and monocultural tendencies, adopting a discriminating policy towards minorities, with obvious and imminent consequences, for example: the forced exodus of Germans and Jews from Romania and other Eastern European countries.

Victor Neumann's conclusion is essential in this context:

The meanings of *Citoyenneté* or *Citizenship* from Western European political and legal languages were granted a very different interpretation in Central and Eastern European Cultures on the grounds of ethno-differentialism. Instead of the idea of equality of all inhabitants, Central and Eastern European intellectuality preferred to promote the idea of identity based on origin, continuity, blood (race), space and language criteria. This clarifies why yesterday's and today's Central and Eastern European nation is no more than a *Kulturnation*, that is, an *Ethnic Nation*, respectively, a nation of the majority ethnic group. Subsequently, the nation is an equivalent to the state only to the extent it refers to a traditional culture seen according to the romantic paradigm (2005: 226).

Having analysed the implications of this theory, it becomes much easier to understand the concepts of exile, searching for identity and survival. It is, of course, easier to explain why Romanian nation still finds it difficult to integrate into Europe (seen as an entity bringing countries and nations together in an attempt to eliminate borders and extremist ideologies) or into a multicultural society.

Romania has always had a complex of inferiority in what concerns Europe, feeling excluded or neglected. The reasons are mainly economic and political. Being situated in the Balkans, bearing the Turkish and Soviet humiliations during years of domination, having a language of restricted circulation which could not give them any guarantee of an international recognition, the Romanians have always felt underestimated. Their underdeveloped economy has never offered them the opportunity of reaching the Western standards of welfare and prosperity, and the communist dictatorship was always a barrier in their way towards freedom.

The ways in which Western and Eastern Europe address the same problem or situation are different and the most obvious difficulty in the attempt of drawing them closer consists in changing their values and spiritual beliefs. In their turn, the concepts of *multiculturalism* and *transculturalism* have difficulty in imposing their features, especially in those countries where the idea of democracy is not very accurately understood and put into practice. Firstly, because the monocultural and totalitarian tradition has not been totally forgotten and secondly, because non-government institutions are not efficient enough in promoting the idea of cultural and political pluralism. Instead of choosing an attitude

oriented towards future, the current tendency is that of rediscovering the origins, the once forgotten tradition (NEUMANN, 2005: 197).

The major problem encountered is the so-called *difference of mentality* between the Western European realities on the one hand, and the Central and Eastern European realities on the other hand, and this evidently triggers off a certain difficulty of adaptation. In this context, an exile's situation is even more problematic and complex. The above mentioned difference of mentality is still the same, but it is doubled by a real physical impossibility.

The problem of exile is a very controversial one and has been widely discussed lately. The subject is very up-to-date if we take into account the constant interest and desire of reinstating a whole gallery of writers and that of recovering the once lost cultural and literary values which give uniqueness and consistency to a nation. It is enough to mention some of the critics who have analysed this phenomenon in Romania, in order to understand its importance: Cornel Ungureanu, Mircea Popa, Laurentiu Ulici, Adrian Niculescu, Nicolae Florescu, Gheorghe Glodeanu and many others.

The controversy surrounding this subject is the result of some more or less openly manifested vanities concerning the problem of cultural, political and social affiliation. To what extent does Romanian diaspora in general identify itself with Romanian nation? Or, restricting the area of interest to literature, to what extent does the literature of exile identify itself with the national literature, or does it really belong to our national cultural and literary values?

In the article "In Exile and at Home Literature Has Only One Country: the Language", Monica Lovinescu (1992: 7) refers to this controversy and to the accusations that have been made against Romanian exile, underlining the idea that, belonging to different social backgrounds and being fueled by different motifs (political, cultural, economic, existential) the exiles of Central and Eastern Europe are characterised by their differences and not by their similarities. Not every literary work written in exile is valuable but, as the literary critic states: "in exile and at home literature has only one country: the language", so the exiled writers' integration into Romanian literature "should happen naturally, without priorities", but also without being treated as if they were some "poor relatives".

The same controversy appears in Ileana Corbea and Nicolae Florescu's book: *Resemnarea Cavalerilor (The Knights' Resignation)*. Having a symbolic title, the book brings in front of the reader a series of interviews with some of the representatives of Romanian exile: Constantin Amăriuței, Theodor Cazaban, Monica Lovinescu, Virgil Ierunca, Nicu Caranica and many others. Confirming the reality expressed in the title, the exiled writers' general attitude is that of resignation. Explaining his intention in choosing the title, Nicolae Florescu identifies the 'knights' with a spiritual aristocracy, with a symbolic fight against evil forces which promote a wicked policy of oppression and terror, with the supreme sacrifice in the name of an ideal. On the other hand, their resignation might suggest a consciousness of their defeat, of their hopeless and useless spiritual fight (CORBEA, 2002: 5-6). Discussing the problem of Romanian literature in one of the interviews gathered in the book, Monica Lovinescu confirms the existence of a unique and singular literary context, this being nevertheless conditioned on the acceptance of exile's literature. The first step towards unity requires the publication of this literature in the country and its proper reception (qtd. in CORBEA, 2002: 118). Mentioning the same problem, Cornel Ungureanu draws the attention to the risk involved in this process of integration: the enthusiasm manifested in discovering and rediscovering new values should not shadow the aesthetic criterion used in judging the literary value of these books and their critical analysis (1995a: 9).

Asserting his belief that the exiled writers represent a constituent part of Romanian literature, Mircea Angheliescu considers that their work cannot be read or interpreted according to the principles used and applied to the writers who have never left the country and have never experienced Heracle's tragedy of being poisoned by Nessus's shirt. Transposing the Greek legend into the harsh reality of Romanian diaspora, the writer sees the fate of an exile as a tragic exhaustion, a continuous vacillation between the image of the lost country and the one of the country he now lives in, but which will never become his or her home. Everything signifies in this literature of exile, beginning with the actual need of writing, the atmosphere in which they write, so everything has to be known, discussed, analysed, because hardly can we find another condition – and another era – in which a human being's normality might have been more severely damaged, and on such a great scale. As a consequence, any answer, any fragment of an answer is essential in understanding it (the literature), and in understanding ourselves (ANGHELESCU, 2000: 6).

According to Mircea Eliade (1990: 84), the problem of exile in Romanian culture is not something recent, this being rooted in the very essence of our folk tradition, in the "tension" between the sedentary way of life characterising the peasants working their land and, the active life of shepherds moving their flocks according to some unwritten laws of nature. Translating this tension in literature, Eliade makes a clear-cut distinction between "sedentary" writers, who place the accent on traditional values, folk wisdom and customs and the so-called "universalists", i.e. writers adopting a more critical attitude and an interest in science. This point of view leads to the conclusion that exile has never been an isolated event in our history, so in order to get a better understanding of this complex phenomenon it is essential to take into consideration the causes that led to it, its chronological delimitations and its main features and traits.

Helpful in this respect is Eva Behring's book: *Scriitori români din exil 1945-1989. O perspectivă istorico-literară (Romanian writers in exile: 1945-1989. A historical and literary perspective)*. As the writer confesses, this research is mainly meant to German readers, so the author tries to give detailed explanations in order to simplify the understanding of the phenomenon and thus, she identifies the main causes of exile: oppression, discrimination, prison, threatenings, interdiction of publication and censorship, in other words, political reasons that represent the main points of defining exile. But these were not the only possible reasons. The writer brings some other examples which come to emphasise, once more, the complexity of this cultural and social process, in our country.

Firstly, there were writers who chose to live in another country not because they were forced by different political circumstances or influences, but simply for personal reasons. Iulia Hașdeu, Elena Văcărescu or Marta Bibescu are among the representative names worth being mentioned in this respect, writers who contributed through their work to Romania's cultural and national recognition in the world.

Secondly, there were writers who totally opposed our country's traditional culture and literary style, feeling constricted and limited to a language and to a system of values almost unknown to other writers and artists in the world. They were the representatives of the avant-garde (Tristan Tzara, Gherasim Luca, Paul Păun) and their work found its best expression outside the borders of our country. In comparison with the group of political exiles, these avant-garde artists never felt the need of returning home, never felt the experience of an outcast (BEHRING, 2001:13-15).

Trying to realise a chronological delimitation, Eva Behring (2001:16-17) begins her analysis with the 17th C Romanian nobility, mentioning the names of Grigore Ureche, Miron Costin, Ion Neculce and Dimitrie Cantemir, important historical chroniclers who

lived their lives as exiles due to the unfavourable political circumstances dominating our country at the time. The second wave is situated somewhere around the year 1848 and the names of Nicolae Bălcescu and Cezar Bolliac are to be placed among the most important representatives of Romanian cultural and literary life during that period. They used the exile as a pretext for presenting and explaining the problems the country was facing and, their letters and memoirs depicting their experiences are nowadays considered important sources and testimonies of Romanian literary history .

Dedicating a whole book (*The Disappearance of the Outside. A Manifesto for Escape*) to this complex social, political, and economic disease – the exile – Andrei Codrescu realises a detailed presentation of the term, commenting upon its countless meanings and significances, relating it to his own experience of exile, to different foreign writers and to different local or international events. Directing his attention towards the historical context which was defining for our country around the year 1848, the writer states that:

Romania was not a country until the mid-nineteenth century. After the revolution of 1848, which ended hundreds of years of Turkish and Turco-Greek domination, it hastened to join Europe. Its literature rose fiercely from historical chronicle and pamphlet into poetry. Between 1910 and 1948 Romanians absorbed books the way eggplant absorbs olive oil, and produced them as well, a literary gush comparable to that of their contemporaries, the oil wells of Ploiești. When the communists came to power after the war, the flow of books was stemmed, both from within and from without. State policy at the time of my birth in 1946 was a Dracula-like activity of cultural impalement. First, the authors were victimized (prison, murder, silence), then their books (burning, banning, oblivion) (2001: 16-17).

Taking into account the writers' dramatic situation and fate during the communist system, it is easier to realize why the most important stage of Romanian political exile starts around the year 1945 and lasts until 1989. According to Eva Behring, this period succeeded to gather a well-defined body of features, a valuable and authentic literature and a voice impossible to ignore. Nevertheless, the tragic situation of two categories of emigrants seemed to be in disagreement with the general tendency, namely: the cruel treatment of Romanian writers of Jewish origin, forced to leave the country due to the communist policy of racial discrimination and its anti-Semitism, and that of Romanian writers from Basarabia (territory that used to be a constituent part of the country) whose situation was identical to that of an exile, if we take into account the USSR's constant attempts of assimilating Romanian language, culture and traditions.

Returning to the period under discussion, 1945-1989, Eva Behring (2001: 24-44) divides it into three major waves, each of them having their own traits, characteristics and representatives.

The best defined stage in terms of ideology and common aims includes the 40s and the 50s, a historical period dominated by the fall of the Iron Guard and that of Ion Antonescu's military dictatorship and the already obvious pressure exerted by the communists in all the social and cultural areas of the country. The most famous representative of this period is Mircea Eliade, his name being surrounded by many other well-known figures of Romanian exile: Constantin Virgil Gheorghiu, Vintilă Horia, Aron Cotruș, Pamfil Șeicaru, Emil Cioran, Horia Stamatu, George Uscătescu, Monica Lovinescu, Virgil Ierunca. Initially working in diplomacy as cultural attachés, after choosing the exile they were considered either collaborators (in the view of the adoptive country) or traitors and war criminals (their own country's point of view). They chose as their main destinations France or Spain, the latter being the only country in Europe, at the time, welcoming and naturalizing exiles who openly manifested their fascist affinity.

The second stage of Romanian political exile groups around the 60s and 70s, a period of time which, unlike the previously mentioned context, cannot reach a consensus in terms of ideology, the writers having their own individual aesthetic and literary values. Although they shared the same traumatic experiences during the communist oppression, although they stepped forward voicing their dissatisfaction, their resistance to the socialist realities of the day, they had no common ideology to offer them the necessary cohesion of the group. Being misled by Nicolae Ceaușescu's policy and having the conviction of a future democratization of Romania's social and cultural life, many young writers agreed to become members of the Communist Party (see the case of Paul Goma). The new cultural and political context gave vent to a new generation of writers interested in exalting their subjectivity, in rediscovering new psychological dimensions, in directing their quest towards mythology and in following the models and influences of modernity. The series of names worth being mentioned now includes: Marin Sorescu, Nichita Stănescu, Ana Blandiana, Dumitru Țepeneag, D.R. Popescu or Ștefan Bănuțescu. They experienced an unexpected freedom which, nevertheless, lasted only for a short period of time. The beginnings of a new wave of terror were announced by increasing ideological pressures, constraints concerning political and cultural compromises and they all materialized in the final decision of choosing the exile, this being fueled by the writers' insecurity and impossibility of thinking and honestly expressing their own ideas. Dumitru Țepeneag, Ilie Constantin, Paul Goma, Matei Călinescu, Virgil Nemoianu are just some of the representative figures of this period.

During the last decade of Ceaușescu's dictatorship (the 80s), a new wave of emigration, politically and culturally motivated, can be identified. Romania's harsh realities, a tiring insecurity and the grotesque demands of censorship, the interdiction of publication – a direct result of an 'inadequate' behaviour, the economic crisis reaching all sectors of mass consumption, all these contributed to a tragic feeling of moral and physical misery, disgust, repulsion and resignation. The deep scars of countless humiliations and endurance, the terror of brutality, the constant contempt for human beings in general and a permanent anxiety played a decisive role in creating the last wave of emigration, writers belonging to a young generation, already recognized by the literary forums of the country. Among the victims of this last outburst of resentment and oppression, the names of : Norman Manea, Ion Caraion, Alexandru Papilian, Matei Vișniec, Bujor Nedelcovici, Nicolae Balotă or Mircea Zăciu, Lucian Raicu or Mircea Iorgulescu are not to be forgotten.

When analysing the exile in his book: *Incurșiuni în literatura diasporei și a disidenței (Glimpses of the literature of the diaspora and dissidence)*, Gheorghe Glodeanu mentions Laurențiu Ulici and his conclusions concerning this subject. Thus, Ulici concludes that the phenomenon, although having its roots in the 18th century, is best illustrated during the 20th century, in two periods: the first one, between 1945-1949 and the second one between 1972-1989. In both cases, the Romanian writers' option represented a refusal of the compromise and of the gradual destruction of any sense of cultural consciousness (qtd. in GLODEANU, 1999: 6).

Referring to the same periods and to the same ideological context, Cornel Ungureanu gives a very good explanation to this phenomenon.

After 1945, the exiled writers are those who lost the war. Their world, just like Atlantis, sank. Some of them are still fighting to regain their country, and their literature is a war journal. But after 1948, the harsh reality of starting from scratch became more and more obvious for most of them. To revive in another country. The experience of death and the experience of Revival – this is the fundamental experience defined by the exile literature of the 20th century (1995a: 8 – translation mine).

Returning to Eva Behring's book, the writer continues her theoretical debate with an attempt of identifying the exiled writers' attitudes and reactions at their encounter with

the concept of *otherness*. The sudden change of cultures, perceived as an internal shock but also as a release was the starting point of a new life and a new mentality, or attitude. The first normal reaction was that of refusal and defence, and the process of reorientation towards the host country's culture, language, traditions and customs came with difficulty. The most important elements of this equation are the writers' reserve in adopting the new culture and their possibility or impossibility of handling the new language. Their integration is dominated by the pressures of every day material necessities and, their ambivalent tendencies (to preserve their national and cultural identity, on the one hand, and to comply with the influences of their present background, on the other hand) transform their existence into a dramatic dilemma (BEHRING, 2001: 69). Trying to escape the constraints of a totalitarian political system the exiled writers perceive their condition as a "catalyst for identities" as Monica Spiridon considers (qtd. in GLODEANU, 1999: 16).

From this point of view, a new culture, a new spiritual context is beneficial and essential in providing them with the necessary and long-desired freedom of thinking and feeling. The exiled writers are free to search for their own identity, they are free to look for ways of expressing their inner selves. In this context of searching for identity and looking for ways of expressing the once repressed feelings and anger, the exiled writers' status is not simple at all. Once away from their birth place, some of them continue to write using their own language, others try to adopt the language of the new country and others use a double voice. There is also another category, namely: those who find it impossible to overcome the difficulties encountered in a new social and cultural context, totally abandoning the idea of writing (SASU, 2001: 5). But, irrespective of their choice, their work must be analysed according to its real value.

In his book suggestively entitled *Exile*, Camilian Demetrescu (1997: 164) gives an interesting interpretation of this complex phenomenon, naming it "the tragedy of roots". Being uprooted, a tree needs some new ground in order to survive. Taking this image as a starting point, the author identifies three possibilities of action: the cutting of the roots, their dragging along the roads of exile, and their final planting. The first situation is that of an economic exile who leaves his or her native country in search of a better place to live and the roots are just an obstacle in their way. The second and the third situations are defining for a political exile (the artist, writer or intellectual choosing this alternative as the only possible moral and physical survival) who tries to preserve his or her roots, but at the same time tries to understand and take advantage of the new cultural, social and political context he or she has been thrown in.

Speaking about the attitudes which an exiled writer can adopt, Mircea Eliade (1990:85) mentions two names: Dante and Ovid. The second figure is that of an outcast and his literary work is dominated by lamentation, regrets and nostalgia for the forever lost country, while the former accepts his fate with resignation, aware of the fact that his exile was actually his main source of his inspiration. For Eliade, Ulysses represents the prototype of the human being in general, but also the prototype of the man projected into the future; it is simply the image of the so-called "hunted traveller". His journey signifies the constant search of identity and parts of this restless wanderer can be identified in every human being. What best defines human nature is a series of initiation attempts, a continuous succession of deaths and revivals, the symbolic representation of this process of initiation being the labyrinth. The experience of exile is, actually, the experience of the labyrinth. There is always a possibility of getting lost, but at the same time, there is always a possibility of finding your way home. The choice belongs to everyone apart.

In his article "The Exile is One of the Toughest Trials that an Intellectual can Bear", Bujor Nedelcovici continues Mircea Eliade's idea of 'labyrinth', overlapping the

experience of exile with a labyrinthine endeavour, a journey from darkness to light, from bewilderment to tranquillity, from gloomy and entangled moods to bright and lucid moments. As the title of the article states, “the exile is one of the toughest trials that an intellectual can bear” but, once the difficulty surpassed, the whole experience becomes a spiritual boom, a moral revival, a “redemption” distributed on different levels. The first level underlines the importance of “there” – an equivalent of the lost country, the second level underlines the importance of “here and there”, the third one coincides with the syntagm “neither here nor there”, while the last one emphasises the idea of universality, of “everywhere”. Thus, the author proclaims his total freedom of thinking and acting, being no longer “conditioned” by a certain place, area or country. “I feel fine in Mexico and in England and in Romania, without ever forgetting that I am a Romanian writer, without forgetting my origins and the books that I write and continue to publish in the country” (NEDELCOVICI, 1997: 12). One might suspect a certain kind of indifference in these words, a total or partial detachment. In comparison with the above mentioned attitude, Norman Manea’s opinion contradicts the image of the writer released from all kinds of constraints. This fact intends to highlight, once again, the already mentioned diversity which characterises Romanian exile. “My relationship with Romania has not reached yet the point of indifference, in spite of the bitterness which has become deeper and deeper during the last few years” (MANEA, 1992: 7). What the writer names “violent dislocation”, has nowadays become a commonplace experience, and exactly this modern “trivialization of evil” has brought about the feeling of resignation and has been a catalyst in discovering the benefits of dislocation.

Returning to Eva Behring (2001: 70-71), it is important to notice the way in which the author analyses and comments upon various aesthetic influences and tendencies the exiled writers were subjected to. The first and most important change appeared in their process of creation. Referring to the first wave of emigrants, worth being mentioned was the fact that they were not forced to adjust their stylistic devices to a new aesthetic canon as long as they had previously been acquainted with the Western European literary traditions. For example, Marcel Proust’s literary technique had already influenced the Romanian interwar novel, Transylvania’s poetry was marked by expressionist impulses and the avant-garde movement had been successful in promoting Romanian national culture in the world. The constant interest manifested in Joyce and Kafka, in the new French novel and in the aesthetic disputes on themes such as: unlimited realism and existentialism was not foreign to the Romanian literary and academic circles in the country. As a consequence, the first notable reaction of our exiled writers was to adopt a certain restraint or hesitation in what concerned the modern theories and methods of Western Europe. This was the result of a different mentality, of a personal vision of the world, of a tradition based on Christian orthodox precepts, in direct contradiction to the principles that animated Western European consciousness at the time. The loss of religious thinking, the modern man’s lack of, and disinterest in values, the exaltation of individuality and freedom, all these features were in stark contrast to the Romanian exiled writers’ personal image on man and world.

Totally different was the situation of the younger writers belonging to the third wave of emigrants. Their problem did not consist in choosing traditional or modern techniques or literary devices, but in changing the perspective: from a hidden, abstruse meaning to an open representation. Speaking about the subjects and the themes chosen by the exiled writers, Eva Behring (2001: 73) outlines the general tendencies identified in journalism and literature, the former dealing with Romania’s political and cultural situation, people’s struggle in searching for identity and in finding a common denominator with their

new social and cultural context, and the latter placing the accent on reflections upon personal destinies during the communist dictatorship, emphasising the idea of survival.

Quoting Cornel Ungureanu's words:

exile is the first and most important punishment that has been brought about human beings. More than a punishment, it is the process through which man is brought to life. He starts living only after being driven away from Eden. The man, as we know him, the man similar to us, is placed in time and space, both of them being perceived as constrictive (1995a: 5 – translation mine).

As the definition suggests, exile is the starting point of those people's life. It is their punishment and their blessing. The act of writing becomes in their case a testimony, a confession. Analysing the most suggestive elements and features that tend to be emphasised and captured in the exiled writers' work, Nicolae Florescu gives a very complex and complete body of symbols, themes, and ideas, which coexist with other elements that offer uniqueness to each writer.

There are, of course, common features, too, an obvious body of endeavours: nostalgia for the image of the irrevocably lost country, an anti-communist and anti-Russian consciousness of the adopted attitude; the protest against Western indifference, the exaggerated emphasis on the idea of national specificity and its fundamental traditions[...]. But, maybe, the most pregnant and present attitude is the solitude, the voice uttered in the desert, the impossibility of providing a service to the oppressed country through anything else than the word. Then, the alternation of disillusionment and hope, heaven and hell...(1998: 7 – translation mine).

Showing an obvious interest in the same subject and speaking about the elements which define the corpus of this 'exile literature', Nicoleta Sălcudeanu finds a very interesting explanation to the entire phenomenon, in her article "Exilul Literar Românesc (1944-1989)" ("The Romanian Literary Exile (1944-1989)"):

The exile literature's peculiarity may not consist in a special literary artistry, but it surely brings about a unique emotional flavour, motivated by the existential meaning of dislocation. The uprooted writer's fate repeats the mythical scenario of the Wandering Jew, meant to endlessly wait for the second coming, a damned witness, carved in time, - an expended, threatening time. The writer [...] is cursed to be the last man on earth, crucified between the sense of an impending doom and the constant waiting, between immortality and continuous wandering (2003: 100 – translation mine).

Trying to systematize the concept of "cultural identity in exile", Eva Behring (2001: 74) establishes three major levels, according to the exiled writers' openness towards changing their language and their literary productivity as a result of it.

The first one is characterised by suspicion in what concerns their integration into the new culture and the new traditions of the adoptive country, and the direct consequence of this is the use of Romanian as the language of literature and a constant focus on a Romanian target public. Good examples in this perspective are: Paul Goma, Ion Caraion or Ion Negoïtescu.

The second one speaks about the writers who accepted a double identity and, as a result, used a 'double voice', being interested not only in the Romanian public but also in the public of their receiving country. The great majority of the Romanian literary exile belongs to this category. The list begins with Mircea Eliade and continues with other important figures, such as: George Uscătescu, Vintilă Horia, Monica Lovinescu, Virgil Ierunca, or the young generation: Norman Manea, Virgil Tănase, Dumitru Țepeneag or Dorin Tudoran.

The third one mentions the writers who succeeded in forgetting their own roots and adopted a new identity and a new language, their interest being targeted exclusively at the public of their adoptive country. Emil Cioran represents the best example in this perspective, his attitude being characterised by total negation and an irrevocable separation from his own Romanian identity. Another name claiming its place in this context is that of Eugen Ionescu, whose attitude towards Romania was identical with Cioran's.

In the article: “Exile, Emigration, Diaspora”, Al. Paleologu (1998: V-VI) attempts to clarify the difference between ‘exile’ and ‘emigration’. In a very real sense, the exile was considered a terrible punishment implicitly supposing a civil death and a seizure of goods and properties. Having its origins in the Latin word “*exsilium*”, this term is also used in French or English: “*bannissement*” and “*banishment*”, these words having a more dramatic and terrible implication. Continuing his theoretical analysis, Paleologu considers that the word *emigrant* defines those people who left their country in search of a better material life, the so-called “economic emigration”, and they should not be included in the category of “exile”, this being reserved for the “political emigrants”, their life being in a way synonymous with an “existential experience”. They are the real exiles. However, if we tend to see exile as banishment it is necessary to return to Ovid, the Latin poet’s experience, which represents exactly the opposite of Romanian contemporary emigration. Leaving behind the cradle of Latin culture, he is banished to an isolated, barbarian world, on the unfriendly shores of a rough sea. Leaving a communist regime behind on the other hand, the exiled writers experienced a certain kind of revival and freedom of thinking and feeling. Under such circumstances, Mircea Eliade’s position in choosing Dante’s attitude in exile to the detriment of Ovid’s is justified. Choosing Dante as their role model, the exiled writers have transformed a negative experience into something positive, or at least into something bearable.

A human being’s existence is unquestionably connected to the concept of “utopia”, this actually meaning hope for a better life. According to this principle, there are two main tendencies dominating an exiled writer’s literary attitude, Cornel Ungureanu mentioning both of them: on the one hand, the process of negation, of deconstruction and, on the other hand, a utopian reconstruction of the lost universe. “If the East ruins Utopia, the exiled writer tries to give it a certain meaning” (1995b: 13 – translation mine). As a result, a heavenly atmosphere surrounds the imaginary countries of Vintilă Horia or Mircea Eliade, Romanian geography seems to be a projection of paradise and every little corner of their lost country is endowed with symbolic connotations. So Cornel Ungureanu’s conclusion in this context is that the literature of exile is mainly characterised by its interest in re-creating Utopia, in re-creating a dream, an illusion.

In his book suggestively entitled *The Disappearance of the Outside. A Manifesto for Escape*, Andrei Codrescu speaks about exactly the same thing: the exiled writers’ attempts to re-create a new world, a utopian universe as a substitute for their lost home. The conclusion he reaches is that this re-creation, re-construction of an illusion is not necessarily the most important thing. What really matters is their “faith”. This is the energy that fuels their creative resources. In a world that has everything but “faith”, this inner force gives their work a particular flavour and consistency. In comparison with the artist in the West, the situation of the exiled writer is quite different. His entire existence is predicated on a gap. The basic, material facts of breaking with one’s entire sensorial universe put a different kind of strain on the imagination, which is called to replace the lost world with another. If it fails, the artist goes under his weight of nostalgia and impotence into that well-mulched swamp of heartbreak and failure that is our century’s chief product. An exile must not fail, but “not fail” at what? Making an alternate reality, a different world, one that can resemble only superficially the lost ones, is an enterprise of fundamental failure, even if by some unrelated process it does become a public success. The only thing an exile cannot fail in is his *faith* (2001: 93).

But this phenomenon, i.e. exile, is far too vast in order to be presented or rendered thoroughly. By analysing the works of some of its best representatives one can only try to hope that the entire picture will eventually take shape. Nevertheless, the process of integration seems to be more painful and much more entangled when applied to the literature of exile, this idea being, once again, beautifully rendered by Andrei Codrescu’s words: “The

map of exile resembles the radar maps used to track the movement of planes: shapes of light tracked across borders. It is all but invisible to anyone not paying close attention to it. Our fullest attention is given to other maps: the maps of multinational commerce and international tourism and terrorism, the maps of the mass media”(2001: 91). The cruel reality expressed by this quotation should become a real exclamation mark leading to a new reconsideration of positions towards exile in general and towards the literature of exile in particular. Only by adopting the right attitude and position and only by judging the exiled writers' works according to their real value, can we hope to transcend the social, cultural and political differences which still prevent Romania from joining the Western half of Europe in creating a homogeneous community with a common ideology and identity.

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MENTALITÀ SPARTANE – L'EDUCAZIONE

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Riassunto: *Le mentalità spartane sono molto legate all'educazione e allo stato. Gli spartani incoraggiavano l'educazione dei bambini solo per il bene dello stato, perché ognuno si trovava la sorte solo nella comunità (ci riferiamo solo ai cittadini dalla Sparta).*

Il sistema educativo spartano è un sistema abbastanza complesso, centralizzato, organizzato e sostenuto interamente dallo stato. Le principali caratteristiche dell'educazione spartana è la disciplina, gli esercizi fisici, l'utilità e il militarismo. I bambini (non importa il sesso) entravano nella scuola all'età di sette anni, da questa età erano ridotti i contatti con la famiglia.

L'educazione è stata per i spartani il principale fattore per l'incoraggiamento del militarismo, la chiave della egemonia spartana e della sua vittoria nei riscontri medici. Lei ha costituito tante volte un modello di sistema educativo per le società moderne.

Parole chiave: *mentalità, Sparta, educazione*

Le mentalità coinvolgono la rappresentanza e la reattività. Secondo la definizione della mentalità è "un particolare modo di pensare di un individuo o di una massa ... (***) DEX, 1998 : 620).

Il campo delle mentalità è pertanto uno particolare caratterizzato da un modo di pensare, di reagire e di agire; metodo di individuazione di una comunità particolare rispetto ad un'altra. Le mentalità della società spartana sono eccellenti in tutte le mentalità umane, anche nella mentalità della Grecia Antica che sono uniche.

Sparta era una città stato importante nelle isole greche, dalle mentalità che hanno caratterizzato questa società, la più importante è stata l'istruzione, perché a causa di questa, le altre strutture mentalitarie Spartane sono state cambiate.

Il Polis Sparta era conosciuto anche come Lacedemonia, diventando uno dei più potenti polis greci principalmente attraverso l'egemonia ottenuta nella lotta con Athena. Le mentalità definitorie per Sparta sono stati: il militarismo, lo spirito di casta, il conservatorismo, l'immobilismo, la caparbia, l'austerità e l'esclusività. (DINU, 2005:127-129).

L'istruzione spartana è stata una delle più importanti strutture mentalitarie nella società lacedemoniana perché attraverso lei si perpetuava il modo di vita conservatore, il militarismo e il proprio sistema di governo. L'istruzione è stata solo per una casta della società spartana, casta che aveva la supremazia sulle altre componenti della società spartana.

La società spartana aveva tre strutture sociali:

1. *spartiații*, aristocrazia, composto di cittadini, essi sono stati raggruppati in tre tribù, suddivise a loro volta in *fratrii*. I cittadini sono uguali, hanno la proprietà dello Stato spartano. A questi gli erano subordinati i *perieci* e i *hiloții*.

2. *perieci*, gente libera, che si occupano di vari artigianati e il commercio (occupazioni considerato indegno per i *spartiații*) e potrebbe servire nel esercito.

3. *hiloții*, semi-schiavi sono stati considerati i beni dello Stato spartano, sono

venuti dalle popolazioni asservite di spartani. Essi avevano come principale dovere la servitù dei spartiatii, in particolare nel lavoro agricolo, ma aveva alcuni obblighi militari. Anche se sono stati più numerosi, la maggior parte erano opprimati. (DINU, 2005:128-130).

La società spartana aveva quindi una sola classe dominante, per lei esistevano le altre due. Cittadini o uguali portavano il nome di *homoioi*, l'istruzione gli era destinata solo loro, avendo un carattere quasi eminentemente militare per servire all'obiettivo della comunità spartana, la guerra. *Spartiatii* sono stati istruiti per condurre la guerra, Sparta essendo una democrazia militare (il potere apparteneva al popolo armato.)

Xenofon presentava nel suo libro, lo Stato spartano, (una monografia sociale della società spartana) e gli aspetti dell'istruzione spartana stabiliti dalle leggi di Licurgo. Il libro è particolarmente prezioso per la descrizione dei componenti educazionali spartani e dei loro effetti sulla comunità spartana.

Istruzione cominciava anche prima della nascita dei bambini attraverso l'educazione alle donne spartane (le donne con uno status sociale diverso da altre donne dalle altre città-stato greche); si poneva accenti sull'educazione fisica al fine di garantire la loro salute e la loro resistenza:

“Licurgo, a partire da l'idea che il destino delle donne libere è di nascere bambini e che il tessuto è un lavoro che posso fare anche le schiave, ha stabilito che le donne come gli uomini devono fare esercizi di ginnastica e anche di fare esercizi di resistenza e di corsa. Il legislatore contava che, se i coniugi potranno godere di un benessere anche i loro figli saranno robusti. “ (XENOFON, 1958:30).

Dagli esercizi fisici praticati dai spartani, la ginnastica in palestra è stata la più importante. Essa viene eseguita in palestre, i locali che sono stati in ogni città-stato greca, insieme con le attuali palestre (una sorta di sale per allenamenti), è diretto da un *pedotrib*. (RACHET, 1998:140, 225.)

Le donne sono viste favorevolmente nella società spartana, con la concessione di privilegio per l'istruzione, anche se questo è stato più di uno strumento con carattere utilitario. Essi forniscono agli eredi dei spartiti, i futuri uomini di armi, e quindi esenti professioni considerate indegne di loro.

Il riformatore spartano ha stabilito anche l'età favorevole per il matrimonio, dalla stessa attenzione per gli eredi dei spartiatii. Si consentiva anche la bigamia e la procreazione dei figli, per essere in grado di creare una società militare.

“Egli ha anche fatto riferimento al divieto per quanto riguarda il matrimonio, considerando che ognuno si deve sposarsi quando si trova in pieno sviluppo fisico, e contando che è utile per la corretta procreazione dei figli ... [...] Licurgo ha legiferato anche che il marito rifiutando di convivere accanto a una donna che non riesce a dare i bambini possa acquisire bambini ben conformati da una donna sana, quando suo marito permette questo ... “(XENOFON, 1958: 30-31).

Alla nascita, i bambini sono stati esaminati con grande attenzione da parte dei responsabili per lo stato spartano per vedere se sono in grado di servire lo stato spartano. La presentazione del neonato si faceva di fronte ai capi tribù, dopo una approfondita analisi in relazione alle caratteristiche fisiche, poi si decideva che il neonato visse o di essere gettato sulle pietre di Taiget, nel caso in qui avevano un اندicappo fisico. (LÉVÊQUE, 1987: 250).

Il processo educativo dei spartani includeva tutte le fasi della loro età. Fino all'età di sette anni, il bambino rimaneva in famiglia, l'istruzione era fornita dalla madre. Da sette-otto anni il bambino era stato affidato allo stato per la cura della sua istruzione

fino a 30 anni di età. Il periodo dell'istruzione spartana è stato suddiviso in quattro gradi: a partire da 07-11 anni, 12-15 anni, 16-20 anni e 20-30 anni. (BUTTIN, 2002, 2007:112).

Le famiglie dei spartiatii educavano i propri eredi attraverso lo Stato. I bambini sono stati sorvegliati da un *paidonom*, un insegnante nominato dallo Stato. L'istruzione spartana dei bambini aveva la denominazione di agoge e si faceva progressivamente per i bambini, soprattutto a secondo l'età, al fine di aumentare la capacità di resistenza fisica e la formazione per la durezza degli allenamenti fisici, ma anche per stimolare la capacità di concentrare la mente e lo spirito. (VERNANT, 2001: 69).

Le bambine si allenavano insieme ai ragazzi in quello che riguardano gli esercizi fisici. Si insisteva sulla necessità di esercitare il lancio del giavellotto, del disco o i combattimenti. E per loro era valida la resistenza fisica, in particolare tramite l'abbigliamento ristretto, conoscendosi dai scrittori antichi dei cori delle ragazze spartane che cantando mezzo nude. Questo tipo di insegnamento misto durava fino all'età della pubertà, quando le ragazze potevano sposarsi, gli studi essendo attualmente seguiti solo da ragazzi. (FLACELIÈRE, 1991:79).

La caratteristica primaria spartana era la disciplina draconiana, e si realizzava tramite norme severe, punizioni corporali, dieta, abbigliamento uniforme e austero. Il processo educativo è stato aiutato da giovani superiori. Xenofon descrive gli strumenti e le punizioni corporali: "... Questo educatore, paidonomos era necessario per aiutare i giovani ad applicare agli indisciplinati il battere con frusta. Grazie a queste misure, a Sparta governava il rispetto e una sconfinata disciplina. Licurgo ha vietato ai bambini portare scarpe. Abituandoli ad andare a piedi nudi, essi salivano colline e montagne con più sicurezza alla discesa, potendo saltare, andare alla pausa e di correre più veloce ... ha deciso che i giovani si vestissero tutto l'anno con lo stesso cappotto, considerando così che sopporterebbero meglio il punto di ebollizione e il freddo ... i giovani spartitii hanno bisogno di essere resistenti ai sforzi eccezionali, il cibo è il solito ... " (XENOFON, 1958: 32).

Durante la scuola i ragazzi portavano nomi diversi, così tra i 07-12 anni sono stati considerati ragazzi o cucciolo lupo, ragazzi tra i 12-15 e 16-20 *efebi* o *ireni*. Essi sono stati raggruppati per età in stormi guidati dal migliore di loro che aveva il nome di *bouagos*. (FLACELIÈRE, 1991: 80).

Va osservato, in particolare dai nomi dei bambini nei primi anni di scuola, la permanenza di culti primitivi zoomorfi totemici. La somiglianza dei spartani con lupi può essere la spiegazione nella permanenza di queste culti zoomorfi, culti che si manifestano nel mondo antico e di altre antiche civiltà, come quella etrusca e latina. Anche l'organizzazione comunitaria dell'educazione e dello stato spartano sono simili a un branco di lupi. Il polis Sparta si basa uguale come un branco di lupi sulla solidità, l'unità e la gerarchia dei suoi obbedienti.

Il sistema educativo spartano non conosceva vacanze. In aggiunta ai esercizi sportivi, militari e di resistenza fisica (*gimnopediile* - prove estenuanti basate sull'esposizione degli alunni nudi ai piedi e sotto il sole fino al limite fisico di ciascuno) i giovani che studiano le lettere, la musica, il maneggio delle armi. La poesia e la musica erano complementari al militarismo romano, la musica accompagnava le campagne militari, sostenendo il ritmo, e la poesia cantava l'ideale militaristico spartano dell'eroe che si sacrifica per la sua patria. (LÉVÊQUE, 1987: 251-254).

Gli adolescenti, *ireni* passavano attraverso prove successivi che esaltano le prestazioni di resistenza fisica e psichica, ma si iniziavano anche alcune pratiche magiche. (FLACELIÈRE, 1991:81).

Dopo la conferma dello statuto di *iren*, spartiatò doveva passare attraverso la prova finale della sua preparazione, una specie di prova di maturità nel sistema di istruzione spartano, la licenza liceale dei giovani spartani. Questa, nominata *krypteia* è stata la più difficile essendo una combinazione di forza fisica, mentale e capacità di adattamento.

Il periodo di funzionamento del *kryptei* era di due anni. I giovani erano inviati al pieno inverno, di solito al confine della Sparta poco armati, senza cibo e poche attrezzature. Era necessario che i giovani sopravvivessero con i propri mezzi. I giovani spartiatò che entravano in servizio aveva 18 anni, sono nomi anche *melirani*. Il loro compito principale era quello di sorvegliare l'ordine di Sparta (in particolare nelle sue più remote regioni). (RACHET, 1998: 90).

La suprema prova dell'istruzione spartana è stata solo per l'élite dei *melirani*, dal momento che solo circa 300 di loro passavano. La vita "Segreta" dei giovani di età maggiore si concludeva con l'uccisione di almeno un *hilot* per essere in grado di provare ad entrare nelle forze armate di Sparta, in particolare nel élite come la guardia reale e polizia segreta dei *efori*. (LÉVÊQUE, 1987: 251-252).

Durante i due anni di formazione dei giovani spartiatò per la sopravvivenza dovevano vivere come un uomo-lupo. Si osserva ancora una volta l'importanza di culto zoomorfo del lupo nella società spartana militaristica. Il culto del lupo è stata valutata anche da altri popoli dei Balcani, e noi qui ai daci, il cui vessillo è stato il lupo per tutte le guerre.

La preparazione dei spartiatò si concentrava non solo sulla preparazione fisica ma anche psicologica, molto importante per un soldato professionista, come uno spartano dopo la completa istruzione organizzata dallo Stato, lo Stato che doveva servire come un soldato, tutore o re. La preparazione psicologica è rappresentata graficamente molto bene da Xenofon, confrontandoli con i giovani della Sparta con statue, quando ne hanno bisogno per il controllo delle reazioni: „Per quanto riguarda la padronanza di potenza, ha fatto notare che gli uomini sono per natura superiori alle donne. Hai avuto l'impressione che le statue di marmo potrebbero prendere la voce, piuttosto che le statue di bronzo e passo a voi di questi adolescenti questione ...”(XENOFON, 1958:35).

Gli obiettivi dell'istruzione spartane erano di creare il soldato modello e professionista, il cittadino che si serve la patria dalle funzioni all'interno della comunità e il spartiatò che si deve sacrificare per la patria, se necessario. Anche la mentalità spartana sulla morte, è anche un effetto dell'istruzione. I spartani guardavano la morte senza superstizione per abituare i loro bambini a questo fenomeno naturale. La morte è qualcosa pubblico, che teneva l'intera comunità non solo l'individuo, la morte di un cittadino essendo espressa dal lutto pubblico. (PETRE, 2000: 167-168).

Il cittadino spartiatò dopo la fine dell'istruzione, oltre ai militari, detentori di posizioni nella società, il più accessibile è quella del tutore. Tutori erano quelli che sorvegliavano l'ordine nella società spartana, aventi i poteri di polizia e dei compiti amministrativi, come la riscossione delle imposte, l'adozione di misure contro i *hiloti*, di espulsione degli stranieri, a giudicare le controversie private. (DINU, 2005: 131).

All'interno di queste funzioni, ci sono stati i poteri di controllo sulle attività della Gerusia e dei re, potendo decidere in alcune questioni di politica interna ed esterna.

La società spartana è stata una comunità nel vero senso della parola, i suoi cittadini, spartiatò sono stati educati ad essere una squadra. Potrebbe morire per l'altro, che rappresentano uno spirito amichevole di indiscutibili meriti dell'istruzione spartana. Anche insegnare al bambino di età adulta che le leggi statali sono sacri e un loro guasto significa il tradimento della comunità. Il migliore cittadino dal polis greco era a Sparta, perché rispetta l'autorità e le norme sociali, come richiesto da Xenofon “disciplina

sociale”: “E 'un fatto universalmente noto che, soprattutto a Sparta, i cittadini dimostravano perfetta obbedienza delle leggi e delle autorità questa splendida disciplina della società spartana” ... (XENOFON, 1958: 41).

Anche se l'istruzione è conclusa ufficialmente all'età di 20 anni i giovani spartiatî continuano a vivere a lungo con i suoi colleghi ancora 10 anni, a 30 anni sposandosi. Dopo il matrimonio e continuata l'amicizia attraverso pasto comune alla quale ciascuno è tenuto a contribuire con cibo. (BUTTIN, 2002, 2007: 112).

Questo è, in generale, l'educazione spartana, una delle mentalità rilevatore del spirito spartano. Sparta ha il merito di essere la prima città-stato che ha sostenuto l'istruzione pubblica in una posizione in una Antichità dominata dall'analfabetismo, dove l'insegnamento è stato destinato solo per una piccola parte della popolazione.

Lo spirito di squadra, la solidarietà della comunità, il soldato professionista, non mercenario (soldato, caratterizzata da patriottismo, l'efficienza, la tenacia, la padronanza di autoregolamentazione e le borse di studio) e il cittadino disciplinato, queste sono i più grandi successi dell'istruzione spartana.

Gli eroi da Termopile, che hanno impressionato tutto il mondo per secoli a loro volta, sono stati i prodotti delle scuole spartane.

Grazie alla loro, arcipelago greco ha resistito all'invasione persiana. Gli aforismi, lo stile laconico e il militarismo sono dovuti in gran parte alla Sparta, il modello spartano essendo presso diverse volte nella formazione militare di diverse civiltà, e il loro patriottismo è il miglior modello seguito anche oggi.

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FORMATION OF READING COMPETENCE

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Abstract: Starting from Paul Cornea's affirmation about reading competence, seen by the critic as the totality of the necessary knowledge for reading and comprehending texts, and approaching it from two perspectives : a normative one of the implicit reader (in this case , every text creates its own "Model Reader " according to Umberto Eco) and a descriptive one, of the real reader, when, because of the infinite variety of texts and subjects , only a componential determination is possible(what are the knowledge categories involved , generally, in reading) , we are going to explain in this paper and to consider the reading competence as a synthesis of at least three competences: communicative, literary and cultural.

Key words: competence, literary competence, cultural competence.

"Competence is the mobilization of knowledge and skills in order to solve some families of problem-situations and to realize some projects."(J.L. Dufays, *Introduction*, in DUFAYS, J.L. and COLLES, L).

"Competence doesn't lie in the resources (knowledge, skills) that should be mobilized, but in the very mobilization of these resources. Competence is the order of the *know-how to mobilize*."(Ph. Perrenoud, *Competence, language et communication*).

The notion of "competence" was introduced in linguistics by Chomsky. Unlike the saussurian concept of "langue", which involves a system of a paradigmatic nature (set by disjunctive relations:"or...or"), "*competence* implies the preponderance of the syntactic aspect (conjunctive relations: "and...and"), the aptitude of producing and understanding an infinite number of utterances". Greimas considered that linguistic competence is the particular case of a more general skill, a "savoir faire" of the politeness rules, circulation rules, the way of dressing, of expressing feelings, etc...;this "savoir faire" is included in every human behavior , explaining the way in which the subject with the necessary skills can become an "actant".

The communicative competence is a relatively recent concept introduced at the end of the 60's by Dell Hymes, who opposes an empiric and social vision of language to the abstract idealism theorized by Chomsky; if for the creator of transformational grammar a real rhetoric of metonymy functions, since "competence" means "grammar" and "creativity" means "syntactic productivity", Hymes plans to go beyond grammar as an organization of linguistic characteristics and descriptive frame and to study stiles and strategies of speaking, that facilitate the accomplishment of the purposes through discursive strategy.

Formation of communicative competence is based not only on learning and practicing the strategies and forms of the social interaction, but also on the assimilation of meta-linguistic knowledge. To integrate this kind of knowledge in curricula is justifiable through three distinct arguments. First of all, knowledge of language structure and functions allows improvement of the communication skills. Secondly, knowing the linguistic system of the maternal language helps in studying foreign languages. Thirdly, studying grammar helps students to develop logical thinking and allows learning and practice of the inductive, deductive, transductive strategies, essential for any heuristic demarche.

Communicative competence shows that current speaking is not deducible from language knowledge; capacity to translate, to choose the (appropriate) style that serves the (suitable) strategy of a (given) situation.

Literary competence involves knowledge of code systems and the trans-textual experience. Similar to *communicative competence*, but in a greater measure than this one, due to the specialization of the reference object, *literary competence* is not reduced to “acquisition”. Its main characteristic is represented by “creativity” because literary reading is not only about the use (situation adequate) of conventions that form the manner, style, group and author, but also the capacity of inventing complementary meaning, establish relationships and producing inference. “Because every literary work is subscribed to a zone of literary possibility that cannot be exhausted by any conventional system” (Paul Cornea).

To reach *literary competence*, the reader must have:

I. Knowledge and skills

1. Theoretical component (notions of theory and history of literature)
 - literary theory knowledge and the ability to use it in a literary analysis;
2. Textual component (text interpretation elements)
 - knowledge about the texts and the ability to apply this knowledge in order to analyze and interpret literary works;
3. Contextual component (elements from the history of literature, art and mentality)
 - knowledge about the contexts in which literary works are produced and received and the ability to apply this knowledge in order to analyze and interpret literary works;
 - knowledge about the essential steps in the evolution of forms and development of Romanian literature, in general;
4. Written component (producing literary texts).

II. Attitudes

- pleasure of reading; cognitive and emotional participation at the experience offered by the literary work;
- appreciation for the esthetic value;
- objective, critic attitude to the ideas transmitted by the literary work;
- respect for the inheritance of national literature.

As a conclusion, knowing the vocabulary and the combination rules, meaning the semantic and grammatical restraints specific to every language, any speaker can have significance in the sequence of grapheme, in writing or he can recover it from the significant networks through reading.

Cultural competence is not measurable as a standard dimension, but, eventually and approximately as a list of attributes, and one cannot define it only as “reference screen used by the individual for framing his perceptions” (Moles), but also as the ability to integrate knowledge, to use it in a productive way.

Cultural competence includes the summarized corpus of basic knowledge in various domains, the small encyclopedia offered by the elementary compulsory education. This corpus also contains:-a set of common sense realities showing the affirmations known as true in that particular society, which refer to the acceptable way for the “real world”, -a treasury of wisdom, made of aphorisms, sayings, etc. that concentrate the multi-secular experience of the community,-the way of understanding and evaluating existence,-a list of venerated personalities and an aggregate of myths and symbols, forming together the consciousness of solidarity and uniqueness of the group.

Cultural competence amasses “truths” of various sources, very disputable, but invested with an equal and unequivocal authority. R. Escarpit writes about the matter: “Any group, for its cohesion, produces an informational binder that is evidence. Evidence is not explored, is not sought, is not read; is given. Belonging to the same family as the stereotype or conditioning, is just more deceiving, being colored by that *good* sense named in a very reveling way, *common*. Integrated to thinking and language, it uses strong arguments in order to dissimulate the fact that it is irrational...And then, we admit as obvious that soil is solid, that our weight center is placed on the vertical of the sustaining polygon, that day follows night, that parallels never intersect, that steeling is bad even if it seems possible and appealing, that Lamartine (or Racine, or Baudelaire) is a great poet, even if we are bored by his poetry, that blacks are inferior to whites (or vice versa) and that we are going to win because we are the best. Some of these evidences are harder to be obtained than others and they are valued more. They constitute culture.” (Escarpit).

Through objectives and content, school curriculum aims not only the acquisition of reading competence, but also the forming of cultural competence, idea explicitly formulated “general objectives” of the school subject and in the “forming profile of the compulsory education graduate”.

Outlined by the perspective of these exigencies, literature class must be a space of reading and culture initialization, a space that simultaneously or successively puts into theme reading the text and the text itself. From here, the dual statute of the literary work, both “medium” for the development of reading competence (offers support for the formation and application of the concepts and strategies of comprehending and interpretation) and “literary work”, esthetic object recorded in the cultural memory. And also from here the necessity to structure measures capable of integrating the dialog relation between the reader and the text and to value both the reading process and the text that allows it.

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**DISPOSITIF D'INNOVATION PÉDAGOGIQUE CAPS :
LA CULTURE POUR L'ACCÈS AUX PREMIERS SAVOIRS ET L'INTÉGRATION
EUROPÉENNE**

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***Résumé:** Le projet CAPS, né des objectifs croisés des politiques Culture et Formation du Conseil Régional Provence Alpes Côte d'Azur, répond aux attentes des apprenants comme à celles des organismes de formation en instaurant un accès démocratisé, structuré et pédagogique à la culture pour les jeunes en situation d'intégration et/ou d'insertion socioprofessionnelle. Les parcours s'appuient sur des thématiques variées et des supports didactiques et ludiques visant à sensibiliser à la création contemporaine et à favoriser l'intégration des jeunes adultes dans l'Europe pluriculturelle.*

Intégrée à l'apprentissage des compétences-clés, la CAPS favorise à la fois la découverte d'univers culturels contemporains, la pratique d'activités artistiques et la fréquentation de lieux de proximité dédiés à l'expression culturelle. Ces actions, habituellement dissociées, ont été élaborées pour la première fois par une équipe interdisciplinaire composée de chercheurs en didactique et linguistique et de professionnels de la culture et de la formation.

Le présent article rendra compte de la mise en place de ce dispositif innovant conçu et mis en œuvre par le CF2M en tant qu'organisme pilote et en association avec quatre autres centres de formation du département des Alpes-Maritimes.

Les résultats de cette expérimentation seront exposés à l'aune des retours des bénéficiaires afin de présenter la généralisation du dispositif à niveaux régional, national et européen.

***Mots clés :** culture, intégration, communication.*

I. Présentation du dispositif

Le dispositif CAPS, instaure un accès démocratisé, structuré et pédagogique à la culture, pour les jeunes de 16 à 25 ans en situation d'intégration et/ou d'insertion socioprofessionnelle, qui bénéficient du dispositif régional ETAPS (Espace Territorial d'Accès aux Premiers Savoirs). Il est né des objectifs croisés des politiques *Culture* et *Formation* du Conseil Régional Provence Alpes Côte d'Azur et répond aux attentes des apprenants, comme à celles des organismes de formation.

Intégré à l'apprentissage des compétences-clés, ce dispositif favorise à la fois la découverte d'univers culturels contemporains, la pratique d'activités artistiques et la fréquentation de lieux de proximité dédiés à l'expression culturelle. Ces pratiques, habituellement dissociées, s'articulent ici et pour la première fois dans des parcours culturels, élaborés par une équipe interdisciplinaire composée de professionnels de la culture et de la formation.

Les parcours culturels, construits à partir de thématiques transversales et à l'aide de supports didactiques et ludiques, ont pour objectif de sensibiliser les apprenants à la création contemporaine et de favoriser l'insertion de ces jeunes adultes dans l'Europe pluriculturelle. Ces parcours culturels de la CAPS sont conçus et mis en œuvre sur sept semaines, par l'organisme de formation pilote, le CF2M (Centre de Formation Montjoye Méditerranée), en association avec trois autres organismes du

département. Ils proposent : a) une mallette pédagogique d'une trentaine d'activités pour la découverte du monde artistique et l'apprentissage des premiers savoirs ; b) des ateliers de pratique artistique animés dans les centres de formation par des professionnels reconnus ; c) l'accès à 3 spectacles exigeants et de qualité ; d) la rencontre avec des artistes ; e) la découverte des coulisses et des centres de production des spectacles (opéras, musées, centres dramatiques et chorégraphiques, cinémathèques etc.).

Nous nous proposons ici de rendre compte de l'expérimentation de ce dispositif innovant sur les deux premiers parcours. A cet effet, nous appuierons tant sur les commentaires et les évaluations des apprenants qui ont bénéficié, que sur ceux des formateurs qui ont animé ces parcours afin d'en analyser les fonctionnements, les réussites et les limites. Ces analyses sont essentielles au développement du dispositif CAPS aux niveaux régional, national et européen.

II. Le cadre de la CAPS

II. 1. Les bénéficiaires du dispositif

Pour répondre aux besoins en formation des jeunes de 16 à 25 ans sortis du système scolaire sans qualification, ou primo-arrivants (étrangers résidants sur le sol français depuis moins de 2 ans), la région Provence Alpes Côte d'Azur a créé le dispositif ETAPS : Espace Territorial d'Accès aux Premiers Savoirs. L'objectif des ETAPS est d'offrir une seconde chance aux jeunes adultes en situation d'apprentissage, pour leur permettre de parvenir à un emploi ou à une formation qualifiante par l'accès à tous les savoirs fondamentaux nécessaires.

Afin de contribuer aux missions démocratiques d'éducation et de culture citoyenne, les ETAPS proposent également des prestations adaptées aux besoins de chaque personne, favorisant l'épanouissement personnel, la vie en société et l'accès à la culture.

Les jeunes adultes qui bénéficient de l'offre régionale de formation au sein des ETAPS présentent globalement une connaissance et une sensibilité très limitées à la culture telle qu'elle s'exprime aujourd'hui dans toute sa diversité : depuis les formes classiques de l'art jusqu'aux expressions les plus modernes (musiques actuelles, danse et cirque contemporains, arts plastiques...).

La richesse des propositions culturelles est un facteur essentiel de questionnement et d'ouverture sur le monde actuel. Cet accès à l'art est aussi un biais pour une meilleure intégration sociale et professionnelle, pour un enrichissement individuel, une élévation personnelle rendue accessible à tous.

II.2. Les objectifs pédagogiques et culturels

Le dispositif CAPS a pour objectif premier de sensibiliser les stagiaires au monde de l'art et de la culture, par l'acquisition de repères et de codes culturels tels que : l'histoire des arts, des mouvements artistiques, des artistes, et leur inscription dans les sociétés. Il privilégie, pour ce faire, une approche ludique et progressive des savoirs fondamentaux grâce à des jeux et des activités pédagogiques qui prennent en compte le niveau de connaissance et de langue des stagiaires, leurs problématiques personnelles et professionnelles ainsi que leurs différentes manières d'apprendre.

Le dispositif accorde une place importante aux émotions, en favorisant l'expression personnelle grâce à des outils linguistiques et artistiques appropriés.

L'expression écrite y est favorisée sous toutes ses formes : description, définition, commentaire, critique, réflexion, analyse.

L'objectif, à terme, est de permettre aux apprenant d'élaborer un regard critique sur l'art et sur le monde, par l'intégration de critères de lecture objectifs et subjectifs, la conscientisation des enjeux artistiques et humains, et le compte rendu systématique des événements culturels.

II.3. Les acteurs de la mise en œuvre

La mise en œuvre du dispositif a été rendue possible par un long travail de réflexion en amont et par la collaboration étroite de plusieurs acteurs. Ont collaboré à la CAPS les institution et organismes suivants : 1) le Conseil Régional PACA, en tant qu'initiateur et financeur du projet CAPS ; 2) les chargés de mission du conseil régional PACA, spécialistes de la formation professionnelle, pour suivre la mise en place de la CAPS sur le terrain et assurer l'interface entre les organismes de formation et la Région ; 3) les missions locales qui prescrivent et suivent les parcours de formation ETAPS dans leur globalité ; 4) le CF2M en tant qu'organisme pilote concepteur des parcours CAPS ; 5) les organismes de formation associés, qui ont mis en œuvre les parcours CAPS dans leurs centres respectifs ; 6) les formateurs qui ont préparé et accompagné les stagiaires des ETAPS dans leurs parcours CAPS, grâce à la mallette pédagogique conçue et fournie par le CF2M ; 7) les lieux culturels, qui ont accueilli les publics des ETAPS pour des spectacles, répétitions et/ou visites techniques ; 8) les intervenants artistiques, qui ont animé des ateliers de pratique artistique pour les stagiaires des parcours CAPS.

III. Les étapes de la création d'un parcours

La réalisation et la mise en place des parcours CAPS s'articulent en six étapes. Nous présentons, ci-dessous, ces étapes dans leur ordre chronologique.

▪ Etape 1 : Création d'un réseau culturel et mise en place de partenariats

Le CF2M, centre de formation pilote crée et active un comité d'expertise culturelle. Ce comité réunit les associations locales à caractère culturel, les lieux culturels locaux, les artistes et intervenants artistiques et les chargés de missions du Conseil Régional. Chacun des lieux culturels signe une convention de partenariat avec le centre pilote.

▪ Etape 2 : Choix des événements artistiques du parcours

L'équipe pédagogique du centre pilote choisit les trois spectacles et les deux interventions artistiques du parcours selon des critères à la fois objectifs et subjectifs.

▪ Etape 3 : Elaboration d'une thématique en fonction des spectacles choisis

L'équipe pédagogique du centre pilote choisit une thématique fédératrice et adaptée aux 3 spectacles sélectionnés.

▪ Etape 4 : Construction de la mallette pédagogique

L'équipe pédagogique du centre pilote conçoit une mallette pédagogique à partir de la thématique et des spectacles choisis. Cette mallette contient 3 livrets de travail et un ensemble de supports ludiques nécessaires à la mise en place des activités (jeux de cartes, images, CD etc.)

- *le livret formateur* guide le formateur dans le déroulement et la mise en place des activités ;
- *le livret stagiaire* permet au stagiaire de conserver une trace écrite de toutes les activités effectuées ;

- le *livret stagiaire corrigé* permet au formateur d'apporter les réponses correctes aux activités, sans travail de recherche supplémentaire.

Dans ces livrets, trente activités sont organisées en 5 parties, en fonction de la thématique et des spectacles choisis: 1) découverte de la thématique ; 2) découverte du 1^{er} spectacle ; 3) découverte du 2^{ème} spectacle ; 4) découverte du 3^{ème} spectacle ; 5) poursuite de la thématique.

Dix-sept types d'activités sont détaillés par rapport aux différents objectifs du parcours.

▪ Etape 5 : Gestion de la logistique

Le centre pilote réserve et achète les billets pour les spectacles. Il organise le déplacement et le transport des stagiaires. Il garantit la validité des assurances.

▪ Etape 6 : Assurer le suivi du parcours dans les différents centres partenaires

Le centre pilote assure la maintenance et la mise à jour du site internet : <http://caps.cf2m.com>. Il conçoit et distribue des grilles d'évaluation de chacune des activités de la mallette. Il dépouille ces grilles d'évaluation remplies par les bénéficiaires et par les formateurs. D'autre part, il est toujours en contact avec les organismes de formation associés et peut intervenir sur place ou par téléphone, si besoin.

IV. Le bilan général du dispositif

IV.1. La mobilisation des acteurs

Le premier parcours CAPS mis en place par le CF2M et intitulé *D'hier à aujourd'hui*, s'est déroulé d'octobre à décembre 2008. Il a mobilisé **4 centres de formation** du Département des Alpes maritimes et **3 partenaires culturels** : le Théâtre national de Nice, le Théâtre Lino Ventura (Nice) et le Musée des Beaux Arts de Nice. **60 jeunes** en dispositif ETAPS ont bénéficié de ce parcours. Quant à son contenu, il a été constitué de : 3 spectacles (*Illiade* d'après le roman d'Alessandro Baricco, mis en scène par au Théâtre de Nice, *Gonzales et le Together Ensemble* au théâtre Lino Ventura à Nice, *Exposition Marie Bashkirtseff* au musée des Beaux-arts de Nice) ; **une visite technique de lieu culturel** (Théâtre National de Nice) et **3 ateliers de pratique artistique** (un atelier de théâtre animé par Thierry Vincent et Elodie Tampon-Lajayette de la Compagnie B.A.L., un atelier d'arts plastiques animé par Thierry Lagalla ou Caroline Bach, un atelier d'arts plastique animé par Patricia Grimaud au Musée des Beaux arts de Nice).

Le deuxième parcours, intitulé *À la découverte de nouveaux mondes*, s'est déroulé de janvier à avril 2009. Il a mobilisé **5 centres de formation** et a bénéficié de la collaboration de **7 partenaires culturels** (*l'Opéra de Nice*, *la Cinémathèque de Nice*, *le Cinéma Mercury*, *le Théâtre de Grasse*, les associations «Héliotrope», « Comme une averse » et « Lo peolh cinéma » pour le festival de cinéma). **75 jeunes** en dispositif ETAPS ont suivi ce deuxième parcours, qui a comporté : **3 spectacles** (*Monstration – Secret* de Johann Le Guillerm avec le Théâtre de Grasse, *Festival de cinéma* à la Cinémathèque de Nice et au cinéma Mercury, *Lakmé* à l'opéra de Nice) ; **une visite technique de lieu culturel** (*Diacosmie de Nice - centre de production de l'opéra de Nice*) et **3 ateliers de pratique artistique** (un atelier de cirque animé par Thierry Souques, un atelier de gravure sur pellicule animé par l'association *lo peolh cinéma*, un atelier d'écriture critique et journalistique animé par Olivier Orsini).

IV.2. Les réussites pédagogiques et logistiques

Les activités de la mallette ont reçu un très bon accueil de la part des stagiaires et des formateurs. En effet, les bénéficiaires ont été ravis de travailler sur des supports d'une très bonne qualité pédagogique, matérielle et esthétique (réalisés en PAO et dupliqués selon les standards des maisons d'édition).

Les utilisateurs s'accordent à dire que les activités apportent des alternatives pédagogiques intéressantes et ludiques. Le grand nombre d'activités, diversifiées, inventives (acquisition de savoirs, jeux, analyses de documents, appropriation de codes, réflexions personnelles, critiques ...) et duplicables ont permis aux bénéficiaires de développer des compétences de compréhension et de production orales et écrites, d'utiliser leurs connaissances et leurs cultures personnelles et de les enrichir, ainsi que de les amener à découvrir d'autres références culturelles, qui leur semblaient peut-être inaccessibles.

Les stagiaires apprécient que leurs apprentissages intègrent des références culturelles valorisantes pour leur intégration sociale.

Les bénéficiaires nous rapportent que les parcours culturels proposés étaient cohérents et suffisamment bien structurés. Les activités pédagogiques ont bien préparé les stagiaires à la compréhension des événements culturels des parcours.

Les stagiaires ont apprécié qu'un même type d'activité pédagogique soit décliné dans les différentes parties d'un parcours. En effet, les stagiaires s'approprient plus facilement et plus rapidement les codes et les consignes de l'activité.

Les activités ont permis aux stagiaires d'avoir une vision et une compréhension globale de l'évènement culturel aussi bien d'un point de vue technique (visite technique des lieux culturels) qu'artistique (activités de découverte et d'histoire de l'art) et professionnel (rencontre avec les intervenants artistiques ou techniques).

Les stagiaires se sont assez bien approprié les contenus pédagogiques pour les réinvestir tout au long de leur parcours culturel mais aussi dans les différentes activités proposées dans les centres de formation.

Les parcours ont permis aux stagiaires de dépasser certains a priori et de découvrir et d'apprécier des formes culturelles différentes (ex : opéra).

La mise en place des ateliers de pratique artistique et journalistique a été une belle réussite. En effet, que ce soit au sein des organismes de formation, dans les lieux culturels ou dans les locaux des associations partenaires, ces ateliers ont permis aux bénéficiaires de prendre conscience que la présentation d'un spectacle vivant requiert de nombreuses compétences artistiques mais aussi du travail et une solide organisation.

Les bénéficiaires ont été vivement intéressés par les visites techniques des lieux culturels et des lieux de production de spectacles. Celles-ci leur ont permis de mieux appréhender et de mieux comprendre les spectacles programmés, et de découvrir de nombreux métiers liés à la production de ces spectacles ; métiers que certains envisagent d'apprendre et d'exercer.

La plus belle réussite de ces parcours est la mobilisation des bénéficiaires pour participer aux événements culturels. En effet, 90% des stagiaires inscrits aux sorties étaient présents aux spectacles, malgré les contraintes d'horaires et de transports.

Les différents dispositifs logistiques mis en place pour les événements des parcours nous amènent à constater que la meilleure solution est de responsabiliser les stagiaires et les inciter à prendre, dans la mesure du possible, les transports en commun. En effet, elle offre aux bénéficiaires une plus grande autonomie et donne de la valeur à leur engagement dans les parcours culturels, tout en favorisant leur intégration sociale.

Si, toutefois, les programmations tardives ou éloignées, ne permettent pas aux bénéficiaires d'utiliser les transports en commun, la location d'un autocar est à privilégier.

Ce moyen de transport est un moyen terme entre l'autonomie qu'offrent les transports en commun et la prise en charge totale d'un circuit en minibus, par exemple.

IV.3. Les limites du dispositif

Les formateurs en charge de l'animation des activités de la mallette pédagogique ont déploré le trop grand nombre d'activités à réaliser par rapport au temps trop court disponible.

Par ailleurs, le calendrier des deux premiers parcours n'accordait pas assez de temps aux formateurs pour s'approprier les outils pédagogiques avant le début des activités.

De plus, stagiaires et formateurs ont rapporté un manque de progressivité dans le déroulement des activités et une trop grande difficulté de certains supports pour des publics non-francophones.

A la constatation générale, les questionnaires-bilans des livrets stagiaires n'ont pas toujours été réalisés, au détriment d'une vraie synthèse des découvertes et des apprentissages. En effet, les questions destinées à synthétiser et valider les connaissances et les apprentissages sont considérées comme la partie "pénible" de l'activité. Nous les avons trop systématisées et parfois mal utilisées ou de façon un peu artificielle.

Il semble que les stagiaires ne se soient pas assez appropriés leur livret. Ce dernier a davantage été considéré comme un cahier d'exercices et moins comme un cahier ludique de découverte de leur parcours culturel. Cet outil n'a pas laissé assez de place à l'imagination et à l'initiative personnelle. Enfin, le livret n'a pas offert assez d'espace libre à la créativité des bénéficiaires.

Pour plusieurs raisons, l'organisation des transports a été le point faible des parcours.

Le nombre important de stagiaires ainsi que leur répartition géographique hétérogène ; l'éloignement de certains lieux culturels et la programmation tardive (ou en dehors des jours de formation) de quelques spectacles ont en effet constitué les principales difficultés logistiques.

Certains bénéficiaires ont regretté que plusieurs spectacles aient été programmés en dehors des jours et horaires de formation. De ce fait, ils n'ont malheureusement pas été accessibles à tous (femmes avec jeunes enfants par exemple). De plus, ces horaires décalés de programmation des spectacles ont eu raison de la motivation et de l'investissement d'une partie d'entre eux.

IV.4. Les améliorations possibles

Selon les retours des différents centres qui ont participé aux deux premiers parcours de la CAPS, il semble que le calendrier des parcours soit trop serré, que les activités soient trop nombreuses et pas assez progressives, et qu'en conséquence, les formateurs n'aient pas le temps de s'approprier le fonctionnement et les contenus de la mallette.

Du point de vue du calendrier, les formateurs souhaiteraient disposer de la mallette au moins une semaine avant le début du parcours. A l'occasion de la remise officielle des mallettes nous pourrions organiser une rencontre avec tous les formateurs intervenants de chacun des centres concernés. Cette rencontre nous permettrait de

présenter le parcours thématique aux formateurs, de leur exposer le fonctionnement de la mallette, et de leur expliquer brièvement le principe et l'objectif de chacune des parties du parcours. Cette réunion se ferait en plus de la présentation aux partenaires, avec les directeurs des centres - réunion dont l'objectif est davantage logistique que pédagogique. Une deuxième réunion avec les formateurs pourrait avoir lieu à mi-parcours, pour faire le point sur les difficultés qu'ils auraient pu rencontrer.

Pour la mise en place du calendrier, les formateurs disposeraient donc de la mallette une semaine avant le début du parcours. Le nombre réduit d'activités permettrait aux formateurs et aux stagiaires de prendre plus de temps pour chacune d'elle. On a constaté en effet, qu'en raison de leur trop grand nombre et du temps limité pour les réaliser, certaines activités n'ont pas pu être faites, ou pas entièrement, et que les stagiaires, globalement intéressés et enthousiastes, ont du mal à rester concentrés pour plus de deux activités.

Le calendrier du parcours pourrait donc s'organiser idéalement de la façon suivante :

- Semaine 0 : remise de la mallette
- Semaine 1 : comprendre la thématique, 3 activités réparties en 1 ou 2 temps de travail
- Semaine 2 : partie I : 2 activités
- Semaine 3 : atelier de pratique 1 (par exemple)
- Semaine 4 : partie I (suite) : 2 activités
- Semaine 5 : spectacle 1 et retours du spectacle : activité de critique et d'appréciation
- Semaine 6 : partie II : 2 activités
- Semaine 7 : partie II (suite) : 2 activités
- Semaine 8 : spectacle 2 et retours du spectacle : activité de critique et d'appréciation
- Semaine 9 : partie III : 2 activités
- Semaine 10 : atelier de pratique 2 (par exemple)
- Semaine 11 : partie III (suite) : 2 activités
- Semaine 12 : spectacle 3 et retours du spectacle : activité de critique et d'appréciation + poursuivre la thématique : 2 activités pour clore le parcours

Afin d'améliorer la mise en place des parcours, il semble que les activités devraient être moins nombreuses (20 maximum) et organisées de manière plus systématique :

- Partie I : La thématique du parcours : 1. activité de découverte de la thématique ; 2. activité de découverte et appropriation du parcours ; 3. rédaction d'une charte du spectateur
- Parties II, III et IV - Les 3 événements culturels : 1. activité de découverte de l'art 1 ; 2. activité de découverte de l'art 2 ; 3. activité sur les métiers ; 4. activité sur le spectacle / sur l'artiste au programme ; 5. activité d'appréciation et de critique du spectacle
- Partie V - Pour aller plus loin : 1. bilan du parcours ; 2. approfondissement de la thématique.

Certaines activités pourraient se réaliser de manière progressive en fonction du niveau des stagiaires (trois paliers de réalisation par exemple) :

- publics Alpha et FLE niveau A1/A2 du CECRL: palier 1 essentiellement oral à partir d'images

- publics FLE niveau B1/B2 du CECRL: palier 1 + palier 2 : appropriation du vocabulaire, productions orales ou écrites en groupes
- publics FLE niveau C1/C2 du CECRL et francophones en pré qualification : paliers 1 + 2 + palier 3 : réflexion et productions personnelles orales et écrites

Il reviendra à chaque formateur de décider de la mise en place de l'activité en fonction du niveau de son public. Si le public est mixte, il faudra voir à quel niveau chacun peut intervenir.

V. Perspectives et propositions de collaboration

A ce jour, les principaux objectifs du dispositif expérimental de la CAPS sont atteints :

- la CAPS a donné aux apprenants de bas niveau de qualification un accès à la culture de haut niveau sous toutes ses formes ;
- la CAPS a créé l'envie d'apprendre et le désir de se former, notamment au Français Langue Etrangère pour les apprenants concernés ;
- les supports pédagogiques innovants sont validés ;
- l'ensemble des partenaires impliqués souhaite poursuivre l'expérimentation et la développer ;
- le financeur poursuit son investissement pour une généralisation du dispositif à grande échelle.

Dans ces conditions, le CF2M s'adresse aujourd'hui aux personnes, aux institutions qui seraient intéressées par ce dispositif pour étudier avec elles toutes les possibilités de partenariat visant le développement de la CAPS de nouvelles formes d'apprentissage qui permettent l'accès à la culture.

Ces partenariats seront fondés sur :

- une volonté partagée de promouvoir l'accès à la culture sous toutes ses formes pour tous les publics en apprentissage ;
- un objectif commun de favoriser l'interculturalité au niveau européen et l'apprentissage des savoirs fondamentaux du socle européen de compétences de base.
- des pratiques de travail qui privilégient systématiquement la mutualisation, l'entraide et la diffusion gratuite des productions issues de ces partenariats.

Plus d'informations - site internet : <http://caps.cf2m.com>

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**DU DISCOURS CÉRÉMONIAL À LA CONSTRUCTION
D'UN ÉVÉNEMENT MÉDIATIQUE : LA SIGNATURE DU TRAITÉ
D'ADHÉSION À L'UNION EUROPÉENNE**

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***Résumé:** L'un des événements majeurs proposés par la presse roumaine pendant la période de l'intégration européenne est débattu lors de la signature à Luxembourg du Traité d'Adhésion à l'Union Européenne, le 25 avril 2005. Du discours politique cérémonial de la part des représentants européens, bulgares et roumains, à la reprise médiatique de ce sujet, on y retrouve toute une mise en scène de l'événementiel. Politique et médiatique à la fois, l'événement de l'adhésion à l'UE se place dans une perspective spécifique qu'on se propose de déchiffrer par un dépouillement rigoureux des corpus de presse roumaine de l'époque et par une approche argumentative du discours politique cérémonial lancé à cette occasion.*

***Mots-clés:** intégration européenne, événement, argumentaire politique, médias roumains*

Le 25 avril 2005, une délégation politique roumaine se rend à Luxembourg pour signer le Traité d'adhésion à l'Union Européenne ; cette délégation¹ est composée du Président Traian Băsescu, du premier ministre Călin Popescu Țăriceanu, du ministre roumain des Affaires Etrangères, Mihai Răzvan Ungureanu, et du négociateur en chef de la part de la Roumanie, Leonard Orban. Après la signature du Traité d'adhésion de la Bulgarie et de la Roumanie par les 25 représentants des pays membres de l'Union Européenne, le Président roumain soutient un discours cérémonial, dont l'analyse nous permettra de situer la position des journalistes par rapport à cet événement durable qui est l'intégration européenne.

Les discours politiques

Le représentant de la Présidence luxembourgeoise de l'Union Européenne, Jean-Claude Juncker affirme, dans ce contexte : « L'histoire sans vérité est comme une journée sans lumière. La vérité est que la Bulgarie et la Roumanie, comme les autres pays de l'Europe centrale et de l'Europe orientale, n'ont pas connu comme nous la liberté de disposer d'elles-mêmes, n'ont pas pu - comme nous pouvions le faire - articuler leur souveraineté, leurs convictions et leurs rêves. Ce funeste décret de l'histoire de l'après-guerre, qui scindait l'Europe en deux et qui voulait séparer à tout jamais les deux parties de l'Europe, fut d'une implacable logique d'application dans ces deux grandes nations que sont la Bulgarie et la Roumanie. Aujourd'hui, nous mettons fin à ce funeste décret. Aujourd'hui, nous célébrons les retrouvailles entre l'histoire et la géographie européenne. » (Discours de Jean-Claude Juncker à l'occasion de la signature du traité d'adhésion de la Bulgarie et de la Roumanie à l'Union européenne, le 25 avril 2005 à Luxembourg). Son discours n'a aucun paragraphe spécifique à la Bulgarie ou à

¹ Les quatre participants officiels roumains que nous évoquons au début de cette étude sont ceux présents sur le site de la Présidence luxembourgeoise de l'Union Européenne. L'analyse du corpus de presse roumaine, qui assure la couverture médiatique de l'événement, soulève le problème d'une participation trop nombreuse de la part de la Roumanie, qui a eu, en fait, une Délégation composée de 57 membres.

la Roumanie, tout en traitant les deux pays, les deux peuples, comme ayant eu la même histoire. Juncker tient à rendre ses hommages aux Bulgares et aux Roumains, à la fois, « surtout et avant tout aux plus modestes d'entre eux, d'avoir pris sur eux le poids de toutes ces transformations dont le long cortège a dû leur sembler interminable », car « leur courage et leur volonté de faire n'ont cessé de nous impressionner, ils nous impressionneront encore dans la mise en œuvre des réformes, notamment judiciaires, qui restent à faire. » (*Idem*). Ce qui reste très important à mentionner par rapport à ce discours de contexte c'est que, pour la première fois, la différence entre le continent Européen et l'Union Européenne est évidente : « Aujourd'hui, nous célébrons les retrouvailles entre l'histoire et la géographie européenne. » (*Idem*).

Dans ce cadre festif, le discours du Président roumain se concentre sur la signification de la signature du Traité d'adhésion pour les Roumains, sans référence à la candidature bulgare à l'Union Européenne, tandis que le premier ministre bulgare, Simeon Saxe-Coburg, relance l'idée de l'importance de cette cérémonie pour l'avenir européen du couple Bulgarie – Roumanie : « Nous comptons également sur les Etats membres de l'Union pour qu'ils ratifient ce Traité de sorte que la Bulgarie et la Roumanie puissent adhérer à l'Union, comme prévu, le 1 janvier 2007. » (Discours de Simeon Saxe-Coburg à l'occasion de la signature du traité d'adhésion de la Bulgarie et de la Roumanie à l'Union européenne, le 25 avril 2005 à Luxembourg).

Le discours cérémonial de Traian Basescu présente, d'une manière très concise, l'évolution des relations de la Roumanie avec l'Union Européenne pour arriver à se focaliser ensuite sur l'ampleur du changement social et politique d'après la chute du régime communiste, en décembre 1989 : « L'événement d'aujourd'hui, que j'ose comparer avec une cérémonie de fiançailles... » (Discours de Traian Basescu à l'occasion de la signature du traité d'adhésion de la Bulgarie et de la Roumanie à l'Union européenne, le 25 avril 2005 à Luxembourg) se place au cœur du discours au moments des remerciements qu'il adresse à la Commission européenne, aux Etats membres de l'Union Européenne et au Parlement européen. L'importance de l'événement est marquée par une référence à l'appui accordé par l'Union Européenne à la Roumanie, par une « assistance constante, orientation et avis reçus de la part de l'Union européenne, au long de la voie qui nous a conduit vers cette journée cruciale. » (*Idem*).

Tour à tour, l'événement est considéré comme « une opportunité historique », « l'accomplissement d'un rêve vieux de plus d'un demi-siècle », « l'un des plus importants moments de la longue histoire européenne de la Roumanie », « cette journée cruciale », « une cérémonie de fiançailles », afin d'arriver à la détermination et à la prise de conscience de la part des Roumains par rapport aux changements qui restent à faire avant « le mariage », c'est-à-dire, avant la date prévue pour l'intégration, le 1^{er} janvier 2007.

L'Union Européenne est donc représentée dans ce discours comme « une famille » ou comme « la famille européenne élargie » du XXI^{ème} siècle, définie par « un destin européen commun » ; l'axe majeur qui traverse le discours de Traian Basescu vise le rapport entre les valeurs et les principes de l'Union Européenne et la Roumanie actuelle. L'Union Européenne est inébranlablement liée au destin du continent européen et « Le processus d'élargissement de l'Union européenne vers l'Europe Centrale et Orientale a représenté une opportunité historique afin de supprimer les lignes artificielles de séparation, consolider et épanouir la prospérité et la paix sur notre continent, mieux nous préparer pour l'avenir. Cette opportunité n'a pas été ratée et, après le mémorable 1er mai 2004, nous voici aujourd'hui, à notre tour, (en train d') exprimer notre volonté commune d'être unis "pour le meilleur et pour le pire" au sein de la famille européenne élargie à 27. » (*Idem*). En faisant référence à la vague

d'élargissement de 2004, Basescu réaffirme la position européenne de la Roumanie en invoquant la même métaphore du mariage qui domine son discours.

Les principes fondateurs de l'Union Européenne y sont invoqués pour circonscrire l'avenir européen de la Roumanie, de telle sorte que, premièrement, le Président parle de la préparation du pays pour son avenir, ensuite de la signature du Traité pour l'avenir du pays et, après, du fondement de cet avenir « commun ». Le rôle de l'invocation des valeurs de l'Union Européenne est, de nouveau, la contextualisation de la place de la Roumanie au sein de cette « famille » : « Nous avons signé aujourd'hui pour notre avenir dans l'Union fondée sur la performance économique, le développement durable, la cohésion sociale et économique. Une Union fondée sur les principes de la liberté, de la démocratie et de l'Etat de droit. Une Union dédiée à l'exercice de la tolérance, de la justice et de la solidarité. Une Union déterminée à développer le respect de la dignité humaine, de la liberté et des droits de l'homme. » (*Idem*). La perspective roumaine par rapport à ces valeurs est exprimée très ouvertement, dans le style connu du Président roumain : « Notre but n'est pas uniquement celui d'être un nouveau membre de l'Union européenne. Nous sommes préparés à jouer un rôle important pour fonder notre avenir commun, à le jouer selon les normes adoptées et avec enthousiasme. Nous allons assumer notre part de responsabilité et de solidarité. Nous pouvons contribuer à la croissance économique, à la sécurité et à la cohésion dans l'Union. Nous prenons très au sérieux notre rôle en tant que futur "garde – frontière" sur une grande partie de la frontière orientale de l'Union et nous partageons pleinement l'intérêt vital de renforcer l'Union comme un espace de liberté, de sécurité et de justice. » (*Idem*). Le principe argumentatif de la pente savonneuse permet le passage du discours à l'action. Une fois établie la place de la Roumanie dans le cadre de l'Union Européenne, les verbes deviennent des verbes d'action collective (partageons, jouons, fonder, contribuer, renforcer) ; le but déclaré de la Roumanie est celui de « jouer un rôle important » qui deviendra toute de suite après « notre rôle », et cela dans les conditions où l'Union a « un rôle grandissant sur la scène mondiale », vision partagée par le Président roumain. Car il appréhende l'Union Européenne comme « une Union qui attire et qui inspire, une Union qui soit respectée et écoutée ». Afin de prouver sa détermination, Basescu introduit une dernière phrase concernant les termes de la relation entre la Roumanie et l'Union Européenne, par rapport à l'enjeu des rôles : « Nous sommes déterminés à accomplir ce qui nous revient, selon nos capacités, et de contribuer à une Union vouée à jouer un rôle conformément à son potentiel et à ses aspirations (de l'Union Européenne). ». C'est ainsi que l'enjeu du rôle de la Roumanie au sein de l'Union Européenne élargie à 27 peut être lu comme une mission à accomplir dans la perspective de l'intégration.

Un paragraphe développé est dédié aux transformations subies par la société roumaine les 15 dernières années, après la chute du communisme, en invoquant aussi le rôle joué par la détermination des Roumains qui ont pris conscience des enjeux de l'adhésion. La présence du Roumain anonyme dans ce discours peut sembler curieuse, mais l'orientation argumentative est claire : la finalité est de persuader les représentants européens des efforts engagés par le pouvoir, afin que les Roumains comprennent l'opportunité et les coûts de l'intégration européenne de leur pays : « L'ample support populaire à l'objectif politique fondamental de l'adhésion à l'Union européenne, témoigne avec clarté de notre engagement et détermination d'être partie intégrante de la famille européenne. En même temps, une priorité de notre agenda demeure l'exigence d'expliquer à nos citoyens quels sont les opportunités et les défis découlant de cette nouvelle relation. » (*Idem*).

Concernant la mise en discours des transformations subies par la société roumaine après la chute de Ceausescu, qui font le contexte général de notre analyse, Traian Basescu invoque les difficultés « historiques » engendrées par la longue période communiste, à savoir, et nous devons lire parmi les lignes, l'adoption nationale d'une vraie vision européenne, l'adaptation des Roumains aux principes occidentaux, bref, la transition vers l'Europe : « Il n'a pas été facile d'éliminer le lourd héritage historique et nous préparer pour l'adhésion à l'Union européenne. La Roumanie a, pour autant, rempli des transformations essentielles dans une période de temps relativement brève. Ces transformations étaient bien impensables avant la chute du Rideau de Fer. » (*Idem*). Pour expliquer ces transformations, un autre passage est introduit par une autre métaphore, comme effet de discours, la métaphore de la « Révolution », différente de la Révolution sanglante de 1989, mais gardant toujours cette opposition comme structurante pour le paragraphe : « Le processus de changement démarré en décembre 1989 a restructuré les fondements de la vie politique, économique et sociale en Roumanie. Ceci pourrait être correctement comparé à une révolution pacifique – une révolution qui est encore en train de se dérouler, plus visiblement dans certains secteurs que dans d'autres – avec les efforts réunis de tous les Roumains et au profit de tous. » (*Idem*). La comparaison entre décembre 1989 et la « Révolution pacifique » en cours en ce moment est inévitable ; cette nouvelle Révolution touche les secteurs les plus visés de l'adhésion à l'Union Européenne : le secteur politique, le secteur social et le secteur économique. Il y a tout un registre discursif pour définir les transformations : changement, Révolution, découler (dans ce passage) ou ouverture, décision, nouveau, accomplissement, consolider, enlever, développer, préparer, fonder, adapter, accomplir, engagements, agenda, cruciale, remplir (tout au long du discours)¹. Dans cette perspective, le discours peut être considéré comme un plan d'action stratégique qui prépare l'intégration européenne, car « Nous n'avons pas l'intention de rater le rendez-vous de 2007. » (*Idem*).

Pour conclure, nous devons spécifier le fait que le discours du Président n'oublie pas de rassurer l'Union Européenne sur la détermination roumaine de poursuivre ses efforts dans le but annoncé, celui de ne pas rater l'intégration le 1^{er} janvier 2007 ; dans cet esprit, la métaphore du « mariage » prévu est reprise, afin de rendre compte de la considération accordée à la période qui reste avant 2007 : « Je suis persuadé que cet esprit de famille restera le même dans les mois à venir, une période que nous ne percevons pas comme moins importante pour que le "mariage" ait lieu comme prévu. En ce qui me concerne, je peux vous assurer que nous ferons de notre mieux afin de remplir nos engagements. » (*Idem*). Nous retrouvons dans ce passage un élément important du discours du Président : sa position à lui est la position des Roumains, tout comme ce fait transparaît du discours électoral de Basescu, en novembre –décembre 2004 : les deux phrases sont construites à partir du jeu entre la première personne du singulier et la première personne du pluriel. L'identification du Président à la nation roumaine vise à fonctionner comme un effet de crédibilité auprès de l'Union Européenne.

Nous considérons que ce discours, ainsi que les différences remarquées dans le discours de lancement dans la campagne électorale de Traian Basescu, en 2004, marquent un tournant important dans la prise de conscience au niveau politique de l'enjeu de l'intégration européenne, ce qui déclenche, d'une part, une restructuration du discours politique en vue de l'intégration européenne et, d'autre part, une

¹ Ce registre discursif met aussi en valeur l'importance des verbes d'action.

reconfiguration du discours des médias concernant l'adhésion de la Roumanie à l'Union Européenne. C'est la raison pour laquelle nous incluons ces études de cas au sujet des transformations du discours politique roumain, afin de rendre compte de l'importance significative du changement politique dans la restructuration du discours de la presse roumaine.

La finalité d'une attente : la médiatisation du Traité

La médiatisation de la signature du Traité d'adhésion à l'Union Européenne consiste dans une approche événementielle, dont la stratégie se focalise sur l'attente. Le discours de la presse nationale a un caractère prospectif, en évaluant les implications de l'événement, avant que ce dernier n'ait lieu. La perspective de l'attente se construit en deux strates : avant le moment de la signature (car les journalistes s'attendent encore à un changement d'avis de la part de l'Union Européenne) et ensuite, avant le 1^{er} janvier 2007, date prévue pour l'intégration.

Le passage d'un niveau à l'autre se fait brusquement, souvent dans le cadre du même paragraphe : même si la signature du Traité est présentée au début comme une réalité « irréversible », qui changera le statut de la Roumanie en Europe, elle est marquée quant même par l'attente. L'acte concret de signature du Traité d'adhésion fonctionne comme une première confirmation de l'attente des journalistes qui se prolongera d'abord jusqu'au 1^{er} janvier 2007 (le moment prévu de l'intégration effective) dans le cas des textes d'information, ou encore plus tard (la temporalité étant définie en fonction de l'adaptation des Roumains aux exigences et aux coûts de l'intégration européenne, doublée par un changement de mentalité, etc.) dans le cas des commentaires.

C'est ainsi que l'attente produit une temporalité sociale reconstruite qui se fixe dans un présent progressif de la réalité roumaine, une temporalité datée dans le cadre du discours d'information et une temporalité non datée dans le cas des commentaires. Nous pouvons ainsi identifier deux strates de la structure temporelle construite par le discours de la presse roumaine en vue de l'intégration européenne : l'attente de l'immédiat et l'attente de la prospective. Et, par extension, ces deux types d'attente marquent en permanence la temporalité de l'événement continu, « l'intégration européenne de la Roumanie ». Le premier indice de l'attente est le fait que la temporalité de l'intégration européenne n'est plus comptée en ans, mais en mois, car il reste « 20 mois » jusqu'au 1^{er} janvier 2007, ou en jours (« 617 jours jusqu'au 1^{er} janvier 2007 », A la Une de *Adevarul* du 25 avril 2005) et en heures et en minutes, comme, par exemple, dans *Jurnalul national* du 26 avril : « 18h55 – une heure historique pour la Roumanie européenne ».

Le deuxième point d'intérêt de ce travail de médiatisation de la signature du Traité d'adhésion consiste dans l'identification des échos médiatiques du discours politique européen et roumain : les fonctions du discours rapporté du Président Basescu, comme acteur majeur de l'événement médiatique. A ce sujet, nous devons faire une remarque importante, concernant l'agenda politique et médiatique roumain de la période de la signature du Traité d'adhésion à Luxembourg, car l'actualité roumaine est marquée par l'ultimatum d'une formation terroriste irakienne pour les trois journalistes roumains captifs ; l'ultimatum¹ expire le 26 avril, le lendemain de la signature du Traité, et le Président roumain avait assumé deux missions en même temps : aller

¹ L'ultimatum prévoyait l'exécution des otages, au cas où les troupes roumaines n'étaient pas retirées du territoire irakien jusqu'au 26 avril, à 17h.

personnellement à Luxembourg pour la signature du Traité d'adhésion et s'occuper personnellement des négociations dans le cas des journalistes otages en Irak. Sous ce point de vue, les Unes des éditions nationales le 25 et le 26 avril sont partagées entre les deux événements, avec une prédominance du sujet des journalistes captifs en Irak.

Pourtant, la signature du Traité d'adhésion est désignée tout à tour comme un « événement historique » ou comme une « journée historique » pour la Roumanie et pour l'Europe, ou tout simplement comme un « événement ». Son importance est marquée par l'espace accordé à la médiatisation. De notre série de journaux, *Adevarul* est celui qui présente le plus grand nombre de textes à la Une, dédiés à la signature du Traité d'adhésion, le 25 avril 2005. L'événement de la journée est construit en fonction des informations officielles concernant les participants et le programme des officiels Roumains, et du contenu du Traité d'adhésion. Les traits du discours médiatique de l'attente sont évidents le 25 avril, en comparaison avec le discours enthousiaste¹ du 26 avril. La riche médiatisation de cet événement nous a déterminé à limiter cette étude à un corpus couvrant le 25 et le 26 avril 2006 ; la deuxième raison de notre choix est celle de focaliser notre analyse sur les fonctions discursives de l'attente et de la prospective.

La mise en scène de l'événement

La médiatisation de la signature du Traité d'adhésion fait l'objet d'une couverture médiatique partagée entre les deux sujets de l'actualité immédiate : les journalistes otages en Irak et la cérémonie de Luxembourg. *Romania libera* est le seul journal de notre série qui a un membre de sa rédaction en Irak, ce qui renforce la perspective « émotionnelle » adoptée pour désigner la signature du Traité. La majorité des journaux cadre « l'événement » à l'intérieur des rubriques « Intégration »², « Europe »³, « Événement »⁴ et « Politique »⁵ (intérieure ou extérieure, dans le cas de *Azi*). Cet élément de péritexte nous permet de bien identifier les désignations de l'événement, perçu comme « historique » par une majorité des journalistes roumains ; ces désignations rendent compte des implications de l'attente, car on part du « chemin de la Roumanie vers l'Union Européenne » ou du « parcours du Traité », considéré comme « un pas important » pour la Roumanie, voire pour la Bulgarie.

La construction des strates de cette temporalité de l'attente au niveau du discours de la presse trouve une justification dans la finalité du chemin : l'appartenance effective à l'Europe. La dramatisation de l'attente est induite par le rappel des

¹ A l'exception de *Ziua* qui adopte une perspective pessimiste sur l'adhésion de la Roumanie.

² *Adevarul* dédie la Une et la rubrique « Intégration » de son édition du 25 avril à la signature du Traité, afin de transférer le débat dans le cadre de la rubrique « Actualité » le 26 avril.

³ C'est le cas de *Cotidianul* qui a créé cette rubrique spéciale ; le 25 avril, la thématique est débattue dans le cadre de la rubrique « Europe » et « Politique », pour être déplacée ensuite, le 26 avril, dans la page d' « Actualité ».

⁴ *Evenimentul zilei* encadre la cérémonie dans la rubrique « Événement » le 25 avril, pour le transférer ensuite, le 26 avril, dans le cadre de la rubrique « Intégration » ; *Jurnalul national* appelle sa rubrique d'événement – « Spécial » le 25 avril, qui se transforme en « Intégration » le 26 avril 2005 ; le choix de la rubrique « Événement » pour cadrer la signature du Traité d'adhésion reste stable sur les deux jours pour *Romania libera* et *Ziua*.

⁵ *Azi* place l'événement dans le cadre de la rubrique de « Politique intérieure » le 25 avril, pour le déplacer vers la rubrique de « Politique extérieure », le 26 avril ; *Cronica romana* dédie sa rubrique de « Politique » à la signature du Traité, le 25 et le 26 avril ; c'est aussi le cas de *Curierul national* – la rubrique « Le Courrier politique ».

engagements et des contraintes de l'intégration, des échos politiques et médiatiques européens, des obstacles intérieures et extérieures de l'adhésion, pour arriver aux implications de cette transformation au niveau de la société civile anonyme, souvent perçue comme un ensemble (dans *Evenimentul zilei*, par exemple), ou personnalisée, comme dans le cas du commentaire de *Adevarul* (« chacun des 22 millions de Roumains »). Dans ce contexte, le statut marginal de la Roumanie, du point de vue de la géographie européenne et du degré de civilisation, se transforme lui aussi, mais non complètement, car elle deviendra, c'est vrai, « le gardien » de la frontière de l'Est de l'Union Européenne, mais elle reste « l'enfant – problème » de l'Europe.

Le complexe national par rapport à la « civilisation européenne » est encore visible dans ce corpus de presse, l'Europe étant perçue comme un univers des élites, « un club sélect » (*Ziua*) ou ce « monde auquel elle (la Roumanie) avait appartenu » (*Adevarul*), avant la séparation imposée par la Décision de Yalta de 1945 ; dans ce contexte, « le retour de la Roumanie à l'Europe » double ainsi sa dimension affective.

Enfin, la représentation métaphorique de ce retour, conformément à l'allocution du Président Bănescu, marque la réintégration du pays dans la « famille européenne »¹, dont les deux principes de base sont l'unité des valeurs et la solidarité.

La signature du Traité d'adhésion acquiert une dimension « contractuelle » pour trois des journaux de notre panel : *Cotidianul*, *Curierul național* et *Evenimentul zilei* ; leur perspective est différente de la celle des autres journaux, par le fait d'expliquer qu'un contrat engage les deux parties, dans les conditions où l'attente se focalisait, pour les autres quotidiens, uniquement sur le retard et les engagements de la Roumanie, sans inclure les risques assumés par l'Europe.

Sous ce point de vue, la couverture médiatique de la signature à Luxembourg du Traité d'adhésion pour la Roumanie et la Bulgarie confirme notre perspective de l'événement continu, qui est construit chaque jour par la presse nationale roumaine. La perspective semble prendre la forme de l'attente eschatologique, et l'Europe acquiert une dimension messianique, en marquant la finalité de l'attente : « La direction vers laquelle nous nous dirigeons est la bonne. Et, en plus, c'est la seule possible. L'Europe est notre grande et unique chance. » (*Ziua*). Et la temporalité médiatique de cette attente perpétuelle vise une finalité « européenne » pour le « chemin » à parcourir, comme étant la seule alternative pour une transformation dans la « bonne direction » de la Roumanie. La métaphore du « chemin » ou du « parcours » roumain vers l'Europe est mise sous le signe de la civilisation. L'Europe, ce « club sélect » et « civilisé », incarne la seule alternative possible pour l'avenir des Roumains. La spécificité de cet avenir anticipé par les journalistes marque en plus une transformation intérieure majeure, qui se traduit par une véritable rupture avec l'époque communiste ; outre l'importance internationale de la signature du Traité d'adhésion qui confirme le statut démocrate de la Roumanie en Europe, ce moment est perçu en Roumanie comme la véritable fin du communisme.

¹ Le syntagme est beaucoup véhiculé par le discours de *Adevarul*, *Evenimentul zilei*, *Jurnalul national*, *Romania libera* et *Ziua*.

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LE « HAÏDOUK » RADU D'ANGHEL – DU FACTUEL AU FICTIONNEL

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Résumé: Radu d'Anghel s'inscrit dénotativement, en tant que personne, dans le mouvement de fronde ou de justice des hors-la-loi, phénomène social important du XVIII^e et XIX^e siècles ; en tant que personnage, du point de vue connotatif, il réitère un comportement héroïque fixé canoniquement sous la forme de quelques topoï thématiques : la lutte pour la justice sociale, les actes héroïques des hors-la-loi, les confrontations avec le pouvoir, l'invulnérabilité, la trahison, la peine de la mort ou l'emprisonnement, les trésors des hors-la-loi („haïdouks”). Parmi ces constantes thématiques, il y en a qui sont développées avec insistance dans les légendes, tandis que d'autres en sont développées dans les ballades.

Mots- clés: comportement héroïque, confrontations avec le pouvoir, légendes.

Puisque le problème des hors-la-loi, autrement dit « la haïdoucie¹ » a fait l'objet de recherches historiques et ethnologiques, le résultat en est une riche littérature de spécialité, dont le mélange des approches a engendré des débats sur la question du contexte génétique en tant que modèle poétique. Les conséquences de ce phénomène, du point de vue des mentalités, en général, et, les conséquences textuelles, en particulier, couvrent plusieurs domaines du folklore : le théâtre populaire ayant comme thème la justice des « haïdouks » („Jienii”, „Bujor”), les ballades des « haïdouks », les contes et mémoires sur les « haïdouks », la lyrique sociale.

La culture roumaine et sa langue ont trouvé les ressources linguistiques pour indiquer, dans le cadre de la même famille lexicale, la catégorie socioprofessionnelle („haiduc”), la profession („haiducie”), ainsi que le verbe, „a haiduci”, à valeur réfléchie, marquant le changement d'état : „a se haiduci” équivaut à la décision de quitter la vie civile pour rejoindre un microgroupe à comportement ritualisé (le serment, la loi du secret).

Le terme même « haiduc » (« haïdouk ») est polysémique ; pour notre domaine on retient particulièrement les acceptions de *révolté, personne saisie par l'esprit d'opposition et de révolte, personne qui prend la voie des bois, vole aux riches pour donner aux pauvres*. D'une part, ce sont donc les sens communs homologués par le peuple, les sympathisants du mouvement. De l'autre part, le regard de l'*autre* complète l'image – le hors-la-loi (« haiduc ») est enveloppé dans un halo sémantique à connotation négative, construit sur le modèle du malfaiteur (voleur, brigand, bandit, pillard, rebelle).

Imaginea haiducului s-a alcătuit mai cu seamă în imaginarul popular, ascultător față de canon și față de o lume prin excelență ritualizată, pe fondul sărăciei, asupririi și al frustrărilor de tot felul, al imposibilității (sau ineficienței) reacției - ca o compensație. „Tâlharul” devenea „haiduc” mai cu seamă în acest imaginar, care evidențiază dimensiunile justițiară, etică și eroică ale acestei figuri [Mazilu, 2006: 310].

¹ Par souci de fidélité à la réalité culturelle comprise par le terme roumain « haiduc », un concept à forte connotation folklorique, nous utiliserons le mot « haïdouk », calqué du roumain, par un procédé de transcription phonétique. La suite de l'article justifiera notre choix de traduction, puisque le « haïdouk » roumain n'est pas un simple hors-la-loi, ses fonctions sont multiples et à forte valeur symbolique.

L'image du haïdouk s'est construite plutôt dans l'imaginaire populaire, obéissant au canon et à un monde par excellence ritualisé, sur le fond de la pauvreté, de l'oppression et des frustrations de toute sorte, de l'impossibilité (ou l'inefficacité) de la réaction – en tant que moyen de compensation. C'est dans cet imaginaire que le « malfaiteur » est devenu un « haïdouk », mettant ainsi sur le devant de la scène la dimension justicière, éthique et héroïque de cette figure [MAZILU, 2006: 310].

Autrement dit, toujours dans les mots de Dan Horia Mazilu, les « haïdouks » sont « des malfaiteurs rédimés par l'imaginaire populaire ».

Les faits de Radu Anghel, le hors-la-loi, ont nourri l'imagination des habitants des régions qu'il a dirigées : Argeș, Dâmbovița, Ilfov, Muscel, Prahova, Teleorman, se répandant temporairement au-delà des contemporains (car chaque espace a eu ses propres haïdouks, une analyse des variantes ayant comme critère les catégories du proche/éloigné ne mènerait point à des résultats spectaculaires). L'existence d'une brochure de la fin du XIXe siècle, ayant comme titre : „Radu Anghel haiduc fioros” (Radu Anghel, l'effrayant haïdouk) et d'un livre de N.D. Popescu - „Radu Anghel, nuvelă ilustrată cu patru gravuri” (Radu Anghel, nouvelle illustrée à quatre gravures) (București, 1883, 171 pag.) sont la preuve du large écho engendré par le haïdouk.

La transformation des éléments diégétiques en discours

Dans l'étude „Procesul de creație al baladei populare române” (« Le processus de création de la ballade populaire ») (1941), parue dans „Revista Fundațiilor Culturale Române”, Ovidiu Bârlea illustre les mécanismes à la base de la conversion d'une personne factuelle en personnage fictionnel :

În decursul unei jumătăți de secol se observă cum pe măsură ce eroul se ștergea din amintirea oamenilor ca ființă reală pentru ca numele lui (Radu Anghel, de exemplu) să impresioneze mereu imaginația populară, exagerându-i-se calitățile. Apar noi trăsături de noblete și bunătate sufletească, elementul mitic ce a apărut, sigur, odată cu nașterea baladei, se conturează mai puternic, se insistă asupra lui și, ca să-i ridice în cel mai înalt grad valoarea de erou, este pus față în față cu Domnul țării; aprecierea acestuia constituie cea mai bună dovadă că Radu Anghel a fost un supra om cu atari calități sufletești și puteri fizice.

L'on observe comment, au cours d'un demi-siècle, le héros s'effaçait de la mémoire des gens en tant qu'être réel pour que son nom (Radu Anghel, par exemple) remue à jamais l'imagination populaire, tout en lui exagérant les qualités. Il apparaît de nouveaux traits de noblesse et de bonté d'âme et l'élément mythique surgissant, certes, dans le même temps que la ballade, prend des contours de plus en plus forts ; l'on y insiste et, pour atteindre le plus haut niveau de sa valeur en tant que héros, on confronte le personnage avec le Prince régnant ; l'estime de ce dernier constitue la meilleure preuve du fait que Radu Anghel a été un surhomme doué des qualités spirituelles et des pouvoirs physiques caractéristiques.

C'est pourquoi il y a deux catégories de textes, qui partagent et s'interchangent la même substance, sans pour autant s'annihiler l'une l'autre : la ballade „Radu lui Anghel”, intégrée au récit héroïque des haïdouks, et la légende historique tissée autour du même personnage.

Pour l'étude contrastive des variantes en prose/en vers, nous avons fait recours à l'anthologie de Mihai Gabriel Popescu et de Ion Bratu, qui comporte 98 textes de type

ballade et 14 textes légendaires [POPESCU, BRATU, 2003]; le corpus est complété par les recueils des membres de l'Association des folkloristes d'Arges „Constantin Rădulescu-Codin” publiés dans les cahiers „Caiete folclorice Argeş” ou dans des recueils individuels, comme ceux du chercheur Mihai M. Robea. Au total, presque 150 variantes, dont 80% sont en vers. La variante la plus ancienne qui ait été enregistrée se situe aux alentours du contexte génétique, étant recueillie juste après la mort du haïdouk : en 1866, à Drăgăşani Olt (marquée comme la variante no. 5 dans l'anthologie de Popescu - Bratu).

L'organisation discursive de la ballade prête beaucoup plus d'attention aux détails, tandis que le discours en prose conserve quelque chose de l'indétermination typique de la légende. La richesse des détails au niveau de la ballade est due à une particularité du genre (dans le cas de « Radu Anghel » cette particularité se manifeste par une mutation de l'organisation du message vers le journal oral), mais aussi à une certaine stratégie communicationnelle, par laquelle le locuteur attire l'attention de ses auditeurs par l'extrême familiarité avec l'univers raconté.

La liste des **copains du haïdouk** est complétée par celle des **hôtes des haïdouks** : Ion de Râncăciiov, gardeur des chèvres, Preda de Fureşti, Ghiocel de Negreşti, Costea Baicu de Dobreşti, Ilie Ghiocel de Zgripteşti ou celle des **victimes des haïdouks**: popa¹ Stan, Popa Marin de Greci, popa Brat, popa Matei, popa Ghiţă, popa Mihalia de Potcovia, popa Ion, popa Vlad, popa Ştefan. Les attaques des haïdouks chez les prêtres sont résumées par des vers tels que : *Ziua bea şi chefuieste, / Noaptea popi măcelăreşte* (bon nombre des variantes ne retiennent que l'épisode du pillage du prêtre). D'autres victimes : un grand exploiteur des paysans² ou un grand boyard (noms génériques).

A noter aussi la place qu'occupent dans l'économie du texte les références aux **délateurs** – le fils d'Ion, le gardeur des chèvres, qui divulgue la cachette de son père, est torturé par les brigands ; la fille du maire, « la petite-fille du diable » ; la fille du gardeur des chèvres ; Ivănică, un beau-fils d'Ion ; une belle jeune fille, Sorica, qui trahit pour avoir en échange une poignée d'argent ; Ion - même ; une vieille mégère ; la maîtresse que le haïdouk gifle pour ne pas avoir mis la table à temps.

De même, les textes insistent sur les épisodes décrivant **le tueur de Radu et les conditions de l'extermination** - on le décrit comme un cavalier un peu idiot ; comme un gendarme malin (qui connaissait les secrets du haïdouk pour avoir fait partie de son groupe) ; on y fait référence en termes de meurtre « normal », meurtre « involontaire », meurtre par plaisanterie, meurtre « magique » - un gendarme malin huile son arme et *l'enduit de suif de chevrette / A faire tomber qui qu'on frappe avec (şi cu seu de căprioară / Pe cine-o lovi să moară ; variante 18)* ; ou encore, fusillé avec « *sfanţi cununaţi/care seacă la ficaţi* » (variante 59).

L'invulnérabilité du haïdouk est une constante du thème, étant commune aux deux catégories de matérialisation de l'épique. Le modèle d'Achille conserve ses sèmes fondamentaux, l'invulnérabilité étant la conséquence d'un acte magique : lors du baptême, sa mère lui avait appliqué un traitement magique (era « dres » de mumă-sa),

¹ En roumain, „popa” signifie « prêtre ». Puisque le prêtre était une figure extrêmement importante dans les villages roumains, nous considérons que la particule « prêtre » désignant la profession est intégrée au nom. C'est pourquoi, nous avons choisi de ne pas la traduire par « prêtre », mais de la rendre comme un nom propre.

² Le terme utilisé en roumain est « ciocoi », à valeur péjorative, désignant un parvenu, parmi ceux auxquels les paysans roumains payaient les arrérages, par extension, un boyard.

avec des grains de blé volés, comme l'on apprend dans une légende [ROBEA, 1966: 158-162]. Cependant, il est à préciser que le motif de l'invulnérabilité développe le corrélatif du « point névralgique », de la singularité de l'endroit pénétrable (sur le principe du domino, l'algorithme épique sélectionne les thèmes de la *découverte de la source du pouvoir démesuré* et la *trahison*). Ce n'est que rarement que le bouclier protecteur du hors-la-loi reçoit des explications physiques : avoir porté une chemise (« zeghe ») « pare – balles » avec des chaînons (variante 48).

Il y a des variantes de la ballade qui introduisent dans la matière poétique des séquences – enclaves : les moyens de torture appliqués par Radu ; la révolte des camarades du haïdouk, qui le quittent, ou, qui – dans certains cas – essaient de l'empoisonner ; les stratagèmes qu'utilise le haïdouk pour entrer dans la cour du prêtre (la victime).

Il y aussi d'autres séquences articulées dans plusieurs variantes, sans pourtant qu'elles constituent un type sémantique à part. Il s'agit de : l'hyperbole du pouvoir « de feu » de l'arme du hors-la-loi ; l'image de l'arbre protecteur chargé des armes des confrères dans les bois (le plus souvent il s'agit du hêtre) ; la preuve de la vigilance des camarades (la preuve de l'ivresse et du sommeil) ; le symbole du coucou à valeur négative ; la malédiction de l'hiver qui défeuille la forêt (fragment à fonction lyrique) ; le topos de l'argent caché ; l'outil doué d'une puissance surnaturelle (unealta „năzdrăvană”) qui coupe la vie du haïdouk (la monnaie coupée en trois ou en quatre parties) ; la décollation du haïdouk ; l'exposition publique de son corps.

Si l'on unit les textes, tout en marquant les points où les éléments qui les composent se réunissent, on enregistre la variété du champ sémantique du thème soumis à notre analyse : Radu amène ses camarades chez le couturier et leur fait faire des vêtements militaires, lui-même portant l'uniforme de capitaine ; le haïdouk s'évade pendant la nuit, tout en rompant les menottes et s'enfuit dans la forêt (variante 23) ; Radu donne des pots-de-vin aux gendarmes - entouré par les gendarmes, Radu fouille dans sa ceinture en cuir et en jette une poignée d'or : *Potera că-i aduna/Și pe Radu mi-l lăsa* (variante 26) ; Radu pèse le butin à l'endroit-même du vol et ne cesse la torture avant qu'il n'en obtienne la juste quantité ; le rêve prémonitoire – Radu s'endort contre le mousquet et rêve qu'il sera attrapé par les gendarmes (variante 46) ; le cheval (Negru, dans certaines variantes) est beaucoup plus qu'un simple moyen de transport, il a son propre statut dans le conte, il est personnifié car il parle avec le haïdouk au moment de sa mort ; fusillé par les gendarmes, Radu couvre la blessure qui causera sa mort des feuilles ...vives de vigne ; avant de mourir, Radu écrit avec l'orteil [sic!] une lettre destinée à l'empereur : *De ce voi m-ați omorât? / Niciun rău nu v-am făcut* (variante 65) ; puisqu'il sent sa fin imminente, le haïdouk fait appeler ses filles pour leur dire où il avait caché ses trésors ; Prica, la fille de Radu atteint Câmpulung après l'enterrement du haïdouk, mais elle reconnaît le vêtement (« zeghița ») fait par sa mère, porté par un gendarme.

Le motif de la mère qui cherche le fils « cantonné » au mastroquet de Stana s'autonomise, l'auteur anonyme en profite alors pour manœuvrer les ressources du dialogue. La fin de quelques ballades contient le reproche que Radu fait à sa mère pour ne pas lui avoir appris de ne pas faire des bêtises quand il était petit : *Tăiam boi și furam cai, / Tu o vorbă nu ziceai* (variante 85) ou *Când eram de nouă ani / Furam miei de la ciobani/Și-i vindeam la măcelari / Și-ți umpleam poala cu bani [...] De ce nu mi-ai dat povață, / Când mă țineai în brață? / De ce nu m-ai învățat / Când mă legănai în pat?* (variante 87).

Dans la plupart des cas, le dénouement consacre le meurtre du haïdouk : frappé des crosses des fusils par les gendarmes, Radu se meurt tel « un chien », ensuite son corps est amené à Câmpulung où on lui fait le portrait (on fait appeler en ce sens un « peintre » : „jugrav”). Dans d’autres cas, le haïdouk est décollé et l’on porte sa tête en tant que proie à l’empereur ; le geste n’est pas approuvé et le coupable est emprisonné (tel est le cas des variantes centrées sur le thème du regret : *Ce-aducea țara ’ntr-o vară / Radu aducea-ntr-o seară*).

Il y a des épisodes légendaires dont le lien avec le héros-haïdouk est moins solide. Le phénomène de construction d’un ensemble d’événements surnaturels autour d’un personnage déjà existant est un phénomène courant dans le folklore en général. C’est ainsi que l’on peut expliquer la présence du hors-la-loi dans une communauté où on rapporte des faits extraordinaires : il tire des coups de feu dans la rue [ROBEA, 1986]; il pille madame Burtoaica et la torture en lui mettant de la cire chaude sur la peau pour apprendre où elle a caché l’argent, puis il lui vole quelques moutons et les tue ; les hors-la-loi prennent la viande des moutons et en laisse la peau pour que la femme s’en couvre et guérisse de la sorte ses brûlures ; le haïdouk donne de l’argent à une famille se dirigeant vers la foire avec l’intention d’acheter deux bœufs pour leur fils qui allait se marier.

Dans d’autres épisodes, Radu Anghel laisse de petits billets aux boyards leur exigeant d’apporter une certaine somme d’argent, dans l’endroit indiqué, les menaçant de se venger cruellement au cas où ils ne lui obéissent pas. Le haïdouk donnait ensuite l’argent aux pauvres. Les variantes ajoutent d’autres épisodes : le pillage chez le boyard Greuceanu [sic!] – on y présente de manière détaillée les moyens de torture, comme si le narrateur était témoin direct du pillage ; la construction des « vêtements en fer » pour se protéger contre les gendarmes ; l’arrestation et les travaux forcés; le dévoilement du secret du trésor caché et des repères d’indentification de l’endroit – la fontaine près du hêtre à quatre rameaux, dans la plaine Păru Mătușii; le serment des haïdouks – aucun d’eux ne peut enlever le trésor si les autres n’y sont pas présents [ROBEA, 1979]. D’ailleurs, la séquence de l’enterrement du trésor n’apparaît que dans le discours légendaire ; les récits à explication étiologique – pourquoi les flammes dansent ou pourquoi les gens font des fouilles aux racines des arbres – hésitent entre récit de type *fabulata* et légende mythologique (l’esprit des trésors et la malédiction).

La 108^e variante de l’anthologie „Radu lu’ Anghel” [POPESCU, BRATU, 2005] unit plusieurs micro-légendes, dont le seul lien est le personnage-haïdouk. La position du narrateur par rapport aux histoires racontées relève d’une technique persuasive bien construite, motivée du point de vue des mentalités, ayant comme objectif d’augmenter le prestige individuel/collectif à travers la mise en scène d’un personnage exemplaire auquel le narrateur se rapporte (le narrateur revendique Radu, qui devient, dans le discours justificatif, « un haïdouk célèbre originaire de la région de Teleorman » - „haiduc vestit din părțile Teleormanului”).

Les « informations » surprennent les particularités du cadre historique : lorsque les membres de la bande du haïdouk sont capturés, ils sont fusillés ou pendus ; les habitants de la région sont torturés pour dévoiler la cachette de la bande (la légende en retient : Vâlceau Mare, „*cei cincii ulmi dintr-o tulpină, crescuți ca cincii dește la o mână și ca frații buni de mumă*”, Stejărica Mare). L’on identifie les stratégies du narrateur-témoin, qui parsème le discours d’indices d’authentification : il connaît des personnes à qui le haïdouk a donné de l’argent de sa *propre* main (certains soupçonnaient que le philanthrope était Cuza – même, dont on disait qu’il avait l’habitude de se déguiser et de traverser le pays pour rendre justice aux pauvres. On

décrit, dans des tableaux dynamiques la lutte entre les gendarmes nombreux et le haïdouk tout seul. Après l'avoir tué, les gendarmes s'enfuient car « ils avaient peur de lui, vif ou mort » (*Le era frică de el chiar și mort*). Les camarades trouvent le corps de leur capitaine encore chaud et jurent de se venger. Ils attrapent les gendarmes pendant qu'ils fêtaient la mort du haïdouk, les amènent à l'endroit des cinq ormes au tronc unique et se rendent justice.

La matière des légendes sur Radu Anghel comporte d'autres sujets aussi, qui sont pourtant traités de manière différente : par exemple, „Radu lui Anghel și Cuza Vodă” est plutôt une anecdote [C. RADULESCU-Codin, *Din trecutul nostru*]; la variante cueillie par Mihail Robea [ROBEA, 1966: 158-162] est un conte, comme le prouve d'ailleurs la formule esthétique conventionnelle : „A zis c-o fost un moș ș-o babă. Pe moș îl chema Anghel și pe ea Marița. Ș-a făcut și ei un băiat” (« Il était une fois un vieil homme et sa vieille femme. Le vieillard s'appelait Anghel et la vieille s'appelait Marita. Ils eurent un fils »). L'enfant fut soumis à des rituels pour devenir invulnérable. A l'âge de 5 ans il est orphelin de père. Il va à l'école, devient apprenti, travaille pour un boyard qui ne le paye pas. Radu s'enfuit, prenant le meilleur cheval du boyard, il se cache dans les bois ; c'est à partir de ce moment-là qu'il devient haïdouk. Après l'épisode de la mort du haïdouk, la narration glisse vers le registre de la parodie : un « idiot » apprend le secret de Radu et lui propose un jeu – tirer des coups de pistolet l'un contre l'autre ; Radu accepte le jeu et perd sa vie.

Plusieurs variantes en prose reflètent des traditions locales par lesquelles le haïdouk, dans le rôle de donateur, est mis en contact direct avec la communauté : les églises bâties grâce à l'argent donné par Radu, les gens pauvres sauvés par la générosité du hors-la-loi (voir à ce sens les textes inscrits dans les monographies des localités Mățau - Mioarele, Colibași, Călinești, Bogați etc.). Les traces matérielles – la Cave de Radu, Le hêtre de Radu – ont la fonction de générateurs de discours étiologique, rétablissant de la sorte le feedback entre le récit que l'on raconte *maintenant* et l'histoire passée dans *ces temps-là*. Dans ce contexte, il devient dépourvu d'importance que « Le hêtre/le chêne de Radu » pousse dans tout endroit où les faits héroïques du haïdouk firent écho.

STREET ADVERTISING – A PRAGMATIC FORM OF COMMUNICATION

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Abstract: *This paper focuses on street/ outdoor advertising, due to the fact that this is the oldest form of advertising in the world. It follows the history and evolution of such advertising starting with the first civilizations: Egyptian, Greek, Roman, up to the contemporary world. It takes into account the forms of outdoor advertising, image and message. For this purpose, we shall make use of illustrations from everyday life. The analyses in this domain may be performed from different perspectives. We hope to render this article interesting by pointing out the strong impact outdoor advertising has on the individual and as a consequence, it is a really pragmatic form of communication.*

Key words: *communication, street advertising, message.*

Advertising is a concept which has been promoted for hundreds, even thousands of years, being defined as “the fact of informing the public about a certain thing; dissemination of information in public; the nature of what is public” (DEX, 1996:868). The first form of advertising was commonly a sign, drawn or engraved on a wall. Babylon, Ancient Greece, Ancient Rome and Pompeii were human settlements where the signs on the representative constructions or those in the forum carried a certain symbolism. Later on, around the mid-1st millennium B.C., the signs were replaced by messages whose role was to inform the citizens. The best illustration for the Roman society is the famous *Lex duodecim tabularum* (*The Law of the Twelve Tables*) – the first attested Roman law, adopted in 449 B.C. Its publicity was ensured by its presentation in the Roman forum, so in the public market. Its text, engraved on twelve bronze tables, which gave its name, comprised provisions of public and private law, being a genuine juridical code overall. The public presentation ensured the observance of the principle of the publicity of the law, a fundamental principle even nowadays. Thus, the Roman citizens had direct access to the provisions of the law and were able to totally follow the juridical principle *nemo censetur ignorare legem*, which remains equally important today, although the publicity of the law is not accomplished in the outdoor form any more, but by means of a specialized publication, in our case, by *Monitorul Oficial* (*the Official Journal of Romania*).

Along the same line, one has to mention that after the stage of the engraved or written/ painted signs and messages, in the Middle Ages advertising was carried out by the so called “street callers” or “town criers”. They were citizens hired by tradesmen, who used to praise the qualities of the products. However simple these forms of advertising may seem, they are not obsolete in a certain way. Once the printing press was invented in 1453, advertising forms increased in number. The messages were printed on small pieces of paper called “flyers” and handed out to the passers-by or posted on walls. The first advertisement is considered to have appeared in 1472, in English, and was a small piece of paper, passed from hand to hand, which announced the sale of a prayer book. Two hundred years later, the first advertisement was published in an American newspaper. As a matter of fact, street advertising was first promoted by the American society, an important role being played by Benjamin Franklin. In the mid-19th century, in the USA, more precisely in Philadelphia, Volney B. Palmer opened the first shop of advertising, a shop considered the forefather of

advertising agencies (POPA, 2005:10). In Romania, David Adania founded the first advertising agency in 1880. This domain has evolved along with the discovery of the radio in the 20's and of the television in the 40's. The last quarter of the 20th century and the beginning of the 21st century were characterized by an explosion of advertising, favoured by modern technologies (for instance, digital technology). Between 1990 and 2002, 198 specialized publications came out in Romania, of which 63 with national impact and distribution. In 1999, advertising was on the third position, with a share of 9% of the total time of radio broadcasting at national level and the same position with a share of 11.1% of the total time of TV broadcasting. World Wide Web (www) was invented by Tim Berners-Lee in 1990. On-line advertising became significant starting with 1995, so that at present the internet is the main means of communication at distance.

Specialized research has identified different types of advertising:

1. According to the object of the campaign:
 - a) Product/service advertising;
 - b) Brand advertising;
 - c) Advertising for organization.
2. According to the customer:
 - a) Institutional advertising;
 - b) Corporation advertising;
 - c) Product/service advertising.
3. According to the geographical criterion:
 - a) Local advertising;
 - b) Regional advertising;
 - c) National advertising;
 - d) International advertising.
4. According to the nature of the market:
 - a) Advertising aimed at the final consumer;
 - b) Advertising aimed at the intermediate consumer (networks, retailers);
 - c) Advertising aimed at the institutional consumer (companies).
5. According to the type of message:
 - a) Rational, factual advertising;
 - b) Emotional advertising.
6. According to the intended effect:
 - a) Advertising with direct effect;
 - b) Advertising with late effect.
7. According to the channel:
 - a) Advertising of the ATL type (Above The Line) designating the advertising services using the five conventional media channels: printed media, TV, radio, cinema and outdoor posting. It is also called media advertising. The ATL advertising uses typical formats for all the above mentioned media:
 - The advertising spot - for TV, cinema, radio;
 - The press layout – for printed media;
 - The advertising poster – for outdoor advertising.
 - b) Advertising of the BTL type (Below The Line) is that form of advertising which uses supports other than the conventional ones or uses them in an atypical way. The BTL advertising has two main ways of action:

- By means of events;
 - By means of supports/ objects.
8. According to the tone of the communication:
 - a) Aggressive advertising;
 - b) Non-aggressive advertising.
 9. According to the content:
 - a) Connotative advertising;
 - b) Denotative advertising.
 10. Other forms of advertising:
 - a) Sales promotion;
 - b) Public relations;
 - c) advertising by using the internet;
 - d) advertising by direct mail (NICOLA, PETRE, 2001: 36-43).

To sum up, advertising can be carried out by different means, our paper attempting to discuss street/ outdoor advertising.

There are several types of recognized advertising:

- a) information advertising is especially used when a new category of products or services is launched on the market. The target is to trigger primary demand;
- b) persuasion advertising occurs in the competition environment, the aim being to create selective demand. Persuasion has partially transformed into comparative advertising, by which a firm compares, either directly or indirectly, its product or service with one or more products or services of other firms. (Examples: car industry, electronic and electric household industry, cosmetics industry, bank services and insurance industry, etc);
- c) reminding advertising is important for the products and services which reached maturity, since it maintains the consumers' interest with regard to that product or service.

Street advertising is the easiest form of advertising in general, because people, irrespective of education and culture, have rapid access to it. If radio, TV or the internet imply a certain effort, in the street the individual comes across advertising everywhere: from the simplest form of advertising performed by sellers and petty traders, to the printed advertisements handed out to the passers-by or the sophisticated billboards.

We consider that street/ outdoor advertising is of two types:

1. hearing advertising – the announcement in a loud voice of a message, event, etc. either directly or by means of some technical elements: speaking trumpet, microphone, etc. Examples: the announcement of the programme occasioned by the Days of Craiova, the Concert of orchestra X or musical group Y, the performance of Circus Z.
2. visual advertising – is accomplished by means of “fliers”, leaflets, banners, posters, billboards, firms etc. and from the inside of the private buildings or public institutions, means of transportation, stations, waiting rooms, shop windows etc.

Posting represents any form of communication by means of posters. Posting in the street (outdoor posting) can take the form of advertising billboards made by direct printing, computer assisted; simple or double lighted billboards of large dimension; big signs (roof-top and independent letters or large, illuminated billboards) (ASG, 2005:30-32).

“Advertising is the result of experience and imagination. An advertisement consists of a series of elements: title, main text block, slogan, name of company, image. Their arrangement leads to the creation of a layout” (NICOLA, PETRE, 2001:117-119).

Example:

Title: *Profită că ești tânăr (Enjoy yourself when you are young)/ Comunică dincolo de cuvinte (Communicate beyond words)/ Exprimă-te așa cum simți (Express yourself as you feel)/ Bobocool (Cool freshman)*.

Main text block: *200 minutes in the network for a credit of 4 Euros a month/ We bring you the most innovative means by which you can express what you feel. Wherever you are./ You speak extra with everybody./ The freshmen’s ball is much cooler this year. Vodafone brings you live concerts and cool prizes. Visit us on www.Vodafone.ro/bobocool and find out how you can have fun with the cool type.*

Slogan: *Live every moment.*

Name of company: *Vodafone.*

Image: simple, red background.

Every element of the layout is important in the economy of a poster in general, and outdoor poster in particular. The title changes with the change of the main text block. The title aims at the emotional side, since it is meant to draw attention, to stir interest in a certain product or service, whereas the main text block aims at the rational side, including concrete information with respect to that product or service. The dynamics of the title and of the main text block marks the dynamics of the product, service, firm as a matter of fact. The constant elements of the layout are the slogan and the name of the company, which constitute the identification features of the product or service or firm on the market. The image is either preserved or modified, especially when it concerns billboards which are supposed to constantly keep alive the novelty character. Of all the components of the layout the title and especially the slogan must create a strong impact on the possible customer.

Examples:

- Millenium Bank – *Viața ne inspiră (Life is inspiring)*; Raiffeissen Bank – *Reușim împreună (We manage together)*; BRD – *Oricine ai fi vei găsi sprijin pentru proiectele tale (Whoever you are, you will find support for your projects)* etc.
- Vodafone – *Trăiește fiecare clipă (Live every moment)*; Cosmote – *Alături de tine (Close to you)*; Zapp – *Navighează liber (Free navigation)* etc.
- Audi – *Progres prin tehnologie (Progress by technology)*; Opel – *Discover Opel*; Chevrolet – *Un mare plus (A big plus)* etc.
- Doncafe – *Cafea cu suflet (Coffee with a soul)*; Jacobs – *Puterea Alintaromei (The power of caressing flavour)* etc.
- Avon – *Viitorul îți surâde (The future smiles at you)*; L’Oreal – *Pentru că meritați (Because you’re Worth it)*; Vichy – *Sănătatea e vitală. Începeți cu pielea dumneavoastră (Health is vital. Start with your skin)* etc.
- Algocalmin – *Combate istoric durerea. Încă din 1968 (It historically heals pain. Since 1968)*; Modafen – *Învinge răceala și gripa (It defeats cold and flu)* etc.

- Pateu Ardealul – *Bine făcut (Well done)*; Hochland – *Bucuria gustului (The joy of taste)*; Danone Nutriday – *Nutriție pentru un corp sănătos (Nutrition for a healthy body)*; Campofrio – *Alimente pentru o viață sănătoasă (Food for a healthy life)*; Matache Măcelaru – *Mezeluri meșteșugite (Artfully prepared salmi and sausages)*; Cris-Tim – *Îți place să mănânci sănătos (You enjoy healthy food)*; Knorr – *Un strop de magie la tine în bucătărie (A drop of magic in your kitchen)*; Maggi – *Gătești din toată inima (You cook with all your heart)*; Milka – *Cea mai fină plăcere din lume (The finest pleasure in the world)*; Silvana – *Miez de bucurie (Joy filling)*; Kinder delice – *Echilibrul perfect între gustos și hrănitor (The perfect balance between tasty and healthy)*; Kinder bueno – *Savurează gustul bueno (Enjoy the bueno taste)*; Pepito – *Super gust de ciocolată! (Chocolate super taste)* etc.
- Coca-cola zero – *Același gust. Zero zahăr (Same taste with zero sugar)*; Giusto – *Pentru armonie în familie (For harmony in family)*; Frutti Fresh – *Mai tânăr. Mai efervescent (Younger. More effervescent)*; Borsec – *Izvor de energie (Energy source)*; Bergener – *Prietenii știu de ce (Friends know why)* etc.

As one can notice, the slogan is concise and conveys by its message the essential quality of the product or service. The nouns, adjectives and verbs are those parts of speech that are most frequently used in the construction of the outdoor poster. Accordingly, communication is easily performed, using terms that are sparse in number in order to express a comprehensive and inciting message, since in most situations the finality is an economic one. As a matter of fact, all is reduced to the capacity to persuade the potential customers as fast and effectively as possible.

The message must be projected, fanciful, catchy, and must offer motivation and satisfaction to the potential consumer. The message represents the idea that lies at the basis of communication. The companies can adopt for the advertising of a product or service one of the following creative strategies:

- a) The message focuses on the placement of the brand;
- b) The message draws attention to one or the other of the consumption motivations (a functional advantage, self-identity, an image, pleasure, admiration, loyalty etc.);
- c) The message communicates the differences between the promoted product or service and the offer of the competition.

Whatever the adopted strategy, as mentioned before, the message mainly aims at the increase of sales and maximization of profit.

The advertising message must concurrently meet three requirements:

- a) To have a meaning, emphasizing the advantages which render the product or service more interesting and attractive for consumers;
- b) To be different, communicating to the consumer by what the product or service distinguishes itself before the competition;
- c) To be credible, inspiring confidence in the qualities of the product or service.

The impact of the message depends on both its content (what it tells) and its form (how it tells). Actually, the great challenge for the advertising message, including outdoor posting, is to capture the attention and stir the interest of the potential consumer. Verbal communication (words, sentences, intonation, voice, sound track etc) and non-verbal communication (eyes, mimics, gestures, chromatics, light, “scenography”) are equally important.

The layout of the poster may also contain an image which transmits certain information. In this case eyes and attitude are important. Thus, when someone looks right in the eyes of the receiver of the advertisement, he/she conveys a feeling of security, challenge, curiosity; when the one in the advertisement looks directly at the object of the advertisement, the message is the attention paid to that object; when he/she looks stealthily, this may suggest sensuality; when looking up, he/she seems to be a person with high aspirations; when looking down – not so often in advertising – this might signify dominance, pride, arrogance, scorn (CHELCEA, 2004:158-164). The eyes, just like the other parts of the face, transmit a certain mood, in accordance with the slogan of the advertisement. All must be detailed and prepared, and this is why a whole industry of advertising has been developed. One image should concentrate everything: attention, interest, wish, action. The personal presence, clothes, hair style, objects, background, chromatics, light, letter characters and writing, puns etc must match and integrate into a concept, idea, message.

In the matter of street/ outdoor advertising, the ethics should take into account:

- a) The protection of children against the harmful effects of advertising. Arguments: the advertisements undermine parents’ authority, encouraging young people to dangerous or harmful actions (drinking, smoking, eating fast-food, sex in early age etc);
- b) The protection of society against the effects of advertising upon the quality of life; pollution of the public space with street/ outdoor advertisements (certain restrictions are necessary so as to avoid aesthetic chaos); abusive access to the mental space of the individual; the manipulation of the public etc.

Advertising in general, and more precisely street/ outdoor advertising, has a strong psychological, economic and social impact on the individual, and therefore it is a really pragmatic form of communication.

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THEMATIC AND INFORMATION STRUCTURES OF CLAUSES AND CLAUSE COMPLEXES

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Abstract: *As the name suggests, systemic functional grammar is a grammar based on the paradigmatic notion of choice in a certain context. This framework is represented by a construction which comprises semantics (meaning), lexicogrammar (wording) and phonology (sound). Text can be interpreted as a process or product, and in both cases the study is concerned with the manner in which the text derives from the system, and therefore why it means what it means.*

In this article we are not concerned with how a text derives from the system because the subject is too vast, but we take into discussion some structural notations, pointing out some of the options from which the structural functions are derived. A text analysis comprises ten steps, but we are going to analyse only the clauses, and the clause complexes in order to identify their thematic structure. The next step is to compare clauses and information units, and to analyse the latter for identifying their information structure. The text we have chosen represents a casual conversation because we consider that such a text illustrates better the options we are concerned with.

Key words: *lexicogrammatical text interpretation, topical Themes, shared discourse.*

As the name suggests, systemic functional grammar is a grammar based on the paradigmatic notion of choice in a certain context. This framework is represented by a construction which comprises semantics (meaning), lexicogrammar (wording) and phonology (sound). “The organizing concept of each stratum is the paradigmatic **system**: A system is a set of options with an entry condition, such as that exactly one option must be chosen if the entry condition is satisfied. Options are realized as syntagmatic constructs or **structures**; a structure is a configuration of functional elements – functions or functions bundles.” (HALLIDAY, 2003: 262). The functions depend on the options that exist. The grammar depends on the content. The only possible interpretation that can be given to a structure is between content and expression, namely lexicogrammar and phonology. Text can be interpreted as a process or product, and in both cases the study is concerned with the manner in which the text derives from the system, and therefore why it means what it means.

In this article we are not concerned with how a text derives from the system because the subject is too vast, but we take into discussion some structural notations, pointing out some of the options from which the structural functions are derived.

According to Halliday, there are ten steps which are to follow in order to fulfill the text analysis:

- transcription and analysis of intonation and rhythm;
- analysis into clauses and clause complexes, showing interdependencies and logical-semantic relations;
- analysis of clauses, and clause complexes for thematic structure;
- comparison of clauses and information units, and analysis of the latter for information structure;
- analysis of finite clauses for mood, showing Subject and Finite;

- analysis of all clauses for transitivity, showing process type and participants and circumstantial functions;
- analysis of groups and phrases (verbal group, nominal group, adverbial group, prepositional phrase);
- analysis of grammatical and lexical cohesion;
- identification, rewording and reanalysis of grammatical metaphors;
- description of context of situation, and correlation with features of the text.

The text we have chosen for analysis is taken from spoken language (as we know, the grammar is generally neutral between spoken and written language, but we considered that a text which represents a casual conversation illustrates better the steps of analysis we are going to undertake).

B: Do you think it's worth going to see the Godfather?

C: Yes, [It's worth going to see] the Godfather Two, yes.

B: Darling, Murder on the Orient Express is now at the ABC Shaftesbury Avenue. [It's] on with the Godfather.

A: [It would] be a pretty good double bill, that, actually. We'd be out of the house all night, wouldn't we?

B: But you can't see both of them, can you?

A: Well, if it's the same price, ...

B: I mean there are two screens at the ABC Shaftesbury Avenue.

C: Oh sorry, yes, no no no no no you are right. Yes, yes they are...

B: Les enfants du Paradis, what about that?

D: Oh, that's nice.

C: That's a real classic. I do want to see that cos I never saw it ever, even when I was a student. [:m] The Pasolini Arabian Nights apparently¹ are rather fun.

B: Erotic Inferno and Hot acts of Love, I don't think they're quite down our street.

A: That must be in the Tottenham Court Road ...

B: They love sex and lusty laughs. What rubbish! [i.e. What rubbish it is!]

A: What is that lovely cinema in Victoria? Have you ever been to it, the Biograph?

(R. QUIRK and J. SVARTVIK, *A Corpus of English Conversation*, Eds. 1980)

In this article we are going to analyse only the clauses, and the clause complexes in order to identify their thematic structure. The next step is to compare clauses and information units, and to analyse the latter for identifying their information structure.

1. Analysis of clauses and clause complexes for thematic structure

According to Halliday, Theme is the speaker's point of departure for the clause. It is realized by the position in the sentence: Theme comes in front position and it is followed by Rheme. Each of the three metafunctional components of the content (ideational, interpersonal and textual) has a contribution to the meaning of the Theme. The textual Theme is a combination between continuative (for example *well, oh*),

¹ The Modal Adjunct *apparently* is not an interpersonal Theme here because it does not precede the topical Theme.

conjunctive (for example, *then, if*) or relative (for example *that, which*). The interpersonal Theme has a component of modality (for example *perhaps*), an interrogative mood marker (*Wh-* element or Finite Verbal auxiliary) or Vocative. The Topical Theme is represented by any element functioning in the transitivity structure of the clause. The typical sequence is Textual ^ Interpersonal ^ Topical, meaning that the Theme always ends with a Topical element that expresses some kind of 'representational' meaning. More technically, it is a function from the transitivity structure of a clause and it might be a participant, a circumstance or, occasionally, a process.

Theme	Textual	Interpersonal	Topical	Markedness
Topical Theme				
		Do you think	it	
	Unmarked		Yes	
	Marked		It	
	Unmarked	Darling		
	Unmarked		Murder of The Orient Express	
	Unmarked		It	
	Unmarked		It	
	Unmarked		We	
But		You		Unmarked
Well, if			it	
	Unmarked		I	
	Unmarked		there	
	Unmarked			
Oh, sorry,			you	
yes, no no no no				
	Unmarked		they	
Yes, yes				
	Unmarked		Les enfants du Paradis	
	Unmarked		that	
Oh			That	
	Unmarked		I	
	Unmarked			

cos	I
Unmarked	
even when	I
Unmarked	
Unmarked	The Pasolini Arabian Nights
Marked	Erotic Inferno and Hot Acts of Love
Unmarked	I
Unmarked	That
Unmarked	They
Marked	What rubbish!
What	What
Have	- ¹

The unmarked Theme for any clause is determined by the choice of Mood: Subject in declarative sentences, *Wh-* element or Finite element in interrogative sentences and zero in imperative or minor sentences. Semantically, the unmarked Theme is the natural starting point for any particular speech function:

- in a question: the information-seeking (*Wh-*) or polarity-carrying (Finite) element;
e.g. This is what I want to know.
- in a statement: the Subject
e.g. This is the man I rely on.

The choice of clause Theme reveals the method of development of the text. In the example above, almost every clause has an unmarked topical Theme. At first the impersonal *it* predominates, followed later by a more specific participant: *I*. Many of the Themes expressed by specific participants (*I* and *you*) are preceded by textual Themes. Thus, the text develops as a discussion of a general topic with particular titles of movies which are brought in for carrying the discussion forward, the whole dialogue being linked logically. On the other hand, at the higher rank of clause complex the logical structure of the argument becomes the dominant motif: here are few marked Themes in independent clauses. The result is that of a shared discourse being developed as a logical generalization without being concerned too much with the rhetoric attitude (We can notice that almost all interpersonal Themes are questions).

Nevertheless, we have to make some observations regarding the interpersonal Themes because there are cases in which more than one analysis is possible. We are referring to the first sentence of the text we have chosen: *Do you think it's worth going to see the Godfather?* One approach would be to analyse it at 'face value'² as two

¹ We can not say if *what* is a marked or unmarked Theme because it can be interpreted either as an interpersonal Theme or as a topical Theme

² Martin, J.R., Matthiensen, C., Painter, C., *Working with Functional Grammar*, London: Arnold, 1997, pp. 222

clauses, considering *Do* an interpersonal Theme, *you* and *it* (the Subject of the embedded clause) as topical Themes.

Do	you	think it	is worth going to see the
Godfather?			
Interpersonal	Topical		Topical
Theme	Theme		Theme

A second approach would consist of treating the clause which realizes modality¹ as equivalent to an interpersonal Adjunct initiating the second clause, as a metaphor for a modality element:

Do you think	it	is worth going to see the
Godfather?		
Interpersonal	Topical	
Theme	Theme	

Conclusions: Themes of this text (dialogue) have exophoric references to the interlocutors (*I, you, we*) and anaphoric references to the immediately preceding text (*it, they, that*). In addition, there are a number of interpersonal Themes scaffolding the text as interaction (*Darling, what, do, have*) and textual Themes scaffolding the text as repartee (*but, well, oh*). Due to these all types of Themes and their distribution in text we can conclude that the result is a shared discourse which is not particularly interested in the interlocutor's attitude and which does not become more concrete towards the end.

II. Comparison of clauses and information units, and analysis of the latter for information structure

Each information unit is analysed for information structure. The Theme is one of two systems that organize information presented in the clause, the other being that of Information. While Theme uses position within the clause to organize information into an initial orientation followed by the Rheme, the system of Information uses intonation to highlight what is new in the message and it is realized by means of tonic accent.

According to Halliday, a spoken discourse in English consists of a linear succession of tone groups, each characterized by a *tone* from a phonological point of view.

Grammatically, the tone group realizes a unit of information which represents a piece of news. This tone group is made up of a New component optionally accompanied by a component that is Given. Normally, the New comes at the end; but unlike thematic structure, information structure doesn't depend on the order of the New and Given elements, but on the tonic element. The particular word on which the accent falls is called *focus*. Usually, the units after the focus are considered to be Given, and what precedes it can be both New or Given.

Analysis of the New elements will point out that main content of the text. In the text we have chosen the New elements are represented by the enumeration of new

¹ Modality may be expressed by means of an interpersonal Adjunct, such as *probably*, can be constructed as a clause, such as *I think, I remember* or may be expressed by interrogative forms, such as *Do you think?, Do you remember?*

movies, the underlying ideas being the quality of these movies, the place where these movies can be seen, the content of these movies. The Theme in a clause is what is important for the speaker because it explains what the text is about. The New element which is part of an information unit is what is highlighted by the speaker for the listener. “When clause and information unit are mapped on to each other, the result is a wavelike movement from speaker to listener, the diminuendo of the speaker’s part being as it were picked up by the crescendo of the listener’s part.” (HALLIDAY, 2002: 271)

Conclusion: The text we have analysed is typical for the way the sequence of Themes represents the “method of development” of a dialogue, while the sequence of New units represents the main points of the text; both speakers have their own contribution to the structure of the whole text.

The two structures Theme – Rheme and Given – New can interpenetrate, but we have to keep in mind that they are two distinct independent structures, not only one. As a result, they can vary independently allowing all possible combinations of the two kinds of structure.

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FROM WORD-FOR-WORD TO IDIOMATIC TRANSLATION

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Abstract: *Were there any languages and rules of translation at the dawn of civilization? Nobody knows. At that time there was no enough scientific knowledge. At first there were translations only of religious texts-the Bible. Which was the starting point of translation? Nowadays in the era of informatics and internet the main problem in translation is the recognition of idioms and their correct and precise translation.*

The article is dedicated to the pointing out of the difficulties in human and machine translations, the requirements for both of them and the process of translation as an art based knowledge of different vocabulary units from simple monosemantic words to idioms and other cultural realia of a foreign language, English in our case.

Different languages encode meanings in various forms. The translators are to find the appropriate ways of preserving the meaning in each language, source and target ones, and decode it. Consequently, the form and the code may be changed while the meaning must remain unchanged.

Key words: *idiomatic translation; word-for-word translation; difficulties in translation.*

The new technologies that appeared nowadays have the aim to help humans, or even to replace them. We have in mind the use of computers. In some spheres they perform human activities, better than the specialists in the domain. Scientists are trying to find new solutions for their improvement because they may be very useful and can help a lot especially in the sphere of machine translation (MT) (PIOTROVSKI, 1980: 9). Speaking about MT, we must speak about the types of the texts that can be better translated by the computers: technical, publicist, popular, non-fiction and literary texts. As to literary translation we are not always at ease because of the translation of phraseology. Here we can speak about terminological phraseology (BERESNEV, 1960: 45), and phraseology from the point of view of literary and political texts (OJEGOV, 1957: 46).

The language question is a hot topic in today's life. Language services cover a large market (HERMAN, LAMBERT, 1998: 115). That is why we focused our investigation mainly on one basic question: the translation of phraseological units, the structure of which contains names of colour in the idioms. Such units have hardly been tackled. We have given the importance to this problem, because of the difficulties of the translation of phraseological units, it must be taken very seriously from the point of view of the preparation of the materials for MT.

Some simplistic attitudes indeed, imply that there would be no translation problems, if only we had enough thoroughly professional translators. Our starting point is to make a glossary for MT with the above-mentioned phraseological units. We have the reason to assume that such units would be a certain relevance for other cultural situations as well, maybe even serving as a basis for an account of contemporary translation in general. We are collecting not only phraseological units proper, but make their statistical data, because the statistical information may allow for a first approximation to a general survey in the domain of MT. Besides collecting the units for

the glossary, we decided to look for regularities in the rather predictable schemes of translation, so to say, to find out the analogies and differences in the word-for-word translation, if such one is possible and the transfer to idiomatic translation at the semantic, syntactic and pragmatic levels.

As it was mentioned above, idioms are a peculiar type of word collocations. Their main peculiarity is “partial or complete discrepancy of plane of the contents with the plane of expression, that determines the specificity of a phraseological unit”. This peculiarity influences the ways and methods of translation.

Practically in any language there are several levels of idioms. And not all of them are quite known, widespread and are given in the dictionaries. Some of them are used by the native speakers, but you will not find them in any dictionary. That is why the paramount task of a translator is to recognize the idioms in the text, and to be able to distinguish fixed phraseological word combinations.

The translator also should remember that polysemy and homonymy are characteristic not only with words, but with idioms as well. The capability to analyze speech functions is one more condition for adequate translation of idioms, namely into foreign languages. Sometimes authors use idioms in their several meanings within one utterance to create imaginary or emotional associations or for the humour effect.

Sometimes the translator has to restore the idiom that underwent some author’s transformation, and to convey in the translation the desired by the author effect.

One more inevitable difficulty is some national and cultural difference existing in similar meanings of idioms in different languages.

The same problem can appear even while translating idioms, having one and the same source of origin, for example, biblical, ancient, or mythological. Such idioms are called international. Into this type of idioms we may include those idioms that were borrowed from language to language, or appeared in the use of different peoples independently, because of the community of the human thinking process, or some closeness of separate moments of social life, labour activity, development of production, science and art.

The greatest difficulties the translator meets working with idioms based on the modern realities, for example, “*Hell’s Angels*”; “*The Land of Wonders*”; “*Agent Orange*”.

It is impossible not to mention different types of popular expressions. The difficulty is in the fact that they have several corresponding meanings both in the language of original and in the language of translation. For example, let us analyze the phrase, the author of which is considered to be Cromwell: “Put your trust in God and keep your powder dry!” In the context an element of military terminology is seen, but historically it happened so that this phrase became very popular in the English culture and does not arise any historical associations. It is connected with the fact that in the minds of native speakers the meanings of such phraseological units are fixed as meanings of separate words, and the inner form of the idiom does not always help to motivate its meaning. In such cases the translator does not translate the phrase itself, but only the role it plays in the original text.

Now after we described some peculiarities of English idioms and difficulties in the process of translation, we can formulate the basic rules of translation of phraseological units.

1. Optimal variant of translation is, of course, the usage of the identical idiom. But we know that the quantity of such correspondent expressions is rather limited.

2. If any correspondent phrase does not exist in the language of translation, the idiom from the original language can be translated with the help of analogous phraseological unit, though the translation will be done on the basis of figurative meaning. The translator should also have in mind that stylistic and emotional meanings do not always coincide. In this case the interchange is impossible.
3. Borrowing of the phrase as a translation loan word combination is sometimes possible, though this method is not always effective. It is interesting that sometimes the translators can introduce a new idiom in the language or even the culture of the translated language. More often it happens with idioms from the Bible, or ancient and mythological sources.
4. Translating texts on cultural and historic themes, borrowing phraseological units as loan phrases is possible alongside with parallel explanation of the phraseologism in the possibly shorter way. Such kind of translation is called double, or parallel.
5. If there do not exist phraseological units in the language of translation that to some extent correspond to the original phrase, the translator must look for the corresponding meanings and stylistic and emotional shades of final words. Such words are called one-word partial equivalents of phraseological units.
6. While translating phraseological units from one language to another the translator should use bilingual dictionaries of phraseological units and idioms.

Now we shall speak about some **adequate ways of translation of idioms with colour elements** in their semantic structure.

The possibilities of getting worthy translation of phraseological units depend mainly on the coordination between the source language (SL) and the language of translation (TL). (COMISSAROV, 1990: 5) From the point of view of identity and conformity of the examined and analyzed phraseological units they can be divided into three groups:

- 1) The idiom has in the TL exact conformity, that does not depend on the context;
- 2) The idiom can be translated into the TL by one or other phrase, usually with some deviations from the exact translation, that it is translated by some analogous expression;
- 3) The idiom has in the TL neither equivalents, nor analogous expressions.

That is we can say that the phraseological units are translated either by the already existed equivalents or by means of some other methods, giving non-phraseological translation because of lacking of the analogous equivalents in the TL.

The *first group* can be represented by the idioms that fully coincide in both languages, have one and the same meaning, one and the same stylistic shades and inner form. For example:

Black as coal / ink / night / pitch etc.- negru ca smoala, cerneala, noaptea, etc.,

Black ingratitude – nerecunoștință (neagră)

Red as blood – roșu ca sânge;

Red Cross – crucea roșie;

Like a red rag to a bull – a face pe cineva să fie foarte emoționat/excitat sau violent; a înfuria pe cineva; a face să vadă roșu în fața ochilor de furie;

Blue blood – persoană ce provine dintr-o familie nobilă, aristocratică;

Yellow press – presa de scandal;

Look at smth through rose – coloured glasses – a vedea lucrurile într-un mod mai optimist;

Green with envy - a fi extrem de enervat;

White war – război economic.

All the above mentioned examples have their phraseological equivalents in most languages, that is they are equal to the original phraseological units. The number of such coincidences is very limited.

The second *group* includes idioms with partial equivalents. It means that they have similar meaning but are different in the inner character of imaginary form. Such equivalents are called relative phraseological units. They can differ from the original phrase by some components, usually synonymous, then by little deviation in syntactic or morphological structure, collocability etc. But their relativeness is covered by the context.

Paint a black picture -

To be in a black book – a fi în defavoare, dezaprobat la modul cel mai serios/ categoric, pe lista neagră;

Yellow belly – laș, fricos;

Golden opportunity - caz minunat, posibilitate excelentă.

Kill the goose that laid / lays golden eggs – a omori găina care afec ouă de aur, a încerca să obții un avantaj mai maredistrugînd astfel sursa acestuia;

Grey cells / matter – materie sură (creierul uman)

White lie – o minciună spusă în slujba unui scop nobil, a unei scuze bune;

Put down in black and white – a scrie negru pe alb

It is necessary to remember that using this method of translation one should consider emotional and expressive colouring of the phraseological unit. The difficulty is that such expressions are real or forgotten metaphors unconsciously assimilated by the native speakers.

The *third group*, the most numerous, includes idioms having no equivalents in the language of translation. To transfer their meanings into any other language one should use non-phraseological ways of translation.

Non-phraseological translation transfers the meaning of the idiom by lexical and not by the phraseological means. Such translation can not be considered of full value. There are often some losses: imaginary, expressiveness, connotation, figurativeness, shades of meanings etc. That is why the translator very seldom use this method of translating.

When it is impossible to transfer the semantic-stylistic and expressive-emotional colouring of the phrase we use another method which is connected the usage of loan words, if possible. This method is preferable when it is possible to convey the meaning of the original phrase by its word-to-word translation in order for the reader to understand the phraseological meaning of the whole expression and not only its constituent parts.

Most loans can be considered to be phraseological, for example, the English phrase the hill **the grass is always greener on the other side of the hill** was used as a word-to-word translation in the newspaper “Loc European” (14, Apr 14, 2006, pag.7) in the article “*What is Good in Toronto?*”:

„14,5 % izraelieni, ce au plecat în Toronto, trăiesc sub nivelul sărăciei. ce i-a permis directorului general al ministerului de integrare, Mirle Gali, să observe, că “iarba la vecini e întotdeauna mai verde”.”

Descriptive translation is almost always not a translation but the interpretation of the meaning of the original phraseological unit. They can be conveyed by means of description, comparison, explanation, interpretation, that is by all means possible to transfer in most clear and short form the meaning of the phrase, trying to give a possible phraseological meaning or a connotative one.

A black eye -

Be in the black – a avea succes sau profit;

Be in the red – a nu avea succes, profit;

Be in the pink - a fi optimist;

Have a yellow streak – a avea trăsătură negativă de caracter, perfidie, lașitate;

Blue chips – acțiuni, titluri de bursă foarte solide, fără risc.

Sometimes translators not only give the loan translation but also some historical commentary. Such translation is called double or parallel.

For example, **white elephant**. The expression is not formal, and means a very costly possession that is worthless to its owner and only a cause of trouble, - lucru costisitor de întreținut, care te costă enorm/ cât ochii din cap.

«*The car we bought last year is a white elephant; it uses a lot of petrol and breaks down again and again*»

“*The recent Budget has offered hundreds of millions of pounds to share up private enterprise and to finance such white elephants as Concorde and the Channel Tunnel*” [New Statesman, 22 Nov 74].

The expression 'white elephant' referred to a practice of the kings of Siam when they wished to get rid of the followers who had displeased them. The king would give the follower a white elephant. The elephant was so costly to keep that its owner would be ruined.

Of course, it is impossible to analyze all the examples of the third group, because they are very numerous.

First insights into the structure and semantics of the above-mentioned phraseological units, pointed out the fact that translation must be done from the perspective of a function-oriented Descriptive Translation Study: “There is little point in a process-oriented study of whatever type, unless the cultural-semiotic conditions under which it occurs, are incorporated into it (TOURY, 1995: 13).” What is at stake here is the basic view on language, rather than narrower issue of translation as such. It is the language component that is to be taken into consideration especially within the multi-media world. Monolingual approaches are not taken into consideration nowadays, and in contacts with the world of politics, since global communication pervades the world and politicians are interested in good translations.

In the political texts, phraseological units in our opinion, are expressed by pure and semi idioms, which are opaque to language-users in respect to all or some of the words that make them up. (FERNANDO, 1996: 33) What is evident in all of them is that a single meaning different from the separate meanings of each word, is imposed on the whole unit. Though this sort of semantic unity is most clearly seen in pure idioms, it is also evident in semi-idioms. Thus, the semi-idiom “blue-blood”, has the sense of “noble birth” – a person of noble birth only when these two words occur together. The typical result of such semantic unity in the non-literalness of the idioms is complete, in pure idioms and partial in semi-idioms. Understanding of such idioms is facilitated by their translation, by its completeness and value: “...the completeness and value of translation,

means definite rendering of the contextual sense of the original piece and a high-grade functional- stylistic conformity” (MONA-BAKER, 1992: 432).

There are many pure idioms which do not easily show connections between the literal meanings of the individual words which make them up, and the idiomatic one applicable to the whole expression, e.g.: *red herring*. But there are other pure idioms in which the literal meanings of the words making up the idiom are still partly operative, though, of course, the idiomatic meaning is the dominant one. *Red carpet*, with its variants *roll out the red carpet* and *red carpet welcome*, *red carpet treatment*, is one of such example. An idiom like *red carpet* can also be used literally to refer to a real red carpet, e.g.:

- a. “They smiled and made a well synchronized procession along the *red carpet* that tumbled down the stairs and across the lawn in front of the birch, cedar and chestnut trees.” (The Sydney Morning Herald, July the 9th, 1978, p. 5)
- b. “*Red carpet* was rolled out as Sydney crowds greet Li Xiannian” (headline).
- c. “The red carpet was rolled out... The Vice-Premier of China, Mr. Li Xiannian, noted the sumptuous proceedings and thanked everyone”. (The Sydney Morning Herald, May the 12th, 1980, p. 3).
- d. “...the pub did not have a suitable *red carpet* to roll out for the distinguished visitor”. (The Australian, August the 6th, 1988, p. 20).

The pure idiom *red carpet*, even when used to refer to a real carpet as public functions, is a symbol of respect and deference; though literally, it differs from the reference to a red carpet in somebody’s house. In other words, when the idiom refers to a real carpet, the carpet is confined to public, political functions. However, *red carpet* can be used in a purely figurative sense in a variety of situations. The common meaning of *red carpet* refers to the floor-covering put down for the royalty or VIPs to walk on during an official visit. The meaning the idiom conveys additionally is “a symbol of respect and deference”, that a real carpet is present is evident in the presence to *the red carpet the tumbles along the stairs*. The headline in b, conveys the meaning “especially good treatment”. The two following examples make the idiom a less straightforward one:

- e. “Boris Yeltsin has been given the *red carpet* treatment reserved only for heads of the state.” (BBC World News, December the 20th, 1991).
- f. “When I married the second time, it was to a man actually younger than me and suddenly the *red carpet* was whipped from under my feet.” (Nova, November, 1974).

The last two examples describe the lavish treatment, part of the lavishness being the presence of a carpet, additionally a symbol of respect. As we see, if the idiom is used in the sense of “especially good treatment” a red carpet need not actually be there, particularly if the idiom is used to refer to ordinary persons, in such a case the expression *red carpet* is not an idiom and may be translated word by word in Romanian, their structures of the English and Romanian translations being different.

The next analyzed idiom is (to be a) *red rag*. The idioms of the kind are called (Halliday, Fernando) to designate the macro-function of language realized through the clause and concerned with the speaker’s or writer’s experience of the world: participants, actions, and processes, the attributes of the participants and the circumstances associated with actions and processes, that is, transitivity. Typically, ideational idioms are realized by units smaller than the clause, units that are nominal. These units function as parts of clauses. Ideational units can be clauses themselves. The

functional range of ideational idioms ensures their ambiguity in a text; they have the potential of appearing anywhere and everywhere:

- g. “For Gorbachev, Yeltsin was a convenient *red rag* (nominal subject complement) to wave at the *hardliners* (nominal, in an adverbial clause). Gorbachev would give *an inch*, Yeltsin would take *a mile* (verbal)...”

In this example we have what is external to language users: the world; we

Also we have what language users bring to their messages: their specific perceptions of the world from which their attitudes and appraisals derive, and their experience in using the lexico - grammatical resources the language offers them.

The actors of the drama, in the citation have elicits certain vocabulary choices determined primarily by the attitude of the writer towards his subject: two men locked in a power struggle while another power (the hardliners) waits in the wings to take over. What is fore grounded is strategy in the form of provocation, and an expedient courtship of the public.

The attitudinal appraisal of the writer is “ambivalent”. The view that politics is a dirty game, emerges in a *convenient red rag* implying as it does, clever opportunism, as well as the predatoriness of *give an inch ...take a mile*.

There are other registers except journalism that are concerned primarily with individuals – the heroes and villains of extraordinary or ordinary life, rarely the faceless collective, the anonymous mass. Ideational idioms can be useful for characterizing such fore grounded personalities in media reports as it was shown above.

As in a drama, the two protagonists, their proper names are used, are fore grounded against the relatively anonymous masses of the crowd scenes.

The main purpose of the analysis of the examples is to demonstrate how conventional and stable as well as variable, the context is, context-specific meanings are conveyed via the color idioms, as we see.

The next idiom is a part not only of political affairs but also of everyday life conversations. That is, “**a horse of a different color**” or its variations.

One cannot forget the final scene of Shakespeare’s Richard the Third. The king is fighting for his life on Bosworth Field. His horse is gone and he must fight on foot. He keeps calling for a horse, ready to offer his crown for one. “A horse! A horse!” the king cries out, “My kingdom for a horse!”, but there is no horse to be had, only “*a horse of a different color*”, “*a pale horse*” whose rider is Death.

The phrase “*a horse of a different color*”- or “a horse of another color” – goes back to hundreds of years before Shakespeare, but is still part of today’s living speech.

At its beginning, the phrase meant exactly what it said, a horse of a different color. At that time, horses competed under the colors of different knights. And a rider whose horse failed to win, of course lost to a horse of another color.

But in the time, the meaning of the phrase became broader. Today, when you say, “That is a horse of another color”, you mean that an entirely new situation had arisen and you must consider the change before making a decision.

For example, a man wants to buy your house, and offers you a certain price. You feel the price is right and accept it. But then the man says, “I will pay a small part of it now, in cash, and will pay the remainder over the next five years”.

Most likely, your answer will be, “Oh! That is a horse of another color”, and you will break off negotiations.

In conclusion, we can say, as we saw from the above-mentioned examples, that the translation of the idioms is not context-free. Only in the cases when the same construction is used literally, it may be translated word by word.

The idioms present troublesome expressions that cannot be translated word – for – word, that’s why they must be given in a special dictionary as ready-made expressions with their translation; otherwise they bring to typical language mistakes to misunderstandings due to their apparent similarity in structure.

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AN INTRODUCTION TO EXAMPLE-BASED MACHINE TRANSLATION

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Abstract: *The essence of EBMT, called machine translation by example-guided inference, or machine translation by the analogy principle by Makoto Nagao (1984), is succinctly captured by his much quoted statement: “Man does not translate a simple sentence by doing deep linguistic analysis, rather, man does translation, first, by properly decomposing an input sentence into certain fragmental phrases...then by translating these phrases into other languages phrases, and finally by properly composing these fragmental translations into one long sentence.”*

The ideal translation unit for EBMT is the sentence. Only if the translation of an identical sentence is not available in the bilingual corpus, do EBMT systems make use of some of similarity metric to find the best matching translation examples. Suitable sub-sequences are iteratively replaced, substituted, modified or adapted in order to generate the translation.

The main components that EBMT uses are: matching fragments against a database of real examples; identifying the corresponding translation fragments; recombining these to give the target text.

In this paper I will introduce the main Example-Based Machine Translation systems and I will compare their translation results to the human translation, by considering, for English and Romanian languages, the same source texts.

Key words: *Example-Based Machine Translation, translation unit, source and target languages*

I. Introduction

The main process of the example-based machine translation is divided into three phases. First, find the most similar examples as the input sentence. Then, recombine the translation of the input sentence according to most similar example and bilingual dictionary. Lastly, produce the translation of the input sentence. The main resources are bilingual dictionary, thesaurus, the standard template system and bilingual sentence aligned corpora. The bilingual dictionary, thesaurus, and the standard template system are used to calculate the similarities between two words, two chunks, and two sentences. At the same time, bilingual dictionary and bilingual sentence aligned corpora are used to adjust and produce the translation.

In its very first moment, the example-based machine translation was defined as a translation by analogy which was using an unannotated example data base, created, usually, from a bilingual dictionary- (NAGAO, 1984: 173-180). The equivalents were represented as word pairs, except the verb equivalents, formalised as case frames.

Later, the structural translation conceives the representation of translation examples as dependency trees with explicated links established between sub-trees (including the leaf nodes, corresponding to the lexical units). These links allow using parts of the translation example or sub-trees in order to recognise, for the source language, the exact match between input segments and structures, and for the target language, to select and to combine the equivalent translation units.

The translation example is a lexical phrase, sometimes having a different meaning than the one composed by the meanings of its every word, and to whom is assigned, for the target language, a translation and an exact meaning.

A translation example is composed by three parts:

- an English dependency tree (in this paper, English will be the source language);

- a French dependency tree (the target language, in the paper);
- correspondence links.

These three parts are shown in the next verb phrase, extracted from G. Orwell's novel, "1984", subject of a very extended linguistic project, *Multext-East*:

had imagined everything ↔ *avait tout imaginé*

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en_e ([en1, [had, aux]],
      [en2, [imagine, v],
           [en3, [everything, pron]]])
fr_e ([fr1, [avait]],
      [fr2, [imaginer, v],
           [fr3, [tout, pron]]])
clinks ([[fr1, en1], [fr2, en2], [fr3, en3]])

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Each number with prefix 'en' or 'fr' in the word-dependency trees represents the ID of the sub-tree. Each node in a tree contains a word (in root form) and its syntactic category. A correspondence link is represented as a pair of IDs: *clinks ([[fr1, en1], [fr2, en2], [fr3, en3]])*. A word-dependency (sub)tree which has a correspondence link is translatable; e.g.: e1, e2, e3, fr 1, fr2, fr3. A translatable tree in which some translatable sub-trees are removed is also translatable; e.g.: e 1 - e 2 , e 2 - e 3 , e 1 - e 2 - e 3 , fr 1 - fr 2, fr2 - fr3, fr1 - fr2- fr3 .

The translation process consists of three steps: decomposition, transfer, and composition. In decomposition, the system decomposes a source word-dependency tree into translation units, and makes a source matching expression. In the transfer step, the system replaces every ID in the source matching expression with its corresponding ID. In the composition step, the system composes the target word-dependency tree according to the target matching expression.

II. Underlying Problems

Since EBMT is corpus-based MT, the first thing that is needed is a parallel aligned corpus. Once a suitable corpus has been located, there remain the problems of aligning it, i.e. identifying at a finer granularity which segments (typically sentences) correspond to each other.

The alignment problem can be circumvented by building the example database manually, as is sometimes done for Translation Memories, when sentences and their translations are added to the memory as they are typed in by the translator.

The assumption that an aligned parallel corpus can serve as an example database is not universally made. Several EBMT systems work from a manually constructed database of examples, or from a carefully filtered set of *real* examples.

There are several reasons for this. A large corpus of naturally occurring text will contain overlapping examples of two sorts: some examples will mutually reinforce each other, either by being identical, or by exemplifying the same translation phenomenon. But other examples will be in conflict: "the same or similar phrase in one language may have two different translations for no other reason than inconsistency" (CARL and HANSEN, 1999: 619).

Distinguishing exceptional and general examples is one of a number of means by which the example-based approach is made to behave more like the traditional rule-based approach.

Somers (1999) discusses about three increasingly specific criteria for defining EBMT:

1. EBMT uses a bilingual corpus.

2. EBMT uses a bilingual corpus as its main knowledge base.
3. EBMT uses a bilingual corpus as its main knowledge base, at run-time.

Somers states that the first two criteria are too broad, but he argues that the third criterion may be too strict, as it rules out, for instance, statistical MT, where all the corpus-driven probabilities are computed in advance.

There are two reasons for which a corpus is used at run-time in an MT system:

1. the system uses knowledge that can only be dynamically acquired at run-time by accessing an entire corpus, or sections of it whose extent cannot be determined in advance.
2. the system uses knowledge that could be extracted in advance, but is instead left implicit in the corpus, and extracted as needed at run-time.

In fact, most EBMT systems assume the existence of a bilingual lexicon to perform substitutions in examples. Work on semantic database like WordNet has shown that much of their information can be misleading in specific domains. For example, a MT system dealing with weather reports would have serious problems using a thesaurus where very frequent words like *snow* and *C* (for *Celsius*) were considered semantically similar because they are both synonyms for cocaine (TURCATO et al., 2000)

III. Linear Example-Based Machine Translation Systems

Traditional linear or non-structural Example-Based Machine Translation systems that do not extract a rule base nor model themselves on transfer-based systems typically extract target language equivalents of overlapping partial exact matches of the source language input dynamically and recombine them in an appropriate manner to produce target language translations. There is frequently no or very little pre-processing translation examples rather than against abstract representations of them. Furthermore, the majority of, but by no means all, bilingual relationships are computed at run-time. This compares with rule or pattern-based systems which compute all bilingual knowledge in a pre-matching extraction phase. Moreover, recombination represents more of a challenge as there are no sentential patterns of translation or translation rules to determine the order of items in the target language.

An example system of this strategy is the MEG system (SOMERS et al., 1994). This approach is claimed to be a *pure* EBMT system in that no external linguistic knowledge, no matter how minimal, is used. Only information gleaned from the corpus itself is used.

First, the corpus is POS tagged, even this is undertaken using a tag-set derived entirely from the corpus to maintain maximum portability. Subsequently, word-level alignment is carried out. Matching a source language input against the corpus is carried out at run-time. The tagged source language input is matched against each relevant source language sentence in the corpus to produce a possibly non-continuous fragment which the two sentences have in common. Strong (word and tag) or weak (tag only) correspondences are computed. By a similar method, the target language equivalent of each source language fragment is computed.

The Pangloss Example-Based Machine Translation engine (PanEBMT) is a translation system requiring essentially no knowledge of the structure of a language, merely a large parallel corpus of example sentences and a bilingual dictionary. Input texts are segmented into sequences of words occurring in the corpus, for which translations are determined by subsentential alignment of the sentence pairs containing those sequences. These partial translations are then combined with the results of other translation engines to form the final translation produced by the Pangloss system. In an

internal evaluation, PanEBMT achieved 70.2% coverage of unrestricted Spanish news-wire text, despite a simplistic subsentential alignment algorithm, a suboptimal dictionary, and a corpus from a different domain than the evaluation texts.

IV. Structured Example-Based Machine Translation Systems

Some of the first approaches to Example-Based Machine Translation involve the storage of the translation examples as fully annotated tree structures with alignments at the lexical and structural level. These aligned tree structures served as the rule base against which parsed source language input sentences were matched. Typically, the closest matching source language structure to the parsed source language input is retrieved. The Alignments enable the retrieval of translations of segments of the source language input from other translation examples in the corpus. The corresponding target language tree is then constructed from these fragments. The target language sentence is subsequently generated.

Matching against a set of tree structures is a more complex task than matching against a set of raw translation examples and involves a considerable computational cost. EBMT based on the correspondence of tree structures also requires a significant amount of external linguistic knowledge in the form of parsers and perhaps bilingual lexicons. This detracts from portability. However, the more linguistic information that a system is given, in theory, the more accurate its translation is. One advantage of including structural information in translation examples is the ability to represent explicitly alignments between languages that indicate a structural divergence.

MBT2 is the second prototype system in S. Sato and M. Nagao's Memory-based Translation Project. The two researchers introduced the representation called *matching expression*, which represents the combination of fragments of translation examples. The translation process consists of three steps: (i) make the source matching expression from the source sentence. (ii) transfer the source matching expression into the target matching expression. (iii) construct the target sentence from the target matching expression.

The concept *matching expression* considers three basic operations applied on dependency sub-trees which are already in database: delete the identifier of a certain sub-tree; replace the identifier with a matching expression; add a matching expression as a child of root node of the identifier.

This mechanism generates some candidates of translation. To select the best translation out of them, a score of a translation was defined, so that it should reflect the correctness of the translation unit. The last is a fragment of a source (or target) word-dependency tree, and also a fragment of a translation example. The more similar these two environments are, the better.

The system proposed by H. Kaji in 1992 is a two-phase example-based machine translation methodology which develops translation templates from examples and then translates using template matching.

A translation template is a bilingual pair of sentences in which corresponding units (words and phrases) are coupled and replaced with variables. Conditions concerning syntactic categories, semantic categories, etc. are attached to each variable. A word or phrase satisfying the conditions can be substituted for a variable. The two pseudo-sentences constituting a template include the same set of variables.

The learning procedure is divided into two steps. In a first step, a series of translation templates is generated from each pair of sentences in the corpus. The first step is subdivided into coupling of corresponding units (words and phrases) and

generation of translation templates. In the second step, translation templates are refined to resolve conflicts among them.

Translation based on templates consists of (i) source language template matching, (ii) translation of words and phrases and (iii) target language sentence generation. First, a translation template is retrieved. Words and phrases in the source language sentence are then bound to each variable in the template. Second, the words and phrases which are bound to variables are translated by a conventional machine translation method. Finally, a target language sentence is generated by substituting the translated words and phrases for the variables in the target language part of the translation template.

V. Language-Neutral Generalisation Techniques

An approach to translation pattern extraction by the Department of Computer Engineering and Information Sciences at the University of Bilkent, Ankara, Turkey is based on analogical reasoning between pairs of translation examples in a sentence-aligned bilingual corpus. Their attempts at extracting translation patterns involved the correlation of syntactic structures between English and Turkish (GÜVENİR and TUNÇ, 1998). However, the authors consider that they could not find reliable parsers for both languages. This led to the development of language-neutral techniques for extracting correspondences, or translation templates as they term them, between languages by analogical methods.

Their method is based on the next assumption: given two sentence-pairs in a bilingual corpus, the orthographically similar parts of the two source language sentences correspond to the orthographically similar parts of the two target sentences. In a similar way, the different parts of the two source sentences correspond to different parts of the two target sentences. The differences are replaced by variables, in order to produce general examples.

As an example, the next two sentence pairs (1) may be generalized to produce the translation pattern (2). The similar text shows similar parts of the two sentence pairs:

(1) I gave the ticket to Mary <-> Mary' e bileti verdim.

I gave the pen to Mary <-> Mary' e kalemi verdim.

(2) I gave the X_S to Mary <-> Mary'e X_{T+i} verdim.

Note that due to the correspondence of the variables X_S and X_T in the translation pattern, it is realized the bilingual relationship between the items *ticket* and *pen*.

It is obvious that more translation rules are generated from the translation rules extracted by recursively applying the same induction process to the translation rules extracted. This ability to create more refined translation rules adds to the flexibility of the system.

This section shows how translation patterns are formed by generalisation of translation examples. However, this is not the only method by which they are created. A template-based EBMT system called Gaijin (VEALE and WAY, 1997) fits loosely into the categorisation schema of EBMT systems that operate by extracting translation patterns to be used as a rule base.

The translation templates extracted represent mappings between source and target chunks for each sentence pair in a bilingual corpus. A single translation template provides the sentential context for the translation of a given source language input, but the translation is performed by using aligning source and target languages chunks from

other translation templates. At this point, the Gaijin system marks as departure from the approaches described above: when the aligned chunks within the templates do not match the source input exactly, it is possible to adapt the example chunks to match the source input exactly. Minor differences between a source chunk in a translation template and a chunk of the source input can be rectified by adaptation. Any changes made to the source example chunk are reflected in the target chunk. Templates and chunks are retrieved in the matching process based on the level of ease of adaptability to the source input.

VI. Conclusions

One of the most important aspects of the EBMT is the evaluation. In fact, the declarative evaluation has as purpose to measure the ability of a MT system to handle texts representative of an actual end-user.

As with feasibility and internal evaluation, we look at coverage of linguistic phenomena and handling of samples of real text. Declarative evaluations generally test for the functionality attributes of intelligibility (how fluent or understandable it appears to be) and fidelity (the accurateness and completeness of the information conveyed).

Readability or fluency means the extent to which a sentence reads naturally, the ease with which a translation can be understood, i.e. clarity to the reader.

The comprehensibility is the extent to which the text as a whole is easy to understand. That is, the extent to which valid information and inferences can be drawn from different parts of the same document.

The coherence refers to the degree to which the reader can describe the role of each individual sentence (or group of sentences) with respect to the text as a whole. Theories such as Rhetorical Structure Theory attempt to formalize coherence using a set of inter-segment relations (such as Cause, Solutionhood, Elaboration) that express the internal document structure.

In the following lines we introduce the main aspects of the coverage of corpus-specific phenomena. Coverage refers to the ability of the system to deal satisfactorily with linguistic phenomena, both generally addressing known cross-language phenomena and specifically addressing phenomena in a corpus of interest:

- a. Style. This is the subjective evaluation of the correctness of the style of each sentence. This quality is also commonly referred to as *register* and includes degree of formality, forcefulness and bias as exhibited through both lexical and morpho-syntactic choices.
- b. Accuracy. This refers to the capability of the software product to provide the right or agreed results or effects with the needed degree of precision.
- c. Consistency. This is the capability of the system to produce from a given input, and at a given point in time, the same output.
- d. Terminology. Its metrics is responsible for the percentage of domain terms correctly translated. Names should be transliterated or translated (e.g., London -> fr. Londres) as appropriate.
- e. Wellformedness. It is the degree to which the output respects the reference rules of the target language at the specified linguistic level. Systran, for example, uses at least seven types of errors to rank the quality of the output: segmentation/ tokenization; morphological analysis; homograph analysis; syntactic analysis; target language word selection; target language morphology; target language word order; target language grammar.

In conclusion, an example-based machine translation system to exploit and integrate a number of knowledge resources, such as linguistics and statistics, and symbolic and numerical techniques, for integration into one framework. In this way, rule-based morphological, syntactic and/or semantic information is combined with knowledge extracted from bilingual texts which is then re-used in the translation process.

However, it is unclear how one might combine the different knowledge resources and techniques in an optimal way. In EBMT, therefore, the question is asked: what can be learned from a bilingual corpus and what needs to be manually provided? Furthermore, we remain uncertain as to how far the EBMT methodology can be pushed with respect to translation quality and/or translation purpose. Finally, one wonders what the implications and consequences are for size and quality of the reference translations, (computational) complexity of the system, size ability and transportability, if such an approach is taken.

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SOME ASPECTS OF ENGLISH-ROMANIAN CONTRASTIVE STUDIES

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Abstract: *The field of English-Romanian contrastive studies, represented by a number of major works published in Romania, materialises the importance of such observations-mainly from the point of view of practise- as well as the way those remarks included interrelate with the experience gathered by teachers of English at various levels. The representativity and usefulness of such works, both theoretical and normative as well as methodological, is actually confronted with, and ultimately validated by, didactic activity itself; the theoretical generalisations made will serve as valuable guidelines for the teachers.*

In view of the fact that in Romania most teachers still prefer- by the way of tradition- using the British variant of English, the bulk of the studies in the field were oriented towards that variant.

Key words: *field, analysis, aspect.*

Among the difficulties related to the acquisition of a foreign language, those resulting from the interference at work at various levels between any two languages in contact are certainly the most important. Contrastive analysis aims to find common elements – going as far as postulating items meant to construe linguistic universals- and no less making out a body of instances, which could be used for teaching purposes, in which the characteristic features of the two languages stand out as hindrances to correctly acquiring foreign language.

In analysing English vowels, contrastive studies present as major difficulties for Romanians-besides the acoustic features resulting from different formats- length and tenseness which are non-distinctive in Romanian. The data extracted from practical experience indicated the phenomenon of negative interference to be responsible for the erroneous perception or reproduction of vowels, moreover, the English vowels being perfectly uttered after practising with minimal pairs and decomposing the sound in order to acquire the essentials of its articulation while other neighbouring phonemes will be incorrectly produced because they are approximated as one single Romanian phoneme (eg: English /u/ and /u:/ approximated as Romanian /u/).

Unlike that, the numbers of /i/, /i:/ pair are hardly discriminated by the beginners. English vowel/i/ is almost universally mispronounced, being mistaken for either English /i:/ or English /e/- or else, approximated by Romanian /i/.

The description of the vowels is not very precise, as there is no contact between an articulator and a definite part of the speech tract; that is why “the same” vowels are not the same in different languages (compare English /i:/ and Romanian /i/- so much that the need was felt for a model aiming at an accurate description of vowels. It could provide a better assessment of the (relative) value of vowels specific to any natural language. Keeping in mind that for the purposes of phonetics the tongue is divided into three main parts: front, centre and back, the English vowels will be classified according to which of these parts is involved in their articulation. So, one distinguishes between *front vowels*: /i:/, /i/, /e/, /æ/, *central vowels*: /ə/, /ɜ:/, /ʌ/ and *back vowels*: /ɑ:/, /ɒ/, /ɔ:/, /u/, /u:/.

English Front Vowels

/i:/: front, close, tense, unrounded

Spelling:

-ee	see, cheese, fifteen
-e	be, scene, these
-ea	sea, team, please
-ie	piece, thief, belief
-ei, ey:	seize, receive, key
-i	police, unique, machine
-ae	aesthetics, nebulae, aeon

Note also /i:/ in quay /ki:/, people /pi:pl/

The length of this vowel is different in different phonetics contexts.

It is the longest in word-final position: eg: me /mi:/ see/si:/, be /bi:/. It is relatively shorter after voiced consonants: beam /bi:m/, mean/mi:n/, seed /si:d/. It is the shortest before voiceless consonants: sheep /fi:p/, beat /bi:t/, seat /si:t/ -the explanation being as follows: voiceless consonants require more energy for their formation as they are strongly articulated.

Comparison with Romanian: English /i:/ should present no difficulty to the Romanian learners, although many do not give it, its required length. English /i:/ and Romanian /i/ are almost equally close but the Romanian vowel, though it may happen to be longer or shorter depending on the context in which it occurs. For example, the sound is rather long in the plural of the nouns “copil” and “fiu” (copii, fiu). In stressed syllables when followed by a voiced consonant- “vine”, “milă” but it remains shorter, lax and less close (The Romanian vowels have been placed in D.Jones’ vowel scale by prof. M. Bogdan in “Vocalismul englez și problemele lui la romani”, Studia Universitatis “Babes-Bolyai” Series, IV, fasc.2, Cluj, 1960).

/i/ front retracted, close, lax, short, unrounded

Spelling:

-i	sit, inn, ability
-y	treaty, synthetic, myth
-e	example, target, reveal
ie	lilies, bodies, daddies
-a	sausage, wreckage, private

Note also /i/ in: Monday, busy, money, breeches

The sound occurs in all three basic positions in the word or utterance: initially – (inner /'inə/), medially-(begin /bi:gin/ and finally (coffee/'kafi/). The vowel is longer before lenis consonants (bid/bid/ and shorter before fortis consonants (bit /bit/).

Comparison with Romanian: English /i/ is not matched by anything similar in Romanian and is difficult to acquire. Very often the sound is perceived as /e/ by the Romanian learners of English and pronounced like Romanian /i/. Its length is always more reduced than the length of the Romanian vowel /i/.

/e/: front, mid-open, lax, short, unrounded

Spelling:

-e	bet, entry, went
-ea	head, pleasure, death
eo	jeopardi, leopard, Geoffrey
-a	any, many, Thames
ai/ay	said, again, says
ei	leisure, Leicester,

Note also /e/ in; friend, busy, bury, threepence /'θrepəns/.

Comparison with Romanian: It has long been believed that English /e/ is a more open than Romanian /e/; this, however has not been corroborated by the results of instrumental analysis. The comparison of the acoustic features of the Romanian and the English front vowels, has proved that English /e/ is a closer vowel than Romanian /e/.

/æ/: front, open, lax, short, unrounded

Spelling:

-a	mad, apple, , hand
-ai	plait, plaid Plaistov.

This vowel is a short one, it knows variations in length depending on its position in the syllable or the word. This /æ/ is short when it is followed by a fortis consonant or by another syllable (e.g: ass, sat, travel) and it is longer when it is followed by a lenis consonant (e.g: sad, land). Its length in front of lenis consonants tends to become a distinctive feature in the position /e-/ æ/, the difference between bed /ded/ and /bad/ is not only quantitative but also qualitative. It is very important to maintain a proper qualitative relationship between the two vowels, since they function as different phonemes thus differentiating words otherwise alike: cattle /kætl/ kettle/ketl/ lass /læs/, less/les/.

Comparison with Romanian: English /æ/ just like /i/ is not matched by anything similar in literary Romanian, though a vowel rather close to English /æ/ appears in the speech of many people in Transylvania” mere” /mære/

English Back Vowels

/u:/ back, close, tense, long, rounded

Spelling:

-uu	flu, rude, brute
-ue	clue, blue, flue
-ui	juice, fruit, recruit
-o	lose, tomb, who
-oo	loop, boot, taboo
-ou	coup, group, soup
-oe	canoe, shoe
-eu	feud, rheumatism, neuter
-ew	few, mew, blew
-eau	beauty, beautiful

Position: /u:/occurs in all three basic positions: initially (although its frequency is rather low in this position) ooze /u:z/, medially root/ru:t/ and finally true /tru:/.

Variants: The length of /u:/ depends on its position in the word. It is fully long in final position, before silence, and before lenis consonants (e.g: who /hu:/, rude /ru:d/ and reduced before a fortis consonant (e.g: root /ru:t/).

Comparison with Romanian

Romanian /u/ is a very good starting point in acquiring English/u:/, although Romanian /u/ is shorter, strongly rounded and more retracted. Care should be taken that in articulation of the English sound, this is given the proper length and the lips are protruded.

/u/ :back, advanced, close, lax, short, rounded

Spelling:

- u bush, butcher, cushion
- o wolf, woman
- oo wool, foot
- ou could, would, bouquet

Note also /u/ in: worsted/ 'wustid/, or Boleyn /'bulin/.

Position /u/ does not occur in word initial position, it occurs finally only in the weak (unstressed) form of TO (e.g: to ask /tu a:sk/ or in utterance in final position (The place he 's going to). Its distribution is restricted to the medial position (e.g: good /gud/).

Comparison with Romanian:

Romanian /u/ is a close, rounded vowel, and as mentioned previously, the lips are not only rounded, but also protruded. In initial position and sometimes after a consonant or a consonant sequence Romanian /u/ can be preceded by a short semivowel: e.g: unt /wunt/. Romanian /u/ is more rounded, closer and more retracted than English /u/. The Romanian learner will have to practise a considerably more open sound (which is situated close to Romanian /o/ than to Romanian /u/ and use little lip rounding in order to produce an acceptable English /u/; the use of the labio-velar semivowel/w/ in front of /u/ should definitely be avoided.

/ɔ/: back, mid-open, tense, long, rounded

Spelling:

- a all, water, caller, salt
- au author, audience, cause
- aw saw, paw, lawn
- al talk, stalk, walk
- ar swarm, quart, ward
- oa(r) board, hoard, broad
- or(e) born, corn, more, sore
- oor floor, door
- ough sought, wrought, ought
- our pour, court, four

Position:

/ɔ/ occurs in initial position in the word or syllable: e.g: always /ɔ;lweiz/ , in medial position (e.g: sauce /sɔ:s/ and in final position saw /sɔ:/.

Comparison with Romanian

English /ɔ/ poses fewer problems to the Romanian learners if they take care to pronounce it long enough, without diphthongizing it and without protruding the lips, which might result in the articulation of /w/ preceding /ɔ/. Romanian /o/ is articulated with the back of the tongue raised to a medium position, between the half close and half-open positions, while the lips are rounded and protruded. In many parts of the country, as a consequence of lip rounding /o/ is preceded by /w/ particularly when initial but also after a consonant e.g: om /w om/, tot /twot/.

An instrumental analysis of the pronunciation of the English back Vowels by Romanian students of English revealed that the difficulty encountered in the acquisition of English /ɔ/ concerns its degree of openness. (DASCĂLU, 1971: 113-125).

/ɐ/: back, open, lax, short, slightly rounded

Spelling:

- o on, spot, collar, gone, shone
- ou cough, trough, Gloucester
- a want, wash, quantity, what
- au sausage, cauliflower, laurel, Austria

Position: The vowel occurs in initial position (e.g: olive /ɐliv/ and medial position (e.g: swan /swɛŋ/. It does not occur in final position.

Comparison with Romanian

There is no similar sound in literary Romanian. An open, somewhat longer variety of /o/ is used in some regions in Transylvania, instead of the standard Roman diphthong /wa/ or when /o/ is followed by /w/ (e.g: doua /'d ɐ we/.

Therefore, the correct assimilation of the articulatory position of the English sound /ɐ/ presents certain difficulties for the Romanian learners of English.

/ɑ:/back, open, tense, long, unrounded

Spelling:

- a staff, pass, plant, tomato
- al half, balm, psalm
- ar car, part, garden
- er clerk, sergeant
- ear heart, hearth

Variants: Vowel /ɑ:/ is the most open of the back vowels. Like any other long, tense vowel of English /ɑ:/ can be used in any position: initial position art/a:t/, medial position alarm /a:lɑ:m/, final position car /ca:/.

Comparison with Romanian

English /ɑ:/ is as open as Romanian /a/ but it is longer and more tense than Romanian /a/; Romanian /a/ is a central vowel, while English /ɑ:/ is articulated more to the back.

English Central Vowels

/ʌ/:central, open, lax, short, unrounded

Spelling:

- u sun, under, hungry
- o tongue, among
- ou southern, cousin, tough
- oo blood, flood

Position :

/ʌ/ occurs in initial position in the word (e.g: understand /ʌndə'stænd/ and in medial position (e.g: monkey /'mʌŋki/, it does not occur in final position.

Comparison with Romanian:

Romanian /a/ is similar to English short /ʌ/ but the English sound is closer than the Romanian one, which was also revealed by an acoustic study of these vowel sounds.

/ə:/ *central, mid-open, tense, long, unrounded*

Spelling:

- ir, yr third, girl, twirl, myrrh, myrtle
- er mercy, her, pert
- ear learn, heard, earth
- ur hurt, fur, burn
- or word, worm, attorney
- our courtesy, journey, journal
- eur amateur, chauffeur, connoisseur

Central vowels are characterized by a neutral quality as compared to the other vowels (front and back) of the English language. English phoneticians describe the vowel /ə:/ as “ the interminate sound often used for hesitation in English”. The shape assumed by the lips is very important in the production of /ə:/ they must be spread. Special attention should be drawn to the combination /w/ +/ə:/ because /w/ requires the lips rounded and pushed forward while for /ə:/ the lips are spread.

Comparison with Romanian:

Romanian /ə/ is slightly more open than English /ə:/ and articulated more to the front of the latter.

/ə/: *central, mid-open, lax, short, unrounded*

Spelling:

/ə/ may be spelled with any other vowel letters since it may represent the reduced or obscured form of any vowel or diphthong in an unstressed position. Most of the suffixes which are unstressed contain /ə/.

- a announce, account, parole
- e master, gentlemen, audience
- i/on/al possible, mutation, official
- o, r London, doctor, tailor
- u suppose, tureen,
- er writer, teacher, drawer
- our parlour, neighbour, labour

/ə/ occurs in three basic positions in the word or utterance: initial (e.g: aloud /ə'laud/, medial famous /'feɪməs/ and final under/ʌndər/.

Comparison with Romanian:

The quality of English /ə/ often coincides with that of English /ə:/ and is, for the practical purposes of teaching quasi-identical with Romanian /ə/. However,

Romanian /e/ is slightly closer than English /ə/ and is articulated more to the front than the latter.

As concluding remarks I can say that the most striking point of distinction in the phonological systems of English and Romanian is VOWEL LENGTH. In present day English vowel phonemes can be distinguished by length. The Romanian vowel phonemes are indifferent in point of duration, but they can be lengthened for the sake of emphasis. Generalising, it was demonstrated that there most important source of errors in acquiring English vowels is the relatively narrow space in which their articulation is “jammed”. All the methods used in order to acquire them correctly take as a starting point the necessity for the student to become aware of these (imperceptible, by Romanian standards) differences, subsequently developing the ability to refine their actualisation.

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ENGLISH IN ELECTRONIC MEDIA

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Abstract: *The fact that we are surrounded by the electronic media has become a vivid reality. Using English in E-mails, SMS and other types of text messages brought a huge chance in the vocabulary of the language mentioned above.*

Reading electronic media is a widespread habit in youths circle from Romania and other countries. These youths tend to create their own vocabulary – a special writing that uses abbreviations and neologisms in order to enable a faster communication.

The high usage of electronic media highlights a new and interesting aspect: the educational potential it could have on the Romanian English learners. This educational potential of electronic media shows us, the teachers, once again, that a language updates itself all the time – now is doing so more quickly than ever.

Key words: *electronic media, educational potential, abbreviations.*

In a literate society as ours, in which writing is the main vehicle of cultural transmission, and where behaviour is regulated through written documents such as laws and scriptures, the written word acquires great prestige. 'A society's language comes to be equated with its written forms, and grammars are based on the analysis of written texts' (SWAN, 2005:40).

We live in a century where the key word is 'information'. Throughout human history the major way in which any language has been used was in conversation, usually between two or more people. In order to receive and send information, people have invented and used different ways – beginning with the ancient methods: sending someone with the message; or as we all read in books or seen in movies – training pigeons to deliver information.

Nowadays, the methods of transmitting information have drastically changed – becoming faster and easier. Even one of the many definitions of language is pretty much related to hi-technology, relating the language itself to a computer. 'A language is like a computer program plus a set of computer files where words and meanings are stored, but the program and the files are located in our brains. Communication with the computer consists of input via the keyboard and output via the screen'. (BLAKE, 2008: 2) In other words, language serves to exchange and accumulate information, having a pervasive function of maintaining both the cohesion and harmony between people.

The hi-tech technology enables us to communicate: to send or receive thoughts, opinions, orders or work correspondence in a matter of seconds. In fact, the very purpose of this technology was to increase the speed by which information travels. When I speak here about hi-tech technology I refer to everything that is comprised in this domain, from: the cell-phone, talk-back radio, video-conferencing, the fax the computer.

Each of these items has special programs that help us in having 'a virtual talk' with each other. As Marshall McLuhan pointed out in 1962 –'the medium is the message. The methods by which we communicate not only affect the way we speak and write, but may also influence the way we think and act' (RUSSELL, 2002: 192)'.

In 1992, some of the best known telephone engineers of the EU set up a form of radio communication which is called Global System for Mobile Communication – the abbreviation for this is GSM. In order to enable users to communicate with the Internet via their phones, or to communicate between each other via cell-phones, they created a facility to send bits of text. In this way, the Short Message Service – SMS was born, opening a new era in communication and in language usage.

Some of the leaders of International Cell- phones companies believe that text – messaging is part of an epoch-making shift in the way we communicate with one another. We are practically moving from a verbal to a visual culture. Today, one can text from a mobile phone using a special texting register full of abbreviations. We can also have conversations by on-line e-mail or via chat rooms, where an oral style is committed to writing.

At that time, even the inventors of this system could not predict the impact of this method on the world's population. Like the e-mail, text messaging has a strong influence on how we communicate, presenting many advantages like: it's cheap, it's simple, it's convenient, it's discreet and the most important advantage – it's very fast.

As English is considered a widespread language, becoming in the last decades a common code of communication between people who come from different cultures, it is obvious that this language is used in all these methods that hi-technology comprises. We often see, in text messages which are written in English, notorious cases of 'misspellings, misplaced words and missing punctuation' (RUSSELL, 2002: 192).

These mistakes occur mainly because the writer wants to send his message as soon as possible, he wants to type as few words possible, creating in this way a coded English language.

This coded language became very popular among teenagers who sometimes have the tendency to use those mistakes even in their literary or official papers. In the article 'Is E-mail Killing Literacy?' by Monica Porter; article which appeared in *The Daily Mail* – dated 26.10.1999, the author worries about the effects of this new medium.

Monica Porter states 'Aficionados of all things high tech and computerized claim that e-mailing should be regarded as more akin to talking, rather than writing, just as we converse with each other in bursts of informal, unedited speech, they insist, the e-mail should be free and easy, unfettered by grammatical rules' (*The Daily Mail*, 1999:2).

This proposal can seem dangerous especially for us teachers of English who have to teach students the correct grammatical rules. For a teenager is sometimes difficult to cross a line between the English used in school and the one that they use in text messages or any other type of communication.

The new coded English language is of interest for the students, because the abbreviations that it uses are easier memorized. For example, many students have the tendency to write '2u' rather than the correct form 'to you' or '4u' than 'for you'. This method is called shortening or abbreviations which represent a way of making new words; for example only older English speakers know that pub is an abbreviation of public house, or that sport comes from disport, fence from defence etc.

Using numbers instead of prepositions became a common method, teenagers considering it 'cool and fun'.

Here are some other examples of abbreviated words used in text messaging:

NO1 – No one

Pls – Please

BCNU – Be seeing you

Fwd - Forward

RUOK – Are you ok?
Thx – Thanks
2day – Today
2nite – Tonight
L8r – Later
CU – See you
B4 – Before
Gr8 – Great
Msg – Message
F2T – Free to Talk
Wknd - Weekend

As we can notice, these modifications of words and sentences are made on the basis of pronunciation. The fact that students got used to use such short cuts when sending a message, it makes it harder for them to properly write a research paper, a job application or an essay. Not taking into consideration and explaining to our students that this is a wrong alternative of written English can be an error for us the teachers. Students must learn to separate such abbreviations from the correct form of the words or sentences.

Despite those abbreviations mentioned before, teenagers also employ certain signs that describe a feeling: smile, sadness, surprise, wink, anger, etc. Here are some examples:

:-) – smiley face
;-) – winking face
:-0 – surprised face
:-(- sad face
:-? – thinking
X(- angry
:-c – call me.

These signs are mainly used in conversations through yahoo messenger, it is easier to access and send a face that expresses your feelings rather than describe in words exactly what your mood is.

Therefore, we can agree that 'language can also be communicated via signs. In modern society we think of sign language as the primary means of communication used by the deaf, but quite a lot of cultures use signs as well as spoken language' (BLAKE, 2008:106). This simple and childish coded language can affect student's vocabulary and also the way he develops his writing skills.

The fact that e-mailing is becoming more and more commonplace, can lead, within a generation, people will no longer be able to write in any other way, bringing also a deterioration of literary skills. This means that some of our students who study English can memorize certain words or phrases from their daily vocabulary even if these prove to be wrong.

In the article 'Joys of Text' taken from the Guardian Weekend, the author emphasizes on the dangers that text messages can have on the literary language.

After I read his article, I understood that the author's main concern was the answer to a relatively intriguing question: Will text messages have any lasting effect on the language?

To support this question, he puts in his article a few examples of the 'new English language': 'Cd vwls dspr frm th lng'ge altgthr? Or could we end up with a two-tier language system, in which everday English wd b abbreviated,+cd includes

numbers+18rs 2gthr?...It's impossible to know what effect emails and text messages will have on us, but it is clear that they have instigated the biggest boom in 'letter' writing for 200 years ; and while we don't yet, have a text-message novel, the tight, subjectless sentences and the reproduced emails in Bridget Jones' [sic] Diary have at least a touch of the digital missives.' (*The Guardian Weekend*, 2000: 1). Therefore, the use of an abbreviated language, a shorter version of the normal and correct one can represent the future of spoken and written English language.

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PROMOTION VS. MATCHING IN THE ANALYSIS OF RELATIVE CLAUSES IN ROMANIAN

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Abstract: *Relative constructions have received a great deal of attention in recent years largely owing to Kayne's (1994) revival of the promotion analysis of relative constructions, in comparison to the prevailing adjunction analysis widely adopted since Chomsky 1977. The promotion analysis was originally proposed by Schachter (1973) and by Vergnaud (1974). An early form of the wh-movement analysis was labeled the matching analysis by Schachter (1973), referring to an analysis where the derivation of a relative clause involves the deletion of a nominal expression in the relative clause under identity with the base-generated Head. In addition to differing proposals for deriving the Head by movement or base-generation, different structures have been entertained: the relative construction involves an adjunction structure as in Chomsky (1977) or a complementation structure as in Kayne (1994).*

Key words: *relative clauses, minimalism, contrastivity.*

In this paper, we take into consideration the debate on whether one of the analyses suffices or not. Although both the promotion analysis and the matching analysis have been pursued, it has widely been assumed that one analysis suffices (see, e.g., GROSU and LANDMAN 1998). However, a detailed investigation of restrictive relative constructions in Aoun & Li (2003) revealed the need to distinguish different types of relative constructions within as well as across languages. The authors claim that this state of affairs can be accommodated only if both analyses are adopted.

1. Promotion versus Matching (Operator Movement)

Relative constructions, especially those of English, have been studied quite extensively. Essentially, two lines of research have been pursued.

1.1. The Promotion Analysis

In the early 1970s, the significant observation was made that the Head of a relative clause can be interpreted as if it is in the gap position inside the relative clause (reconstruction effects). This led to the proposal that the Head is moved from within the relative clause—the so-called promotion analysis (SCHACHTER 1973; VERGNAUD 1974). This analysis has received much renewed attention since the advent of Kayne's (1994) Antisymmetry approach to word order and phrase structures, which in principle rules out any right-adjunction structures in the grammar of natural languages. In essence, according to Kayne (1994) and Bianchi (1999), the promotion analysis involves the following complementation structure and the Head movement process:

(1) The promotion analysis

[_{DP} D [_{CP} NP/_{DP}_i [C [_{IP} ...t_i...]]]]

Important empirical generalizations support the raising of the Head to its surface position (Head raising) in deriving the relative construction. Consider English and Romanian relative constructions, for instance. There is evidence for Head raising based on the distribution of idiom chunks, binding, and scope properties, that is, reconstruction effects.

Idiom chunks

First, regarding idioms, it has been shown that part of an idiom can occur as the

Head of a relative clause that contains the other part of the idiom. Consider the [V + O] idioms in (2), for instance. In Bianchi's view, these are idioms with a variable determiner (nonfrozen) allowing the restrictive relativization of the object.

- (2) a. The headway that John made was remarkable.
- b. Omagiul pe care ti l-a adus a fost deosebit.
- c. Grija pe care ti-o port este nemasurata.
- d. *dorul pe care ti l-am dus (< a *duce dorul*)
- e. *pieptul pe care l-am tinut (< a *tine piept*)

The O part can be the Head of the relative clause and the V part is the verb of the relative clause. Given that the parts of an idiom need to be generated as a unit, such examples argue that movement is involved.

On the other hand, there are idioms with frozen determiners. Since restrictive relativization belongs to the class of A' dependencies, it only allows idiom chunks with nonfrozen determiners. Consider again the examples in (2) and the way (2a-c) contrast with (2d-e). This constraint can be recast in Kayne's analysis by disallowing a frozen determiner to select a restrictive relative CP (cf. BIACHI 1999, 44-45).

Second, reconstruction effects are also illustrated by the binding possibilities in the following examples from Cinque (2004):

Bound anaphors:

- (3) The picture of himself (that) John likes best is the first one he took.

Moreover, the distribution of bound pronouns also exhibits reconstruction effects (CINQUE 2004, AOUN & LI 2003).

Bound pronominals:

- (4) a. The letter to his boss that each of them signed never reached him.
- b. Scrisoarea catre seful lor pe care fiecare dintre ei a semnat-o nu a ajuns niciodata la el.
- c. We admired the picture of his mother that every student, painted in art class.
- d. *Am admirat portretul mamei lui pe care fiecare student l-a pictat in ora de desen.

Third, certain examples illustrating scope interaction argue for the availability of reconstruction: the head nominal can be interpreted as having narrow scope with respect to another quantifier within the relative clause. The following examples are the English and the Romanian counterparts of the Italian examples provided by Bianchi (1999, 45-46, 122-123):

- (5) a. Each doctor will examine two patients.
- b. Fiecare doctor va examina doi pacienti.
- (6) a. Each doctor will examine the two patients.
- b. Fiecare doctor va examina (pe) cei doi pacienti.

The indefinite objects in (5a) and (5b) is in the scope of the universally quantifier subject and allow for distributive reading (namely there may be two different patients for each doctor). In (6a) and (6b), on the contrary, the definite objects denote a set with exactly two members, and the distributive reading is impossible.

Consider now the restrictive relatives in (7) and (8) corresponding to (5) and (6):

- (7) a. I phoned the two patients that every doctor will examine tomorrow.
- b. Le-am telefonat celor doi pacienti pe care fiecare doctor ii va examina maine.
- (8) a. I phoned two patients that every doctor will examine tomorrow.

b. (?) Am telefonat la doi pacienti pe care fiecare doctor ii va examina maine.

Bianchi (1999) argues for reversed judgments with respect to the examples in (5) and (6): this time the distributive reading is available in (7a) and (7b), where the head is introduced by a definite determiner, but not in (8a) and (8b). Interestingly, in (7a) and (7b) the relativized nominal (the) two patients / celor doi pacienti can be interpreted as in (5a) and (5b), that is, as having narrow scope with respect to the subject QP in the relative clause (AOUN & LI 2003).

This fact indicates that the Head can be interpreted in the direct object position in English and indirect object position in Romanian, and hence that it must have been raised from that position

In brief, there is ample evidence that reconstruction takes place in relative constructions in English; that is, the promotion analysis adequately accounts for the relative construction in English.

1.2 The Matching Analysis (*wh*-movement)

Chomsky (1977) suggests that, like *wh*-interrogatives, relative clauses are derived via *wh*-movement (as are clefts, comparatives, topicalizations, easy-to-please constructions, etc.). Citing similarities among the many constructions mentioned above, he argues that they share the properties listed in (9):

- (9) a. The construction contains a gap.
- b. Long-distance relations are available.
- c. Island constraints are relevant.

(10) and (11) illustrate these properties. (10) illustrates the existence of a gap, which, moreover, can be related to the relative pronoun *who* across clause boundaries (a long-distance relation). In such a structure, the relative pronoun is interpreted with the Head *boy* via a predication rule or agreement relation (CHOMSKY 1977; BROWNING 1987), which is also a matching relation between the Head and the relativized *wh*-phrase. The examples in (11) illustrate the relevance of island conditions. This analysis is labeled the *matching analysis*.

- (10) the boy_i [who_i Mary thinks [t_i is the smartest]]
- (11) a. *the boy_i [who_i I like the teacher [who has taught t_i]]
- b. *the boy_i [who I will be happy [if you like t_i]]
- c. *the boy_i [who_i I wonder why [John has taught t_i]]

Schematically, the matching analysis can be represented as follows, according to Chomsky (1977):

- (12) The matching analysis
- [NP/DP [HEAD NP/DP_i...][RelativeCP *wh*_i [IP...t_i...]]]

Cinque (2004) offers evidence for the matching derivation:

- Evidence from the non obligatory reconstruction of the Head (Principle C) in

(13) vs. the obligatory reconstruction of interrogative *wh*-phrases and relative clause internal *wh*-phrases in (14a,b) and (15a, b):

(13) The pictures of Marsden_i which he_i displays prominently are generally the attractive ones.

- (14) a. *Which pictures of Marsden_i does he_i displays prominently?
- b. *I respect any writer whose depiction of John_i he_i 'll object to.

(15) a. *The headway on Mary_i's project that she_i made pleased her boss.

 b. The letters by John_i to her_k that he_i told every girl_k to burn were published.

In (14a-b), the violation of Principle C arises because the R-expression is

coindexed with a pronoun that c-commands it.

- Evidence from lack of reconstruction of the Head in *der-* vs. *som-*relatives (Norwegian - AFARLI 1994), in indefinite vs. definite (*yalli*) relatives (Lebanese Arabic - AOUN & LI 2003); *which-* vs. *that-* relatives (AFARLI 1994, AOUN and LI 2003). Cf. also BIANCHI (1999).

- *Full repetition of the Head inside the relative clause:*

(16) a. Non hanno ancora trovato una **sostanza** [dalla quale **sostanza** ricavare un rimedio contro l'epilessia] (Italian, Cinque 1978,88)

'They have not found a substance from which to obtain a remedy against epilepsy'

b. ... împăratul face un **ospăț** foarte mare în cinstea nepotului său, la care **ospăț** au fost poftiți cei mai străluciși oaspeți (Creangă, cf. CORNILESCU 1996, 129).

c. ... și după **curentul** vremii, care **curent** al vremii în generațiile acestea noi ducă către generalizări pe care eu le cred pripite. (Nicolae Iorga, cf. CORNILESCU 1996, 129).

vs.

(17) a. ***Quale sostanza** credi **quale sostanza** abbiano ricavato?

b. ***Quale sostanza** credi abbiano ricavato **quale sostanza**?

Which substance do you think they obtained which substance?

- *Negative Polarity Licensing:*

(18) a. I don't think he could trust anyone.

b. *I don't think everyone could trust anyone.

(19) Nobody found a picture of anyone which everybody liked.

2. The Promotion Analysis and the Matching Analysis in Headed Relative Clauses: A Comparison

The promotion analysis and the matching analysis differ in two major respects. One difference concerns reconstruction effects. Under the promotion analysis, the Head is derived by direct movement and reconstruction is possible. Under the matching analysis, the Head is base-generated. A *wh*-operator is moved to a position close to the Head (i.e., the peripheral position of the relative CP) and bears a predication or agreement relation to the Head. Since the Head does not undergo direct movement according to this analysis, reconstruction of the Head does not occur.

The other difference concerns structures. The matching analysis has an adjunction structure: the relative CP is adjoined to the Head. The Head-initial word order in English means the relative clause is right-adjoined to the Head, under this analysis. However, such a right-adjunction structure is not allowed if phrase structures are to be understood in terms of Antisymmetry as Kayne (1994) proposes. Consequently, Kayne suggests that the structure does not involve adjunction. Instead, he claims that it involves a complementation structure: the D of the complex nominal takes a CP as its complement, as illustrated in (1), repeated here:

(1) [_{DP} D [_{CP} NP/DP_i [C [_{IP} ...t_i...]]]]

The differences between the two analyses can be summarized as follows:

(20) *Structure*

Derivation

Promotion analysis complementation Head derived by movement

Matching analysis adjunction Movement of an operator in predication/
agreement relation with a base-generated Head

In the version of the promotion analysis proposed by Kayne (1994), the Head occupies the Spec of the relative CP and the CP is a complement to D—the complementation structure. There is important evidence to support the complementation

structure, as shown below.

According to the complementation structure, the following properties hold:

(21) a. Because the relative CP is the complement of D, the presence of a relative CP entails the presence of D.

b. A selection relation exists between D and CP.

c. D does not form a constituent with the Head NP, which is in the Spec of CP.

All these characterizations are supported empirically.

2.1 *The Obligatoriness of a DP Structure.* (22a) indicates that the presence of a relative clause entails a DP projection. The following coordination facts show the relevance of a DP projection in relative constructions. Generally, English allows *and* to conjoin DPs, NPs, and NPs modified by adjectives. Compare the following examples from Aoun & Li (2003, 101):

(22) a. He saw [[an actor] and [a producer]]. (DP coordination)

b. He is an [[actor] and [producer]]. (NP coordination)

c. He is a [[great actor] and [brilliant producer]]. (Adj + NP coordination)

Note that, when relative clauses occur in coordinate relative constructions, a determiner must occur in each conjunct, suggesting that what is conjoined must be DPs. The relative clause in (23c) must modify both of the conjuncts, not just one of them, whereas the relative clause in (23d) can modify only one conjunct.

(23) a. *He is an [[actor that wants to do everything] and [producer that wants to please everyone]].

* El este un [[actor care vrea să facă tot] și [producător care vrea să mulțumească pe toată lumea]].

b. He is [[an actor that wants to do everything] and [a producer that wants to please everyone]].

El este [[un actor care vrea să facă tot] și [un producător care vrea să mulțumească pe toată lumea]].

c. He is an [[actor] and [producer]] that wants to please everyone.

El este un [[actor] și [producător]] care vrea să mulțumească pe toată lumea.

d. He is [[an actor] and [[a producer] that does not know how to produce]].

El este [[un actor] și [un producător] care nu știe cum să producă]].

This follows straightforwardly from the necessity of a DP projection when a relative clause occurs.

2.2 *Selection Relation between D and CP.* There is a very close dependency relation between the relative clause and the determiner (BIANCHI 1999; ALEXIADOU et al. 2000). The D and the CP must co-occur in the following expressions:

(24) a. the Paris * (that I knew) (VERGNAUD 1974)

b. the three books of John's *(that I read) (cf. KAYNE 1994, 86)

c. the four of the boys *(that came to dinner)

d. patru dintre băieții *(care au venit la cină)

The examples in (24) are not well-formed nominal constituents without the relative clause; this confirms the idea that in the relative structure the determiner and the following nominal expression are generated independent of each other.

In (24a), in Kayne's analysis, the definite determiner does not select the NP headed by the proper name, but the whole restrictive CP. In the genitive structure of (24b), the genitive preposition *of* realizes the head D^0 . D^0 selects an inflectional head that assigns the genitive case to the possessor in its Spec. The complement of this

inflectional head is the indefinite NumberPhrase *three books*, which raises to SpecDP. Since the genitive preposition instantiates the head D^0 , this structure cannot be introduced by another determiner. However, the definite determiner selects the relative CP and the DP *three books of John's* and corresponds to the raised head.

Other examples illustrating the same close D/CP dependency can be found in Schmitt (2000, 311-312). They include type expressions (25), measure expressions (26), resultatives (27), and *with* expressions (28). The co-occurrence of a definite article in such expressions is made acceptable by the use of a relative clause.

- (25) a. I bought one type of bread.
 b. *I bought the type of bread.
 c. I bought the type of bread you like.
- (26) a. Maria weighs forty-five kilos.
 b. *Maria weighs the forty-five kilos.
 c. Maria weighs the forty-five kilos Susana would love to weigh.
- (27) a. John painted the house a nice color.
 b. *John painted the house the nice color.
 c. John painted the house the nice color his girlfriend liked.
- (28) a. Mary bought a house with windows.
 b. *Mary bought a house with the windows.
 c. Mary bought a house with the windows that she liked.

The same conclusion can be drawn from Romanian data, comparing the Romanian examples corresponding to the English ones just mentioned above. In these cases, the definite article is either the enclitic *-(u)l* or *-a*, or the demonstrative *cel*:

- (29) a. Am cumparat un sortiment de paine.
 b. * Am cumparat sortimentul de paine.
 c. Am cumparat sortimentul de paine care-ti place.
- (30) a. Maria cantareste 45 de kilograme.
 b. *Maria cantareste cele 45 de kilograme.
 c. Maria cantareste cele 45 de kilograme cat si-ar dori si Susan sa cantareasca.
- (31) a. Ion a vopsit casa intr-o culoare frumoasă.
 b. *Ion a vopsit casa in culoarea frumoasă.
 c. Ion a vopsit casa in culoarea frumoasă care i-a placut prietenei lui.
- (32) a. Maria a cumparat o casă cu ferestre.
 b. *Maria a cumparat o casă cu ferestrele.
 c. Maria a cumparat o casă cu ferestrele care-i placeau.

To conclude, such examples illustrate a close relation between D and the relative CP.

2.3 External Determiner. Postnominal relative clauses must be generated as complements to some functional category, namely the determiner (KAYNE 1994, 87). In addition, Aoun & Li (2003) have argued that structurally, the definite determiner *the* lies outside the relative CP (the external determiner hypothesis). The structure can be represented as in (33):

- (33) [_{DP} D^0 CP]

Their arguments are based on facts demonstrating that *the* cannot have occurred inside the relative clause, as discussed by Bianchi (1999, 43-48). First, the trace of the relativized nominal is not interpreted as definite. (34 a-b), for instance, which involve the existential *there* construction, show that the relativized trace is indefinite because it occurs in a context that typically disallows a definite expression,

indicating that the determiner *the* cannot be part of the relativized nominal itself (Aoun & Li 2003, 102-103).

- (34) a. *There were the men in the garden.
 b. The men that there were t in the garden were all diplomats.

A second argument is based on the fact that *the* occurs in a relativization structure even when the relativized nominal generally cannot co-occur with *the*. The contrast between the pairs of expressions in (35), for instance, shows that *the* cannot occur with certain idioms but is allowed when a relative clause co-occurs.

- (35) a. *They made the fun of me.
 * Ei au facut hazul de mine.
 b. the fun that they made of me
 hazul care l-au facut de mine
 c. *We made the headway on that problem. (BROWNING 1987)
 * Noi am facut progresul in aceasta problema.
 d. the headway that we made on that problem
 progresul pe care l-am facut in aceasta problema

A third argument concerns scope assignment under reconstruction, as illustrated by the interpretation of sentences involving QPs such as those in (5), (6) and (7), repeated here.

- (5) a. Each doctor will examine two patients.
 b. Fiecare doctor va examina doi pacienti.
 (6) a. Each doctor will examine the two patients.
 b. Fiecare doctor va examina (pe) cei doi pacient.
 (7) a. I phoned the two patients that every doctor will examine tomorrow.
 b. Le-am telefonat celor doi pacienti pe care fiecare doctor ii va examina maine.

As mentioned earlier, the object QP *two patients/ doi pacienti* in (5a-b) can have a narrow scope interpretation. Examples (6a-b), whose object contains a definite article, have only the reading according to which a total of two patients are examined by the doctors. Importantly, (7a-b), where the relativized nominal is preceded by a definite article, has the same interpretation as (5), not (6). (7)'s similarity to (5), not (6), indicates that the relativized trace behaves like a nominal phrase without a definite article. In other words, the definite article is not part of the relative CP (cf. BIANCHI 1999, AOUN & LI 2003, CINQUE 2004).

2.4. *DP*. An additional property of such a complementation structure needs to be clarified: the relation between the external D and what is moved to the Spec of CP. According to Kayne (1994), what is moved can be an NP. Moving an NP means the trace is an NP. However, this NP trace occurs in a position where one would expect a DP. Note that an NP cannot occupy an argument position.

- (36) *Bill liked picture.

In addition, the trace behaves like a DP because it can bind a pronoun, obey the binding principles, control a PRO, license a parasitic gap, and occur in a Case-marked position.

- (37) a. the man that t_i thought he_i saw a UFO
 b. the man that t_i tried PRO_i to fool everybody
 c. the book that Bill criticized t_i without reading a page_i
 d. *the man that it seems t to know the answer

Accordingly, Bianchi (1999, 2000) proposes that what is moved is not an NP, but a DP with an empty D. The empty D needs to be licensed; its licenser is the external

D of the relative construction, *the* in (38).

(38) [_{DP}[_D the] [_{CP}[_{DP} Ø man] [_C: that [_{IP} came here]]]]

Moreover, the Head DP (D being empty) in the CP-peripheral position provides an NP that is necessary for the interpretation of the external D. That is, the relation between the external D and the Head DP in the Spec of the relative clause is double-edged: the external D licenses the internal empty D of the DP in the Spec of the relative CP, and the external D has an NP to be interpreted with.

Following Bianchi (1999) again, the licensing of the internal D by the external D is achieved by incorporating the former to the latter. The incorporation is possible for the external D to be interpreted with the NP selected by the internal D. After incorporation, the external D and the internal D in a sense have become one unified entity. Accordingly, the relation between the internal D and the NP it selects is the relation between the external D and this NP.

The relation between the Head DP and the external D can be summarized as follows:

(39) a. In the relative construction [_{DP} D [_{CP} DP_i [C [_{IP}.. e_i ...]]]], the DP in the Spec of CP (the Head) contains an empty D (the internal D).

b. The empty internal D needs to be licensed.

c. The external D needs to be interpreted with an NP.

d. The empty internal D is licensed by the external D.

e. The external D is interpreted with the NP selected by the internal D.

f. (d) and (e) are achieved by incorporating the internal D to the external D.

g. Incorporation takes place when the two Ds are adjacent to each other, as in the configuration in (a).

Conclusions. We have shown that relative constructions exhibit reconstruction effects and that a close relation exists between the external D and the relative clause. The reconstruction effects argue for the promotion analysis, where the Head is moved to its surface position, not base-generated there as in the matching analysis. The close relation between the external D and the relative clause supports the complementation structure, which is the structure adopted by the promotion analysis as in (1), not by the matching analysis as in (12).

The question is what analysis should be adopted in the structure and the derivation of the relative clauses. Cinque (2004) (relying on Carlson 1977, Heim 1987, Afarli 1994, Grosu and Landman 1998, Aoun and Li 2003) sustains the apparent need for both. Aoun & Li (2003, 106) argue that a more appropriate description of the generalizations regarding various types of relative constructions requires that not to adopt the two analyses as they stand. Instead, the promotion analysis (1) and the matching analysis (12) should be deconstructed into the sub-parts in (40) and (41).

(40) a. Complementation structure: the relative clause is a complement to D

b. Adjunction structure: the relative clause is adjoined to the Head

(41) In cases where a relative clause contains a trace, two analyses are available.

a. Head raising/Promotion: The nominal to be relativized moves to the Head position; that is, the trace in the relative clause is derived by movement of the Head.

b. Head base-generation/operator movement: The Head is base-generated in its surface position and interpreted with the relative clause via a wh-operator moved to the Spec of the relative CP: that is, the trace in the relative clause is derived by operator movement. An important consequence of (41a-b) concerns the availability of reconstruction.

- (42) a. The Head-raising analysis allows the Head to be reconstructed,
 b. The Head base-generation/operator movement analysis does not allow the Head to be reconstructed.

Aoun & Li (2003, 107) further argue that languages do not exclusively apply either Head raising (41 a) or operator movement (41b) to derive their relative constructions, but that both derivations are available. The choice of either option is based on morphosyntactic properties of the relative construction and other general conditions of the grammar.

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WILL: MODAL OR FUTURE TENSE MARKER?

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Abstract: There have been various views in the literature on what the semantics of **will** should constitute. Some consider **will** to be homonymous between a modal and a periphrastic future tense, while some deny that it is a future tense, indicating that its futurity is derived from its modality. The debate concerning the semantics for **will** can be summarized as follows: Can the use of **will** in sentences like *He will speak tomorrow* be part of the morphological tense-system of English or should sentences like *He will have left already* (epistemic **will**) be taken as evidence that **will** is part of the modal system, parallel to *He must/can/may ... speak*.

The purpose of this paper is to review the evidence for both views by identifying and arguing for a basic distinction between two and showing how that distinction can lead to a unified account of semantics for will.

Key words: Modality, Future tense, Semantics.

Introduction

Most of the contemporary semantic literature endorses one of the following assumptions: (a) the English auxiliary *will* has a modal component within its semantics (e.g. PALMER 1987; SMITH 1978; ENÇ 1996; HAEGEMAN 1983), (b) *will* is ambiguous between modal and non-modal meanings (e.g. COMRIE 1985; HORNSTEIN 1990; KAMP and REYLE 1993).

Whereas both camps agree that examples like (2-5) instantiate the inherent modality of *will*, only the second maintains that in 'future tense' cases like (1) *will* does not function as a modal.

- (1) Mary will come. [future/ prediction]
- (2) Oil will float on water. [generic]
- (3) Mary will be at the opera now. [epistemic]
- (4) In winter, Mary will always wear a green coat. [habitual/
dispositional/
volitional]
- (5) You will leave tomorrow by the first train. [deontic]

In this paper I will review the evidence for both sides and try to motivate the need for a unified semantics for *will*, trying to answer the following two questions and then evaluate various extant analyses of *will* to see if they can account for the data.

- Can the future be empirically shown to be different from the past?
- Is the future distinguished from modality?

The Data

As mentioned before, *will* is not uniquely used to refer to future time. *Will* is also commonly used as a modal with reference to present or past time.

Futurity

- a. Tomorrow morning I will wake up in this first-class hotel suite.
- b. He will go to London tomorrow. (BOYD and THRONE (1969))
- c. I'll be 21 next week. (HAEGEMAN (1983))
- d. Between 6 and 7 I'll be having my bath. (duration) (HAEGEMAN (1983))
- e. Well, I'll ring you tonight sometime. (volition) (PALMER (1986))
- f. I will do it. (volition) (HAEGEMAN (1983))
- g. The queen will now hand the trophy to the captain. (immediate future) (HAEGEMAN (1983))

Epistemic modality

- a. That will be the milkman.
- b. Tell him Professor Cressage is involved – he will know Professor Cressage. (PALMER (1979))
- c. In the 1920 Wilkinson Sword introduced the stropable razor and then the 'Empire' range which many people will remember. (PALMER (1970))
- d. He will have read it yesterday. (HUDDLESTON (1995))

Dynamic modality

- a. John will get angry over nothing.
- b. John will work one day and loaf the next.
- c. Ed will lie in bed all day, reading trashy novels. (HUDDLESTON (1995))

Capability/generic

- a. Nitric acid will dissolve zinc. (BOYD and THORNE (1969))
- b. Oil will float on water. (HAEGEMAN (1983))
- c. Accidents will happen. (Elvis Costello)
- d. The French will be on holiday today. (PALMER (1979))
- e. In 20 years, cockroaches will prey on humans.
- f. According to predictions, typhoons will arise in this part of the Pacific.

Directives

- a. You will do as I say, at once.
- b. Will you please stop that racket?
- c. You will report back for duty on Friday morning. (HUDDLESTON (1995))

Of course, these examples do not exhaustively cover the various modalities that *will* can participate in. Both (PALMER (1979)) and (HAEGEMAN (1983)) attempt to give a more exhaustive list of contexts in which *will* can be used. For the purpose of this paper, I'll simply try to distinguish the modal uses of *will* from its temporal use to refer to future time.

The Future and Modality

Grammarians are not in general agreement on what items should be included among the English modal auxiliaries. In the classification put forward by C.C. Fries, the following verbs are treated as modal: may, might, can, could, should, ought to and must. These are distinguished from the other "function words" (i.e. auxiliaries) on a strictly semantic basis. FRIES (1940:104) made the following statement: "As function words, whatever meanings these old verbs now express seem to have to do with various attitudes toward "action" or "state" expressed by the verb to which they are attached".

These function words can therefore with some justification, be called “modal auxiliaries”. According to Fries classification then such forms as will and shall (also dare and need) are dismissed as non-modal verbs. At most they enjoy the status of mere auxiliaries of as be + to + infinitive, be + about + infinitive, and be + going + to + infinitive.

Shall and will, however, are regarded as modal verbs by Barbara STRANG (1963: 139). For Strang the term “modal” is applied to the following items : will, would, shall, should, can, could, may, might, and must. They differ from the other “closed system” items which Strang labels “non – modal operators” in their having...” a different and a narrower function, which may be summarized as that of indicating mood”.

In Strang’s classification both the modal and non – modal operators, together forming the closed system of verbal forms are characterized by the following bundle of features : a. there is no possibility of adding to the catalogue; b. they are items complemented by a non – finite part of a lexical verb in the formation of a verb phrase; c. they form questions by simple inversion; d. they form negatives by addition of not; e. they do not form conjugations in the ordinary sense, and the modal auxiliaries do not have the inflection which ordinary distinguishes third person singular from the rest (1963: 131).

K. SCHIBSBY, W. DIVER, M. EHRMAN (1967:76) add to this number three more items, namely “need, dare and used to”. Sometimes the constructions “have to; be able to” are also listed as modal auxiliaries.

By contrast, BOYD and THRONE’S classification (1969:57) relies entirely on meaning. They propose treating the following forms as modal: “will, shall, should, ought to, must, may, might, can, and could”.

On the other hand, Twaddel, Palmer, and Ehrman base their classification on purely formal (syntactic) criteria and in this way arrive at exactly the same number of modal verbs. Following these grammarians, those verbal forms which display the following set of characteristics: a. they invariably appear in the first position of the verb phrase; b. in contrast to the auxiliaries : be, have, and do they do not require the subject – verb agreement morpheme- s ; c. they invert with the subject in interrogation; d. they may be directly negated by not, should be called modal verbs.

The analysis of the modal verbs provided in traditional grammar books is deficient in one major respect, namely, it tends to describe them in terms of meanings which often turn out to be explainable by something in the surrounding context. In brief, in their treatment of the modals traditional grammarians usually provide little more than a list of modals each with a list of meanings and they display even less interest in trying to relate a systematic treatment of their semantics to the concrete facts of their syntax.

It is a generally known fact that the central problem of a semantic investigation of any kind is directly connected with the achievement of two objectives: a. the correct division of the meaning of a portion of the linguistic text among its constituent parts, and b. the assignment of the particular components of the meaning of the portion of the text to the particular constituents regarded as their sole exponents. It is clear that traditional semantic analyses really come close to attaining either of the two goals. The tendency towards burdening textual elements with meanings having nothing directly to do with them might be, of course, explained by the general conviction among traditional grammarians that every linguistic form must necessarily possess a great many meanings.

For the sake of the present discussion let's concentrate on the modals will and shall, which seem to have created the greatest difficulty for many generations of grammarians. Thus the following meanings are habitually associated with will:

- a. desire (or willingness)
- b. decision
- c. resolution with exhortation or command or suggestion addressed to one or more other persons, urging them to act with the speaker
- d. supposition (or probability)
- e. habit
- f. general truth
- g. capacity (or power)

Jespersen postulates the following meanings for shall:

- a. obligation
- b. command
- c. threat
- d. promise

The above list could be supplemented by meanings like: permission, concession, determination, and intention, all provided in CHARLESTONE (1941:49). He also speaks about shall in terms of its ability to express general truths on a par with will. To illustrate this particular use of shall, he produces the following example: 'a shilling shall be honored up with care, whilst that which is above the price of an estate is flung away'.

In the Oxford English Dictionary the article on will reads: "Has the habit or way of – ing: is addicted or accustomed to – ing; habitually does; sometimes connoting 'may be expected'". The Article 9 states that will "expresses potentiality, capacity, or sufficiency: can, may, is able to, is capable of –ing: is large enough or sufficient to". Capacity is also said to constitute the meaning of will in Jespersen.

In the following pair of examples will would be said to appear with the meaning of a general truth:

1. Oil will float on water.
2. Pigs will eat anything.

It is evident that 1 and 2 are neither future nor present, since they do not refer to any specific point or period of time. That are, simply, neutral with respect to the time distinction. Examples 3 and 4, respectively, are their legitimate paraphrases:

3. Oil floats on water.
4. Pigs eat anything.

The timelessness or the general validity of the content asserted in our examples seems to be best accounted for by the semantic ingredients of their noun phrases. In both cases they are either general class or indefinite nouns. And the best way to describe will in 1 and 2 is, simply, to regard it as 'predictive' in the sense that it merely indicates that the occurrence of the action implied by the main verb is assured. It does not by itself express anything like a general truth.

It should be perhaps made clear that in the case of 1 and 2, and their corresponding paraphrases, paraphrasability is not tantamount to full synonymy. The non-modal sentences present the action as unquestioned, whereas their modal counterparts leave room for a certain element of doubt.

'Probability' or 'supposition' is generally taken to constitute the meaning of will in sentences like 5 and 6 below. In this connection we find the following statement

in the Oxford English Dictionary: “with the notion of futurity obscured or lost: = will prove or turn out, will be found on enquiry to; may be supposed to, presumably does. Hence ... in estimates of amount or in uncertain or approximate statements, the future becoming equivalent to a present with qualification ...” Examples:

5. That’ll be the postman.

6. (Where is John?) He’ll be in his study (at the moment).

It is obvious that none of these examples contains a future time reference. As a matter of fact, both refer to the actual situation occurring at the time of speaking. The connotation of probability noticeable in e.g. 5 and 6 seems to derive from the subject’s predication about a present state of affairs. Will here means only that “the action is assured by my view of the relevant situation”. ‘That’s the postman’ and ‘He’s in his study’, the non-modal Present Indicative paraphrases of 5 and 6, are devoid of the ‘tentativeness’ characterizing the original modal sentences.

As pointed out above, ‘habituality’ appears as another meaning commonly associated with will in certain types of sentences. Here is what Jespersen has to say on this subject: “Another connected transition is a consequence of the fact that what one does willingly, one is apt to do frequently. Hence will comes to be the expression of a habit, especially a habit which is a consequence of one’s character or natural disposition.

This usage goes back to Old English and Middle English.

In Zandvoort we come across a similar statement: “Will and would may express habit or repetition especially what is or was characteristic under certain circumstances (a); also a natural propensity (b)”.

In arguing that the ‘habitual’ will is directly related to will denoting volition, Jespersen is followed by Friden who declares in this connection that “It seems therefore reasonable to assume that iterative will is connected with will expressing volition. A person who does a thing willingly may often have a tendency to do it frequently. Then will has come to denote a habitual action which is a consequence of a person’s nature or character”. However, one cannot but be surprised to learn a little further that “will is also used with this implication in speaking of animals or lifeless things”. This statement would simply lead us to conclude that the subjects of 7 through 9, for example, are capable of volitional behavior. Examples:

7. Accidents will occur in the best regulated families.

8. Oxen will suffer much more labor than horses will.

9. When a man’s heart is troubled within, his pulse will beat marvelous strongly.

This point has also been criticized by W. Diver, who argues that attributing volition to the subject of ‘*The hall will seat five hundred*’, would simply imply that it belongs to a context like ‘*That hall will seat five hundred because it refuses to seat less*’. It can be noticed that the subject noun phrases of sentences 7 through 9 are either non/human inanimate or non-human animate nouns. With this in mind, accounting for will in these sentences would, of course, be untenable on the grounds of the impossibility of reconciling the idea of volition with nonhuman objects.

The ‘habitual’ will is sometimes referred to as a ‘characteristic’ will. PALMER (1965:15) limits the ‘characteristic’ will to its occurrence with personal subjects only. On p. 12 we can note: “This use is very similar to the previous one, except for the fact that it will always have ‘persona’ subjects”. It is however, hard to see any reason why the ‘characteristic’ will should be restricted to personal subjects only since instances of its use with impersonal subjects are not at all infrequent with

which a ‘characteristic’ interpretation is also possible. It seems that 10 permits a ‘characteristic’ interpretation equally well as 11. Examples:

10. It will rain for hours in Poznan.
11. He will sit there for hours doing nothing.
12. It rains for hours in Poznan.
13. He sits there for hours doing nothing.

As can be seen, both the modal as well the non-modal statements are present time plus habitual aspect. In my opinion, the habitual character of 10 and 11 is best explained by the non-progressive nature of the lexical verb involved (Present Simple) plus an adverbial of frequency rather than by the presence of the modal alone in the sentence. Will in examples 10 and 11 marks prediction. The addition of the be + -ing construction to these verb phrases of the sentences in question would render the ‘habitual’ interpretation for these rather unlikely. Thus, the following sentences containing the progressive form refer to a specific period of time in the future:

14. It will be raining for hours in Poznan.
15. He will be sitting there for hours doing nothing.

‘Capacity’ also appears as one of the meanings traditional grammarians readily ascribe to will. In connection with this meaning of the modal Jespersen remarks: “Applied to lifeless things will often denotes power, capacity, etc. (1965:266)”. Once again, relevant to this distinction seems to be the fact that Examples 16 and 17, unlike the previous ones, happen to have in their verb phrases a ‘causative’ verb. Consider:

16. The boat will hold only half of those that have taken tickets.
17. Will the ice bear?

ZAGONA (1989: 45) points out that while ambiguity between present or future interpretations of an event is always possible, such a “shifting” between past and present is not. The following examples are taken.

As the comparison in 18 and 19 shows, unlike morphologically present sentences, morphologically past sentences cannot be construed as contemporaneous with the utterance time (the *now* in (19) crucially has to refer to utterance time for ungrammaticality) or to some future time.

18. a. John sang now/tomorrow.
b. John is singing now/tomorrow.
19. a. John was singing now/tomorrow.
b. John sings now/tomorrow.

Also, non-past tense morphology does not admit a past adverbial as in 20. But, by contrast, non-past tense morphology can take future interpretation as in 21. ZAGONA (1989: 31) also cites a similar ambiguity between past and non-past morphology in Spanish.

20. a. Placido sings yesterday.
b. Placido is singing yesterday.
c. Placido will be singing yesterday.
21. a. Juan sings tomorrow.
b. Juan is singing tomorrow.

Thus, past and non-past morphology do not behave alike when it comes to temporal modification.

Conclusion

In this paper, I began with the following question: Is *will* part of the tense system or the modal system or it is simply homonymous? After reviewing several arguments presented for and against the two sides of this question, I can conclude that the question was ill-posed since neither alternative alone could account for the empirical facts. Any semantics for *will* must account for a simultaneous contribution from the modal as well as the tense system. Note that this is distinct from stating that *will* is ambiguous between a modal and a future tense. In comparison to existing analyses, by increasing the dependence on contextual information a much simpler account for the semantics of *will* can be afforded.

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GUILT, SACRIFICE AND REDEMPTION IN HERMAN MELVILLE'S MOBY-DICK, PIERRE AND BILLY BUDD

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***Abstract:** In what Herman Melville is concerned, we consider meaningful information that he had been raised in the Calvinistic Dutch Reformed Church in upstate New York, and his works, especially Moby-Dick, Pierre, and Billy Budd, are filled with the rhetoric of Calvinism. Thus, we propose ourselves to approach these novels from a religious and also a stylistic point of view, stressing their religious themes, symbols and literary metaphors.*

***Key words:** religion, sacrifice, guilt.*

Herman Melville was little known during his lifetime and he became famous after a century had passed from his birth. He had the misfortune to live during the most peaceful of all the civilized centuries, but “to think in terms of Armageddon, conceiving the world as a man-of-war” (CARPENTER, 1955:73). Melville is also considered by the same Carpenter as a nineteenth-century American prophet. Born a century too soon, Melville truly prophesied the future. He was a **prophet**, not only in that he foretold the future, but also in that he proclaimed the inner reality of things. He possessed the myth-making imagination: all life became an allegory whose meaning obsessed him. (Ibid., 73) (in one of his prophetic moments he even anticipated atomic fission, describing the tail of the whale as if it were cyclotron –LEVIN, 1956: 35)

Melville and Calvinism

Raised in the Dutch Calvinism of his mother's family Melville was well-versed in one of the major Protestant denominations of the period, especially throughout New York State. *Moby-Dick* itself explores the limits of such fundamental Calvinist doctrines as the innate depravity of man, free will, determinism, and the limits of knowledge and self-knowledge especially.

Calvin's doctrines were fundamental tenets to the young Herman, who was reared in his mother's conservative Dutch Reformed Church instead of his father's liberal Unitarianism. However, Melville's own children were brought up in his wife's Unitarian Church, which he joined later, around the time he began *Billy Budd*. But even though Melville repudiated Calvinism, its strong effect on him is seen in his lifelong attacks, overt and covert, on church dogma, religiosity and hypocrisy. It is evident too in his fascination with Hawthorne's themes of secret guilt, sin and heresy. The “great power of blackness” that Melville found so fascinating in Hawthorne's fiction emerged in *Moby-Dick*, where Ahab's vision of evil gives the book profundity as a counterforce to the lighter, more genial irony of many chapters. (YANNELLA, 2002:62) Unlike Hawthorne, Melville did believe in personal belief. At Melville's death (1891) in his native New York, Elizabeth Melville found no buyers for her husband's vast collection of theology (KAZIN, 1997:14).

Melville's Work – an Interdisciplinary Approach - Religion and Literature

Throughout his career, Melville has regularly assumed a metacritical role of guiding and challenging readers' responses to his works by foregrounding issues of interpretation. His numerous efforts to complicate the reading process are mostly done

with the intention of helping readers to become better readers of his texts. (LEVINE ed., 1998: 3)

Melville has proved clairvoyant on many of the critical concerns that would come to engage twentieth-century theorists. Consider just a few of the theoretical dimensions and implications of *Moby-Dick*. Representations of Ishmael's various interactions with Queequeg anticipate twentieth-century interrogations of gender, sexuality, race, and nation; "Cetology" points in Thomas Kuhnian and Foucauldian ways to the relation of interpretive paradigms to cultural meanings; "The Whiteness of the Whale" and "The Doubloon" chapters anticipate Derridean deconstruction and developments in neopragmatism (Ibid., 4) and the various biblical allusions in his books anticipate also religion and literature studies.

Literature and religion are natural partners in the American literature. The Bible, the seminal book of American culture, has, on the one hand, been the most influential text in the development of the art of literary criticism and, on the other hand, been interpreted apart from other literature in the past two centuries in the field of literary studies known as "biblical criticism." As a result, the Bible is rarely studied in literary courses. However, since the beginning of the nineteenth century there has been a stream of influential writers, critics, and scholars who have continued to reflect on the interaction between literature and religion. Religious experience and reflection have always engendered poetry and literature, prompting the imagination and moving beyond speculative thought (DETWEILER, JASPER, eds., 2000: ix-xi).

In our paper we have generally limited ourselves to the American literary-religious tradition, emphasizing the influence of Christianity and Judaism on Melville's work. In no sense is our work intended to be confessional. Although we emphasize the Bible as probably the single important literary influence on American culture, we do not do so from any doctrinal or dogmatic position (Ibid., xiii).

Following this interdisciplinary approach we intend to demonstrate the importance of literary readings of the Bible, emphasize the still pervasive influence of the Bible on American culture. Thus, our approach to literature and religion here might best be described as hermeneutic or interpretative.

Biblical Themes in Melville's Fiction

Melville was steeped in the Bible and biblical allusions abound in *Moby-Dick*. Nathalia Wright says in "Biblical Allusion in Melville's Prose," *American Literature*, XII (July, 1940), 198: "Biblical allusion in Melville's pages appears as his chief method of creating an extensive background for his narratives. It magnifies his characters and themes . . . so that they appear larger and more significant than life. It suggests the existence of a world beyond the world of sense, which exerts influence upon this world, and in which ultimate truth resides. Above all, it helps establish a background of antiquity for his sequence of events, thus investing them with a certain timeless quality.")

In *Moby-Dick* we make acquaintance with the sea men's theme of the Leviathan, and implicitly with the biblical story of Jonah. Father Maple employs the language of sea-faring men as he explains the message of the Old Testament fable, discussing Jonah's perverse disobedience of God. The sermon admirably foreshadows Ahab – who, like Jonah, stubbornly disobeys the will of God; though unlike Jonah, he does not seek refuge in a hiding place but openly defies God and points a warning of the consequences of disobedience (HILLWAY, 1969:94-95). The sermon serves also as a warning to the doomed sailors of the *Pequod* that Providence must be obeyed in all things and that individual destiny is predetermined. Captain Ahab's destiny is "fated,"

just as in *Billy Budd* (1924) the hapless young sailor is condemned by Captain Vere's peremptory judgment: "Fated boy . . . , what have you done!" (MELVILLE, *Billy Budd*, 99). Calvinism is everywhere and unavoidable in Melville's writings.

The Use of the Sermon in Melville's *Moby-Dick*

One can mention, as another relevant point in our endeavor to present and analyze the interrelationship between religion/theology and Melville's fiction, an example of sermon, not as preached in church or chapel, but in the pages of *Moby-Dick*.

For instance, Father Mapple's sermon is set within one of the greatest of all fictional accounts of the symbolic conflict between man and his fate. Melville's Captain Ahab declares that "all visible objects are but as pasteboard masks," and his allegory relentlessly explores concepts of good and evil in the pursuit of the great white whale. Father Mapple's sermon is rooted in the great maritime story of the biblical Jonah and his encounter with an ancestor of Moby Dick – a story of God's pursuit, preaching, and salvation. The language of the sermon, with its address to Mapple's "shipmates," links the Bible with myths and the immediate experience of the seafolk of New Bedford, literature drawing all together in a seamless web of poetry that ends with the question, full of biblical resonances: "for what is man that he should live out the lifetime of his God?"

Father Mapple's entrance to the whaleman's chapel is likewise out of the teeth of a howling gale. Once inside, he mounts to a pulpit shaped in "the likeness of a ship's bluff bows," a vantage point from which "the God of breezes fair or foul is first invoked for favorable winds". As Ishmael's spiritual pilot, Father Mapple peers into "the storm of God's quick wrath" that lies ahead, then lingers, not over a dictionary entry, but over the Bible as the inspired word of God. Drawing his finger down its opened page, he places it at the beginning verses of the book of Jonah, then begins his stormy sermon on the reluctant prophet whose journey foreshadows Ishmael's, further extending the significance of the aspirate "H." Jonah fled from his appointed task of delivering the word of God by boarding a ship, only to find himself tempest-tossed by an angry wind, and then, after drawing his fateful lot, being cast overboard into the raging sea where he is swallowed by a whale, whereupon the tumultuous seas grow calm. For Jonah, the word of God, his inspiration as a recalcitrant prophet, came as an insistent word in the form of a gale and a whale, until he accepts his appointed task to preach the word of repentance that had been delivered to him. Just so does Father Mapple as a pilot of the living God exhort his congregation to repent: "Sin not; but if you do, take heed to repent of it like Jonah". And so too Ishmael, who will sin in committing himself to Ahab's Quarter Deck oath ["I, Ishmael, was one of that crew"], but later repent and cleanse himself in the balm of the spermacetti ["I forgot all about our horrible oath; in that inexpressible sperm, I washed my hands and my heart of it"]. The other strand in Father Mapple's two-stranded sermon, "To preach the Truth to the face of Falsehood!", weighs upon Ishmael as well as Jonah. This involves Ishmael's attempt to construct an accurate and comprehensive exposition of the whale, even while acknowledging that absolute truth is unattainable.

***Moby-Dick* as Sacred Text**

According to Lawrence Buell, in certain ways *Moby-Dick* is a sort of scripture. It is, to begin with, indisputably one of the works of the American literary "canon," as scholars like to call it, read and taught by the professorial priesthood. This particular fish story becomes ultimately in some sense a record of an encounter with the divine. The book's language is drenched in sacramentalism, "brimming over with signals of the transcendent." When the white whale rises out of the water on the first day of the chase, it does not merely

breach: "the grand god revealed himself". Here and at innumerable other points metaphor seems to convert story into myth (Buell, in Richard H. Brodhead, ed., 1986:53).

One of the major intellectual forces behind the whole so-called American literary renaissance to which Melville's work contributed was a religious ferment and anxiety resulting from the breakdown of consensual dogmatic structures and particularly the breakdown of biblical authority in Protestant America. This had both "negative" and "positive" aspects. Negatively, the rise of the "higher criticism" in biblical studies, which began to make significant incursions in America during the decade of Melville's birth, seemed threatening and destructive in its approach to the Bible (and, by extension, to institutionalized Christianity as a whole) as a culture-bound, historical artifact subject to the same methods of interpretation and susceptible to the same errors and obsolescence as any other ancient artifact. This threatened to reduce holy scripture to myth in the bad sense - to quaint superstitious fabrication (Ibid., 55).

Concomitantly, however, a less parochial and more creative understanding of the religious imagination now became possible, an affirmative reading of myth as the expression of spiritual archetypes informing not only the Bible but the scriptures of all cultures, and not only ancient texts but - at least potentially - the literature of one's own day as well. (Ibid., 56) Melville appropriated for symbolic purposes the imagery and vocabularies of all major and selected "primitive" world religions. In *Moby-Dick* we see something like a full literary efflorescence, well ahead of its progress as a field of academic inquiry, which blossomed only in the late nineteenth century (Ibid., 58).

Although we never lose sight of the fact that *Moby Dick* is simply a large albino sperm whale, it is, from the start, the *idea* of the great whale that compels us as it compels Ishmael. . . . We see the whale through a veil of rumor, scholarship, legend, and myth; by imperceptible degrees we come to acquiesce in the appropriateness of such things, and we eventually find ourselves regarding the whale as something more than a whale (Ibid., 59).

The organising theme of *Moby-Dick* is the hunt by Captain Ahab after the great white whale which had dismembered him of his leg; of the final destruction of himself and his ship by its savage onslaught. On the white hump of the ancient and vindictive monster Captain Ahab piles the sum of all the rage and hate of mankind from the days of Eden down.

Ishmael begins his fatal voyage aboard the Pequod on December 25; and there is a fitting irony in the fact that on the day that celebrates the birth of the Saviour of mankind, the Pequod should sail forth to slay Moby-Dick, the monstrous symbol and embodiment of unconquerable evil (Ibid., 131).

At the beginning of *Moby-Dick*, Melville culls from the most incongruous volumes an anthology of comments upon Leviathan, beginning with the Mosaic comment "And God created great whales," and ending, after eclectic quotations from Pliny, Lucian, Rabelais, Sir Thomas Browne, Spenser, Hobbes, Bunyan, Milton, Dryden, Pope, Paley, Blackstone, Hawthorne, Daniel Webster, Darwin, and dozens of others (including an excerpt "From 'Something' Unpublished") ends on the old whale song: "Oh, the rare old whale, mid storm and gale In his ocean home will be A giant in might, where might is right, And King of the boundless sea" (Ibid., 134).

Ahab cannot find faith or balance. But Ishmael can. Ishmael knows the transcendental problem. He begins in crisis, seeing death and the blackness of darkness everywhere. Faith, like a jackal, gnaws at hope. But his deepest fear is not death; he fears that there is nothing beyond our shell of existence; there is no ideal reality beyond the material; there is nothing (LEVINE, 1998: 71).

Ahab's approach to the problem of nothingness is denial. In "The Quarter-Deck", he rallies the crew by playing fast and loose with transcendental ideas, making

the whale out to be a “pasteboard mask” or symbol of an evil and yet reasoning force. Thus, to approach transcendence, we must create symbols. Ahab’s double heresy, however, is that he attempts to transcend by breaking through and reducing symbols (the whale’s pasteboard mask), and does so assuming that deconstruction, not creativity is the universal ideal. He is an atheist in denial (Ibid., 74).

Evidence of Ahab’s being a projection of Ishmael occurs when we find Ahab mimicking ideas and images that Ishmael has already voiced. Ishmael, in chapter 42, as a symbol maker, celebrates the “godly gamesomeness” we enjoy in building symbols and playing with meaning. But in analyzing the symbol of whiteness, Ishmael destroys the very foundations of symbolism itself and undoes the only means he has (i.e. his creativity) of counteracting his fear of nothingness. Rather than making whiteness into an easy allegory of death, he discovers an “absence of color,” and from that absence he leaps into the vacuum: “a colorless, all-color of atheism.” As a symbol of nothingness, whiteness symbolizes paradoxically that symbols do not exist (Ibid., 75).

In following the logic of Melville’s symbols, readers are encouraged to tie meanings together for themselves, made- to read creatively. We hug others, we love them, we attach ourselves to them. But to hug is to grab and take and possess: we enslave. Melville has us dig for, all the more to show us the human necessities of certain ideologies. Thus, readers experience in their reading why Ishmael choose freedom and love; why Ahab demands control.

In “Ahab’s Leg”, the captain suffers a painful blow to the groin when his whalebone pegleg snaps under his weight. The pain, Ishmael says, is “the direct issue of a former woe”. In dancing around this delicate fact, Ishmael finally intimates that more of Ahab is missing than his leg, and part of the verbal dance that he reports happening in Ahab’s mind is an intricate argument concerning castration, ontology, and genealogy, it is essentially this: Ahab’s “heart-woe” is connected genealogically to “the sourceless primogenitures of the gods.” That is, there is a tragic, “sourceless” source that pre-exists even God. If this is so, then “the gods themselves are not for ever glad,” and the “heart-woe” pain descends to us collaterally beside God’s. We are not children of God; we are cousins related to *one* grandparent, Grief (Ibid., 78).

He has set up God as an unknowing, father-figure version of himself. In defying God, he manages to ignore the fact that “the unsuffusing” mother-like “thing” beyond us all - being itself - is also an impersonal symbol of our own devising, just a rhetorical trope. Ahab is defiant and worshipful (“defyingly I worship thee!”) (Ibid., 79)

Pierre – A Christian Allegory

As a descendant of the Puritans and the grandson of a Revolutionary War hero, young Pierre grows up secured in the enclosed sacred garden of the family estate of Saddle Meadows. Through the civil leadership of Pierre’s mother, Mary Glendinning, and the religious guidance of the pastor Reverend Falsgrave, the Calvinist legacy of duty, sanctity, and submission to authority is preserved. Surrounded by symbols of his national and religious heritage, Pierre feels that life is to be a text written by others, an “illuminated scroll,” a “sweetly-writ manuscript” (ELLIOTT, in Bercovitch & Jehlen, eds., 1987: 341) that ordained for him a course of comfort and docility. Recalling a pattern of generational decline preceded in the Old Testament, however, the narrator wonders if “that blessing pass from him as did the divine blessing from the Hebrews”. Not surprisingly, then, just as the third generation Hebrews backslid from their faith, so Pierre becomes a rebellious youth. The change, which has strong religious overtones, comes with two events: a revelation of a purported secret sin on the part of his father; and Pierre’s dedication of his life to right the wrong. After Isabel asserts her identity as

Pierre's sister and persuades Pierre that his father was a sinner, Pierre is set on a course of rebellion that leads to his destruction.

One of Pierre's first expressions of his unrest is in a theological conflict between himself on one side and his mother and pastor on the other, involving scriptural interpretation. When Mary Glendinning is deciding whether she should allow her servant Delly and Delly's illegitimate child to remain on her estate, Mrs. Glendinning resorts, as did the early Puritans and the Whig preachers of the Revolution, to the Old Testament to buttress her wrathful judgment against the sinner. To support her opinion that "no such profligate should pollute this place" and that the child shall be cast out with the mother, Mary turns to her minister: "Reverend sir, what are the words of the Bible?" Because he favors New Testament charity over Mary's harsh justice, Falsgrave reluctantly answers, "The sins of the father shall be visited upon the children of the third generation". On the issue of Delly's child, this text has powerful meaning for Pierre, who now thinks of himself as bearing the burden of his father's sin. Opposing his mother on this issue, Pierre proposes that true Christian love and charity dictate mercy. When mother and son press their clergyman to resolve the debate, Falsgrave, who fears offending his patroness, equivocates that "millions of circumstances modify all moral questions". As the pastor evades the issue, the narrator reveals an "exquisitely cut cameo, (Ibid., 342) representing the allegorical union of the serpent and dove" that Mr. Falsgrave wears beneath his surplice, symbolizing for the reader the minister's readiness to compromise his Christian principles for self interest. Pierre's perception of this hypocrisy and his inability to accept the moral complexity behind the symbol deepen his personal self-doubt and heighten his anxiety. From the outset Pierre's psychic conflict within himself and his relationships with others are intertwined with his inherited religious beliefs, which form the foundations of his cultural ideology and deeply affect his understanding of himself and of others.

For Pierre the interweaving of history and religious imagery transforms the brutal and comic details of his family heritage into a romanticized tale, which distorts his view of reality, creates his sense of inadequacy and guilt, and leads to his extreme form of disillusionment and rebellion. *Pierre* includes many of the themes that feminist scholars have identified with women's novels at mid-century. First, and most obviously, house and home are significant domains in the book. Scenes in *Pierre* take place in the Glendinning mansion's bedroom, dining room, and private closet. The Glendinning house embodies the family's pride of place.

In its portrayal of women, *Pierre* also draws on popular stereotypes from women's fiction, such as the domestic angel, the dark temptress, the busy-body, the proud matriarch, the abandoned woman, and even the prostitute (Wyn Kelley, in Levine, ed., 1998: 95). Mary Glendinning works as hard as any domestic angel to raise Pierre as a gentleman, a Christian, and a conscientious lord of his tenants. "Never rave, Pierre; and never rant. Your father never did either...". Pierre and his mother sustain a private cult, founded on worship of the absent father, love for the "lovely, immaculate" mother, and obedience.

Melville shows both the Glendinning mansion and Lucy's cottage as shrines to religious domesticity, the women as saints and angels, and Pierre as the Christian knight sworn in fealty to domestic goddesses (Ibid., 100).

Pierre flees the domestic religion of his ancestors, choosing Isabel's radical, vital domesticity instead. Pierre and Isabel flee the country hoping to find new lives in the city. But in New York, Melville draws on urban literature describing the evil of the city – poverty, prostitution, drunkenness, and ruin. Pierre, Isabel and Delly settle in a

tenement, the renovated church known as the Apostles. Instead of a time-honored family mansion, he occupies a former church carved up into flats by speculators.

Pierre begins to doubt his actions and to feel he may have chosen unwisely to defend Isabel's honor and to write a metaphysical novel. In the brotherhood of the Apostles, Pierre is inspired to write this different kind of work, an attempt to "show them the deeper secrets than the Apocalypse!" (Ibid., 103-108).

Melville uses the imagery of religious worship to show that in a corrupt materialist culture, Pierre's new domestic arrangements are just as much a fiction as the old. In Saddle Meadows, the Christian gentleman-knight worships the saint-mother and angel-wife with elaborate adoration. The Apostles, named after Christ brotherhood of followers, also has religious resonances. Melville may certainly have been aware of the common cultural associations between Catholic orders of monks or nuns and stories of Gothic licentiousness. The picture of Pierre, bundled up in blankets with hot bricks tucked around him, presents an ironic inversion of the sacred ideal.

The gothic family melodrama bursts into a murderous climax when Pierre kills his enemies Glen Stanly and Frederic Tartan and ends in the last of his cells, the prison. He has sought to escape the sins of his demonic father and grandfather by resisting male authority and by locating his revolt in the home, creating an explicitly nonpatriarchal household.

Exhausted by his writing labors, frustrated that he must sacrifice Lucy all over again, he finally asks the key question: "How did he know that Isabel was his sister?" But it is too late for him to repair the damage and for Melville to produce the conventional happy ending. Rather than wedding bells, Pierre finds the dark dungeon. When he stands in his physical cell at the end, Pierre can still only see his life in terms of salvation versus damnation, good versus evil, heaven versus hell, docile acceptance versus defiant rejection: "Had I been heartless now, disowned, and spurningly portioned off the girl in Saddle Meadows, then had I been happy through a long life on earth, and perchance through a long eternity in heaven! Now, 'tis merely hell in both worlds. Well, be it hell. I will mold a trumpet of the flames, and with my breath of flame, breathe back my defiance!" (p. 360). But instead of the heavenly silken sash of his grandfather to shield him in death, Pierre perishes in his prison covered with the earthly "ebon vines" of Isabel's hair (ELLIOTT, in Bercovitch and Jehlen eds., 1987: 348).

Pierre boldly attacks the perversions of domesticity from within. The failure of brotherhood, Christ's own alternative to marriage, indicts the false gods and goddesses of Melville's readers.

The book reveals the fault lines in American family, in patterns of incest, abuse, betrayal, and the hypocrisy and silence that surround them. The religion of the American family, Melville implies, demands the worship of false idols.

Billy Budd – A Christian Ideal

As the story opens, Billy Budd—'the natural democrat'—is serving on a merchant ship: the *Rights of Man*. But England is at war, and on the voyage home the *Rights of Man* is stopped by the warship *Indomitable*, and Billy Budd is trans-shipped. On the *Indomitable*, Billy serves under an evil mate, who unjustly attacks him. In instinctive self-defense, Billy kills the mate. But because the deed occurs on the warship of a country at war, the just Captain Vere condemns Billy to death under martial law, even while recognizing his essential innocence. And Billy accepts the justice of the sentence, exclaiming before his execution: "God bless Captain Vere!" Thus the story describes the military execution of the good man, who has previously been deprived of his civil rights without his own consent (CARPENTER, 1955: 79). —'Unlike *Moby Dick*

where the crew voluntarily abdicated their rights, and where they voluntarily embraced an evil purpose, *Billy Budd* justifies the arbitrary execution of the truly good man: “martial law must prevail.”

Captain Vere carefully analyzes the case: Billy is “innocent before God” and “Nature.” ““But do these buttons that we wear attest that our allegiance is to Nature? No, to the King . . . We fight at command. . . Not so much ourselves, as martial law operating through us”” condemns Billy. And ““for that law and the rigour of it, we are not responsible.”” Where *Moby Dick* describes the inevitable operation of natural law, *Billy Budd* describes the human operation of martial law.

Many have recognized the centrality of sacrifice in *Billy Budd*, but we have yet to appreciate the full historical significance of Melville’s portrayal. In *Moby-Dick*, sacrifice is a form of spiritual economy, motivating all members – workers and owners alike – of a developing capitalist industry. By 1891, the year of *Billy Budd*’s printing, sacrifice has come to achieve plural and modern meanings, standing for a ritual common to all cultures (Hebrew, Greek, Roman, Christian, Indian, and Chinese).

The novella’s opening image of the black sailor at Liverpool, who fades like a superimposed movie still into “the Handsome Sailor,” “the welkin-eyed Billy Budd,” establishes the dramatic historical exchange enacted in the story. Thus, from the very beginning one can decipher and advance/forward the following themes developed in the novella: submission and spirituality, kinship and class, sacrifice and social control. The black sailor is an ideal type and a sacred object, unifying a vast variety of “tribes and complexions.” As a counterpart to this African focal personage, Billy Budd will be a model for the working class (MIZRUCHI, 1998: 89).

The sailor’s purity is emphasized. His colour is singularly “intense,” his blood “unadulterated,” his body “symmetric,” his teeth genuinely “white”: to be sacred, the passage implies, is to be an anomaly. The sailor creates a break, a disruption of conventional routine. He strengthens social order by bringing it down. This character, the worthiest of all, is threatening, which is why he is the victim of the closing sacrificial image.

Sacrifice is a ritual about control, a symbolic stage for the conciliation of superhuman powers. But according to Melville’s novella, sacrifice has equally to do with the mundane and human. The Black sailor inspires a series of sacrificial recollections, extending back to the early Semites, somewhat further back as the martyred acts featured in the world history.

Billy Budd dramatizes a prevailing habit of Melville’s culture: the habit of thinking back to sacrifice. It helps us to understand the urge to regain the rite that fired so many theological, social, scientific, and literary minds in this period (Ibid., 91).

Sacrifice, for Melville, is most authentic in its ancient form, where it expresses profound religious uncertainty (Does God really perceive our smoky oblations/religious offerings?). His sense of the rite is closest to that of the ancient Semites who saw belief as a dilemma and worried about the preservation of boundaries. This is in contrast to a Christian ideal, where sacrifice is a divine office and the ultimate testament of faith, subordinate to an ideal of messianic Christianity. In a reverential departure from both the Hebraic and Christian plots, Melville rewrites the story of the Fall for the modern age.

This work, like others, betrays Melville’s acquaintance with the theological disputes of his era: debates on Christ’s character (his sweetness versus his duplicity, his transcendent versus his cultural dimensions), on evidence and miracles, on the

consequences of Christianity's triumph. Melville's understanding of religion was shaped by a spiritualized sense of social necessity (Ibid., 92).

Sacrifice is acknowledged as common to all religions, but is narrowed to its truest divine form in the Crucifixion. More compatible with Melville's own scepticism, though he disavowed them, were rational approaches to the New and Old Testaments. The application of scientific method to narratives of faith may have irritated Melville, but it struck him so forcefully that it was eventually incorporated into his meditations on religion in *Billy Budd*. Melville's America was uniquely receptive to sacrifice, and this novella in particular can help us to understand why.

In light of the above, we consider that American history and culture, right from its beginnings, imprinted a valuable religious characteristic on its nation and consequently, on its fiction. Thus, our conclusion in connection with American literature as a whole and with the works of Herman Melville, in particular, is that they developed as original literature by enriching the American fictional world with a great variety of religious themes.

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A SHORT SURVEY ON SHAKESPEARE'S MOST FAMOUS QUOTATIONS

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Abstract: Reflections have come into the world once human thinking has developed itself. Therefore they represent an ancient cultural heritage, which has been transmitted – first orally, then in writing – from one generation to the other. Their richest and most known source originates in the Greek and Latin literatures. I think we wouldn't exaggerate if we asserted that, during the modern cultural époque, almost each and every person makes daily use of a certain proverb, an adage or a quotation, in order to increase the power of his/her words. Shakespeare stands out as the greatest producers of speech in the English literature. Shakespeare gave rise to certain genuine characters. Each of them makes up a world in itself, so that anyone can easily find himself/herself in a certain character. Therefore this research aims at pointing out the most known Shakespearean reflections which, when used in a certain context, could be useful for those who want to colour the way they talk or write.

Key words: Shakespeare, producer, speech, reflections, characters.

Reflections have come into the world once human thinking has developed itself. Therefore they represent an ancient cultural heritage, which has been transmitted – first orally, then in writing – from one generation to the other. Their richest and most known source originates in the Greek literature (Homer, Aristotle, Sophocles, Aristophanes) and Latin writers (Vergil, Horatio, Cicero, Juvenal, Ovid, Terence). During the Renaissance époque, as well as during the post-Renaissance period, among the greatest producers of famous words we could mention: Shakespeare – in the English literature (who was named “the treasure of words”); Rabelais, Molière, La Fontaine, Boileau, Voltaire, Montaigne – in the French literature; Goethe, Lessing, Schiller, Heine – in the German literature; Puşkin and Tolstoi – in the Russian literature; and Eminescu and Creangă, Caragiale and Coşbuc, Sadoveanu and Arghezi – in the Romanian literature.

I think we wouldn't exaggerate if we asserted that, during the modern cultural époque, almost each and every person makes daily use of a certain proverb, an adage or a quotation, in order to increase the power of his/her words.

Shakespeare stands out as the greatest producers of speech in the English literature. Shakespeare's literary production is made up of about 20000 words, among which certain words seem to have been created by the author himself; the associations of words give rise to new meanings, so that some special studies as well as some Shakespearean grammar-books were needed in order to come to a complete understanding of the texts. Shakespeare gave rise to certain genuine characters: the fighter, the outlaw, the intriguer, the lover, the cynic, the executioner, the revolutionary, the tyrant, the oppressed, the winner, the scholar, the cipher, the courageous man, the coward man, and the list may go on. Each of them makes up a world in itself, so that anyone can easily find himself/herself in a certain character. Therefore this research aims at pointing out the most known Shakespearean reflections which, when used in a certain context, could be useful for those who want to colour the way they talk or write.

“A horse, a horse, my kingdom for a horse!” are the famous words from *Richard III* (Act 5, Scene 7, extracted from SHAKESPEARE, 1930: 220). The vain King of England utters these words in moments of desperation, after having been

defeated in the battle from Bosworth (1485). Finding himself at a loss he decides to give his kingdom for a horse in order to escape and save his life. That's why this quotation is used whenever somebody is willing to give all his/her possessions in order to obtain a small, yet important thing. Eminescu, in *Sărmanul Dionis*, makes use of a close expression: "*My kingdom for a cigarette!*", Eminescu parodying here the famous hemistich from the Shakespearean play, by making use of the romantic irony. And in Chekhov's short story "*Three Years*", one of the heroines gives "*a kingdom for a cup of tea*".

"*Alas, poor Yorick!*": Yorick is the buffoon of the King of Denmark, in *Hamlet*. In the famous scene from the cemetery (Act 5, Scene 1), Hamlet, while talking to the grave diggers, sees the buffoon's skull, which leads him to some bitter remarks: "*Alas, poor Yorick ... My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now, your gambols, your songs, your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning?*" (SHAKESPEARE, 1930: 684) "*Alas, poor Yorick!*" is now used to refer to the gradual decline of a certain person.

"*All the world's a stage*" is a famous line from Shakespeare's *As You Like It* (Act 2, Scene 7). It is usually quoted together with the next line, which reinforces the idea: "*And all the men and women merely players*" (SHAKESPEARE, 1930: 638) These words are uttered by Jacques, the faithful friend of the Duke who has lost his throne because of the intrigues from the court. Here, we are dealing, in fact, with the motif *the world as a theatre*. This motif has been used by many writers in their works along the centuries, starting with the representatives of the Socratic School, followed by Epictetus – *The Handbook*, Marcus Aurelius, Lope de Vega, Quevado, Calderon. The motif *the world as a theatre* appears in most of the Shakespearean plays: *Hamlet*, *The Merchant of Venice*, *The Tempest* or *Macbeth*.

"*Better a witty fool, than a foolish wit*" is a remark of the Buffoon from Shakespeare's comedy *Twelfth Night* (Act 1, Scene 5, extracted from SHAKESPEARE, 1930: 695). The meaning of these words is similar with the meaning of the following proverb: *Better lose with the valiant, than win with the wicked*.

"*Brutus, thou sleep'st. Awake, and see thyself*" are the words extracted from a letter that Brutus received, in the tragedy *Julius Caesar*, Act 2, Scene 1 (SHAKESPEARE, 1930: 606). It is said that, after the battle whose end led to the recognition of Julius Caesar as the only ruler of the Roman Empire, Brutus, who was considered the most feared opponent of the dictatorship, started to receive several "notes", which were meant to make him take prompt action. These words are usually addressed to someone who is urged to take action, to take up arms, by appealing to his patriotic duty. Brutus's name can be replaced by the name of the person whom you address to.

"*Cowards die many times before their death*" are the well-known words from Shakespeare's tragedy *Julius Caesar*. In Act 2, Scene 2, Calpurnia, Caesar's wife, feeling that a great danger is about to rush upon Caesar, asks him not to leave the house, as he might be killed. Caesar answers: "*Cowards die many times before their death / The valiant never taste of death but once*" (SHAKESPEARE, 1930: 606). These words are used whenever someone wants to brand cowardice and praise bravery.

"*Experience is by industry achieved* is the advice that Antony gives his servant Panthino in Shakespeare's *The Two Gentlemen of Verona*, Act 1, Scene 3 (SHAKESPEARE, 1930: 6). These words emphasize the value of experience and represent a stimulus to do one's best in order to accumulate much of it.

“*Frailty, thy name is woman*” are the famous words extracted from Hamlet’s monologue, Act 1, Scene 2 (SHAKESPEARE, 1930: 658). The unfortunate prince of Denmark, indignant with his mother, the Queen, who has remarried only a month after her husband’s funeral, utters these words in a bitter tone. These words are addressed to a woman who commits a sin.

“*Get thee to a nunnery, Ophelia!*” says Hamlet to his fiancée in Act 3, Scene 1 (SHAKESPEARE, 1930: 670). The unfortunate prince of Denmark utters these words in tragic circumstances. Nowadays these words maintain their original meaning, whenever they are quoted: an appeal to repentance.

“*Here was a Caesar!*” are Antony’s words from Shakespeare’s *Julius Caesar* (Act 3, Scene 2). This line is often accompanied by the next one, namely: “*When comes such another?*” (SHAKESPEARE, 1930: 617) Its initial meaning was that Caesar behaved like a Caesar, that is like an emperor. But in the course of time this expression has acquired a wider meaning. It is now used when referring to a man who hasn’t an equal successor after his decline or his death.

“*He was a man*” says Hamlet about his father, Act 1, Scene 2 (SHAKESPEARE, 1930: 658), expressing his regret about his beloved father’s death. These words are used today to describe a person endowed with noble virtues and wonderful attributes.

“*Home-keeping yout have ever homely wits*” is the first line extracted from Shakespeare’s comedy *The Two Gentlemen of Verona*. Valentine addresses himself to Proteus, who is detained in Verona by “the sweet glances” of a young girl: “*I rather would entreat thy company / To see the wonders of the world abroad / Than, living dully sluggardized at home ...*” (SHAKESPEARE, 1930: 3) The meaning of these lines is evident: you go out, you see the world and thus you become a more experienced human being. Therefore this proverb can be cited whenever somebody, owing to the lack of contact with the world, becomes a narrow-minded person.

“*Honest Iago!*” are the words uttered by Othello, Act 5, Scene 2 (SHAKESPEARE, 1930: 851), when he truly believed in the honesty of this servant of his. On the other hand, Iago is known as the prototype of the dishonest, perfidious, designing human being. By making use of the antiphrasis, these Shakespearean words are ironically addressed to those shameless intriguers who, by pretending to be your friends in order to make you become indebted to them, betray your trust.

“*I am not what I am*” says Iago in the first Scene from *Othello* (SHAKESPEARE, 1930: 821), by confessing that he doesn’t serve his master out of love and duty, but only to accomplish his secret plans. These words may be appropriate to describe a person who is not what he / she seems to be.

Iago is one of the main characters from the play *Othello*. His name has become synonymous with a horrid intriguer, who has no scruples. By implanting the feeling of jealousy in Othello’s soul, Iago drives the latter to despair: he kills Desdemona and then commits suicide.

“*Jesters do oft prove prophets*” is one of Shakespeare’s well-known adages, extracted from *King Lear* (SHAKESPEARE, 1930: 971) In Act 5, Scene 3, Regan, one of Lear’s daughters, utters this wise saw, while talking to her sister Goneril. This adage is cited whenever a little joke forecasts a big truth.

“*Men should be, what they seem; or those that be not, would they might seem none*” are Shakespeare’s famous words from *Othello* (Act 3, Scene 3). These words are uttered by the well-known intriguer Iago, who implants the feeling of jealousy in Othello’s soul. The words refer to lieutenant Cassio, of whom Iago implies that he is

Desdemona's lover; Othello is questioning the truthfulness of Iago's words: Cassio seems to be a honest man. This moment Iago replies: "*Men should be, what they seem; or those that be not, would they might seem none*" (SHAKESPEARE, 1930: 835) These words emphasize Shakespeare's creed according to which the literary production must always present the world just like it really is. As Eminescu used to say, "Shakespeare has spoken about the man just like he really is. His drunkard is a drunkard, his hero is a hero, his madman is a madman, his skeptical person is a skeptical person and every man is described according to his character, as People conceive as they see, and Shakespeare belonged to his people, above all." (FAMILIA, VI, No 3, 1870: 25-28).

"*Mercy but murders, pardoning those that kill*" are the Prince's words from Shakespeare's play *Romeo and Juliet*, Act 3, Scene 1, (SHAKESPEARE, 1930: after Romeo has killed Tybalt in a duel, because the latter had murdered his good friend Mercutio. These words are used whenever we advise someone not to show any mercy when dealing with somebody who has committed a serious sin.

"*Much ado about nothing*" is the title of one of Shakespeare's well-known comedies. This adage has become a proverb in many languages and it is used whenever somebody is making a fuss about something of no importance.

"*Patience is for poltroons*" is a line from Shakespeare's *Henry VI* (Part III, Act 1, Scene 1). The play describes the battles from the 15th century between the English reigning families, which have been known as "the Wars of the Roses". The noblemen who supported Henry (and who used to wear red roses on their hats), having in view to annihilate the partisans of the Duke of York (the white roses), want to take prompt action. The king asks them to be patient. Lord Clifford replies: "*Patience for poltroons*" (SHAKESPEARE, 1930: 93) Yet, Shakespeare says in *Othello*, through Iago's words: "*How poor are they that ha' not patience*", Act 2, Scene 3 (SHAKESPEARE, 1930: 833). The meaning of these words is similar to that of the proverb: "*Patient men win the day*" or "*He that can stay, obtains*"

"*Something is rotten in the state of Denmark*" is a well-known line from Shakespeare's *Hamlet*, Act 1, Scene 4 (SHAKESPEARE, 1930: 661) It is uttered by Marcellus, an officer who sees the strange shadow of Hamlet's father, meaning that unusual things are happening in Denmark. But Denmark has achieved a generic sense in the course of time; it can be any country where strange and bad things are happening; it can also be a factory where something is wrong, or a family dominated by a vice, etc.

"*The rest is silence*" are the last words which Hamlet utters before he dies: Act 5, Scene 2 (SHAKESPEARE, 1930: 688). These words have become an adage by which it is understood that there is nothing left, nothing to follow: an endless silence.

"*This nothing's more than matter*" is Laertes's answer, when Ophelia gives him a forget-me-not flower and asks him to think always of her: Act 4, Scene 5 (SHAKESPEARE, 1930: 680). The meaning of these words is that sometimes small things, with no material importance, can have a special emotional value.

"*To be or not to be; that is the question*" is the first line extracted from Hamlet's well-known monologue: Act 3, Scene 1 (SHAKESPEARE, 1930: 669). This expression is sometimes diminished to a half and its constitutive components are used separately: the first part "*to be or not to be*" expresses one's incapacity of coming through a difficult situation, while the second part "*that is the question*" is used to express an hesitation, an uncertainty.

"*Tooth of time*", extracted from Shakespeare's *Measure for Measure*: Act 5, Scene 1 (SHAKESPEARE, 1930: 810), is a famous metaphor used to designate time that goes by and never comes back.

“*We know what we are, but know not what we may be*” says Ophelia to the king, whom she considers an accomplice to his father’s death: *Hamlet*, Act 4, Scene 5 (SHAKESPEARE, 1930: 679). These words are quoted whenever we want to underline the fact that man never knows what to expect, what will his future look like.

“*What’s in a name? That which we call a rose / By any other word would smell as sweet*” are two famous lines extracted from Shakespeare’s well-known tragedy *Romeo and Juliet*: Act 2, Scene 1 (SHAKESPEARE, 1930: 345). During their poetical date from the Capulets’ garden, Juliet tells Romeo these words, the meaning of which being very much alike to the proverb: “*It is not the name that makes the gentleman.*”

“*Words pay no debts*” is a line from Shakespeare’s *Troilus and Cressida* (Act 3, Scene 2). When Troilus says that he is speechless, Pandarus, Cressida’s uncle, replies: “*Words pay no debts; give her deeds*” (SHAKESPEARE, 1930: 731). This line is equivalent in meaning to the proverbs: “*Deeds not words*” or “*Actions speak louder than words*”

As we have noticed so far, Shakespeare gave rise to a lot of famous words and quotations, distinguishing himself as a great producer of speech. Certain expressions used by Shakespeare in his plays had been known from times immemorial, especially from the Bible and the Latin or Greek writers. The following adages are significant in this sense:

- “*Achilles’ spear*” – the legend says that the King of Mysia (an old region in Asia Minor), having been hurt by Achilles’ spear, consulted the oracle which told him that his wound could be healed only by the man who had injured him. And, then, Ulysses prepares a sort of ointment from the spear’s rust and, indeed, the King has recovered from his injure. Thus, Achilles’ spear has had at first the power to heal the one whom he wounded. Later, it has acquired a special meaning: it has been used to designate something that may do not only good but also it may do harm. The word is said to be just like Achilles’ spear: it may hurt but it may also bring comfort. Shakespeare used this expression in *Henry VI*, Part II: “... *like to Achilles’ spear, / Is able with change to kill and cure.*” (SHAKESPEARE, 1930: 86)

- “*at sixes and sevens*” – the expression has been used in the 14th century by Geoffrey Chaucer in his *Troilus and Cryseyde*, which proves that the phrase had been known before 1375, the year in which this play was written, as Chaucer does not explain its meaning. It is said that the explanation can be found in King James’s Bible, where the quote from Job (5: 19): “*he shall deliver thee in six troubles; yea, in seven shall no evil touch thee*” contains this expression, the meaning of which is different from the meaning with which we use this expression today. The phrase refers to those situations characterized by disorder, confusion, even chaos. It is also used when talking about some people who find themselves in such a situation and do not know how to handle it. Shakespeare used this expression in a slightly modified form in the play *Richard III*: “*to be left at six and seven*”.

- “*by the skin of one’s teeth*” is an idiom which refers to a success which is hard to obtain or to somebody who has escaped a danger or has avoided a disaster. This expression originates in the story of Job from the Old Testament. In British English, the expression appears in the 17th century in Shakespeare’s *Othello*, being used by the main character, Othello, when referring to some dangerous situations in which he was involved.

- “*full of beans*” – the expression characterizes a very energetic and lively person and has been used with this sense starting from the 19th century. In Shakespeare’s *A Midsummer Night’s Dream* we find the expression with reference to horses that, when

fed with beans, had much more energy: “*I jest to Oberon, and make him smile / When I a fat and bean-fed horse beguile, / Neighing in likeness of a filly foal.*” In slang, a horse which was fed in this way was called “beany”, hence “full of beans” designates a healthy human being.

- “*the garden of the Hesperides*”: in Greek mythology, the Hesperides are three beautiful nymphs who tend a blissful garden, where either a single tree or a grove of immortality-giving golden apples grew. Not trusting the nymphs, Hera also placed in the garden a fierce, hundred-headed dragon named Ladon, as an additional safeguard. With the revival of classical allusions in the Renaissance, the garden took on the name of its nymphs. Shakespeare invokes in his *Love’s Labour’s Lost* (Act 4, Scene 3) the garden of the Hesperides, through Biron’s words, who is talking about the magis powers of love: “*For valour, is not love a Hercules, / Still climbing trees in the Hesperides?*” (SHAKESPEARE, 1930: 295).

- “*sweet tooth*” is an idiom which designates a person who likes sweets. Several centuries ago, the word “tooth” had also the meaning of “taste” and, as a verb, meant “to eat”. Chaucer says: “keep it for your own tooth”. In Shakespeare’s play *The Two Gentlemen of Verona*, a character talks about his lover’s flaws, the girl having no tooth in her mouth, as she used to have “a sweet tooth” (meaning she liked sweets).

We consider that this survey will be very helpful for anyone who wants to correctly use some of Shakespeare’s most famous adages, as many people incorrectly interpret these famous words, not knowing the true meaning or background behind Shakespeare’s speech. William Shakespeare is probably the most famous of all Englishmen. One of the things he is famous for is the effect he had on the development of the Early Modern English language. For example, without even realizing it, our everyday speech is full of words and phrases invented by Shakespeare. The author had a talent for writing about the struggles people face; his stories combine conflicts with which both the Kings and peasants could identify; his plots mirror people’s every day lives and encourage the audience to chose good over evil. Shakespeare’s plots are present in movies, television shows or books. They have become so common that we may not realize they were first introduced by Shakespeare. Among these, we may include: mistaking the identity of one person for another person (like in *A Comedy of Errors*); two young people from rival families falling in love (*Romeo and Juliet*); a person torn between loyalty and revenge (*Hamlet*); an evil person who dies because of his/her own wrongdoing (*Macbeth*). Clarity of expression and the use of ordinary diction partly account for the fact that many of Shakespeare’s phrases have become proverbial in everyday speech, even among people who have never read the plays. It is also significant that the passages most often quoted are usually from plays written around 1600 and after, when his language became more subtle and complex.

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ONE JOB, TWO CHARACTERS: JAMES BOND VS. MAURICE CASTLE

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***Abstract:** The paper analyses the differences between two literary characters that illustrate the same profession, that of secret agent: Ian Fleming's James Bond and Graham Greene's Maurice Castle. The two are contrasted in point of family background, age, marital status, abilities, enemies, friends, missions, gadgets, etc.*

***Key words:** hero, agent, secret service, gadget, mission.*

The spy stories became very successful at the beginning of the 1950's, as a consequence of the beginning of a Cold War between the East and the West. The first James Bond book appeared in 1953, and was followed by several others, the last to be published in 1966. Their main character was presented like an extraordinary human being, whose courage, ingenuity and resources had no limits. He soon became a real national hero, a symbol of the secret agent capable of defending the Western World against any threat. But this model imposed by Ian Fleming was rejected by other writers. With *The Spy Who Came In from the Cold* (1963), John Le Carré changed the espionage novel from an adventure book into a refined intellectual exercise about treason, honour, truth and duty. His more complex character, a symbol of contemporary ambiguity, was appreciated and praised by Graham Greene, who created a similar kind of spy in *The Human Factor* (1978). Maurice Castle, Greene's protagonist, was in total antithesis to Fleming's hero. Constantly afraid, with no extraordinary gadgets at his disposal and with an almost routine existence, Castle was actually intentionally meant to illustrate the non-glamorous side of the secret agent's life.

In order to identify the possible causes of the differences between the two characters, one should perhaps start with the general background against which the books were published.

The period following World War II was dominated by two opposed tendencies. On the one hand, there was an explosion of colour, of energy and of optimism, as a reaction to the destructions, rationing and sacrifices caused by the war. 1956 is conventionally seen as the beginning of "the golden age", a period of development characterized by consumerism, made possible by the increase in production and individual income. Moreover, the decade 1960-1970, witnessed the so-called "sexual revolution". It was the era of the "New Morality", of the female contraceptive, which allowed women to become active partners in relationships with men. On the other hand, 1956 was also the year of the crisis of the Suez Canal, which clearly showed that Britain lost its importance on the international level in favour of the United States, and marked the ending of Britain's imperial period. At the same time, people became obsessed with the possibility of a nuclear explosion that would destroy everything in a second. As a consequence of these two tendencies, the need was felt for a hero that would suit both, colourful and resourceful, but also capable of defending his country against all evils.

The 1970's witnessed a social and economic crisis, which led to a rising level of unemployment and consequently to racial intolerance, directed especially against the Asian immigrants. In 1973, the producing countries increased the price of petroleum, which brought about the end of "the golden age". The beginning of the 1970's is the

period with the strongest social conflicts in 20th century Britain. A common strike of the miners, firefighters, civil servants, and of the employees of electric power stations and railways brought chaos to the entire country, forcing the Conservative Prime Minister to declare a state of emergency, to reduce the working week to three days and to ration electric power. As a reaction to this state of affairs, the people returned to the discussions about “the English life style”, about rediscovering the values typical of rural life, and about saving the English soul. Graham Greene’s novel presents a grim reality, with a hero whose inner life reflects the turmoil of the society contemporary to him.

What is remarkable is that both authors were secret agents themselves, activating during World War II. Fleming was a naval officer and at one point he took charge of 30 Assault Unit, a group of specially trained commandos who were sent on specific intelligence missions. He was involved in the planning of the countermeasures which would have been taken in case the Spaniards had decided to attack Gibraltar. Greene was recruited to the MI6 service by his sister Elisabeth and was posted in Sierra Leone during the war. Both authors drew on their experiences. James Bond took his name from that of a real American ornithologist, an acquaintance of Fleming’s, and his adventures are partly based on his creator’s. The figure of his boss was inspired from that of Admiral John Godfrey, Fleming’s superior in British Naval Intelligence during the war. In its turn, *The Human Factor* makes reference to real spies and real situations, while the character Maurice Castle seems to have been based in its turn on Greene’s boss, the double agent Harold “Kim” Philby, though the writer denied this. Anyway, “If Maurice Castle of *The Human Factor* owes anything to Philby, it is the belief that there are higher loyalties than that to one’s country.” (DONAGHY 1983: 16)

Bond is the hero of 14 books written by Fleming: *Casino Royale* (1953), *Live and Let Die* (1954), *Moonraker* (1955), *Diamonds Are Forever* (1956), *From Russia, with Love* (1957), *Dr. No* (1958), *Goldfinger* (1959), *For Your Eyes Only* (1960), *Thunderball* (1961), *The Spy Who Loved Me* (1962), *On Her Majesty’s Secret Service* (1963), *You Only Live Twice* (1964), *The Man with the Golden Gun* (1965), and *Octopussy/The Living Daylights* (1966). Most of the books present Bond travelling to some colourful place in his attempt to defeat the negative character who has plans and possibilities to destroy the world. He meets one or two beautiful women in the process. Sometimes he is captured and tortured by his enemies, but always he manages to destroy them, get the girl(s) and save the world.

Maurice Castle is just the hero of the novel under discussion. He leads an apparently ordinary life, having an uninteresting job in section 6A of MI6, coding telegrams. The section deals with East and South Africa, where there is never any real emergency. The problem appears when a leak is discovered. Castle’s assistant, Arthur Davis, is suspected at first. He is even eliminated, but then it appears that Castle himself is the leak, being also an agent for the KGB. The novel ends with his escape to Moscow. Though he expects his wife and stepson to follow him as promised, apparently this will not happen.

Bond is the son of a Highland Scots father and a Swiss mother. Both his parents were killed in a climbing accident when he was eleven, leaving him a yearly allowance. He joined the British secret service in the late 1930’s, and at the beginning of the war, he turned to the navy, becoming commander.

Castle’s parents were English. His father, an old-fashioned GP, died. His mother, decorated during the war, is 85 and lives in East Sussex. Castle visits her once a month, together with his family, but it is a tense occasion, disliked by all of them. Castle is a graduate in history, and has been in the secret service for more than 30 years.

Bond is in his late 30's. He has a dark, sunburned, clean-cut face, with a three-inch scar down his right cheek. His eyes are wide and level under black brows. His hair is black, parted on the left, and carelessly brushed so that a thick black comma falls down over the right eyebrow. His nose is longish and straight, and his mouth wide and finely drawn but cruel. (cf. *Casino Royale*). He is 1.80 m and has about 76 kilograms, is self-assured and determined and very successful with women whom he conquers without wasting his time in courting them. Among these, Vesper Lynd (*Casino Royale*), Tatiana Romanova (*From Russia, With Love*), Vivienne Michel (*The Spy Who Loved Me*), Kissy Suzuki (*You Only Live Twice*). "His body indeed belongs to the state, and without fail he learns to align his personal desire with professional duty." (COMENTALE, WATT, WILLMAN eds. 2005: 13), using sex to obtain secrets or seduce enemy spies. He also got married, in *On Her Majesty's Secret Service*, to Teresa (Tracy) Draco, daughter of the head of a crime syndicate, and ex-wife of the Italian Count Giulio di Vincenzo. Their first meeting placed Bond in the position of a romantic hero: he saved her when she tried to kill herself by jumping into the sea. He fell in love with her because she needed him, and because he felt the need to protect and look after her. Unfortunately, Tracy was killed on their wedding day by Bond's enemy Ernst Stavro Blofeld.

Castle is 62 years old, a little over the age of retirement. Actually, he would like very much to retire and he dreams of the nice quiet life he will have then with his family. He also experienced the loss of a wife. She was killed in the bombing of London during World War II. As he was sterile, he had loved his wife as if she had been his child as well. After her death, he could never speak about her because he blamed himself for not being able to protect her or die with her in the bombing. At the time he was safe in Lisbon. Unlike Bond, who gets over his pain by changing women, Castle chose to enjoy the delights of matrimony again. He met his second wife in Pretoria, where she was one of his agents. He fell in love with her gradually, during the first year of their acquaintance. But his relationship with a Bantu woman was infringing the Apartheid law. Afraid more for her than for himself (since he had diplomatic immunity), he asked his superiors to take him away on account of the fact that he might be vulnerable. He left Pretoria and met Sarah at Hotel Polana in Lourenço Marques. They got married in England seven years ago. Sarah had come to Hotel Polana pregnant. He accepted this and loved the child who was born, Sam, as if he had been his. Actually, nobody questions Sam's identity. Moreover, Castle rejects the idea of having a child of his own on account of the fact that he sees enough of himself when he looks in the mirror. The Castles' marriage "displays deep affection, mutual respect, a natural, unforced sexual passion, and a surprising degree of pleasure in ordinary rhythms and rituals of domestic life; it is the first such relationship between principal characters in Greene's novels and might be taken for a model were it not for the terrible secrecy – ironically a consequence of the strength of their love – that haunts Castle." (HOSKINS 1999: 241)

Bond is a skilled golfer and cardplayer, an excellent driver and an expert at shooting. His favourite drink is vodka martini, shaken, not stirred, and his weapon is a Beretta pistol, exchanged later for a Walther PPK. He has a flat in Chelsea, and drives a Bentley or an Aston Martin.

Castle has no special abilities, unless we take into consideration his capacity of keeping a low profile. He tries hard not to attract attention upon himself. He considers routine important to compensate for the strangeness of his profession. Therefore for more than 30 years he has had lunch in the same pub near St. James's Street, not far

from his office. Every day he arrives home from work at 7.30 and has dinner with his family at 8.00. He is always punctual and always prepared to justify his actions. He is trusted precisely because he is boring, though good with paperwork. He drinks whisky J&B, but only home, has no gun and lives in a semidetached house bought on a mortgage in King's Road, Berkhamsted. He does not live in grand style, not wanting to make himself conspicuous among the teachers who live in the neighbourhood and who do not have much money to spend on house improvements. Castle does not have a car. He goes to work by bicycle and by train.

Some of Bond's most redutable enemies are: Le Chiffre (*Casino Royale*), Mr. Big (*Live and Let Die*), Hugo Drax (*Moonraker*), Dr. Julius No (*Doctor No*), Auric Goldfinger (*Goldfinger*), Ernst Stavro Blofeld, Emilio Largo (*Thunderball*), Francisco Scaramanga (*The Man with the Golden Gun*). They work for various organizations like SMERSH or SPECTRE, are self-employed or represent the interests of Castro or of USSR.

Castle's enemy is Cornelius Muller, one of the heads of BOSS, an organization he clashed with in Pretoria. At that time, Muller had tried to convince Castle to give up Sarah. Now the two old enemies have to work together, exchanging information on a project in which South Africa, USA and England are partners. The project, called Uncle Remus, has something to do with tactic bombs. Castle even has to receive Muller in his home.

Sometimes Bond is helped along by friends, among whom Rene Mathis, Quarrel and Felix Leiter appear in several novels. His enemies are also helped by friends.

Because of the peculiarity of his situation, Castle does not have friends, only allies. In the beginning, his friend seems to be his assistant, Arthur Davis, who is the only one who visits the family and is appreciated by Sam because he knows how to play hide-and-seek. Then, Castle has friendly feelings for Carson, the communist agent who had helped Sarah leave South Africa, but also for Boris, his control in London, the man whom he can talk to about anything and who helps him run away when he is discovered as a traitor.

Bond's adventures take him to various places, some exotic, like: Royale-les-Eaux (resort in France) in *Casino Royale*, New York, Florida, Jamaica in *Live and Let Die*; USSR, London, Istanbul, Orient Express, Paris in *From Russia, with Love*; Sussex, Paris, London, Bahamas in *Thunderball*; London, Swiss Alps, Munich in *On Her Majesty's Secret Service*; London, Tokyo, Kyoto, Fukuoka, Kuro Island in *You Only Live Twice*.

The foreign places Castle goes to are Pretoria, Lourenço Marques (Mozambique), and Moscow. There is nothing exotic about any of them. Pretoria and Moscow are gloomy places, where Castle feels threatened, if not for himself, then for Sarah. Lourenço Marques appears as a more desirable place, because it is the place where he and Sarah met in safety and the place where Davis dreams of going.

Bond's missions include preventing: the financing of SMERSH operators with pirate hoard (*Live and Let Die*), the destruction of London with a nuclear rocket (*Moonraker*), the running of a diamond smuggling pipeline out of Africa into the United States (*Diamonds Are Forever*), his own assassination (*From Russia, with Love*), the deflecting of U.S. test missiles from their projected course (*Doctor No*), the blackmailing of Western governments by threat of hijacked nuclear bombs (*Thunderball*), the infecting of Britain with crop and livestock pests (*On Her Majesty's*

Secret Service) or just winning at the casino to recoup misappropriated SMERSH funds (*Casino Royale*).

Castle's "mission" is, as we said, to code telegrams in his office. His "mission" as a double agent is to give the communists information about South Africa, as he wants to help Sarah's people, but totally rejects the idea of telling them anything about his own country. However, in the end of the novel he will find that all along the communists have been using him for their own purpose, and he did not help anybody.

The 1950s and early 1960s represented the age of the gadget: sophisticated cars, domestic appliances, trains, planes and space saving devices were more and more used to make life easier and faster. Consequently, they are also present in Fleming's books. In order to be able to perform his mission, Bond has at his disposal a series of gadgets made by Q. The initial stands for Quartermaster, and the person behind it is the head of Q branch, the fictional research and development division of the Secret Service. He equips Bond's "spy briefcase" with: ammunition between the leather and the lining of the spine, money in the lid, a flat throwing knife in each of the sides, a cyanide suicide pill in the handle, and a tube of Palmolive shaving cream hiding the silencer for his Beretta, packed in cotton wool. Courtesy also of Q, Bond's Bentley has a supercharger and his Aston Martin has headlights that can change colour to provide disguise in case of a night-time chase, a radio receiver, reinforced bumpers and a gun in a secret compartment. Bond's enemies also have various gadgets, like guns hidden in canes or carpets of steel spikes used to stop cars.

Neither Castle nor his enemies have any gadgets. Not even a microfilm, or invisible ink, or cars. As "aids" to his job he uses books bought from the bookshop Halliday & Son. He usually buys two copies of the same book, *War and Peace*, *Clarissa* or Trollope, one for himself and one supposedly for a friend with whom he discusses them. Actually, he uses them to code his reports. When he is helped to escape to Moscow, however, he benefits from a successful disguise as a blind man and a false passport in the name of Partridge.

Bond's boss is known as M. Probably the initial comes from his actual name, Admiral Sir Miles Messervy (cf. *The Man with the Golden Gun*).

Castle has several "bosses". His direct superior is Watson. Then, there is Colonel Daintry, the person responsible with security, who seems to be the most humane and human of the service. A very lonely person, divorced and having a daughter about whom he does not know much, he takes Castle with him at her wedding in order to have somebody by his side. He is the only one that opposes Davis's elimination on account of the fact that they only have circumstantial evidence against him. Robert Hoskins points to the fact that Daintry is Castle's reverse. While Castle's love of his wife and child lead him to treason, Daintry's devotion to his country and job leads him to the loss of his family. The absolute boss is Sir John Hargreaves, called C, a man who seems less preoccupied with the fact that he is involved in murdering Davis than with keeping things that happen in his department hidden from Parliament and from the British public. There is another official that plays a special role in the action: Dr. Emmanuel Percival, Davis's "executioner", who is also single because he has always preferred fishing to women. With the exception of Watson, about whom we do not find out much, what these men have in common is that they betray the most basic principles of their jobs. "Members of the secret service, of the armed forces, and of the police, as well as quite a few politicians – in short, those who are employed to guard and protect human freedom – are very often betrayers of their most basic trust. They conceal this betrayal under a cover of ensuring order or of guarding the regime against

so-called external or internal enemies. As Greene's novels suggest, however, the truth is that these embracers of respectability and secrecy are concerned only about their own careers and their success, which are only partially linked to the success of the institutions in which they serve. Hence, these so-called public servants could not care less about betraying the trust the public has given them and performing terrible evils. Furthermore, as indicated, very often these so-called guardians of democracy and freedom have become totally desensitized to the evils they perpetrate." (GORDON 1997: 40)

In Graham Greene's novel, James Bond appears as Arthur Davis's ideal. A graduate in mathematics and physics at the University of Reading, Davis had joined the team precisely because he had thought that his job and life would resemble those of his favourite hero. He dreams of challenging missions, atomic secrets and gadgets à la Bond, at the same time comparing his life style with that of his ideal. Davis wears colourful clothes, drives a Jaguar, drinks port, bets on horses and lives in a central apartment with two roommates, but he is extremely lonely and unhappy. Though he envies the way in which Bond gets one woman after another, his heart belongs to Cynthia, a secretary who works in their department and who seems to ignore him, getting closer to him only few days before his death. The fact that the character ends up dying shows clearly that for Greene the superspy model has become superfluous. Davis is totally maladjusted, and cannot survive in a world which leaves no room for dreaming.

As one can notice, there are many differences between Bond and Castle. Still they illustrate the same profession and display characteristics that can identify them as characters that are at the same time positive and negative. Bond is totally devoted to his country, but is an antisocial womanizer. Castle, on the other hand, is a devoted family man, but a traitor of his country. The faults of both can be explained by their situation. Which is worse is to be decided by each reader of their adventures. Good and evil are not easy to separate. The age of the totally positive character is gone. In literature, as in real life, people have to live divided between the opposing tendencies that exist within each of us. After all, "There is another man within me that is angry with me" (cf. Thomas Browne) was one of Greene's favourite quotations.

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THE FANTASTIC BETWEEN THE SUBLIME AND THE GROTESQUE

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Abstract: *The paper explores the approach to the term “fantastic” in the 18th century British culture: after analysing the meanings of the term “fantastic”, special attention is paid to Joseph Addison’s view on the sublime and its relation to the fantastic, as well to John Dennis’s and Edmund Burke’s views on the grotesque as tightly connected to the sublime.*

Key words: *fantastic, sublime, grotesque, terror, “fairy way of writing”.*

Introduction

Although discussions of the fantastic go back to the antiquity, when Plato sees the “phantastic” as one of the two cognitive modalities (the other being the “eikastic”) related to imagination and seen as creative imagination, the real critical debates start in the eighteenth century and most of them take place in the English space.

The first coherent discussion of the fantastic as a literary form of its own is provided by Joseph Addison. In his debates, the discourse of the fantastic coincides with the discourse of the sublime in literature. As we shall see, this vision is not far-fetched, since some traits of the fantastic are shared by the sublime. At the same time, John Dennis and Edmund Burke establish a close relation between the sublime and the grotesque, thus enabling us to find connections between the fantastic and the grotesque, too.

Meanings of the term “fantastic”

The word “fantastic” applies not only to art in general, especially to literature, but it is also part of everyday language (mostly as an adjective), meaning “extremely good, excellent; very large; strange and showing a lot of imagination; impossible to put into practice” (according to *Oxford Advanced Learner’s Dictionary*). The problem of the fantastic as a definite artistic category became a great point of interest for critics in the twentieth century, when several French critics (Pierre-Georges Castex, Louis Vax, Marcel Schneider, Roger Caillois, Marcel Brion, Tzvetan Todorov, Irene Bessière) elaborated theories of the fantastic in art or literature. For the purpose of our paper, we are interested in two important features towards which most definitions converge: the “intersection” of the real and supernatural world and the specific type of emotion induced to the characters and readers. The former appears as a “brutal intrusion” of the supernatural element (Castex) that will produce an “interruption” (Caillois) of the order inherent to the real world, whilst the emotion induced in fantastic art or literature is described as “terror” (Vax) or “anxiety and terror” (Caillois) and completed by “hesitation” in explaining the supernatural intrusion (Todorov). Another aspect of interest for the purpose of our paper regards the literary techniques which offer verisimilitude to the fantastic stories (as presented by Adrian Marino (1973:681-684): “distancing devices” (mostly by an objective narration of events), “intensifying lucidity” (by the use of precise, minute details) and the fantastic *suspense* (by always hinting at possible explanations for the events and delaying a definite answer).

Meanings of the term “sublime” (with special attention to the sublime in the eighteenth century)

In everyday usage, the term “sublime” means, according to *Oxford Advanced Learner’s Dictionary*, “of a very high quality and causing great admiration; (of a person’s behaviour or attitudes) extreme, especially in a way that shows they are not aware of what they are doing or are not concerned about what happens because of it.”

As far as the meanings of the specialized term “sublimity” are concerned, Jean-Charles Seigneuret treats the term “sublimity” from a rhetorical and aesthetic perspective in his *Dictionary of Literary Themes and Motifs*, pointing out that it refers to “a sense of grandeur, awe, or loftiness; sometimes an emotional experience combining terror and delight” (SEIGNEURET, 1988: 1243). In the ancient tradition, founded (most probably) by Cassius Longinus in his *Peri hypsous (On the Sublime)*, the sublime referred to style, being synonymous to “excellence of expression. Its stylistic emphasis is obvious in the author’s outlining of five sources of the sublime: grandeur of thought, inspired passion, effective figures, noble diction, and dignified composition.” (SEIGNEURET, 1988: 1243)

The influence of Longinus upon the English criticism of ideas was obvious during the eighteenth century thanks to Boileau’s revival of the Latin work *On the Sublime* in his *The Art of Poetry*. The end of the seventeenth century marks a shift in the concept of the sublime, from its being associated to the infinitude of the divine towards its being connected to external nature. The theoreticians responsible for this shift are Thomas Burnet who, in his *The Sacred Theory of the Earth*, called “sublime” the “response to the vast, irregular and energetic in nature” (SEIGNEURET, 1988:1244) and John Locke, whose “epistemology [...] transferred the concept of infinity from God to space” (SEIGNEURET, 1988:1244).

The British writers of the eighteenth century dealt with the sublime after living the experience of a journey across the Alps. It was the horror and harmony of the view that made them associate the sublime to the fearful, irregular shapes of nature. John Dennis expressed the experience of the journey in terms of pleasure combined with horror and despair, thus distinguishing the sublime from beauty of nature which only deals with delight (see DENNIS, 1939-1943). Anthony Ashley Cooper, third earl of Shaftesbury, referred to the sublime as an aesthetic quality more important than beauty, the infinity of space stirring the awe of the onlooker (see COOPER, 1900).

Distinguishing between the beautiful and the sublime, Burke is the first philosopher to conceive the two categories as antithetical. He associated beauty to light, which accentuates it, whilst the sublime is associated to intense light or darkness, which can obliterate the sight of an object. On the other hand, whatever is dark and confused excites awe and horror to the imagination, thus the sublime is seen as deriving from whatever excites pain and terror: “Whatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror, is a source of the *sublime*; that is, it is productive of the strongest emotion which the mind is capable of feeling.” (BURKE, 1997:216) Burke saw terror as a necessary ingredient of the sublime: “Terror is in all cases whatsoever, either more openly or latently the ruling principle of the sublime”. (BURKE, 1997: 230-231)

Addison’s view on the sublime and its connection with the fantastic

Joseph Addison places the category of the sublime within his theory of the “pleasures of the imagination” developed in some well-known essays. In the essay

published in "The Spectator", No. 412 he ascribes the pleasures of the imagination to sight rather than to rhetoric: "I shall first consider those pleasures of the imagination which arise from the actual view and survey of outward objects; and these, I think, all proceed from the sight of what is great, uncommon, or beautiful." (ADDISON, 1975:141) The sublime can be identified here with greatness, by which Addison understands not only the "bulk of any single object", but also "the largeness of a whole view" which strikes one's imagination by its magnificence. The feelings stirred up by greatness range from "a pleasing astonishment" to "a delightful stillness and amazement in the soul" (ADDISON, 1975: 142), this representing a first point of convergence between the sublime and the fantastic. It is the same type of feelings, completed by fear and terror, as well as by the Todorovian hesitation in explaining the events realistically or supernaturally, that one character in (and implicitly the reader of) a fantastic short story share, mostly during the first instances of intrusion of the supernatural element into the real world.

In another essay, published in "The Spectator", No 419, Addison describes Dryden's "fairy way of writing" (this syntagm referring to modern writings which imitate the ancient supernatural ballads and fairy tales), this writing style proving to be very similar to what will later on be called "fantastic literature". A first characteristic of this way of writing is that the poets are supposed to create "characters and actions of such persons as have many of them no existence" such as "Fairies, Witches, Magicians, Demons and departed Spirits" (SANDNER, 2004: 21). The fantastic, in its turn, involves a supernatural element which interferes in the real world, and this supernatural element can very well be represented by such imaginary characters as the ones mentioned by Addison. Moreover, Addison points out the tight connection between the sublime and the imagination, the creator of the sublime having a more difficult, non-mimetical task since he "has no pattern to follow in it and most work altogether out of his own invention" (SANDNER, 2004: 22). In the previously mentioned essay, Addison sees imagination as the main generator of the sublime discourse, too, thus establishing another close connection between the fantastic and the sublime, because imagination is central to the fantastic, too, the fantastic incarnating an entire history of human imagination. Addison himself insists on the concept of imagination as the main source for the "fairy way of writing", characterizing it by "fruitful and superstitious, [...] well versed in legends and fables, antiquated romances and the traditions of nurses and old women." (SANDNER, 2004:22)

When Addison focuses on the text-reader relation, he reiterates the issue about the emotions stirred by the sublime, thus building another bridge between the fantastic and the sublime. Besides raising "a pleasing kind of horror" and amusing the reader's imagination (see SANDNER, 2004: 22), these texts also bring up memories of the stories heard in childhood, favouring "those secret terrors and apprehensions to which the mind of man is naturally subject". (SANDNER, 2004: 22) In other words, besides a feeling of terror, these texts also stir feelings of delight and surprise. Similarly enough, the modern theories of the fantastic set up a tight connection with fear, most fantastic stories developing this feeling into the reader because of the ambiguity related to the supernatural event, which can have both a realistic, logical explanation and a non-realistic one, no explanation being yet definitive. It is the unexplainable, the incredible, the strange in the fantastic stories that may raise feelings of fear, terror or just surprise and delight. As Lovecraft, in his theory of the "weird tales", puts it at the beginning of the twentieth century, "The one test of the really weird is simply this – whether or not there be excited in the reader a profound sense of dread, and of contact with unknown

spheres and powers.” (SANDNER, 2004: 105) Thus, he considers terror (not physical, but cosmic terror) as the very source of the fantastic.

Yet, Addison identifies one objection that could be made to this kind of poetry: it possesses a small degree of probability, although one must be sure that in the world there are beings and spirits “who are subject to different laws and economies from those of mankind” (SANDNER, 2004: 22) and their representations cannot be considered as impossible. The prose of the fantastic has a better way to answer this objection: all the construction of the text is realistic, many details play the role of making the description true to life, and when the supernatural element is introduced, it appears to belong so deeply to this world that the question of probability can hardly be raised. The degree of probability is increased by employing distancing devices such as: third person narrative or first person narrative with non-implied narrator, placing the story in a remote time or space or by employing literary techniques which supply the stories with verisimilitude, mostly the realistic description of characters, events or backgrounds, rich in details, full of colour and true to life. More than that, the supernatural element can always be explained in two ways, one of which is realistic, thus assuring it a certain degree of probability, even if usually no definite explanation is given in the end, since fantastic literature favours ambiguity.

Meanings of the term “grotesque”

The adjective “grotesque” is defined in *Oxford Advanced Learner’s Dictionary* as “strange in a way that is unpleasant or offensive; extremely ugly in a strange way that is often frightening or amusing”. From an artistic perspective, Jean-Charles Seigneuret defines by “grotesque” “fabulous or imaginary creatures of pagan origin [...] regarded as both threatening and benign, such as primitive deities or fantastic beasts.” With reference to literature “the grotesque is a disjunctive image, scene, or larger structure, composed of comic-horrific elements or otherwise irreconcilable parts. It is also a fictional world that appears to be absurd. Bestial types or stock characters of farce are called grotesque, as are fictional portrayals of harsh and deformed reality and the sordid characters of such worlds.” (SEIGNEURET, 1988: 560) So, the term denotes both a larger literary structure and a specific type of character.

The grotesque and the sublime

In his theory of the sublime, John Dennis subordinates all the traits of the sublime to emotion, terror being the dominant type of emotion (in his own terms, “Enthusiastick Terror”), this conclusion resulting from the following logic: the necessary condition for the sublime is “Enthusiastick Passion”, because “the Sublime is nothing else but a great Thought, or great Thoughts moving the Soul from its ordinary Situation by the Enthusiasm which naturally attends them” (DENNIS, 1939: 359; then, terror is the enthusiastic passion that “contribute(s) extremely to the Sublime” being “the violentest of all Passions” and making “an Impression which we cannot resist and which is hardly to be defaced”; finally, “no Passion is attended with greater Joy than Enthusiastick Terror, which proceeds from our reflecting that we are out of danger at the very time that we see it before us” (DENNIS, 1939: 361) The generators of enthusiastic terror are, according to Dennis, gods, demons, hell, monsters, lions, earthquakes, torrents (see DENNIS, 1939: 361) Thus, without using the term in itself, Dennis describes the mechanism of the grotesque using an oxymoronic notion, namely “joyful terror”: “we are terrified by grotesque deformed monsters and yet infinitely pleased” to be out of danger when seeing them before us (see CHAO, page 5). The

same idea of safety in contact with a grotesque character is developed by Joseph Addison: “When we look on such hideous Objects, we are not a little pleased to think we are in no Danger of them. We consider them at the same time, as Dreadful and Harmless; so that the more frightful Appearance they make, the greater is the Pleasure we receive from the Sense of our own Safety.” (ADDISON, 1975: 98)

So, according to the aesthetics of John Dennis and Joseph Addison, the tight connection between the sublime and the grotesque can be translated as such: 1. the sublime is generated by enthusiastic, or joyful terror, this emotion, or passion, being, in turn, generated by grotesque characters; or 2. both the sublime and the grotesque, as literary structures, spring from enthusiastic terror as the most powerful of all literary emotions. This second interpretation suggests a potential identification between the sublime and the grotesque.

Another English essayist, Edmund Burke, elaborates on a possible opposition between the sublime and the grotesque. Yet, it should be noted that he does not propose a total opposition between the two terms, this mainly because he distinguishes between two types of grotesque, only one of them being the subject of opposition: visual grotesques (represented in painting) and verbal grotesques (represented in poetry). The opposition between the two types of grotesques derives from the opposition between painting and poetry developed by Burke in his *Enquiry*: poetry is the art which can create images of the obscure, whilst painting presents clear, visible images. Actually, these two arts embody Burke’s opposition between the beautiful and the sublime: painting, representing clearness, incarnates the beautiful, while poetry, connected to obscurity, and subsequently to infinity, is the incarnation of the sublime.

Coming back to the grotesques, they can be represented both visually and verbally, but the visual grotesques are only images of ugliness, whilst verbal grotesques are sublime: “When painters have attempted to give us clear representations of these very fanciful and terrible ideas, they have I think almost always failed; insomuch that I have been at a loss, in all the pictures I have seen of hell, whether the painter did not intend something ludicrous. Several painters have handled a subject of this kind, with a view of assembling as many horrid phantoms as their imagination could suggest; but all the designs I have chanced to meet of the temptations of St. Anthony, were rather a sort of odd wild grotesques, than anything capable of producing a serious passion. In all these subjects poetry is very happy. Its apparitions, its chimeras, its harpies, its allegorical figures, are grand and affecting” (BURKE, 1997: 70). Thus, the sublime opposed only to visual grotesques, but identifies with verbal grotesques.

So, according to Burke, the sublime is one and the same with verbal grotesques (the grotesque represented in poetry – the only art which can represent obscurity, being thus related to infinity), but it opposes to visual grotesques (the grotesque represented in painting which embodies the aesthetic of ugliness).

Conclusions

1. Eighteenth century England offers the cultural space favourable for the first theoretical discussions of the fantastic. Known as “the fairy way of writing”, the fantastic tale described by Joseph Addison is based on the invention of imaginary characters, produces strong emotions to the readers (surprise, astonishment or fear) but seems to be deficient in point of probability.

2. Addison’s discussion of the fantastic in the eighteenth century is subordinated to the aesthetic of the sublime, both belonging to the “pleasures of the imagination”. The fantastic embodies a discourse of the sublime in literature, since its

aesthetic affect on the reader is exactly the same: emotions of astonishment, surprise and terror.

3. In the same period, John Dennis and Edmund Burke identify the grotesque with the sublime, mostly on account of the specific affect they have on the reader, therefore terror proves to be the key notion that unifies the fantastic with the sublime and the grotesque.

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**A STRUCTURALIST APPROACH TO TWO PAGES
FROM GOLDING'S 'LORD OF THE FLIES'**

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***Abstract:** According to the structuralist approach, the literary text is conceived as a homogeneous system within which each part (the fragment of this analysis) interacts with the others. The aim of this paper is to analyze the dynamic alternations of the narrator's and the character's voices and also the vivid usage of the intertext, with the help of which the respective text links itself to the body of the novel, revealing different interpretations and significances.*

***Key words:** structuralism, sign, free indirect style, significance.*

Structuralism is a theory applied to certain human sciences that attempts to discover and to describe the specific field (mythology, for instance) as a complex system of interrelated parts. It began in linguistics with Ferdinand de Saussure's work. But many French intellectuals perceived it to have a wider application, therefore the pattern was soon modified and applied to other fields, such as anthropology, psychoanalysis, literary theory or architecture.

In literary theory, the structuralists claim that there must be a structure in every text, which explains why it is easier for the experienced readers than for the non-experienced ones to interpret a text. Hence, they say that every piece of written work seems to be governed by specific rules, a "grammar of literature".

Structuralism is known to consider literary work as a sign, but not as a linguistic one (as theorized by Saussure (1999)), but as a poetical sign (as theorized by Dumitru Irimia (2000)). Structuralism also regards the literary text as intertext, meaning that if a structuralist reading focuses on multiple texts, there must be some way in which those texts unify themselves into a coherent system.

In William Golding's novel, Chapter Five – *Beast from Water* - is most significant for the state of mind of Ralph. The first two pages of the chapter which will make the object of this analysis are very important as they reveal exactly Ralph's beginning to become aware of their situation on the lonely, deserted, savage island.

The first complex sentence (*The tide was coming in and there was only a narrow strip of firm beach between the water and the white, stumbling stuff near the palm terrace.*) is definitely related to the next one (*Ralph chose the firm strip as a path because he needed to think...*) by the fact that now Ralph is perfectly aware that the new inhabitants of the island (he and the rest of the children) need organization, rules for a civilized behaviour. And since he has been chosen a leader, he is the only human being (undoubtedly helped by Piggy's and the other boys' ideas), whose difficult task is to organize a group of children and not of adults. The adjective *narrow* points exactly to the difficulty of his task. Making his way to the platform, Ralph realizes *the wearisomeness of this life, where (...) a considerable part of one's waking life was spent watching one's feet*. With so much energy devoted to survival, little time is left to devote to the kind of conceptual thought or abstract reasoning available to those sheltered by the institutions found in civilizations.

He could not even find the necessary words to express *the wearisomeness of this life, where every path was an improvisation* as expressed in the following sentence:

He lost himself in a maze of thoughts that were rendered vague by his lack of words to express them. The fact that every path was an improvisation is easily explainable by a child's unstable, ever-changing nature and this is the author's very intention to suggest by the respective words. The only way to survive on this island is to perpetually change each rule of living. There are no fixed rules as there are no fixed characters. They do not have a complete vision upon the world, or a precise set of rules to apply in order to lead a good, moral life. The word *narrow* which acquires a new semantic value in this particular context again indicates that there are not many possibilities for Ralph in his attempt to order things. In fact, as it will be revealed later on throughout the novel, there are only two antithetical possibilities: order or chaos, civilization or barbarism, good or evil, moral or immoral.

Throughout *Lord of the Flies* Ralph stands for civilization alongside Piggy. In moral terms this is the side of goodness as opposed to the hunters who act from the darkness of their hearts. But Ralph and Piggy and therefore the relationship between the two sides of the antithesis, are very ambiguous. Both boys extol the reasonable virtues of the adult world: *They wouldn't quarrel – Or talk about a beast* - "But this adult-worship is misplaced because adults would quarrel – after all, the reason why the boys are on the island is due to an adult "quarrel". The difference is that the adults would rationalize the beast into an enemy and battle against it." (REDPATH, 1986). Mary Midgley (1980) argues: *If ... there is no lawless beast outside man, it seems very strange to conclude that there is one inside him. It would be more natural to say that the beast within us gives us partial order; the task of perceptual thought will only be to complete it.*

The boys' fear of the beast becomes an increasingly important aspect of their lives, especially at night, from the moment the first littlun claims to have seen a snake-monster in Chapter 2. In this chapter, the fear of the beast finally explodes, ruining Ralph's attempt to restore order to the island and precipitating the final split between Ralph and Jack. At this point, it remains uncertain whether or not the beast actually exists. In any case, the beast serves as one of the most important symbols in the novel, representing both the terror and the allure of the primordial desires for violence, power, and savagery that lurk within every human soul. In keeping with the overall allegorical nature of *Lord of the Flies*, the beast can be interpreted in a number of different lights. In a religious reading, for instance, the beast recalls the devil; in a Freudian reading, it can represent the id, the instinctual urges and desires of the human unconscious mind. However we interpret the beast, the littlun's idea of the monster rising from the sea terrifies the boys because it represents the beast's emergence from their own unconscious minds. As Simon realizes later in the novel, the beast is not necessarily something that exists outside in the jungle. Rather, it already exists inside each boy's mind and soul, the capacity for savagery and evil that slowly overwhelms them (*Maybe it's only us*).

The first two pages in Chapter 5 can be divided into three smaller texts delimited as follows: the first one lasts from the beginning of the chapter up to *At that he walked faster...*; there follows the second, which is smaller, up to *At that he began to trot*, which makes the appearance of the third part which lasts up to *Again he lost himself in deep waters*.

One can notice the interference of the auctorial voice with the character's voice, a fact which reveals a literary device most frequently used by Golding, namely the free indirect style which is a manner of presenting the thoughts or utterances of a

fictional character as if from that character's point of view by combining grammatical and other features of the character's 'direct speech' with features of the narrator's 'indirect' report, allowing a flexible and sometimes ironic overlapping of internal and external perspectives. Free indirect style (a translation of the French *style indirecte libre*) dispenses with tag-phrases and adopts the idiom of the character's own thoughts, including indicators of time and place.

Therefore, we will further establish which parts of the fragment belongs directly to the character (Ralph) and which to the narrator (omniscient in this case, thus the relationship between the two being, according to Tzvetan Todorov (1967), the one in which the narrator knows more than the character does).

In the first part the narrator's voice can be identified within the first sentence: *The tide... up to ...he went carefully over the points of his speech.* The clause *There must be no mistake about this assembly, no chasing imaginary* strictly belongs to Ralph, the clause not being put in Ralph's mouth, but in the narrator's. *He lost himself in a maze of thoughts that were rendered vague by his lack of words to express them. Frowning, he tried again.*- these sentences also belong to the narrator, but the final one opens the possibility for Ralph to speak again, to manifest himself, although indirectly. *This meeting must not be fun, but business.* - is the next sentence and it belongs to Ralph again, this interpretation being supported by the previous sentence.

The next one, which opens the second part of our fragment, is an auctorial impulse given to Ralph, reminding him in fact that he has serious things to attend to, and not have fun. It is another textual proof of the interference of the narrator's voice with Ralph's. Thus, the narrator's voice can be heard from: *At that he walked faster up to At that he began to trot.*

The third part of our two pages belong entirely to the narrator, as it is a description of the place in which the boys gathered to discuss what they were supposed to do. This scene reminds one of an ancient practice which is, however, present nowadays, too, according to which when a community has a problem, they meet and discuss about it, having a leader who, actually, is supposed to be the centre of their thinking, acting. Therefore, Ralph is seen, not only here, but throughout the rest of the novel, as an *axis mundi*, an organizing element around which everybody was supposed to circle.

The word defining the physical place where they gathered is *triangle*, a geometric figure, with deep semantic value in this context. According to ancient beliefs, an upright equilateral triangle, with one point at the top and two at the base, is a male and solar symbol representing spirit, divinity, fire, life, prosperity and harmony. In contrast, the reversed triangle is female and lunar, representing mother earth, water, rain and grace.

In Christianity and Judaism, a triangle is often used as a symbol for God and the holy trinity, and in magic it was seen as representing the element fire. When upright and downward triangles are put together, they form the Star of David and symbolize balance and knowledge. The triangle, in this case, stands for the children's need for equilibrium, harmony, while the sides (represented by logs which *must have been quite exceptionally big for the platform*) offer the children the safety which only an adult can offer a child. Therefore, we can say that the juvenile inhabitants of this island are in a perpetual quest for safety, certainty, organization according to the good laws of nature. The fact that the triangle was *irregular and sketchy, like everything they made* suggests that the children's physical and psychological position is exactly at the dawn of humanity when people began to be aware of the world in which they were forecast to

live. This idea is perfectly rendered by the word *legendary* in the sentence: *Perhaps one of those legendary storms of the Pacific had shifted it here.* To support again the idea of intertextuality, we should mention at this point the artistic message of the romantic authors speaking about an original point, the instant out of which the world rose. We could interpret the description of the logs as unstable and irregular as another argument in favour of the children's insecurity and imperfection as characters: *The two sides of the triangle of which the log was base were less evenly defined. (...) On the left were four small logs, one of them - the farthest - lamentably springy.*

The final two sentences of the third part of our analysis - *So they would continue enduring the ill-balanced twister, because, because...Again he lost himself in deep waters.* - prove again the narrator's omniscience and the interference of the two voices mentioned above.

According to the structuralist approach, the literary text is conceived as a homogeneous system within which each part (the fragment of this analysis) interacts with the others. By its profound literary significance revealed with the help of the device used by the author here, the dynamic alternations of the narrator's and the character's voices and also the vivid usage of the intertext this fragment links itself to the body of the novel, conferring the latter homogeneity and cohesion.

5. Beast from Water

*[The tide was coming in and there was only a **narrow** strip of firm beach between the water and the white, stumbling stuff near the palm terrace. Ralph chose the firm strip as a path because he needed to think, and only here could he allow his feet to move without having to watch them. Suddenly, pacing by the water, he was overcome with astonishment. He found himself understanding **the wearisomeness of this life, where every path was an improvisation** and a considerable part of one's waking life was spent watching one's feet. He stopped, facing the strip; and remembering that first enthusiastic exploration as though it were part of a brighter childhood, he smiled jeeringly. He turned then and walked back toward the platform with the sun in his face. The time had come for the assembly and as he walked into the concealing splendors of the sunlight he went carefully over the points of his speech. *There must be no mistake about this assembly, no chasing imaginary.**

*He lost himself in a maze of thoughts that were rendered vague by **his lack of words to express them.** Frowning, he tried again.*

This meeting must not be fun, but business.]

[At that he walked faster, aware all at once of urgency and the declining sun and a little wind created by his speed that breathed about his face. This wind pressed his grey shirt against his chest so that he noticed - in this new mood of comprehension - how the folds were stiff like cardboard, and unpleasant; noticed too how the frayed edges of his shorts were making an uncomfortable, pink area on the front of his thighs. With a convulsion of the mind, Ralph discovered dirt and decay, understood how much he disliked perpetually flicking the tangled hair out of his eyes, and at last, when the sun was gone, rolling noisily to rest among dry leaves. At that he began to trot.]

[The beach near the bathing pool was dotted with groups of boys waiting for the assembly. They made way for him silently, conscious of his grim mood and the fault at the fire.

*The place of assembly in which he stood was **roughly a triangle**; but irregular and sketchy, **like everything they made.** First there was **the log** on which he himself sat;*

a dead tree that must have been quite exceptionally big for the platform. *Perhaps one of those legendary storms of the Pacific had shifted it here.* This palm trunk lay parallel to the beach, so that when Ralph sat he faced the island but to the boys was a darkish figure against the shimmer of the lagoon. *The two sides of **the triangle** of which **the log** was base were less evenly defined. On the right was **a log** polished by restless seats along the top, but not so large as the chief's and not so comfortable. On the left were four small logs, one of them - the farthest - lamentably springy.* Assembly after assembly had broken up in laughter when someone had leaned too far back and the log had whipped and thrown half a dozen boys backwards into the grass. Yet now, he saw, no one had had the wit - not himself nor Jack, nor Piggy - to bring a stone and wedge the thing. *So they would continue enduring the ill-balanced twister, because, because... Again he lost himself in deep waters.]*

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**THREE NOVELS OF TERRORIST VIOLENCE:
20th CENTURY LITERATURE IN ENGLISH AND CONFRONTATIONAL
POLITICS**

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Abstract: The present paper is oriented towards identifying the particularities of the relation between *politics* and *literature*, more precisely towards understanding how “literary imagination responds to the violent intrusion of politics” (HOWE, 1957: 15) in what could conventionally be described as the ‘political novel’.

Key words: anarchism, left-wing terrorism, postmodern terrorism.

The present paper is oriented towards identifying the particularities of the relation between *politics* and *literature*, more precisely to understand how “literary imagination responds to the violent intrusion of politics” (HOWE, 1957: 15) in what could conventionally be described as the “political novel”. In doing this we will choose a more moderate position that the one voiced by the postmodern theorist Fredric Jameson, who stated that “political interpretation (...) is the absolute horizon of all reading and all interpretation” (JAMESON, 1982: 17), and will advance the idea that certain texts have a particular political resonance that intrudes on their literary fabric.

While the literary side of the equation is represented by the novel, the political one is represented by terrorist violence, i.e. the extreme manifestation of political violence. The issue here is not necessarily of a definitional nature; both terrorist violence and the political novel cannot be conceptualised in a single, universally-accepted way. However, for the sake of this research, terrorist violence will be taken to denominate a particular manifestation of political violence aimed at communicating a message (through violence) meant to destabilize not only cities and buildings, but cultural identities as well. On the other hand, the political novel could be identified as a novel in which political ideas play a dominant role or in which the political milieu is the major setting.

The founding premise of this paper is that terrorist violence is, beyond the physicality of the phenomenon, “printed text” (ZULAIKA, DOUGLAS eds., 1996: 31); following this line of thought, this paper seeks to analyse three such instances of ‘writing’ terrorism in terms of their literary structure and representation of political violence. Thus the focus will be laid on *The Secret Agent* (Joseph Conrad, 1907), set at the end of the 19th century in a dynamite-obsessed England; *The Good Terrorist* (Doris Lessing, 1985) - left-wing terrorism and its “good” agent directed against the capitalist society of the 20th century; *Mao II* (Don DeLillo, 1991) – the postmodern features of terrorism, accompanied by the peculiarities of the artist-terrorist relationship as projected against the background of a terror-dominated late 20th century society.

THE NOVELS AS FORMS OF LITERATURE

As works of literature, *The Secret Agent*, *The Good Terrorist* and *Mao II* have achieved an enormous amount of success in time. If needed, the arguments that could be invoked in order to justify their popularity as pieces of literature are to be identified rather easily. All three novels are populated by characters whose inner structure is of

some depth and prominence and who perform in masterfully-devised plots. They are structured around themes that were invested with a great amount of importance at the time of their publication and still possess that importance in our times.

1.1. CHARACTERS AND PLOT

The Secret Agent (1907) sprang from a “few words uttered by a friend in a casual conversation about anarchists or rather about anarchist activities” (*TSA, The Author’s Note*); consequently, it reveals many truths about anarchist terrorism and its human perpetrators, whom the novelist describes in a caricatural manner. It is here that we meet a small shop owner, like Adolf Verloc (the secret agent from the title hidden under the mask of bourgeois respectability), his younger wife, Winnie Verloc, her brother, Stevie, a group of sham anarchists (Karl Yundt, Ossipon, Michaelis, the Professor) who have recently accepted Mr Verloc as one of their own, Mr. Vladimir (a foreign embassy official) etc. The plot of *The Secret Agent* is launched when Mr Vladimir urges Adolf Verloc to take action and stimulate the vigilance of the English authorities by organising a terrorist incident. In response, Mr. Verloc infiltrates a group of so-called anarchists whose philosophy of ‘action’ resided in talking about violence and not perpetrating it. The terrorist incident planned by Verloc goes wrong and leads to the death of his mentally-handicapped brother-in-law, Stevie. Stevie’s death provides Winnie Verloc with the reason to murder her husband by stabbing him in the heart, after which she flees the house and ultimately commits suicide on a train. The novel ends with the image of the Professor walking along the streets of London “frail, insignificant, shabby, miserable - and terrible in the simplicity of his idea calling madness and despair to the regeneration of the world” (*TSA*, 269).

When writing *The Good Terrorist* (1985), Doris Lessing focused her attention on a group of would-be revolutionaries, made up of Alice Mellings, the ‘good terrorist’ from the title, Jasper, her homosexual boyfriend of fifteen years, a lesbian couple (Roberta and Faye), a heterosexual couple (Pat and Bert) etc. – in a word, they are all characters that at some point in their individual lives decided to cut off all relations with their social origins and gathered in one of the many abandoned houses in a poor section of London. The plot of *The Good Terrorist* lacks in complexity. The novel is protagonised by Alice Mellings, formerly a good child and respectful daughter, who grows up to despise the bourgeois principles and way of life. She meets Jasper, a homosexual, who introduces her to a group of communism-oriented individuals who address one another as ‘comrade’ and fight against capitalism. They found their own organisation, the Communist Centre Union (or CCU in short), whose agenda is aimed at attacking capitalist society and values; to demonstrate their hate - the “last vital reaction”, according to Baudrillard (BAUDRILLARD, 1996:147) -, Alice’s group get more and more involved in the world of real violence and end up as real terrorists, who enjoy killing in cold blood. The novel ends with the dissolution of the group and with Alice being held responsible for her deeds.

In DeLillo’s *Mao II* (1991), an artist shares his meditations on the current state of the world corrupted by terror. Bill Gray, a writer “born under the old tutelage”, has grown famous and materially rich after two early novels. In the beginning of the story, we find Gray isolated in the anonymity of his secured settlement, struggling to complete the third novel by writing and re-writing every single word of the book. His isolation is not complete, however; there are two other inhabitants of the house, one of which is Bill’s personal assistant, Scott Martineau, who assumes the role of “a guardian of Bill’s image” (Scanlan 2001: 27) as a writer, and in this quality he does not hesitate to ask Bill to withhold the publication of the third novel: “it would be the end of Bill as a myth, as

a force” (DELILLO, 1991: 52). The second inhabitant of the house is Karen Janney, a young woman who had previously adhered to the cult of Reverend Sun Myung Moon as a means of being part of something larger than herself. She is the one character who “is infected with the postmodern world, as seen in Jean Baudrillard’s apocalyptic vision” (SCANLAN, 2001: 28), the one highly addicted to the televised nature of global culture. When asked to get involved in the process of saving a young Swiss poet from the hands of fundamentalists, Gray accepts and finds in this activity a pretext to escape from the writing of his third novel. The novelist dies on his way to Beirut at the end of *Mao II*. Since his passport and other identity papers are stolen (to be sold to some Beirut militia), there is no means of identifying the body: the artist remains anonymous.

In *Mao II* the focus is laid on a writer whose trajectory in the novel is marked by constant meditation on the role of the artist in a postmodern, highly televised global society. Bill Gray’s identity is shaped by the power to write; at the beginning of the novel, the protagonist experiences a loss of meaning that brings along a creative crisis. His activity is overshadowed by his failure to cope with the contemporary “*image world*” (DELILLO, 1991: 36) that is corrupt and forces the artist to “*hide his face*” (DELILLO, 1991: 36). The rhetorical structure underlying DeLillo’s perspective sets an interesting temporal dialectics that pervades his narrative at different levels. A strong contrast is established between the past position held by writers and the present, when they have lost their privileged position in the shaping of ideologies: “The novel used to feed our search for meaning” (ibid., 72); “I no longer see myself in the language” (ibid., 48); “our decline as shapers of sensibility and thought” (ibid., 129-130).

1.2. THEME

As a common feature, all three novels selected for this study are structured around one main theme - terrorist violence and its consequences on human relations – to which other adjacent microthemes subscribe at some point in the narrative. Presented in a novel, terrorist violence is more vivid and symbolical than in newspaper accounts or statistical reports. A powerfully written novel, *The Secret Agent* is in fact a grim “tale”¹ set in the world of the anarchists and secret agents around the end of the nineteenth century and explores the intricate mechanisms that lie at the heart of political terrorism and its *propaganda by the deed* orientation. It would be a wrong approach to consider that *The Secret Agent* is a novel of terrorist violence manifested exclusively on the physical level. The real, material hypostases of terrorist violence occupy a relatively insignificant place in the overall structure of the novel. The one single incident of brute terrorist violence is introduced to the readers (and, at the same time, to some of the characters) as some information gathered from a newspaper: “Half past eleven. Foggy morning. Effects of explosion felt as far as Romney Road and Park Place. Enormous hole in the ground under a tree filled with smashed roots and broken branches. All round fragments of a man’s body blown to pieces” (TSA, 95). What seems more predominant is a form of symbolic violence – violence in discourse – that the would-be anarchists practise in a constant rhythm (“I have always dreamed”, he mouthed, fiercely, “of a band of men absolute in their resolve to discard all scruples in the choice of means, strong enough to give themselves frankly the name of destroyers (...)” TSA, 74). The “old terrorist” (TSA, 74) dreams of and talks about ‘absolute’ perpetrators of violence that should have the power to inflict the changes he and his companions have never been able to produce.

¹ as suggested by the Conrad in the subtitle of the novel, “A Simple Tale”.

In this particular case, terrorist violence triggers domestic violence: Verloc's selfish act of letting the poor Stevie go on with the terrorist plot is punished by Winnie, his wife, once she discovers the truth about the incident. Domestic drama and political drama share some common characteristics: first, they are protagonised by the weaker members of the equation, frail or marginalised individuals dissatisfied with their lives; secondly, they both lead to tragedies.

The Good Terrorist is a novel of immense power, demonstrating Doris Lessing's profound insights into the world of left-wing terrorist violence in 20th century London. In this particular novel, terrorist violence manifests itself more frequently and with more intensity than in Conrad's novel; *The Good Terrorist* is punctuated with numerous instances of physical violence, from protest marches to placing bombs and eventually murder. The message sent by this novel revolves around the dehumanising force of terrorist violence; at the beginning of the novel, the group of communism-oriented individuals participates in rather insignificant acts of protest; the end of the story, however, portrays terrorists who enjoy killing in cold blood. One of the characters is killed by a bomb she herself placed.

DeLillo's *Mao II* is thematically constructed around terrorist violence of fundamentalist orientation in a 20th century society saturated with images. There is a two-fold perspective on terrorist violence: one conceptualised by Bill Gray, who approaches it as the new symbolic system (cf BOURDIEU) that dominates the world, and the second voiced by the Other - Abu Rashid, the leader of the terrorist group that took hostage a young poet, declares to a journalist: "*Terror makes the new future possible. All men one man. Men live in history as never before. He is saying we make and change history minute by minute. History is not the book or the human memory. We do history in the morning and change it after lunch*" (*Mao II*, 1991: 235). Terrorists rewrite history, permanently altered by violent actions. The future belongs to violence perpetrators and to their power to disrupt normality by inflicting violence. This is, in broad lines, the essence of what Walter Laqueur terms as 'postmodern terrorism': a new type of terrorist violence, more dramatic and lethal, performed on a global scene. The postmodern terrorist, Abu Rashid, states his firm belief in a new kind of *future* and of *history*, modelled by individuals prone to violence.

Omnipresent in all three novels, terrorist violence brings about such secondary themes as alienation, disruption of communication and eventually death (physical or spiritual). The would-be anarchists from *The Secret Agent* permanently discuss about their impossibility to cope with society and the necessity to change it; in fact, all their meetings are governed by this topic of discussion – talking is their favourite activity, not taking action. This feeling of alienation is definitely produced by a disruption of communication, perhaps the type of communication breakdown that Jürgen Habermas identified as the cause of violence (cf BORRADORI 2006). After Stevie's death, Mr. and Mrs. Verloc are unable to communicate with each other in any intelligible fashion. Once integrated in the group with communist views, Alice finds it difficult to communicate with her own mother, whom she sees as an authentic representative of the capitalist system she so highly hated. Though once famous, DeLillo's Bill Gray suffers from the same inability to communicate that results in a loss of creativity and diminution of the artistic *persona*.

The ultimate event connected to terrorist violence is physical death (*The Secret Agent*, *Mao II*) or spiritual dissolution (*The Good Terrorist*). Stevie, the accidental terrorist from Conrad's novel, is killed by the explosion of a bomb he was carrying. The novelist from *Mao II* finds his death on the way to Beirut, and his death could be related

to the postmodern idea of the death of the author. Alice's journey through the novel does not end with her physical death, but with her spiritual one; abandoned by her former companions, the "poor child" awaits the consequences of her/their deeds from a variety of sources.

THE NOVELS AS POLITICAL ANALYSES

After having approached the literariness of the three novels, the stress will fall on the relation between politics and literature and on the way in which the literary act of representing particular people, places, situations etc. through fiction is related to the political act of creating structures that give a voice to particular groups or ideologies.

What do these novels tell us about terrorism? In broad lines, the obvious conclusion is that they condemn terrorist violence. There might be some attachment to terrorists, but terrorist violence is negatively presented. The narrators are not impressed by the idealism and goals of the terrorists, but rather insist on their ordinariness and lack of results of their actions. Approached from this perspective, all three novels could be described in terms of a powerful critique of the essential futility of terrorist actions as a means to produce social change. The end brings about if not the destruction of the terrorist, the dissolution of the terrorist group, alongside with the insecurity of the victim of terrorist violence.

Conrad's novel was written at a time when revolutionary ideas were brought to life in a violent manner, either through explosions (more frequent after Nobel's invention of the dynamite that gave new strength to anarchist propaganda) or through assassinations of political figures - the safest way to produce political change (between 1881 and 1900, anarchists murdered a Russian Czar, a French president, an Austrian empress, and an Italian king, not to mention dozens of prominent officials (cf FASEL, 1974: 153)). The novel as such was inspired by a series of disparate, real life facts, among which the central place is occupied by the controversial bombing of the Royal Observatory in Greenwich Park, London in 1894, the so-called Greenwich Bomb Outrage; the event was fictionalised by Conrad without him directly admitting the relation between fiction and real life.

In *The Secret Agent*, the terrorist action is represented by an explosion; the place ascribed to the explosion itself in the narrative of the novel is at least interesting. The reader is hardly prepared for it at all. Having discovered that it has happened, one is drawn to discover the inner mechanisms of the event. The key to a proper decoding of the enigma does not lie in seeing the Greenwich explosion as the work of anarchists that wanted to publicise their grievances. The anarchists that we might identify initially as the agents of the attack are in fact harmless. They lost their power to fight and are content with talking about it. The real agent behind the explosion is a secret governmental agency, probably the Russian one, which ordered that a terrorist incident take place on British soil to stimulate the vigilance of the authorities.

Of great relevance to this section of our paper is the speech Mr. Vladimir delivers in front of Verloc on the necessary symbolism of the target. The Greenwich Royal Observatory would definitely gain such dimensions, since its destruction would somehow annul world space and time. Mr. Vladimir explains to the *agent provocateur*: "The fetish of today is neither royalty nor religion. Therefore the palace and the church should be left alone". (*TSA*, 65) Political assassinations had already lost their sensational side because it "has entered into the general conception of the existence of all chiefs of state" (*TSA*, 66). On the other hand, choosing a religious place as target would give a religious significance to the act, which was not the case. The most

adequate solution is to attack a symbolic target so that the middle classes might get the real message. "The attack must be against learning-science. But not every science will do. (...) What do you think at having a go at astronomy?" (TSA, 68) this happens in an age when science held a prominent role in the formation of the individual and, even if it didn't explain everything, it still managed to provide questions with adequate answers.

At the time when *The Good Terrorist* was produced and then published, the British state underwent a period of serious crisis during the Thatcher era. According to Stuart Hall, this crisis assumed the forms of a "fracturing of traditional ideologies" and "a crisis of political representation" (quoted in YELIN, 1998: 92). *The Good Terrorist* is an expression of that crisis of political representation by exposing the "devastating effects of Britain's economic decline on what remains of its working class and the deformation of men and women alike by misogyny in particular and by the ideological hegemony of patriarchy in general" (Yelin, 1998: 92).

The novel was written by a woman who had a long history of Leftist activism and was even a member of the Communist Party up to a certain point. In light of this, the status of the novel as a "lesson in the problematic relation between realistic novels and literature" (SCANLAN, 2001: 75) becomes immediately visible. According to John Orr, "contemporary terrorism is the last resort of those who have effectively abandoned the political struggle for mass support... (it) is dystopian, arising from the active and at times cynical despair of those who still believe" (quoted in SCANLAN, 2001: 77). Lessing totally subscribes to this model, to which she adds the essential ingredient of terrorism/media interdependence – the dominant feature of modern terrorism (cf. MARRET 2002, WIEVIORKA 2007).

The immersion of the political in the novel becomes obvious the moment when the author reveals her characters' initiative of founding the Communist Centre Union as a means of materialising their belief that only political violence can inflict change; Alice is the one who provides an explanation for the title of the sect: "Centre (...) because we wanted to show we were not left deviants or revisionists; union (...) a union of viewpoints" (TGT, p. 98). The Communist Centre Union is not a political organisation, but rather a *parody* of political organizations: it is small, obscure and it has no political program articulately formulated. Its "climactic" (SCANLAN, 2001:87) act of protest, the blowing off a bomb in the vicinity of a London hotel, killing one of their own and four other persons, is "a model of senseless violence" (SCANLAN, 2001:87). It professes such abstract ideas as communist-inspired solidarity, yet it allows for individualism to flourish within it: each of the CCU members acts to his/her own best interest. The failure of the group to act as a 'union' proper is connected to its undeniable heterogeneity; the CCU is formed of people that belong to "different identity groups: gays, lesbians, white working class, women, blacks" (YELIN 94); the members have little in common, the only feature that unites them is the idea that they are all victims of a society they fail to understand.

Their attempts to negotiate with powerful political organizations of the time fail at some point; both the IRA and the KGB see them as "dangerous children". The end of the novel brings about the dissolution of the group (some of the members had died, some of them had left the group when violence had become too pervading) and the facing of responsibility by the one 'good terrorist': Alice Mellings. Alice is a different type of terrorist: Alice Mellings does not spend her time meditating on the founding principles of communism. At the meetings organised by her associates, she is never described when making a violent political speech or suggesting future actions, but almost always making soup and keeping the kitchen clean. Her idea of doing something

radical is spraying protests on the bridges and taking part in protests - invariable organised by some other people. When her group starts searching for connections with the IRA or with the KGB, and plan violent incidents, Alice does her best to stay uninvolved. She dumps a shipment of guns into a local dump, and calls the authorities about the bombing plot. But the time for Alice to refuse responsibility runs out. At the end of the novel, Alice is alone, facing the consequences of her actions from a variety of sources. Her journey through the world of revolutionary violence ends in a most unpleasant manner: "Smiling gently, a mug of very strong tea in her hand, looking this morning like a nine-year-old girl who has had, perhaps, a bad dream, the poor baby sat waiting for it to be time to go out and meet the professionals".

At a first level of analysis, *Mao II* is a book about a novelist and his refusal to live and create in the postmodern world of simulacra. But reading *Mao II* separated from the political context of the period when it was created would seriously damage the overall significance of the novel. Operating in the best postmodern fashion, politics and history have broken the boundaries of fiction; following this line of thought, *Mao II* is an "exemplary instance of the postmodernist political novel encountering actual politics, actual violence" (SCANLAN, 2001: 21).

The political substratum of the novel and its relation to literature is commonly associated with the so-called Rushdie affair, i.e. the *fatwa* issued in February 1989 by Ayatollah Khomeini against Salman Rushdie, whose *Satanic Verses* generated a lot of heated debate and protest from Muslims in several countries. As a consequence of the numerous death threats and the fatwa issued against him, Rushdie was forced to live in hiding for nearly a decade.

Mao II presents a view on postmodern society as composed of poor and middle class people, all of which are dominated by the power of images in a highly technologized world. As it happens in real life, terrorist violence permeates those people's lives to such an extent that the televised narrative of terror replaces the artistic rendition of the world. Following this line of thought, *Mao II* distinguishes itself through its prophetic announcement of the future. "The novel that DeLillo publishes at the beginning of the 1990's seems so closely to predict and foreshadow the circumstances and the consequences of the attacks (n.r. the 9/11 terrorist attacks against America), that it becomes difficult to read it as anything other than, in Coleridge's words, a 'voice prophesying war'" (BOXALL, 2006: 157). The novel seems to announce the future conflict between globalisation and the emergence of a global, fundamentalist terrorism, on the background of the reign of simulacra and images in a postmodern world.

Analysing *Mao II* for what it was before 9/11, it could be thought of as depicting the most convincing terrorist group of the three novels. It has a declared Maoist foundation, it promotes violent intervention and resorts to hostage taking as an efficient way of obtaining the intended results – but its members are presented when watching a VCR tape and the walls of their headquarters are filled with advertisements of Coca Cola as a sign of the status of terrorism as "the contemporary partner of globalization" (BAUDRILLARD, *The Spirit of Terrorism*). Projected against this globalised background, the Maoist terrorists from *Mao II* believe that terror will remodel history, that terror will make the new future possible. It is interesting to note that their choice of the victim is highly symbolic in nature: the hostage is an artist, a young poet, as if the terrorists were aware of the danger represented by artists, but at the same time of the publicity associated with such an act. *Mao II*'s writer presents his thoughts on the relation between novelists and terrorists in contemporary times: A

conversation between Gray and his agent brings reveals that “*You have a twisted sense of the writer’s place in society. You think the writer belongs at the far margins, doing dangerous things. In Central America, writers carry guns. They have to. (...) Every government, every group that holds power or aspires to power should feel so threatened by writers that they hunt them down, everywhere.*” “*I’ve done no dangerous things.*” “*No. But you’ve lived out the vision anyway.*” “*So my life is a kind of simulation.*” “*Not exactly. There’s nothing false about it. You’ve actually become a hunted man*” (DELILLO, 1991: 97). There is something dangerous about the novelists; toward the end of his life, Bill Gray states that the novel is “*a democratic shout*”. There are two ways of understanding this association: on the one hand, it suggests that any individual has the right to express his/her opinion in a democracy; on the other hand, it announces that a novel is in fact a collection of multiple voices and points of view, and not the ‘property’ of a single mastermind. Writers, the promoters of such *democratic shouts*, hold *power* over people’s consciousnesses, exert influence over their imagination and challenge them to express their own beliefs. The dangerous thing about Bill Gray is not represented by his carrying guns with him, but rather by his carrying a pen and a sheet of paper.

The ability to effect changes in the consciousness of the masses is the reason why writers have been hunted by any group that aspired to obtain power. In *Mao II*, Bill Gray is not hunted by any government. His major opponent is the terrorist, “*making raids on human consciousness*” and shocking the public imagination through images of violence and bloodshed. But DeLillo’s willingness to keep on writing in such a hostile world demonstrates a “well-concealed optimism” (SCANLAN, 2001: 34) and belief in the power of fiction over violence.

It is obvious that literature can provide an important contribution to the constant exploration of the socio-cultural and political implications of terrorist violence. The three novels that have been selected as the study material for this paper are exemplary from the point of view of their literary qualities, as well as of their ability to represent terrorist violence in a way that is more interesting and vivid than any newspaper account or statistical report. What unites them, in spite of their publication in various periods, is their common perspective on terrorist violence as essentially inefficient as a means of producing social change.

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**RE-PRESENTING THE POSTCOLONIAL CREOLE IDENTITY FROM THE
BRITISH BORDERLANDS: JEAN RHYS'S WIDE SARGASSO SEA**

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Abstract. *Accepting the model of creolisation as being relevant to my study, I aim to explore the hybrid identity of Caribbean whites and to show that a shared geopolitical and cultural history can thus shape identity beyond the confines of the assumed racial / racist determinants in established Western theory. Using the broader yet intersecting frameworks of postcolonial discourse, I am also mapping a methodological practice starting from Jean Rhys's Wide Sargasso Sea, that draws on both black and third world feminisms and postcolonial studies to construct a theoretical space for the white Creole woman. By tracing how gender relations in the Caribbean have been constructed and experienced through colonialism by Creole women, I aim to negotiate an (alter)native overlapping cultural space for the former "colonizing female subject" within a discourse which I shall propose as a "(white) postcolonial Creole feminism." In this context, I am reclaiming the historical / colonial use of the term "Creole" and inserting it into postcolonial discourse as a cultural term that more succinctly defines (white) identity in the contemporary Caribbean. In doing so, I aim to complexify this identity as being distinct from, yet related to, (white) Western identity through its intertwined historical bond with black identity.*

Key words: *Creole identity, cultural difference, in-between space.*

The term "creole"¹ is used in this text to refer to someone born in the Caribbean. This term originated in the seventeenth century to differentiate *whites* born in the newly settled colonies from those of European birth. Despite their similar British ancestry, such a distinction was found necessary in order to assert the *cultural difference* between Caribbean-born whites and those from the British Isles. In *The White Minority in the Caribbean* (1998), Karl Watson notes that "creolisation involved the identification of people, whatever their place of origin or racial composition, with the island societies in which they lived." Further on, he notes that this "protonationalism" became evident in acts of open hostility by local whites towards Englishmen. Since the nineteenth century, the term "Creole" has been used to describe *all* people born in the West Indies, regardless of race.^{iv} Currently, it is often used in the West to denote the interracial body (particularly of French and African descent), or to refer to Caribbean languages. As Bocquet suggests, the term² has "the unique advantage of distinguishing *mestizaje* in the Caribbean from *mestizaje* elsewhere" (BOCQUET, 1996: 118) and consequently serves to "unite" the Caribbean community. A fundamental characteristic of Caribbean culture, it has been defined by some theorists as the *blending* of Amerindian, European, and African cultures that occurred as a result of colonization and plantation slavery. In the essay "Creolisation and Creole Societies",³ Nigel Bolland cites Kamau Brathwaite's study, "The Development of Creole Society in Jamaica 1770-1820" (1971), as being the source of the Creole-society model. Rather than a process of "blending", this model stresses "intercultural creolisation" between "Afro-Creoles" and "Euro-Creoles" as "a twoway process" with the "coloured population" as a "bridge, a kind of social cement" between the two cultures (24). It proposes that "the Europeans and Africans who settled in the Americas contributed to the development of a

distinctive society and culture that was neither European nor African, but ‘Creole’” (23).

The history and concerns of (black and third world) feminist theories have in many ways paralleled those of postcolonial discourse, since it is recognized that women and colonized subjects have shared similar experiences of the politics of oppression and repression. Both feminist and postcolonial discourses share a political motivation to articulate the voices of the silenced, marginalized, and oppressed. Why does one need to theorize gender from yet another margin? Why is it that the white Creole female body cannot fit within the existing “white” Feminist discourse? Feminism, in the widest sense, has not celebrated *difference* and has failed to recognize “otherness”. Early Feminist discourse viewed women as a monolithic group of white middle- and upper-class, educated married Westerners whose major interest was seeking equal rights in terms of gender. Given the previous discussion of creolisations, the white Creole woman does not recognize herself within this relatively homogeneous Feminist theoretical framework. Though “white” and sharing a “female” history of oppression by institutionalized patriarchal structures, the white Creole woman occupies an “in-between” space (BHABHA, 1995: 209). She finds more in common with black / Third World / postcolonial feminisms because of their concern with race, class, culture, and geopolitical history, and ultimately, the *lived* experience of women within particular geographical and cultural spaces. As a former colonizing subject, the white Creole woman *appears* to share a common history with the (white) Western woman. However, as a product of cross-cultural *creolisation*, the postcolonial white Creole woman consciously embraces difference and intuitively understands *her* own difference from (white) Western women. I am arguing here that, for her, the adjective “white” remains a descriptive term rather than a noun. She is, above all, a *Creole* who paradigmatically claims her Caribbean heritage with pride.

In the preceding paper, I intend to situate the white Creole woman’s experience away from the margins of historical discourse and to map the historical construction of her identity as Other by navigating between existing theoretical (feminist and postcolonial) methodologies. The construction of the white Creole woman’s *Otherness* becomes evident when colonial texts written by visitors to the “Indies” are examined. According to Hilary Beckles, these women “‘insensibly adopted’ the dress, speech, and manners of blacks, which rendered them further removed from European culture than the colour of their skin suggests.” (BECKLES, 2000: 668). Here, the white woman’s body is visually conflated with blackness. Culture and race are collapsed through a system of bodily signs. The white body is seen to perform blackness through its dress and behavior. The imperial project seemed to necessitate the “othering” of *all* members of “native” populations outside of the “mother country” (a process that ultimately served as a warning against racial mingling and miscegenation). As Ania Loomba notes in *Colonialism / Postcolonialism* (1998), the central contradiction within colonialism was its need to both “‘civilise’ its ‘others’, and to fix them into perpetual ‘otherness’.” In the eyes of the European white, the white Creole woman had become a colonial subject in need of “civilizing”, as a result of her Creole culture. The European writer was employing an “objective” gaze to map her visual signs of difference and to “fix” her identity as culturally inferior.

In her well-known novel, *Wide Sargasso Sea* (1966), Rhys counters the canonical text by reinventing the “mad” inbred Creole woman from Charlotte Brontë’s *Jane Eyre* (the first Mrs. Rochester) as the heroine of her tale. The white Creole daughter of a former slave owner in Jamaica, Antoinette Cosway, tries to navigate her way through

the in-between space of being neither black (like the rest of her community) nor English (like her husband).

“I’ve heard English women call us white niggers. So between you and I, I often wonder who I am and where is my country and where do I belong and why was I ever born at all”. (WSS, 102)

Antoinette finally achieves liberation from this impossible situation when she burns down her husband’s English mansion and jumps into a pool (in her dream) where she is able to “merge the colonial blackness and Creole whiteness that have torn her apart and driven her to madness.” This colonial text offers a site of resistance to the dominant colonial narrative of imperial “othering” and clearly articulates a syncretic relationship between black and white Creole identity. It is therefore useful to try to understand (white) Creole identity through the lens of black feminist theory. Black feminism is fundamentally engaged with intersectionality in its insistence that race / colour and sex / gender be simultaneously considered, and as such contests the homogeneity of “white” Feminism. Grounded in the theorization of black experience / identity, black feminism has challenged the assumptions of white Euro-feminism by legitimizing the black female voice as an essential element of Western history. Recognizing the shared experience of patriarchal subordination, black feminism suggests that black women have been doubly victimized and rendered invisible because of “scholarly neglect and racist assumptions.”

Following over three centuries of existence as an empowered racial minority, the postcolonial white Creole is now culturally marginalized within a region where the contemporary black Creole majority has increasingly claimed “native” legitimacy. This shift in power dynamics has sharpened the white Creole’s sensitivity to racial “othering” in a manner that allows the white Creole woman to empathize with the marginality experienced by black women in the West. This conception, though formed from a position of privilege, is nevertheless a more sensitized understanding than that of the Western white who presumes the “normality” of her whiteness and may never need to consider the problems of a marginalized identity.

In recent years, black historians such as Hilary Beckles have re-examined historical texts in order to uncover a voice for the black slave woman. These texts have been mined to unearth the “truth” about Creole society during the colonial period. His essay, “White Women and Slavery in the Caribbean” (2000), seeks to address this lack by opening up a reading of white female Creole identity using a black feminist methodology. The relative lack of texts by (white) Creole women is symptomatic of unequal colonial power relations between (white) European women and women native to the colonies. Without this documentation, it is difficult to formulate a “true” picture of white Creole womanhood. And as Beckles admits, (though his meaning is different) “this research” into the role of women in (white) Creole society “should then be informed by the culturally embracing process of social creolisation in which European immigrants are transformed at the frontier into natives who possessed an increasingly distinct value system and sensibility.” With just such critical interest now developing around the Creole woman’s identity, it is necessary to look at how the (white) postcolonial Creole woman has functioned in response to such a heightened awareness of her historically inscribed “colonizing” identity. Gayatri Spivak argues that the combined workings of colonialism and patriarchy make it extremely difficult for the subaltern to articulate her point of view. Thus, it is relatively impossible for the white

Creole woman to articulate a presence within or outside of the present-day Caribbean. However, contemporary fictional literary texts by (white) female Creole authors have attempted to subvert colonial stereotypes by creating complex, multifaceted subjects who embrace a Creole ethos. What also emerges is that, unlike the (white) Western woman, the white Creole woman is more willing to acknowledge her “whiteness” as a site of privilege within the historical colonial hierarchy of racist plantation economies and to share shame and culpability for the sins of former colonizers. An understanding of white female Creole identity is clearly not possible within the narrow tenets of “white” Feminist theory. One must look to black and third world feminisms and their intersection with postcolonial studies to articulate an identity for the white Creole woman. Although, previously, white colonial subjectivity has not been considered by postcolonial studies, it is now possible to produce a (white) postcolonial Creole feminism by situating the white Creole woman’s voice with those of silenced black and racially “othered” voices. The white Creole woman became at once a colonial subject with a colonizing role who was also subject to patriarchal rule. Europeans portrayed her as an unacceptable example of moral and cultural corruption / mutation owing to her proximity to the black body and to her consumption of and participation within the violence of slavery. She was the privileged slaveholder who wielded power over her slaves and, the dutiful wife who remained subject to her husband’s wishes and tolerant of both his sexual indiscretions with slave women and of the mulatto progeny that resulted from these illicit unions.

Now aware of the in-between space in which her ancestors have been trapped by black feminist and postcolonial theories, the postcolonial white Creole woman must consequently negotiate the historical attempts to “fix” her ancestral identity as Other as well as demonstrate her historical difference from (white) Western women. Homi Bhabha argues that the “fixed identities” that colonialism seeks to impose on the masters and the slaves are rendered unstable because there can be no “binary opposition between the coloniser and the colonised (...) both are caught up in a complex reciprocity and colonial subjects can negotiate the cracks of dominant discourses in a variety of ways.” (BHABHA, 1995: 232) The Creole can therefore only be understood as part of a hybrid culture that resists fixity and categorization. The insertion of Jean Rhys’s story of the Creole body and its subjectivity into a “crack” in white Western Feminism can function to realign the entire narrative ground of feminist discourse in such a way as to actively shift all other stories. In this sense, *Wide Sargasso Sea* has undertaken to map out the historical construction of Creole identity in order to unmask just such a story. According to Anderson, in Spanish America, creole communities, “produced creoles who consciously redefined the [mixed] populations as fellow nationals” (ANDERSON, 1983: 52). He also notes that the widespread global movement to “achieve solidarities on an essentially imagined basis” (ANDERSON, 1983: 74). In *Wide Sargasso Sea* Rhys struggles with the canons of English literature. Using an impressionistic narrative mode which has its roots in the *stream of consciousness* favoured by *modernism*, she relocates her heroine in the Caribbean of her childhood and early womanhood, explaining the causes of her alleged madness while also giving expression to Rochester’s view of the ill-fated marriage. The novel retells Jane Eyre from the perspective of Rochester’s “mad” wife. This character, portrayed in Brontë’s novel through the lens of her English husband’s cultural superiority, becomes Antoinette and gains her own voice. Antoinette’s story, and the experiences of Rhys’s other heroines, echo the author’s circumstances, including her cultural dislocation, alcoholism and itinerant lifestyle. Rhys counterpoints the voices of Bertha and

Rochester to present two contrasting world-views: male and female, imperial and colonial, Northern and Southern. This double process of decolonization and recolonization places Rhys's mature Caribbean work at the centre of post-colonial 'English' literary politics.

In writing this novel it was the ambition of the writer to create a history and understanding of Bertha Rochester. In order to do so, Rhys set herself up to appropriate Brontë's story, the consciousness of a woman who goes insane (Bertha), and the perspective of an English gentleman (Rochester). Born into an oppressive, colonialist society, Creole heiress Antoinette Cosway meets a young Englishman who is drawn to her innocent sensuality and beauty. After their marriage the rumours begin, poisoning her husband against her. Caught between his demands and her own precarious sense of belonging, Antoinette is driven towards madness. Rhys herself lived in Dominica until she was sixteen and in England for the remainder of her life. Rhys' mother was Creole, like Bertha Rochester, and her father was Welsh. With this ancestry, Rhys lived in a multicultural setting and was likely sensitive to the differences of people of various cultures. Furthermore, the symbolism of the title suggests the barriers, such as bodies of water, that separate people. Rochester and Bertha's conversations comment on their difficulty of understanding one another due to their opposing upbringing and culture:

'Is it true,' she said, 'that England is like a dream? Because one of my friends who married an Englishman wrote and told me so. She said this place like London is like a cold dark dream sometimes. I want to wake up.'

'Well,' I answered annoyed, 'that is precisely how your beautiful island seems to me, quite unreal and like a dream.'

'But how can rivers and mountains and the sea be unreal?'

'And how can millions of people, their houses and their streets be unreal?'

'More easily,' she said, 'much more easily. Yes a big city must be like a dream.'

'No, this is unreal and like a dream,' I thought. (WSS, 67)

It is Rochester's inability to feel comfortable in Jamaica, and Bertha's inability to understand England that forms a barrier between them. Rochester admits that Bertha is a stranger and that he cannot empathize with her:

"I felt very little tenderness for her, she was a stranger to me, a stranger who did not think or feel as I did." (WSS, 78).

Rhys writes here of the near impossibility of understanding another culture. As a white creole, Rhys felt alienated from both world, the Caribbean and England. Her story is divided into three parts with three settings. In Part I (Martinique, Jamaica: Coulibri estate, near Spanish Town), Antoinette describes her early life at Coulibri, a former slave-estate in Jamaica, where she spent a childhood of fear and loneliness. Like Rhys herself, Antoinette belongs to a family of white creoles, impoverished after the emancipation of the slaves and trying to survive in a racially divided society. Their financial situation improves when her mother Annette marries a second time, but the hostility of the natives only increases, and Annette eventually goes mad when the blacks burn down the estate house and her son is killed in the fire. Part 2 (Granbois, Dominica)

is Rochester's account of his marriage to Antoinette and their honeymoon on one of the Windward Islands (Rhys's native Dominica). After a brief period of sexual passion, the two grow more and more estranged from each other and their love turns into hatred. In Part 3 ('Great House' England) Antoinette recounts her last days in the attic of Thornfield Hall, where Rochester has kept her imprisoned since they left, where Rochester has kept her imprisoned since they left the West Indies. The book finishes with Antoinette leaving her room to set fire to Thornfield Hall in a final act of defiance and revenge.

Imperialism, like patriarchy, is after all a phallogocentric, supremacist ideology that subjugates and dominates its subjects. The oppressed woman is in this sense akin to the colonized subject. Both women and 'natives' are minority groups who are unfairly defined by the intrusive 'male gaze', which is a characteristic of both patriarchy and colonialism. Both peoples have been reduced to stereotypes and denied an identity by the system that entraps them. Colonialism is the greater evil, because it automatically entails the threat of misogynistic, patriarchal beliefs, given the fact that imperialism was unequivocally male-centered and euro-centric, thus immediately labeling all foreign women alien subalterns. The obvious fact that colonial oppression affects the lives of women, both socially and economically, has forced us to adopt a keener awareness of gender roles when discussing imperialist exploits. The undeniable fact that colonial oppression affected men and women in different ways should be recognized, as females were often subjected to what has been called a 'double colonization', whereby they were discriminated against not only for their position as colonized people but also as women. According to Gayatri Spivak, this differentiation is essential for an exhaustive examination of colonial domination.

Jean Rhys' complex text, *Wide Sargasso Sea*, came about as an attempt to reinvent an identity for Rochester's mad wife, Bertha Mason, in *Jane Eyre*, as Rhys felt that Brontë had totally misrepresented Creole women and the West Indies: 'why should she think Creole women are lunatics and all that? What a shame to make Rochester's wife, Bertha, the awful madwoman, and I immediately thought I'd write a story as it might really have been.' (O'CONNOR, 1986: 144). It is clear that Rhys wanted to reclaim a voice and a subjectivity for Bertha, the silenced Creole, and to subvert the assumptions made by the Victorian text. In her quest to re-instate Bertha's identity, Rhys raises issues such as the problems of colonisation, gender relations and racial issues. She explores the themes of displacement, creolisation and miscegenation, forcing us to recognise that female identity is a historical and cultural construction. The marriage contract, for Rhys, is ultimately cast as a colonial encounter in the novel. However, the problem of displacement and a shaky sense of one's own identity are already well established in the first part of the text, long before the marriage takes place. It seems that Rhys wants to bring the problems of the Creole existence to the fore at the very beginning of the novel, and lay emphasis on Antoinette's feelings of alienation: the white Creoles are neither part of the black slave community or accepted as European either (a lack of belonging that Rhys knew all too well):

'they say when trouble comes, close ranks. And so the white people did. But we were not in their ranks' (WSS 5).

'White cockroach, go away, go away. Nobody want you' (WSS 9).

Though this is a childish taunt in the novel, the truth of it is that nobody does want Antoinette; as Teresa O'Connor points out, not even her own mother: 'Antoinette

is also alienated from the meager remains of her family itself, and, most specifically, from her mother's love' (O'CONNOR, 1986: 172).

The second part of the novel marks the beginning of the marriage between Antoinette and the English gentleman (normally identified as Rochester from *Jane Eyre*). The Marriage contract itself, interestingly, is negotiated and put into action by a series of men: Rochester's father and brother, Antoinette's stepfather and, subsequently, her step-brother, Richard Mason. When Antoinette herself puts up a half-hearted resistance to the marriage, both Rochester and Richard Mason step in to push the contract along. Already, Rhys, within the marriage, establishes action as a male characteristic and inertia as female. As the narrative moves, Rochester takes over from Antoinette as narrator. Also, the feelings of displacement and problems of identity are shifted onto him. Rochester, at Granbois, experiences a complete lack of power normally exercised by the English gentleman, at once having to deal with the strange otherness of the West Indies and cope with the rejection by his father and brother. According to O'Connor 'he experiences what it is like to be a woman'. The marriage has placed him in the position of the female: without power, without knowledge and without a sense of an English or metropolitan identity:

'everything is too much, I felt, as I rode wearily after her. Too much blue, too much purple, too much green...it was a beautiful place - wild, untouched, above all untouched, with an alien, disturbing secret loveliness. And it kept its secret. I'd find myself thinking - *what I see is nothing - I want what it hides - that is not nothing*' (WSS, 54).

He is the dispossessed colonizer unable to reconcile his English identity with the strangeness of the periphery, frustrated with his inability to know and control the place. Antoinette, on the other hand, appears to have gained a sense of belonging at Granbois from the onset of the marriage. She says of the place: 'this is my place' (WSS, 45) and 'here, I can do as I like' (WSS, 57). Rhys, here, links knowledge and power: as Antoinette has knowledge of the island, she is in the position of power, a situation that embitters Rochester as time goes on: 'Her [Antoinette's] pleading expression annoys me. I have not bought her, she has bought me' (WSS, 42). Of course, as this is all told from Rochester's view-point, we can never actually know if this is how Antoinette really feels. To Rochester, she seems to be simply another aspect of the West Indies' otherness that he cannot connect with:

'she never blinks at all, it seems to me. Long, dark, alien eyes. Creole of pure English descent she may be, but they are not English or European either' (WSS, 40).

Indeed, Antoinette's otherness begins to plague Rochester to the point where (particularly after Daniel Cosway's letter) he begins to conflate her as racially other, convincing himself that there is a resemblance between her and the black maid, Amelie. Rhys takes care to portray Rochester's crisis of identity in the West Indies as she does the Creoles. The development of the marriage into a colonial allegory takes place as Rochester begins to try and deal with the problems of displacement. Rhys writes him directly into the roles of coloniser at the point where he changes Antoinette's name to Bertha, attempting to change the Creole other he imagines in her into something 'knowable'. He then demonstrates his sexual power over her by denying her

a physical relationship with him, yet sleeping with Amelie within her hearing, driving her further away from her new-found sense of identity and back into the sense of placelessness she felt in the novel's first part. Finally, Rochester, assuming 'the traditional stance of male imperialist authority...silencing the woman's voice' (Jean Rhys 109) physically displaces her, splitting her from the West Indies and any connection with a self image: 'there is no looking-glass here and I don't know what I am like now...what am I doing in this place and who am I?' (WSS, 117). Thus, in the novel, Rochester's role as coloniser and Antoinette's as colonised within the marriage are fully realised. Rochester, in the position of power, has successfully taken possession of Antoinette's wealth, property and identity.

In conclusion, elegant, hard as nails, without a shred of sentimentality, Rhys writes, usually in the first person, of women as lost ingenues, lonely commodities floating from man to man; the man uses the woman and pays her off when he is tired of her; with each man, the woman's value lessens, she becomes more used, more tattered, more shopworn. These books are about how men use women: not how society punishes women for having sex but how men punish women with whom they want to have sex, with whom they have had sex. The feminist maxim, *Every woman is one man away from welfare*, is true but banal up against Rhys's portrait of the woman alone; there is no welfare; only poverty, homelessness, desperation, and the eventual and inevitable need to find another man.

¹For further details about the Caribbean cultural identity, see Bocquet, Pierre E. "The Visual Arts and Créolité." *Beyond the Fantastic: Contemporary Art Criticism from Latin America*. ed. Gerardo Mosquera. Cambridge, Mas.: MIT, 1996.

²Bocquet defines *mestizaje* as "cultural hybridism".

³A rich discussion of definitions and models of creolisation is found in Shepherd, Verene A. and Glen L. Richards, eds. *Questioning Creole: Creolisation Discourses in Caribbean Culture*. Kingston: Ian Randle Publishers, 2002. Here, Carolyn Allen's essay "Creole: The Problem of Definition" also examines the etymology of the term "Creole" and highlights its varying uses through history by "insiders" (Caribbean people) and "outsiders" (Westerners).

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CROSS-LINGUISTIC INFLUENCE IN MEDICAL LANGUAGE

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Abstract: *The present paper focuses on cross-linguistic influence in Romanian medical language, due to language contact with English, the modern lingua franca in the technico-scientific field of medicine. In the article, language transfer and cross-linguistic influence will be used interchangeably, as they are the most commonly employed in contemporary second language research. From the different types of influence, our focus of interest is the lexical contact phenomenon, namely the borrowing of anglicisms, as many studies have shown non-native language influence to be common and frequent at the lexical level. We also emphasize some patterns of negative transfer or interference, which is inherently more interesting than positive transfer.*

Key words: *cross-linguistic influence, language contact, interference.*

In second language acquisition, a linguistic subfield with a strong focus on cross-linguistic influence, one characterization of this concept is as follows: “the influence resulting from the similarities and differences between the target language and any other language that has been previously (and perhaps imperfectly) acquired” (ODLIN, 1989: 27). Such a definition suffices to restrict the area under study, but it says little about just what constitutes influence.

The *Longman Dictionary of Language Teaching and Applied Linguistics* (Richards, Schmidt, 2002) upgrades and completes this definition. Characterized as “the effect of one language on the learning of another” (RICHARDS, SCHMIDT, 2002: 294), language transfer is considered to be of two main types: positive transfer, “which makes learning easier, and may occur when both the native language and the target language have the same form” (RICHARDS, SCHMIDT, 2002: 294), and negative transfer, also called interference, defined as the “use of a native-language pattern or rule which leads to an error or inappropriate form in the target language”. Most contemporary dictionaries of language and linguistics in different languages (cf. *Routledge Dictionary of Language and Linguistics*, Bussman, 2006; *Dicționar de științe ale limbii*, Bidu-Vrânceanu et al., 2005 etc.) yield this classification of transfer into positive and negative. The *Longman Dictionary of Language Teaching and Applied Linguistics* (Richards, Schmidt, 2002) also adds an important remark for the present study: “Although L1 to L2 transfer has been investigated most widely, it is also generally recognized that there can also be transfer from an L2 to one’s native language” (RICHARDS, SCHMIDT, 2002: 294).

Language contact results in cross-linguistic influence or language transfer (either positive or negative), which may range from limited lexical borrowing with casual contact and limited bilingualism to heavy structural influence from very intensive contact and bilingualism. The different typologies of bilingualism, determined by the different types of language contacts (permanent or casual, external or internal, direct or indirect, popular or cultural) condition the extent of cross-linguistic influences.

From a historical/diachronical perspective, cross-linguistic influence may be classified into several categories: closed influences, which led to the formation of natural languages, pertaining to the substratum, superstratum or adstratum, influences

with consequences partially identified in borrowing, and influences in making, manifested by bilingualism and studied at present by sociolinguistics (DOMINTE et al., 2000: 141).

At the simplest level, the lexical level, one language (or idiom) may merely take over linguistic elements from other languages it comes into contact with; this is called lexical borrowing. Even if borrowing affects all the subsystems of the language, it is a highly productive at the lexical level; the words borrowed are loan words in the receiving language. In the narrower sense, in contrast with foreign word, which has not been phonetically, graphemically, or grammatically assimilated into the new language, loan words are borrowed lexemes, which have become lexicalized (assimilated phonetically, graphemically, and grammatically) into the new language. For example: Rom. *cotizație* < Fr. *cotisation*, Engl. *picture* < Lat. *pictura*. In the broader sense, the term *loan word* is considered an umbrella term for *foreign words* and *loan words*.

Lexical borrowing is an external means of enriching the vocabulary of a language, as opposed to the internal means, and the lexicon is the one that facilitates all the other types of borrowing: of sounds, semantic loans, and the borrowing of syntactic patterns.

A distinction should be drawn between lexical and semantic borrowings (calques or loan-translations): in lexical borrowings the word and its meaning (usually together with the new object) are taken into the language and used either as a foreign word (non-assimilated loan) like *pizza*, *rafting* in Romanian, and *Sputnik*, *paté*, and *rumba*, in English, or as an assimilated loan word (in the narrower sense). The calque is a French term for a new word modelled after a word in another language. A calque emerges when the language is adapted to new concepts.

But contact can go much further than this, affecting grammar and pronunciation. "For example, the Celtic language Breton, spoken in Brittany, has acquired a French-style uvular /r/, and it has been losing its native phoneme /h/, absent from French" (TRASK, 2005: 101), or the decay of inflections in Old English, brought about, as some scholars cite, by the Viking settlement.

The present article focuses on the effects of cross-linguistic influence of English on Romanian, especially at the lexico-semantic level, in the scientific field of medicine. The phenomena of transfer between the two languages in contact are, in this particular case, the result of a "technical bilingualism" (BIDU-VRÂNCEANU et al., 2005: 87), a casual, secondary linguistic contact between languages, English having been, from the latter half of the 20th century till now, the international language of communication among doctors.

Because English has turned into the main means of international specialized publication, "many non-English-speaking scientists, being aware of the relevance of medical literature in English to their work and wanting to obtain responses to it, find it more effective to publish in English than in their native language" (ALCARAZ ARIZA, NAVARRO, 2006: 753). Therefore, many nations, Romanian academic life included, measure the productivity of their top scientists by the number of times their works are quoted in English-language publications with an impact factor by the Science Citation Index.

On the other hand, English is also the main language of international meetings of specialists and of international scientific exchanges. In fact, the high level of technical and scientific knowledge, the necessity of collaboration among several specialists in order to establish a common base for work, and the complexity of the

organization of production and of services in today's society are all factors that foster the use of the same technical terms contemporaneously.

"This trend to increasingly use one *lingua franca*, and in relatively few journals for each science, favours a smoother communication between scientists and, consequently, a rapid progress in science" (ALCARAZ ARIZA, NAVARRO, 2006: 753).

The growingly contact between non-English-speaking scientists and the English-speaking scientific world occurs mainly through reading and, to a lesser extent, through writing and attending conferences. It is important to mention that the language contact reaches even national meetings, everyday informal conversations between fellow physicians, and national journals, such as the following Romanian medical journals: *Physiology*, *Romanian Journal of Young Medical Professionals*, *Romanian Journal of Hepatology*.

However, the supremacy of English in the world of science has also a series of pitfalls, of which we mention the fact that the body of medical knowledge published in other languages is not taken into account. "This fact indicates ignorance of the role played by these languages in the different phases of creation, invention, and innovation, and may lead to uniformity of thought" (ALCARAZ ARIZA, NAVARRO, 2006: 753).

As far as the Romanian medical language is concerned, the influence of English has affected all levels of linguistic systems, ranging from lexis and semantics to syntax and pragmatics, with the borrowing of vocabulary items being nevertheless by far the most common. At the terminological level, there are many Anglicisms (*crossover*, *PET-scan pacemaker*, *output*, *insert*, *patch*, *marker*, *stem cell*, *target*, *feedback* etc.), which have entered Romanian medical dictionaries (cf. Rusu, 2007), a proof of their acceptance within Romanian medical communities. There are, certainly, many cases in which language transfer is positive, when the loan-words occur in response to a demand for the expression of a new concept originating in another country, and the word/phrase adopted fits the phonetico-phonological and lexico-semantic Romanian environment. But, on the other hand, negative transfer also affects medical discourse, instance the following different cases of negative transfer: false friends (Engl. *dramatically* → Rom. *dramatic*; Engl. *to induce* → Rom. *a induce*; Engl. *murmur* → Rom. *murmur*; Engl. *insult* → Rom. *insultă* etc.), polysemantic words (*switch*, *cleft*, *marker*, *management*), inadequate grammatical calques (Engl. *in the population* → Rom. *în populația*), and English doublets – synonymous variants - for already existing words in Romanian (Engl. *rash* / Rom. *erupție*; Engl. *pacemaker* / Rom. *stimulator cardiac*).

Interference should be closely surveyed, as any terminological and notional ambiguity or error, affecting the medical oral code, or the written discourse, may have serious consequences in real, extralinguistic life. We open this path of research into negative transfer in the present-day Romanian medical language by two samples of text, taken from up-to-date journals of medicine, which speak volumes. The fragments of text are a proof of the existence of interference in medical language, manifested by a semantic confusion between false friends: Engl. *insult* → Rom. *insultă*. The Romanian term, *insult*, incorrectly used, is introduced in italic and bold letters.

1. "Hipotermia poate reduce dramatic debutul leziunilor. Evidențe experimentale:

- Neuro-protecție prin hipotermie în timpul *insulte* hipoxice
- Hipertermia (1-2°C) agravează *insulta*

- Hipotermia scurtă (0.5-3h) după *insultă* - efect inconstant” (**, 2000, 102: I-343)
2. “Ca urmare a accelerării utilizării de glucoză, crește nivelul de transportor proteic al glucozei din sânge și la nivelul membranei neuronale la aproximativ 4 h după *insultă* [...] Vulnerabilitatea particulară a mitocondriei în timpul și după *insultă* este argumentată de datele biologice și morfologice (agresiune)” (Bobe, Russescu, 2005)

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L'UTILITÉ DES PRODUITS TERMINOGRAPHIQUES INFORMATISÉS. LE CAS DE L'INFOTERMINOGRAPHE COMMUNAUTAIRE

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Résumé: Dans le présent article l'auteur aborde le problème du manque de ressources terminologiques informatisées dans le domaine juridique dans la République de Moldova. En étudiant les plus importantes bases et banques de données terminologiques créées par plusieurs institutions publiques et compagnies privées de la Moldova et de l'étranger et en tenant compte du développement vertigineux des nouvelles technologies informationnelles, l'auteur considère très utile de profiter des possibilités offertes par l'informatique dans le traitement des données terminologiques et vient avec une solution même si elle est partielle: la création d'une base de données contenant la terminologie de l'Union européenne - l'InfoTerminographe Communautaire (ITeC), qui contribuera sûrement à la rentabilisation du travail des terminologues, terminographes, traducteurs et rédacteurs des textes juridiques. Tout en argumentant la nécessité de tels produits pour la République de Moldova, l'article proposé décrit tant la structure actuelle de la base de données, les étapes de son élaboration, son contenu, établit ses utilisateurs potentiels, que trace l'avenir de l'ITeC.

Mots-clés : terminographie informatisée – base de données terminologiques – langage juridique communautaire.

La terminologie en tant que discipline née des nécessités pratiques a créé ses méthodes de travail et a adapté à sa spécificité les méthodes existentes. De la même façon que la lexicologie qui a donné naissance à la lexicographie – branche pratique dont le but est de produire les dictionnaires, la science terminologique a créé la terminographie – branche pratique qui vise l'élaboration de la méthodologie de réalisation des dictionnaires spécialisés (on a en vue tant les travaux terminologiques sur papier que ceux informatisés).

Grâce au développement des technologies informationnelles, l'activité terminologique ne peut pas être actuellement conçue sans l'utilisation des applications informatiques, car toute l'activité terminographique s'appuie sur celles-ci.

L'assistance apportée par l'ordinateur contribue au perfectionnement du travail terminologique. A l'aide de la machine le produit terminographique peut être élaboré dans un délai relativement bref et dans de meilleures conditions.

L'utilité évidente de l'informatique dans la terminologie est acceptée parmi les chercheurs auxquels nous adhérons aussi, car „*high-quality terminology work results in reliable, multifunctional (mono- or multilingual) terminographical data (i.e. terminological data and associated data), which are primary elements of information and knowledge management systems*” (GALINSKI, 1990: 87).

A son époque, Wüster considérait l'informatique comme un domaine constitutif de la terminologie. Selon lui, l'informatique n'était qu'un instrument destiné au stockage et à la récupération de l'information (WÜSTER, 1981: 102).

Mais avec le temps l'informatique a considérablement évolué et les services qu'elle peut offrir à la terminologie sont beaucoup plus divers que le simple stockage d'information. Les moyens employés dans le but de réaliser le travail terminologique sont beaucoup plus nombreux qu'à l'époque de Wüster.

A présent le terminologue a la possibilité d'accéder rapidement à une base de données terminologique (BDT) ou une base de concepts spécialisés, ce qui modifie considérablement les modalités de son travail par rapport au passé.

A diverses étapes de l'activité terminologique, une programmation judicieuse aide essentiellement: pendant *la documentation*, lorsque des bibliographies, textes spécialisés etc. sont nécessaires, l'informatique assure l'accès aux bases et banques de données, aux centres de travail, aux travaux publiés et autres types d'informations linguistiques et terminologiques; pour *la constitution du corps de données*, le terminologue peut sélectionner automatiquement les termes et les textes dont il a besoin; pendant *l'élaboration des fiches terminologiques*, l'informatique permet au terminologue de compléter automatiquement les fiches en y ajoutant des informations: définitions, contextes, traductions etc.; dans le but de *la vérification et l'enrichissement* des informations, le terminologue accède de nouveau aux bases de données et remplit les fiches de nouvelles informations obtenues; lors de *l'édition* de la terminologie, l'informatique offre aussi diverses possibilités (support papier, support magnétique, CD etc.). Ces données peuvent être livrées à l'utilisateur du produit terminologique selon ses nécessités: avec ou sans définitions, équivalents en d'autres langues, exemples d'emploi etc.; en format différent, en caractères typographiques différents etc.

Il en résulte donc que la terminographie peut être définie comme un sous-domaine de la terminologie qui traite les principes et la pratique d'élaboration des dictionnaires spécialisés tant sur support papier qu'en format électronique (collecte, constitution, gestion et diffusion des données terminologiques) qui représentent l'objectif et le produit final de l'activité terminographique et par conséquent le processus final de la terminologie.

Le saut brusque de l'informatique a beaucoup influencé la terminographie. L'apparition de l'internet est aussi un moment bénéfique pour la collaboration internationale entre les organismes terminologiques qui peuvent faire un échange rapide d'informations, pour la livraison directe des produits terminographiques dans l'ordinateur de l'utilisateur etc. Les possibilités informatiques dont se sert la terminologie/-graphie contribueront sûrement à la compréhension entre les spécialistes et au traitement des données terminologiques à un niveau supérieur.

La création internationale des banques de données a été initiée par certaines institutions publiques et compagnies privées. Il existe aujourd'hui des bases et banques de données organisées par la Commission européenne, les gouvernements de différents pays, diverses centres terminologiques, etc.

Notre intérêt porte surtout sur les BDT qui offrent des informations sur la terminologie de l'Union européenne (UE).

En Roumanie, par exemple, dans le but de promouvoir une terminologie uniforme dans la traduction de l'acquis communautaire en roumain et de la législation roumaine vers les langues officielles de l'UE, la Direction pour la Coordination des Traductions de l'Institut européen de la Roumanie (IER) a créé une BDT disponible sur www.ier.ro contenant plus de 25 000 entrées en anglais, français, italien, espagnol, portugais, allemand, latin et roumain provenant de 81 domaines de l'activité européenne.

Les termes enregistrés sont validés sur la base des dictionnaires, des travaux de spécialité, de la législation publiée officiellement et à l'aide des experts des ministères, agences, universités.

Pour consulter les termes de la BDT, il est nécessaire de choisir la langue d'interrogation, le domaine et d'introduire dans la boîte de recherche un mot-clé. Dans

le cas d'un résultat positif, le terme ou les termes ayant comme élément constitutif le mot introduit dans la boîte sont affichés. En cliquant sur le terme voulu, l'utilisateur accède à la fiche terminologique concrète.

Par exemple, la fiche du terme roumain *acquis comunitar* offre l'information suivante:

Proiect	White Paper Glossary
Domeniu	Legislație
română	acquis comunitar
engleză	"acquis communautaire"
Sursă	White Paper: p.2, 17
Definiție	The "acquis communautaire" (Community patrimony) is the body of common rights and obligations which bind all the Member States together. It is founded principally on the Treaty of Rome and the supplementing acts (the Single European Act, the Treaty on European Union etc.), plus the large body of secondary legislation which derive from them. The "acquis communautaire" relates mainly to the single market and the four freedoms inherent in it (freedom of movement for goods, individuals, capital and services), the underlying common policies (agriculture, trade, competition, transport, etc.) and measures to support the least-favoured regions and categories of the population. The Union has committed itself to maintaining the Community patrimony in its entirety and developing it further. Exemptions and derogations from the legal framework constituted by the Community patrimony are granted only in exceptional circumstances and are limited in scope.
Referință	Glossary of the 1996 Intergovernmental Conference
germană	Integrationsstand der Gemeinschaft (1)
Referință	Weissbuch, S. 2 und 17 (1)
germană	gemeinschaftlicher Besitzstand (2)
Referință	Anhang zum Weissbuch, S. 92 (2)
franceză	acquis communautaire

Figure № 1. Fiche terminologique de la BDT de l'Institut européen de la Roumanie.

A partir de cette figure on observe que les définitions et les sources sont données en langue anglaise. La fiche est unilingue, c'est-à-dire, si l'utilisateur choisit une autre langue d'interrogation, il obtiendra la même fiche terminologique.

En ce qui concerne la République de Moldova (RM), on y constate un déficit des produits terminologiques informatisés. L'étude des ressources offertes par les organisations et les institutions dont l'activité est liée directement ou indirectement à l'UE, a certifié le fait qu'en Moldova il n'existe pas de BDT contenant des termes communautaires.

Le Centre National de la Terminologie (CNT) créé en 1989 est la plus importante institution de recherche et d'implantation des terminologies spéciales dans les structures administratives, économiques, sociales etc. de la République de Moldova.

Les plus importantes directions d'activité du CNT sont: recherches théoriques et appliquées dans le domaine de la terminologie, traductions spécialisées, rédaction des documents normatifs, élaboration des glossaires terminologiques, création des bases de données. Le CNT a créé une BDT disponible sur www.cnt.dnt.md.

Au mois de février 2009, la BDT proposait les statistiques suivantes embrassant les termes de 87 domaines présentés dans la base: Fiches au total – 49 626, Termes au total – 224 827, Termes roumains – 63 337, Termes russes – 58 999, Termes français – 38 709, Termes anglais – 33 597, Termes allemands – 10 948, Termes espagnols – 6 859, Termes italiens – 6 671, Termes portugais – 5 132, Termes latins – 535.

Malheureusement, la recherche dans cette base de tels termes comme *drept comunitar*, *acquis comunitar* etc. a été infructueuse, ce qui nous permet d'affirmer que la plus importante BDT moldave ne contient pas de termes communautaires.

Néanmoins, nous présentons plus bas une fiche terminologique du CNT pour exemplifier sa structure:








Terme-vedette:	communauté
Domaine:	écologie
Définition:	Ensemble d'organismes entre lesquels on établit des relations d'existence et d'interaction.
 Termes russes:	сообщество
 Termes français:	communauté
 Termes anglais:	community
 Termes allemands:	Gemeinschaft
 Termes espagnols:	comunidad
 Termes italiens:	comunita
 Termes portugais:	comunidade
Sources:	1. Maria T. Lino, Maria R. Costa, <i>Lexico panlatino de terminologia do ambiente</i> , Lisboa, 1999
Information supplémentaire:	
Indice de la zone:	Terme recommandable
Indice grammatical:	n.f.sg.
Registre:	technique

Figure № 2. Fiche terminologique de la BDT du Centre National de la Terminologie de la République de Moldova.

De la structure complète de la fiche élaborée par le Centre national dans l'exemple présenté manquent trois champs: Synonymes, Abréviation et Contexte.

Le but de notre article n'est aucunement de critiquer les produits terminographiques existants, mais de constater la situation réelle de la terminologie communautaire en Moldova.

Etant donné le manque dans notre pays d'une BDT propre à la terminologie européenne et le développement des relations RM-UE, nous avons conçu et élaboré l'*InfoTerminographe Communautaire* (ITeC) qui pourrait compléter les ressources terminologiques existantes en Moldova et même à l'étranger.

L'InfoTerminographe Communautaire se présente comme:

- une source de renseignement sur le sens particulier des termes communautaires qui permet de ne pas confondre les concepts des droits nationaux avec ceux de l'UE;

- un guide de travail à l'usage des rédacteurs et des rédactrices qui ont le souci du mot juste et de la correction de la langue et qui désirent trouver rapidement la réponse aux questions que soulèvent leurs difficultés linguistiques et juridiques;
- un outil contribuant au perfectionnement linguistique des juristes;
- un des mécanismes qui engendre l'établissement possible de liens culturels, économiques et juridiques entre la RM et les pays membres de l'UE;
- un recueil des termes et documents juridiques utile pour toute la francophonie par sa nature et son contenu;
- un dictionnaire électronique quadrilingue français-roumain-anglais-russe;
- une base de données qui peut servir de complément des manuels au programme des cours de rédaction et de traduction juridiques;
- un complément des dictionnaires généraux et spécialisés.

Les méthodes de travail terminographique varient en fonction des finalités et des utilisateurs du produit terminographique. En tant qu'utilisateurs potentiels de l'ITeC peuvent apparaître:

- Traducteurs professionnels;
- Universitaires qui enseignent la terminologie et la traduction spécialisée;
- Spécialistes du Département d'Intégration Européenne du Ministère des Affaires Extérieures de la République de Moldova;
- Juristes (y compris les professeurs universitaires);
- Étudiants, surtout en droit, relations internationales et langues étrangères;
- Autres catégories d'utilisateurs dont l'activité ou l'intérêt porte sur l'UE.

La création de l'ITeC est le résultat d'un processus complexe qui a connu plusieurs étapes d'élaboration et l'application de différentes méthodes.

L'étape de préparation. Cette étape a commencé par la détermination du domaine de la recherche terminologique. Le choix du micro-domaine Droit communautaire est motivé par l'évolution des relations entre la Moldova et l'UE et le manque dans notre pays d'une terminologie communautaire systématisée dans un produit terminographique qui pourrait répondre à plusieurs nécessités de l'utilisateur.

A la même étape l'auteur a élaboré la conception générale de la BDT, sa structure et a décrit le processus de son utilisation. L'informaticien a réalisé la configuration générale d'après notre demande (les rubriques, les champs de la fiche, les options, le moteur de recherche, l'affichage des informations pour l'utilisateur et l'administrateur, etc.).

L'étape de documentation. La documentation sur la terminologie du droit communautaire a résidé en l'établissement des sources qui pourraient fournir des informations utiles pour l'ITeC, la collecte des sources, des données de ces sources, etc.

La méthode de collecte des données prévoit premièrement la détermination des sources documentaires qui dans le cas de l'ITeC sont:

- Dictionnaires généraux, dictionnaires spéciaux, vocabulaires, lexiques et glossaires concernant le langage du droit, le langage juridique communautaire; dictionnaires et lexiques bilingues; différentes BDT; dictionnaires étymologiques; dictionnaires des acronymes, synonymes, antonymes, etc.
- Monographies, ouvrages et articles divers sur le droit communautaire, le langage du droit;
- La législation européenne et nationale, etc.

L'étape de documentation prévoit aussi la méthode d'évaluation des données. Les données obtenues sont soumises à l'évaluation dans le but d'exclure celles erronées et inadéquates selon les critères d'évaluation: l'autorité et la crédibilité de l'auteur de la source, l'actualité du document, la qualité du document (original, traduction), etc.

La méthode d'enregistrement des données prévoit l'enregistrement de toutes les données concernant le terme. Dans le cas de l'ITeC les données ont été sélectionnées et enregistrées selon la structure de la fiche. La fiche de l'ITeC contient:

- Données concernant le terme: la forme de base du terme, la catégorie grammaticale, l'étymologie, etc.;
- Données concernant le concept: définition, polysémie, etc.;
- Données à caractère d'organisation: sources utilisées, la date d'enregistrement du terme, etc.

L'étape de synthèse. A cette étape a lieu l'introduction des données dans les fiches terminologiques qui organisent la BDT sous forme de collection de fiches. La fiche terminologique est le produit de base du terminographe.

Dans le cas de l'ITeC la fiche a un schéma assez ambitieux, qui prévoit une collecte des informations de longue durée. La fiche de l'ITeC contient les champs suivants: Terme, Catégorie grammaticale, Etymologie, Définition, Traduction (Româna), Traduction (English), Traduction (Русский), Polysémie, Synonyme(s), Antonyme(s), Hyponyme(s), Hyperonyme(s), Contexte (Français), Contexte (Româna), Phraséologismes juridiques (Français), Phraséologismes juridiques (Româna), Abréviation, Commentaires encyclopédiques, Auteur, Date de rédaction (Figure 3).

Terme:	<i>Droit communautaire</i>
Catégorie grammaticale:	n. m.
Définition:	Au sens étroit du terme, le droit communautaire est constitué par les traités constitutifs (droit primaire) ainsi que par les règles contenues dans les actes pris par les institutions communautaires en application de ces traités, à savoir règlements, directives, etc. (droit dérivé). Au sens large, le droit communautaire englobe l'ensemble des règles de droit applicables dans l'ordre juridique communautaire. Il s'agit donc également des droits fondamentaux, des principes généraux du droit, de la jurisprudence de la Cour, du droit issu des relations extérieures des Communautés ou encore du droit complémentaire issu des actes conventionnels conclus entre les États membres pour l'application des traités (<i>Glossaire Scadplus</i> , www.europa.eu).
Etymologie:	lat. <i>directum</i> ; <i>communis</i> .
Traduction (Română):	drept comunitar, dreptul Uniunii Europene
Traduction (English):	Community law
Traduction (Русский):	коммунитарное право, право Европейского союза
Polysémie:	-
Synonyme(s):	droit de l'Union Européenne
Antonyme(s):	droit national
Hyponyme(s):	l'application du droit communautaire; contrôle de l'application du droit communautaire*
Hyperonyme(s):	Droit
Contexte (Français):	A la différence des autres actes de droit dérivé, l'effet direct des règlements est inscrit dans le traité, l'article 249 CE soulignant qu'il est „obligatoire dans tous ses éléments et directement

	applicable dans tous les Etats membres”. La Cour a encore renforcé ce principe car „en raison de sa nature même et de sa fonction dans le système des sources du droit communautaire (le règlement) produit des effets immédiats et est, comme tel, apte à conférer aux particuliers des droits que les juridictions nationales ont l’obligation de protéger” (Dollat, Patrick. <i>Droit européen et droit de l’Union européenne</i> , 2-ième édition, Sirey, Dalloz, Paris, 2007, p. 251).
Contexte (Română):	Regulile statuate în această materie prin jurisprudența Curții de la Luxemburg, acceptate, într-o formă sau alta, în sistemele de drept ale statelor membre, reprezintă adevărate linii directoare pentru autoritățile naționale, în primul rând pentru instanțele de judecată, chemate să garanteze respectul dreptului comunitar (Nicolescu, Cristina-Mihaela. <i>Jurisprudența Curții de Justiție a Comunităților Europene cu privire la prioritatea de aplicare a dreptului comunitar asupra dreptului intern al statelor membre</i> // Revista română de drept comunitar, nr. 4, 2008, p. 93).
Phraséologismes juridiques (Français):	appliquer les règles du ~; respecter les principes du ~; violer les normes du ~; étudier les sources du ~; les éléments constitutifs du ~; l’interprétation du ~; clause propre au ~; etc.
Phraséologismes juridiques (Română):	a aplica regulile dreptului comunitar; a respecta principiile ~; a încălca normele ~; a studia izvoarele ~; elementele constitutive ale ~; interpretarea ~; clauză proprie ~; etc.
Abréviation:	-
Commentaires encyclopédiques:	Supérieur au droit national (même constitutionnel), le droit communautaire a des effets contraignants à l’égard des <u>Etats membres</u> et de leurs ressortissants, et apporte une protection juridique unifiée à tous les citoyens européens. Sa primauté implique que les règles et les actes de droit national ne peuvent contredire les règles de droit communautaire. En cas de conflit, ce sont ces dernières qui s’appliquent et doivent être respectées. L’application de ce principe peut ainsi conduire à écarter une norme nationale au profit d’une norme communautaire. Ce principe, qui ne figure pas dans le texte des <u>traités</u> , a été consacré par l’ <u>arrêt Costa</u> du 15 juillet 1964. Le juge national se voit soumis à l’obligation de faire prévaloir cette primauté, quels que soient les obstacles de son propre droit interne. Cette obligation, qui s’étend à la totalité des normes communautaires, primaires ou dérivées, à l’encontre de toutes les normes nationales, même constitutionnelles, a été clairement affirmée par l’ <u>arrêt Simmenthal</u> du 9 mars 1978. Elle s’impose à l’ensemble des autorités nationales, y compris les autorités décentralisées telles que les collectivités territoriales (<i>La primauté du droit communautaire sur les droits nationaux</i> , http://www.touteleurope.fr/fr/organisation/droit-communautaire/l-essentiel-du-droit-communautaire.html).
Auteur:	L.H.
Date de rédaction:	18/02/2009

Figure № 3. Fiche terminologique de la BDT InfoTerminographe Communautaire.

La fiche est aussi unilingue, la langue principale étant le français.

Les termes marqués d'un astérisque (*) pointent vers une autre fiche terminologique. Les boîtes et les filtres de recherche sont placés sur l'interface de l'ITeC.

L'utilisateur peut obtenir la fiche terminologique sur support papier à l'aide de l'option IMPRIMER.

L'utilisateur trouvera aussi les rubriques suivantes: *A propos de l'ITeC* (la description de la BDT), *Mode d'emploi* (le guide d'utilisation), *Corpus* (collection quadrilingue des actes européens: traités, chartes, etc.), *Contactez-nous* (assure le lien entre l'utilisateur et l'administrateur).

A la disposition de l'administrateur sont mises les options: *Recherche*, *Modifier le contenu de la fiche terminologique*, *Supprimer*, *Ajouter un nouveau terme*, *Rédacteur des fiches*, *Enregistrer*, *Retour*.

L'étape finale. A cette étape a lieu la présentation publique de l'ITeC: sa spécificité, ses offertes, ses atouts, les statistiques, etc.

La livraison du produit à l'utilisateur prévoit dans peu de temps l'installation du programme dans les salles de traduction spécialisée de la faculté des langues étrangères de l'ULIM, la médiathèque universitaire. Pour le public large il sera disponible en ligne.

A la fin de toutes ces étapes l'activité du terminographe n'est pas du tout terminée, car la mise à jour de la BDT doit être effectuée constamment pour disposer des informations vraiment utiles. La date de la dernière mise à jour est affichée sur l'interface de l'ITeC.

Dans un proche avenir, nous nous proposons les activités suivantes:

- documentation permanente en vue d'ajouter de nouveaux termes ou d'enrichir les fiches existantes;
- modification de la configuration de la fiche terminologique par l'ajout des champs pour les équivalents en allemand et espagnol;
- création des groupes de travail (y compris étudiants du cycle licence et mastère);
- transformation de la fiche terminologique en fiche plurilingue;
- collaboration avec les terminologues autochtones et étrangers;
- consultation avec les spécialistes du domaine communautaire.

Tout le long de l'élaboration de l'ITeC, les offertes de l'informatique ont été largement utilisées, ce qui a contribué sûrement à l'utilité et la qualité du produit.

ITeC n'a pas été créé pour remplacer les BDT existantes. L'auteur de l'ITeC propose à toutes les structures intéressées de prendre ces données pour enrichir leurs propres bases.

Finalement, nous considérons que ce projet contribuera au développement harmonieux du technolecte communautaire.

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CORPUS RESEARCH INTO ECONOMIC METAPHOR

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***Abstract:** The present article opens up a corpus perspective on metaphor research, focusing on a particular ESP branch, namely English for Business and Economics. The purpose of the theoretical and methodological considerations herein addressed by researching economic metaphors via corpus analyses is to shed light on the interaction between this method and this particular domain in point of research gains and losses.*

***Key words:** conceptual metaphor, business English, corpus.*

A possible definition of 'corpus' progresses from an earlier general, more inclusive meaning of the term ('a collection of written texts', Oxford English Dictionary) to a more generous one ('a collection of written or spoken material in machine-readable form', Oxford English Dictionary) and even to a less comprehensive, highly specific one ('the collection of a single writer's work or of writing about a particular subject, or a large amount of written and sometimes spoken material collected to show the state of a language', Cambridge Advanced Learner's Dictionary). The latter is the one increasingly favoured by corpus linguistics, i.e. by language studies that investigate language via computerized corpora. There has also been a notable parallel progress in the size of computers, their capacity and repertoire of operations which has further been reflected in dramatic increases in the storage and manipulation possibilities of linguistic corpora.

Such an outstanding technical and operational development has led linguists from putting together early corpora such as the Brown corpus of American English and the Lancaster-Oslo/ Bergen (LOB) corpus of British English, each considered bulky at the time (in the range of a million words) (Leech, 1991), to assembling specialized corpora consisting of entries pertaining to a specified register or genre, in the range of millions of words. The gain for linguistic research is therefore tremendous and doubtless. This gain stems from two directions: corpus size and corpus content selection.

The present paper raises the issue of the profitability of the interaction between corpus studies and a specific genre, that of business English, when the area to be researched is that of metaphorical expressions. It seeks to unmask some aspects of the methodological facility subtly doubled by methodological pitfalls, to introduce some results of research and to put forth suggestions and proposals for further studies in this field.

The definition of metaphor as taken up here originates in cognitive semantics, more precisely in the strand initiated by Lakoff and Johnson in their seminal book *Metaphors We Live By* (1980). From the cognitive perspective, metaphor is seen as the partial mapping of a source domain onto a target domain, with a set of correspondences between the donor and recipient domains. As a result of this transfer, we talk and reason about the target in terms of the conceptual (and inferential) structure of the source. The cognitive semantics framework that serves as a premise in our understanding of metaphor for the purposes of the present study is known as Conceptual Metaphor Theory.

Corpus observation of authentic metaphorical expressions incorporated in Business English in use nowadays presents a series of tractable advantages and disadvantages.

Firstly, the discourse of business English itself has a composite structure, that can be amenable to order by the resources of computerized corpora; if one is interested in dissociating scientific business discourse from media business discourse or ordinary language centred on business topics, the task falls within the stage of corpus selection. One of the corpora selecting media texts, *Business Source Complete*, is available for analysis of typical features such as metaphor sensitivity. As the world's largest full text business database, *Business Source Complete* provides full text for more than 8,500 scholarly business journals and other sources, including full text for more than 1,100 peer-reviewed business publications. Coverage includes virtually all subject areas related to business. This database provides full text for more than 350 of the top scholarly journals dating as far back as 1922. This database is updated on a daily basis via EBSCOhost.

Secondly, unlike the limited human capacity when it comes to searching a certain pattern, the potential a computer demonstrates is tested against repetitive searching which yields swift and accurate results. A cursory glance at a business newspaper would allow a linguist to spot a few metaphors, sometimes seizing the iterative usage of their underlying cognitive frame, whereas the computerized search using keywords extracted from the target or source semantic field is likely to reveal accurate, complete and therefore reliable results. This further gives the cognitive semantics researcher an edge by diminishing the amount of subjectivity and intuition built in the task.

Thirdly, corpus research in the semantics of economic metaphors launches the possibility to surpass mere qualitative research and proceed to quantitative research. Both types were adopted in Semino's 2002 article, in which she analyzed corpora of English and Italian newspapers with an eye to the representations of the euro at the time the currency was introduced in several European countries back in 1999. The fact that Britain did not enter the Eurozone at the time was linked to the British representations of the process as they surfaced in metaphorical expressions, though a series of metaphors was found to be shared by both English and Italian newspapers. Apart from detecting the partial overlap of metaphorical patterns, Semino was also able to rely on precise frequency counts and combine them with detailed text analysis in order to present the particular evaluative stances towards the common topic – the euro.

Semino's article is also notable for its cross-linguistic investigation, which is again a spin-off of corpus studies. Earlier on, Boers and Demecheleer (1997) analyzed metaphors from the discourse of economics across English French and Flemish texts, using detailed frequency counts of the metaphors from various source domains. They too found common source domains but discovered various frequency levels across the three languages. Their overall conclusion was that the speakers' culture is significantly reflected in the selection and use of metaphors.

In Charteris-Black and Mussolff's analysis (2003) the representations of the euro in the British *Financial Times* were paralleled to the counterparts in the German sister publication. Their data was collected at a later date than Semino's, and the results were closely linked to the corpus content: their choice of a financial newspaper whose target readership is the informed reader, the expert in the field, clashes with Semino's general journalism addressed to the average reader. The insights from the two text types show a different attitude towards the euro – more negative views are traced in Semino's

corpus of British journalism. These variations in results show the relevance of constituting corpus input in studying the metaphorical phenomena in the economic texts.

With the corpus I chose, *Business Source Complete*, the researcher benefits from selecting texts according to keywords or subject terms. The results may be limited to full text or not, according to published date, publication type (all, academic journal, periodical, trade publication, newspaper, book, primary source document, industry profile, country report), cover story, language. Any preferences may be saved for later searches and results may be archived in a search history file. More recently, results may be sorted, grouped or filtered by date. Related words may be applied in a search session.

Once the corpus assemblage is in place, the cognitive linguist faces a series of choices as far as the methodology is concerned.

A first option is to be assisted by concordancing software. Methodologically speaking, the linguist's tasks may be the following: with the help of dictionaries and thesauri, to establish a series of keywords that are attached to a particular conceptual metaphor, evoking either the target or the source domain; to trawl concordance lines so as to check the text occurrences of the items on the keywords list; to process the retrieved concordances and decide upon their metaphoricity; finally, to classify, extend, discuss and map the concordancing results.

An alternative is to rely on a small corpus and manually search it (Cameron & Deignan 2003). I went along these lines in a cross-linguistic study (Nicolae, 2006) focused on the metaphorical representations of money in the Romanian business press.

A third way about it is to search a sample of a large corpus by hand and then extend the search into the larger corpus (Charteris-Black, 2004). I also experimented such a procedure with BSC (Nicolae, 2007) when the keywords in the search list belonged to the field of sports and games.

The corpus analysis of metaphor is relatively recent, and the methodology is constantly developing, but such studies have their due share in drawing our attention to the understanding of metaphorical systems in texts in several ways.

The combined quantitative and qualitative analysis shows the value of corpus work in bringing naturally-occurring data to the examination of the cognitive semantics network of a particular discourse type, and reconstructing patterns of language and thought.

Nevertheless, despite the ongoing technological advancement, the direction of investigation in metaphor studies does not seem reversible: it can be done only from linguistic form through to meaning, and the advent of corpus enquiries cannot change that. Computer programs can organize language data according to various factors, but the identification of metaphorical mappings and pragmatic dimensions resides with a human processor. The corpus researcher has to be interposed between the corpus itself and its interpretation as an alert sift. Corpus studies will thus remain a province of bottom-up linguistic investigation.

The dimensions of the selected corpus will affect its reliability in point of authenticity and representativeness. A large corpus evinces higher reliability, but transforms manual searches into a painstaking job for the researcher, who is anyway exposed to the danger of not being able to sift through the entire corpus. While it is possible for a chosen limited corpus to under-represent a discourse or text type, it alternatively displays higher maneuverability. Knowles (1996) argues that corpora provide naturally-occurring evidence, a strong point that should not be overshadowed by the fact that they are however limited. With BSC the advantage is that authentic language data is daily updated, compensating for the natural limitations of any corpus.

Tognini-Bonelli authors a classification of corpus work into two categories: corpus-based versus corpus-driven (2001). Broadly, the former is initiated starting from a host of assumptions and existing patterns and checks them against a corpus, whereas the latter proceeds from a clean slate where it records any paradigms that emerge from the study. The metaphor research we are interested in shares features from both types of investigation, and thus tends to be rather positively evaluated from this perspective. Since Conceptual Metaphor Theory provides the theoretical foundation, the notional stepping stones in corpus research, it resembles corpus-based work; but as any findings are open to conclusions, to reclassifications, to new paths of investigation and to new mappings on the conceptual network of a language, the research is dynamic and corpus-driven.

Here are two opposite cases. Charteris-Black's investigation (2000) of a corpus of *The Economist* reveals how the selection of particular metaphors signals a certain perspective upon the topic, consequently consolidating one of the main tenets of Conceptual Metaphor Theory. Still, in her analysis of a corpus of texts dealing with the economy of the European Union (Semino, 2002), Semino's findings shake the predictions thrown up by the same theory – isolated, 'one-shot' metaphors rather than systematic metaphors are detected to be the norm and prove to be conceptually poignant rather than insignificant.

Corpus inquiries in metaphor studies have only started to be tackled, and there is a lot of territory left to be scientifically covered. One application that deserves to be extended and pursued in greater detail is the comparative one. Researchers are able to diversify the range of languages whose economic corpora they look into, or break down larger corpora into sub-corpora which can be compared, allowing for genre or text type comparisons. Similarly, the universality and the cultural-specificity of economic metaphors can be reflected in corpus studies. There is enough room left for deeper insights into the functions of metaphors in the economic discourse, the grammar or hidden ideology of metaphorical expressions, or metaphor processing. A complement to metaphor studies based on intuition and elicitation, corpus research would certainly add another dimension to the examination of the implications of Conceptual Metaphor Theory.

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TEACHING BUSINESS ENGLISH

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***Abstract:** The use of English as the language for business has significantly increased over the last decades. Within the worldwide development of technology, science and communication, Business English has emerged as an important component of worldwide business and commerce. As a matter of course, great emphasis on the teaching and learning of business English has been laid. The teaching of business English has to take into account a range of elements such as needs analysis, communication needs, pedagogic needs and business needs in order to meet the learners' needs.*

***Key words:** teaching, business English, needs.*

Throughout the years, English has become an international language, a lingua franca, being thought and learnt everywhere around the world. This increasing spread of the use of English, especially between non-native speakers, is one of the consequences of the fast development of the world economy and technology, of people's necessity to interact and communicate globally. English speakers use the language for a variety of purposes, for cross-cultural communication, for accessing and sharing information, for doing business etc. Given the great diversity of users of English and their various purposes in using the language, it is important to consider and determine the right approaches in teaching and learning English for Specific Purposes. As a matter of course, within the general concept of English as an International Language, a more restricted area has emerged, that of English for Specific Purposes where the reason for learning the language relates directly to what the learner needs to do in his/her vocation or job. "As English gathers momentum as the main language of international communication, it is perceived as the language of career opportunity, so the pressure grows for teaching to be more directly employment-related." (HARDING, 2007: 3) Furthermore, as the focus on the learner's needs increases, ESP is divided into English for Academic Purposes and English for Occupational Purposes. At its turn, EOP is split into several branches: Navigational English, Business English, Technical English and so on. Every domain has its own linguistic identity, its specialized terminology used to communicate and interact in specific contexts. "[...] in ESP – English for Specific Purposes – the purpose for learning the language is paramount and relates directly to what the learner needs to do in their vocation or job." (HARDING, 2007: 6) Harding states that in all definitions of ESP two elements are axiomatic: the sense of purpose and the sense of vocation.

Business English, as part of the larger concept of English for Specific Purposes, refers to a wide range of fields such as: economics, management, marketing, finances etc. Generally speaking, business English is about specific language used to communicate in specific business contexts, and for business aims. It is used to socialize, travel, deal, analyze, buy, sell, predict, negotiate, market, advertise, produce, predict and so on and so forth. It uses the language of commerce, of industry, of finance, of providing services and goods and the list can be endless but, at the same time, it is not limited to the language that only appear in some special business environment. Business

people need English to do business, not just to talk about business. They need to use the language effectively across a variety of different cultures and alongside a variety of different business skills, and in a wide range of business contexts, and with a wide range of interlocutors. Therefore, the teaching of business English has in view all these features and the fact that language is used to achieve an end. The learner's needs and his final aims are of great importance in teaching business English. So, in order to meet the learner's needs teachers have to take into account a range of elements such as needs analysis, communication needs, pedagogic needs and business needs.

Needs analysis

Finding out about and analyzing the needs of the learners is vital in business English teaching. When teaching a business English course, teachers need to gather a certain amount of information in the form of a needs analysis which will help them to determine where the learners are, in terms of communicative competence, and where they have to be to meet their business goals. Therefore, the trainer will collect and examine critically information about the learner's current level and the learner's target level of knowledge he needs to gain at the end of the teaching process. The difference between these two circumstances, the current and the target one, leads to the course design, and explains the choice of the syllabus, of various approaches, learning strategies and so on. Needs analysis is not just a mere data collection, but its main function lies in the interpretation and use of this data, offering the chance to focus on those areas which are relevant to the learner.

Referring to the nature of a needs analysis, Evan Frenedo states that: "A needs analysis is unique to a specific training situation. There is no standard model of needs analysis, and there is no 'single best way' to do it. A needs analysis is not an objective exercise; it entails exercising judgment and finding compromises to make the best use of resources in a particular teaching context. It is about working with learners to decide on the best way forward." (FRENDON, 2008: 16) Moreover, needs analysis is not just an initial one-off activity, but it should be an ongoing process.

Communication needs

Various communication contexts directly lead to various communication needs. In order to determine the learner's communication needs, the teacher has to find out as much as possible about the different contexts and styles of discourse that the learner might engage in. For example, the learner may need to be able to negotiate with English-speaking clients, deal with enquiries or correspondence. For each different context a different style of discourse and terminology is required, and the teacher has to take into account this information when determining the target end.

So, the first step is the communication needs analysis for which a variety of tools can be used, such as questionnaires, interviews, direct observation and so on and so forth. Depending on the specific teaching context, standardized needs analysis forms can be used, followed by interviews and direct observation during lessons in order to gather further details. Here is a model of a standardized needs analysis form which may be tailored to suit different teaching contexts.

NEEDS ANALYSYS FORM

Date:
First name:
Family name:
Occupation:
Telephone number:
Email:

Language learning history:

Current level of English:

- elementary
- pre-intermediate
- intermediate
- upper-intermediate advanced

How often do you use English?

- daily
- weekly
- monthly
- less often

What do you use English for:

- introductions, welcoming a visitor
- arranging schedules and appointments, making travel arrangements
- interviewing
- describing processes
- dealing with clients
- giving presentations
- socializing with business partners
- writing emails
- speaking on the phone
- taking part in meetings
- reading technical materials
- negotiating
- correspondence
- planning a meeting
- travelling on business
- making contacts
- contracts
- engaging in small talk

My main priority is to:

Pedagogic needs

Pedagogic needs are related to the teaching context, and therefore can vary according to this. Anyway, there are three main aspects to take into account: the trainer's needs, the learner's needs, and the means to do the course. (FRENO, 2008: 22)

The trainer's approach is determined by the result of the needs analysis, the learner's current level of knowledge and the final end they have to reach. However, the trainer's approach and methods are influenced to a great extent by his/her own style, experience, and needs.

On the other hand, learning success also depends on the learner's own learning style. "For example, we talk about learners being visual (they think in pictures and respond most readily to visual stimuli), auditory (they think in and respond most profoundly to sounds), and kinaesthetic (they think in terms of touch and smell and learn best when some kind of physical activity is taking place)." (FRENO, 2008: 24)

Learning styles are as well influenced by the learner's culture. A relevant example may be given if we compare an Asian context with a Western one. While the former sees the trainer as an expert who has to provide the right answer and give instructions, the latter expects the trainer to act as a facilitator, to encourage learners' autonomy.

As for the means to do the course, the trainer has to identify what facilities, equipment, and materials are available and to design the course accordingly. For example, a course which includes audiovisual materials cannot be done without the appropriate devices. So, the trainer has to choose the materials for the course in accordance with the equipment he has in the classroom where the course is going to take place. A very good course book based on multimedia tools may prove useless if you don't have the appropriate equipment.

Business needs

Determining business needs and fully understanding the business situation where the learner will be using the language are of the greatest importance to the teaching of a business English course. As Freno clearly explains, the needs of people working in the engineering department for example will be very different from those of people working in the financial department. "We will also need to understand the various business functions of those involved. If we are analyzing the engineering department, for example, its perspective will be very different from that of people in the financial department. [...] The engineers who build mobile phones will have a very different perspective from the one we may have as users. They will be interested in materials, technical specifications, and so on. The financial people will be more interested in the last auditors' report, and next week's balance sheet." (FRENO, 2008: 26) Consequently, each of them, be it engineer, accountant, etc., will need the

appropriate language to act, interrelate in his target situation, according to his job requirements. Moreover, if the content of the course is designed according to the learner's interest then the teaching and learning process develop more effectively: "language users learn more effectively if programme content is relevant to their specific area of need or interest." (JOHNSON, 1989: 12)

Conclusions

During the last decades, business English has developed as one of the most significant areas of teaching English for Specific Purposes. A lot of attention and consideration have been given to the teaching of business English and many efforts have been made so that the teaching process may reach its main goal. Consequently, trainers have started to focus their efforts on meeting the learner's needs. Business English teaching is centered on the learner and his final needs so it has to take into account a range of elements, such as needs analysis, communication needs, pedagogical and business needs.

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FONCTIONS, MÉTIERS ET NOMS COMMUNS DANS LE DOMAINE DE LA PUBLICITÉ

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***Résumé:** Dans le présent article nous voulons attirer l'attention sur quelques mots de base désignant des métiers, utilisés dans le domaine de la publicité et de cette façon, nous avons essayé de préciser la dynamique de la langue à travers la dynamique de ce secteur. Pour ces raisons, nous avons voulu entrer dans le détail de la profession, métier par métier, pour montrer sa richesse : **média-planners, rédacteurs, dessinateurs, maquettistes, graphistes designers, illustreurs, affichistes, free-lance, créatifs annonceurs, agents, roughmen, retoucheurs, promoteurs, chargés d'études, coordinateurs trafic, acheteuses d'art.** La publicité touche à de nombreuses disciplines et techniques, auxquelles elle emprunte le vocabulaire : au marketing comme à l'imprimerie, à la linguistique comme au cinéma : **rough, logo, mailing, accroche, couponing, pige, spot, base-line, teasing, brief, pack-shot, etc.** Une attention spéciale a été accordée à l'adaptation morphologique des anglicismes présents dans le lexique de la publicité. Cela pose des problèmes liés au genre, parce que la langue anglaise ne classe pas les substantifs suivant le genre. Dans le plus grand nombre des cas, l'attribution du genre est prévisible parce que la plupart des anglicismes utilisés en français sont classés parmi les mots masculins. Approximativement, dans 10% des cas les substantifs sont caractérisés comme féminins.*

La liaison langue et bons concepts en publicité est donc très évidente.

***Mots-clés:** lexique pub-français, agences de publicité, médias.*

La publicité est sortie de son ghetto le long de ces dernières années. Pour nous tous, c'est une réalité évidente. D'ailleurs, on peut dire que la publicité est une forme de culture actuellement. Elle attire les gens, parce qu'on parle d'un monde brillant et surtout d'un métier de communication qui intègre des éléments de création.

Reconnue, respectée, enviée, omniprésente, la publicité continue à être entourée de mythes. « Vous travaillez dans la publicité ? Ah, alors, c'est vous qui nous manipulez ! » Au total, la publicité et ses métiers demeurent impénétrables. Pour le grand public, c'est quelque chose de compréhensible. Pour les étudiants en publicité, également. Une confusion fréquente s'établit par exemple entre les fonctions de *directeur artistique* et de *directeur de création*. Et, si l'on demande de situer le *concepteur-rédacteur* par rapport à ces deux personnages, la confusion est à son comble. Nous n'avons pas l'intention de concevoir un lexique pub-français, mais nous voulons attirer l'attention sur quelques mots de base désignant des métiers, utilisés dans le domaine de la publicité et de cette façon, nous avons essayé de préciser la dynamique de la langue à travers la dynamique de ce secteur.

Pour toutes ces raisons, nous avons voulu entrer dans le détail de la profession, métier par métier, pour montrer sa richesse. Nous avons refusé de nous en tenir à de vagues définitions, administratives ou théoriques, qui ne parlent à personne. Nous avons essayé de couvrir l'ensemble du champ publicitaire aussi complètement que possible. Nos seules « impasses » : les métiers situés entre la publicité et d'autres disciplines : la presse, l'imprimerie, le cinéma, les relations publiques : photographe, mannequin, comédien, cinéastes, photographeur, chef opérateur, etc.

Panorama du paysage publicitaire français

Un regard sur le paysage publicitaire français nous indique trois acteurs principaux qui entrent en action :

- les *annonceurs*, c'est-à-dire les entreprises qui commandent, dirigent et paient les campagnes publicitaires ;
- les *agences* de publicité, de promotion, etc. Elles ont le rôle de concevoir les campagnes publicitaires, en vue de les revendre aux annonceurs ;
- les *médias*, c'est-à-dire la presse, la radio, la télé, le cinéma, l'affichage. Toutes ces institutions vendent leurs espaces pour la publicité.

De l'enquêtrice qui nous demande nos états d'âme sur le yaourt nature au créateur d'images synthétiques fabriquées par ordinateur, la publicité emploie donc toute une série de mots désignant les métiers des personnes qui travaillent, à temps complet ou à temps partiel, dans le domaine de la publicité : *rédacteurs, dessinateurs, maquettistes, graphistes designers, illustreurs, affichistes, éditeurs, producteurs, free-lance, créatifs* (qui vivent en couple, *un copywriter* et *un art directeur*, l'un chargé des mots l'autre des images), *annonceurs, agents, roughmen, retoucheurs, promoteurs, chargés d'études* (les universitaires de la pub, ceux qui gardent de nombreux tics de langage), *distributeurs* de prospectus, couponnage, courtage, *courtiers* qui négocient l'espace publicitaire, *coordinateurs trafic, acheteuses d'art* (des femmes essentiellement). Par exemple, le mot *roughman* a comme point de départ le mot *rough*, « qui est un anglicisme désignant l'esquisse ou le crayonné réalisé par le graphiste pour présenter une maquette d'annonce, d'affiche ou de story-board. Le rough est réalisé avec des feutres de couleur sur un papier non absorbant pas l'encre. A moins que l'annonceur n'ait demandé une maquette finalisée (notamment pour effectuer des tests) l'accord sur la création est obtenu grâce aux roughs. Les roughs font partie d'un dossier ou d'une note de recommandations présentée par l'agence à l'annonceur. Le roughman est un graphiste qui a obtenu une formation dans les écoles comme es Arts-Décoratifs, les Beaux-Arts, l'école Estienne, etc. Il travaille en équipe avec les concepteurs rédacteurs sous les directives du directeur de la création. C'est un salarié de l'agence ou un free-lance» (HEUDE, 2005 : 182).

Le marché publicitaire des médias nourrit quatre métiers. *Commercial (chef de pub support, directeur de la publicité)* : c'est l'immense majorité des emplois. *Média-planners* : on en trouve quelques-uns en centrales d'achat et dans les régions qui ont une activité de conseil média. *Acheteurs d'espace* : comme leur nom l'indique, dans les centrales d'achat d'espace. Et chargé d'études, spécialisés dans les études média. Aucun métier de la création. Il arrive que le directeur artistique du journal mette „la main à la pub” dans un petit journal et mette en page des annonces, par exemple. Mais, *directeur artistique dans un journal* est un métier de la presse, très différent du métier de *directeur artistique dans la pub*. « Le *média-planning* est une des tâches fondamentale de l'agence de publicité avec la création. Le *directeur des médias* et le *directeur de création* sont les deux personnes clé de l'agence. Le *directeur des médias* supervise le travail des *média-planners*, dont le rôle est de connaître les médias, leur audience et leur évolution. Le *média-planner* réalise les calendriers de campagne rassemblés dans le plan médias qui est soumis à l'annonceur pour l'approbation. Le calendrier des insertions permet ensuite d'effectuer les réservations d'achat d'espace. Le rôle du média-planner est d'optimiser l'achat d'espace en cherchant à accroître l'efficacité de la campagne à un coût minimum » (HEUDE, 2005 : 176).

Les acheteuses d'art (des femmes essentiellement) exercent dans les grosses agences. L'achat d'art signifie l'action de répondre aux besoins des *créatifs* de l'agence,

afin de résoudre un problème donné. La réalisation d'un *rough*, d'une illustration, d'une photo. Leur rôle est de conseiller les illustrateurs, les photographes, les *roughmen*, qui sauront le mieux visualiser un message donné. Mais de trouver également le styliste, le coiffeur, le maquilleur, le mannequin qui vont intervenir pour telle ou telle photo. Dans tous les cas, les acheteuses d'art sont au courant de tout ce qui se fait, œil ouvert sur l'extérieur.

Les *créatifs* vivent en couple : un *copywriter* et un *art director*. En français, l'un se charge des mots, l'autre des images. Ce fonctionnement s'explique aisément : le travail d'équipe est beaucoup plus favorable que le travail solitaire. Mais si la conception de la campagne est commune, arrive un moment où chacun doit affirmer sa spécificité technique. Aux mots cherchés ensemble en tâtonnant, le *concepteur rédacteur* doit donner la meilleure formule possible. Au visuel trouvé à deux, le *directeur artistique* doit également donner la meilleure formulation possible, en termes de cadrage, de couleurs, de mise en page. C'est également à lui de suivre la réalisation technique de la campagne. C'est pourquoi on dit que les créatifs ont une obsession et une angoisse : trouver les bons concepts qui feront les grandes campagnes. La formulation doit être à la fois nouvelle et spécifique au problème posé. C'est là que réside toute la difficulté.

Si on met en discussion le „pilier” de la publicité, le côté commercial, alors des métiers comme ceux de *commercial annonceur* (qui a une marque ou une enseigne à défendre), *commercial agence* (qui dirige les campagnes) ou *commercial support* (qui a la charge des supports publicitaires) sont indispensables. La différence de fond, entre le *commercial chez l'annonceur* et le *commercial en agence*, ne tient pas dans la dénomination du métier, mais plus précisément dans le fait que le premier commande et achète, alors que son homologue fabrique et vend, étant également fournisseur. Un dernier visage du *commercial annonceur* : le *chef de produit*, la figure de proue des annonceurs qui gèrent plusieurs marques, qui permettent le développement du produit et son succès commercial. Tous ont en commun d'être des vendeurs. « Mais ce ne sont pas des vendeurs à l'état pur. Car la publicité n'est pas un produit fini, *prêt-à-vendre* à coup de bagout et de ristournes. C'est un produit mouvant, éphémère, sensible, qui doit être sans cesse travaillé » (PLACIER, 1984 : 41).

La différence de fond entre le *commercial chez l'annonceur* et le *commercial en agence* tient justement au fait que le premier commande et achète, alors que son homologue fabrique et vend : l'agence praticien et conseil, étant également fournisseur. Comme nous avons précisé déjà, on peut mettre en discussion les trois visages du *commercial annonceur* :

- dans les entreprises qui ont un petit budget de publicité, le *patron* en personne, assisté du *directeur commercial* ou du *directeur marketing*, lorsqu'ils existent, fait figure de *commercial*.
- deuxième configuration possible du *commercial annonceur* : le *chef de publicité*, ou *responsable* ou *directeur de la publicité*. Il est spécialisé dans tous les aspects de la publicité du/des produits ou de l'enseigne de l'annonceur. Ils exercent dans des entreprises qui n'ont qu'une marque ou qu'une enseigne à défendre, soit dans celles qui ont un marketing commun à tous les produits de leur gamme.
- dernier visage du *commercial annonceur* : le *chef de produit*. Il a toute la responsabilité de l'encadrement de l'ensemble des moyens qui vont permettre le développement du produit et son succès commercial.

Chez l'annonceur, le chef de publicité initie et contrôle la communication de l'entreprise, tant en ce qui concerne les produits que l'image. A ce titre, il choisit son agence de publicité, dont il va être l'interlocuteur privilégié et le client. C'est à sa demande que seront réalisées les campagnes et seront résolus tous les problèmes d'édition (plaquettes, prospectus), de promotion et de gestion du budget.

Vendre de l'espace publicitaire (pages de journaux, écrans de télévision ou de cinéma, spots radio ou panneaux d'affichage), telle est en effet la mission assignée au *chef de publicité support*. Car l'espace publicitaire, contrairement aux apparences, n'est pas une réalité physique et ne s'écoule pas au poids ou à la pièce comme chez un marchand de primeurs, les melons. Lorsque les supports se trouvent en situation concurrentielle, vendre de l'espace publicitaire consiste à vendre une audience et des comportements de consommation. Cet ensemble de données (diffusion, audience, comportements d'achat) et son tarif sous le bras, *le chef de publicité support* s'en va donc démarcher entreprises et agences, pour vendre les performances du ou des supports dont il a la charge. A moins de représenter bien sûr des supports que les annonceurs s'arrachent (ls pages de news pour la presse, les écrans pour la télévision), le métier de *chef de publicité support* est d'abord un travail de prospection. Les interlocuteurs du *chef de publicité support* sont les agences avec, comme contact privilégié, *le média-planner* et les entreprises avec, comme interlocuteur, *le directeur commercial* du marketing, de la publicité, voire le *patron* lui-même.

Face à l'annonceur, *le chef de publicité* doit convaincre son interlocuteur de tout l'intérêt qu'il a à passer dans son support, compte tenu du profil de clientèle qui correspond parfaitement ou le plus près possible au profil de ces acheteurs ... et de l'excellent taux de négociation, dont cette vente en direct le fait bénéficier : «Là où *le chef de publicité support* fait du bon boulot, c'est quand, en contact avec le média-planner s'occupe et pose des questions très précises : quelle est la cible que cherche à toucher tel annonceur ? à quelle période va-t-il étudier le plan média ? *Le chef de publicité support* a une bonne connaissance des budgets et des cibles qui vont être travaillés. Il va donc vendre son espace avec les mêmes techniques utilisées par le média-planner pour préconiser un support » (PLACIER, 1984 : 59).

Quittons à présent le monde du spectacle, pour aborder l'univers de la science. Ici, des professions qui „font autorité”, qui parlent précis, en chiffres et démonstrations à l'appui, qui conceptualisent, décortiquent, raffinent. C'est le cas des *média-planners*, métier qui émerge en France autour des années 70 avec l'utilisation de l'outil informatique. A partir d'une certaine stratégie, *les média-planners* savent que pour tel produit, à telle époque, il faut investir X argent dans tel ou tel magazine.

La liaison langue et bons concepts en publicité est très évidente. Tous ces noms qui désignent des métiers ont un seul point de départ : une masse organisée d'informations fournies sur le produit et une direction dans la quelle il faut travailler. Et un seul point d'arrivée : quatre ou cinq mots simples : „Crédit agricole, le bon sens près de chez vous”. La formulation doit être à la fois claire, nouvelle et spécifique au problème posé.

La conséquence immédiate est évidente : la publicité est un village où tout le monde se connaît, où tout se sait très vite. Les réputations s'y font et s'y défont à une vitesse incroyable.

Du point de vue de la concentration, le marché de la publicité connaît un vrai succès surtout dans la capitale de n'importe quel pays. Par conséquent, le problème soulevé est plutôt l'inexistence, en province, d'un véritable marché de la publicité, complet et structuré, car le réseau est moins représentée et n'a pas la même qualité.

L'intégration phonétique

Le caractère identifiable des emprunts est relié au fait que leur introduction est d'abord l'introduction d'un signifiant, c'est-à-dire d'une forme phonétique et graphique nouvelle. Dans le domaine des emprunts à l'anglais, des mots comme *jogging* ou *week-end* sont appréhendés immédiatement comme anglicismes, aussi bien par la répartition des lettres, dans leur graphie, que par leurs consonnes et voyelles de leur forme phonique.

« Tous les emprunts à l'anglais ne représentent pas, pour les Français, un tel écart entre l'écrit et l'oral, mais la plupart comportent dans leur forme phonique et graphique des marques d'appartenance à un système étranger. C'est donc, la plupart du temps, en tant qu'élément étranger consciemment perçu comme tel que l'emprunt fait son chemin dans la langue qui l'accueille, c'est-à-dire qui accueille à la fois un nouveau signifiant (phonique et graphique) et le signifié qui lui est attaché. Car, bien entendu, c'est le signifié qui fait, avant tout, l'objet de l'emprunt » (PERGNIER, 1989 : 31).

En ce qui concerne les emprunts, il y a des personnes qui parlent de leurs signifiants comme s'ils étaient simplement transférés d'une langue dans l'autre, sans aucune modification. Pergnier précise que « le propre d'une interférence de langues et que la résultante en est quelque chose de nouveau et de différent par rapport à chacune des deux langues en interférence : le signifiant d'un signe emprunté par le français à l'anglais n'est pas un signifiant « français », mais n'est plus le signifiant anglais qui a produit l'emprunt. Cela est encore plus vrai pour l'anglais que pour d'autres langues, en raison de la phonétique très particulière de l'anglais par rapport aux autres langues européennes » (PERGNIER, 1989 : 32).

Pour illustrer ce produit de l'interférence on peut donner comme exemple l'emprunt banal *parking* qui est prononcé par un Français avec un *a* bref antérieur, un *r* « grasseyé » et un accent tonique sur le [i] très ouvert de la deuxième syllabe. Cet anglicisme est incompréhensible (non reconnaissable) pour un anglophone qui l'articule avec un [a] long et postérieur, sans *r*, et avec un accent tonique sur la première syllabe, alors que la deuxième est pour lui « écrasée », avec un [i] très fermé et ténu. Le signifiant écrit de ce mot pose beaucoup plus de problèmes aux sujets de la langue emprunteuse.

L'attribution du genre aux emprunts à l'anglais

Beaucoup d'anglicismes ont été francisés tout au long du processus de l'emprunt. L'adaptation morphologique des anglicismes pose des problèmes liés au genre, parce que la langue anglaise ne classe pas les substantifs suivant le genre. Au contraire, en français cette distinction est primordiale. Le français accorde à chaque nouveau nom un genre grammatical. L'attribution du genre aux emprunts à l'anglais paraît parfois arbitraire. Etiemble dit « qu'en français, langue sclérosée, les substantifs ont presque toujours un seul genre, le sabir atlantique, langue jeune, langue nouvelle vague, langue new look, laisse aux substantifs une aimable liberté. On écrira donc : *un wagon*, *sa station-wagon* » (ETIEMBLE, 1990 : 171).

Dans plusieurs documents consultés la discorde entre le masculin et le féminin règne dans le choix entre les appellations, surtout en ce qui concerne un certain nombre de professions, de fonctions ou de dignités qui, longtemps réservées aux hommes, sont devenues depuis peu accessibles aux femmes. « Notre vocabulaire, il est vrai, ne nous livre parfois qu'un masculin et l'on recourt à des périphrases pour parler d'une *femme-médecin*, d'un *auteur féminin*, etc. Dans nos lycées et collèges, Madame X est « le

professeur de géographie », au masculin ; mais pour les élèves c'est, plus familièrement, « la prof de géo ». Si le vocabulaire des dictionnaires n'applique pas à cette dame qu'une appellation masculine, le langage spontané, suivant une humble logique, obéit à la tendance profonde de la langue. Alors, dans la presse, on lit des énoncés du type : « le ministre s'est déclaré satisfaite » ou « le maire, invité au Japon, est revenue enchantée de son voyage ». Contorsions qu'on peut absoudre en les baptisant anacoluthes » (CAHIERS DE LEXICOLOGIE, no. 65/juillet, *Du féminisme lexical*, 1994 : 104).

Dans le plus grand nombre des cas, l'attribution du genre est prévisible parce que la plupart des anglicismes utilisés en français sont classés parmi les mots masculins. Approximativement, dans 10% des cas les substantifs sont caractérisés comme féminins. Le genre féminin est employé pour désigner une personne de sexe féminin, comme par exemple « executive woman », « working woman », « first Lady » : « L'immense popularité de *la first Lady* » (LE FIGARO) ; « [...] l'in vraisemblable culot de la *working woman* » (LIBÉRATION) » (CAHIERS DE LEXICOLOGIE, no.66/1995, *Le genre grammatical des anglicismes contemporains en français* : 97).

Des féminins aisément formés ont fait l'unanimité : *attachée, acheteuse d'art, chargée de mission, employée, assistante, commerçante, consultante, gérante, technicienne, animatrice, fondatrice, réalisatrice, coordonnatrice*. Viennent enfin les appellations qui ont pour les deux genres la même forme (épïcènes) : *secrétaire, fonctionnaire, publicitaire, journaliste, responsable*. « Il semble que *secrétaire* au féminin évoque une situation subalterne et que le masculin soit souvent préféré et affirmé quand il s'agit d'une fonction supérieure, comme par exemple *secrétaire départemental* » (CAHIERS DE LEXICOLOGIE, no. 65/juillet, *Du féminisme lexical*, 1994 : 107). Certains, visiblement, n'ont pas cherché l'uniformité : il y a des *conseillers*, mais aussi des *conseillères* ; dans la publicité et non seulement on peut être *adjoint* ou *adjointe, président* ou *présidente*. Dans cette liste, le masculin traditionnel résiste bien, mais sans s'imposer à toutes. Mais, attention, on reste *chef de publicité support, chef de produit, chercheur scientifique, directeur de recherche, metteur en scène, écrivain, illustrateur*.

Il existe aussi des cas d'emprunts dont le genre serait déterminé peut-être par le suffixe ou par le terminaison. Le suffixe *-ie* est signalé comme typiquement féminin : *groupie, sandwicherie*. La terminaison *-ing* est assez fréquente et typiquement anglaise : *casting, feeling, body-building, nightclubbing, shopping, parking, planing*, etc. (tous ces exemples sont masculins). Les terminaisons *-ion* et *-euse* exigent le féminin : *une fashion, une winneuse*.

Guilford dit que il y a parfois l'impression que le journaliste évite d'attribuer un genre à l'emprunt qu'il emploie, afin de ne pas avoir à « choisir » entre le masculin et le féminin. On peut affirmer que le choix du genre est souvent subjectif, surtout pour les emprunts les plus récents.

Genre des noms composés. « Selon la norme, les composés formés de deux éléments apposés en français seraient affectés du genre du premier nom, sauf s'il s'agit d'une personne, *un chou-fleur, une pêche-abricot* » (LA LINGUISTIQUE, no. 35/2, 1999, *L'attribution du genre aux emprunts à l'anglais* : 75). Les composés qui sont formés de deux noms généralement semblent suivre cette norme. Il y a aussi des composés qui sont au masculin, tandis que le premier nom suggère le féminin : *bottleneck*, la bouteille, *guitar bar*, la guitare, *music hall*, la musique, *star-système*, la vedette, la star.

La majorité des composés qui désignent une personne suivent le genre de la personne désignées : *le songwriter, le reporter-illustrateur, le média-planner, le roughman, le copywriter, le cow-boy, le reggae-man*, etc. Si les composés sont formés d'un nom et d'un adjectif, ils prennent ordinairement le genre du nom. Par exemple : - au masculin : *le highlife* (mais *la vie*), *le backing band, le metal band* (*le groupe* mais *la bande*) ; - au féminin : *le steel-body* (mais *le corps*), *la new age* (mais *l'âge*, masculin).

En français il y a toujours des exceptions à ces normes. Il existe la tendance à attribuer le genre masculin à tout emprunt, simple ou composé, quand le choix du féminin n'est pas tout de suite évident. Il existe déjà en français une tendance à la masculinisation des noms nouveaux formés d'éléments non substantivés.

« Il n'y a pas de raison évidente pour le choix du féminin, il existe une forte tendance à la masculinisation des noms simples et composés du corpus. Cela pourrait être la manifestation d'un processus inconscient de régulation aboutissant à la formation d'une nouvelle règle qui attribue le genre masculin aux noms empruntés à l'anglais faute d'une motivation puissante en faveur du féminin » (LA LINGUISTIQUE, no. 35/2, *L'attribution du genre aux emprunts à l'anglais*, 1999 : 78).

Dans l'opinion de Pergnier, les anglicismes, comme tous les faits langagiers, se propagent par un effet de mimétisme. De ce point de vue, les médias ont un rôle amplificateur considérable. « Un mot anglais hier inconnu des Français fait son apparition, est repris, répercuté, et devient un cliché qui court les ondes et les feuilles de papier » (PERGNIER, 1989 : 146).

Conclusions

Rough (première mise en forme visuelle du message. On distingue plusieurs étapes de mise en forme : « le croboard », premier jet de l'idée. « Le crayonné », première mise au point. « Le rough-rough » au feutre avec lettre à la main sur cello. « Le rough poussé » qui prendra place dans une maquette «finalisée » avec lettre en colorkey), *logo* (logotype. Graphisme propre à une marque – lettrage ou emblème), *mailing* (1. prospection ou vente par voie postale ; 2. message publicitaire envoyé par voie postale), *accroche, couponing* (message publicitaire, mailing ou annonce presse, muni d'un coupon-réponse), *pige, spot* (passage publicitaire en radio ou en télévision), *PLV* (publicité sur les lieux de vente), *BVP* (bureau de vérification de la publicité), *UDA* (Union des annonceurs)etc. Comme on a déjà vu, les anglo-saxons sont les plus nombreux : *base-line* (petite phrase qui vient en bas, en signature d'une annonce, pour rappeler le concept de la campagne ou de la marque. Exemples : « Crédit Agricole, le bon sens près de chez vous » ou « EDF, des hommes qui relient les hommes »), *freelance* (publicitaire qui travaille en indépendant, payé aux honoraires en fonction du travail fourni), *teasing* (technique de communication en deux ou trois temps qui consiste à intriguer un prémessage – *le teaser* – avant de délivrer le message définitif – *la révélation*), *brief* (1. Directives transmises par le client au commercial, puis par le commercial aux créatifs, aux médias, aux études ; 2. Séance où l'on transmet des informations), *jingle* (musique ou bruitage spécifiquement conçu pour une marque. Le jingle est un « logo sonore »), *pack-shot* (plan final d'un film ou visuel en bas d'annonce montrant le produit dans son conditionnement).

Un publicitaire ça jargonne énormément. Qu'on leur pardonne ! La publicité touche à de nombreuses disciplines et techniques, dont elle emprunte le vocabulaire : au marketing comme à l'imprimerie, à la linguistique comme au cinéma.

Ce jargon est aussi une façon pour la pub de se démarquer de disciplines très proches, des Beaux-Arts ou de la presse par exemple. Ainsi, en pub, on parle d'*accroche* – on de *titre*. De *visuel* – non d'*image*. De *rough* – non d'*esquisse*.

Et laissons également aux publicitaires le plaisir de parler « pub ».

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ENSEIGNER LE FLE EN IMMERSION POUR FACILITER L'INTÉGRATION

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Résumé: La politique française en matière d'immigration a changé et les nouveaux dispositifs d'accueil s'organisent à présent autour de deux axes-clés : formation et intégration. Tous les migrants sont désormais mobilisés dans l'apprentissage du français, la maîtrise de la langue du pays d'accueil étant aujourd'hui considérée comme un vecteur essentiel d'accès à l'autonomie.

La formation linguistique à destination des étrangers installés sur le territoire a subi des modifications suite à trois événements : la reconnaissance de la formation linguistique au titre de la formation professionnelle (2004), l'adoption du CECRL par le système éducatif français (2005), la mise en place du DILF en relation avec le nouveau dispositif d'intégration des primo-arrivants, le CAI (2007).

La présente contribution traitera de notre expérience d'enseignant et concepteur de programmes d'enseignement du FLE. Nous montrerons comment les recommandations du CECRL, les objectifs fixés par les institutions et les besoins concrets des migrants peuvent s'articuler dans la réalisation d'outils pédagogiques dont la finalité est d'aider les apprenants étrangers - provenant de contextes socio-économiques, culturels et religieux très différents - à atteindre leur objectif commun : l'intégration durable dans une Europe qui promeut la diversité linguistique, la pluralité culturelle, la mobilité et la communication dans le respect des identités.

Mots-clés : didactique, FLE, CECRL.

I. L'immigration : contexte socio-politique

I.1. Politiques européennes

Face à l'augmentation des flux migratoires vers l'Europe et au constat de la diversité croissante des nationalités des résidents des pays européens, l'Europe met en œuvre une collaboration accrue entre les Etats membres afin de définir un cadre cohérent permettant une immigration égale et ordonnée. L'Europe actuelle conçoit l'intégration des migrants comme une responsabilité commune nécessitant une solidarité nationale et européenne. Les programmes d'intégration mis en place visent à la fois l'intégration dite effective des migrants déjà établis sur le territoire et l'adoption de mesures spécifiques pour l'intégration des nouveaux arrivants.

L'époque des approches européennes traditionnelles pour la gestion de la diversité culturelle croissante, telles que l'*assimilationnisme* et le *communautarisme*, est à présent révolue. Depuis 2008, elles ont laissé la place à une nouvelle valeur – clé européenne, le *dialogue interculturel*. Celui-ci est défini comme « un échange de points de vue ouvert, respectueux et basé sur la compréhension mutuelle, entre des individus et des groupes qui ont des origines et un patrimoine éthique, culturel, religieux et linguistique différents. » (Livre blanc sur le dialogue interculturel, 2008 : 12)

Une gestion des flux migratoires réussie et en adéquation avec la société européenne actuelle passe aujourd'hui par l'atteinte des trois objectifs spécifiques suivants : **l'intégration et la participation**, pour parvenir à l'égalité des chances; **la convivialité pacifique**, nécessaire au respect, dans un esprit de tolérance, des droits et libertés de l'individu et notamment de la liberté d'opinion et de religion ; **la mise en valeur de la diversité culturelle** en tant que ressource. (Déclaration de Stuttgart, 2003:2)

L'accès des migrants à la langue du pays d'accueil est cité comme un droit fondamental (cf. article 19 de la *Charte sociale européenne révisée*, 1996). Le Conseil de l'Europe encourage les Etats membres à faciliter et à favoriser l'enseignement de la langue nationale du pays d'accueil aux migrants adultes: « Des cours de langue pour adultes, associés à des cours d'intégration, devraient être proposés dans tous les quartiers ; de même, il convient de mettre en place des cours de langue spécifiques dans le cadre de l'insertion professionnelle. » (Déclaration de Stuttgart, 2003 : 3)

I.2. Approche française de l'immigration

Les orientations et les recommandations européennes ont fait écho en France où différents dispositifs ont vu le jour. Certains visent la formation tout au long de la vie en général et ont pour finalité d'aider les publics de bas niveau de qualification dans l'acquisition des compétences clés ; d'autres, plus spécifiques, visent l'accompagnement des étrangers, nouvellement arrivés ou déjà installés sur le territoire, dans l'acquisition de la langue du pays d'accueil.

La France a été parmi les premiers pays de l'Europe à prendre en compte toute l'importance d'une bonne maîtrise de la langue dans le processus d'insertion durable de ses ressortissants mais aussi dans l'intégration des migrants qu'elle a accueillis. En effet, depuis 2005, la France reconnaît la formation linguistique au titre de la formation professionnelle et, dans ce cadre, les travailleurs qui ont une maîtrise insuffisante de l'outil linguistique pour la communication dans le cadre de leur vie professionnelle ou privée peuvent bénéficier d'une prise en charge des cours de langue dans le cadre du DIF (Droit individuel à la formation). En parallèle, l'Etat français a mis en place différents systèmes pour favoriser l'accès à la formation des inactifs, jeunes et adultes, demandeurs d'emploi de longue ou courte durée, bénéficiaires du RMI (Revenu Minimum d'Insertion), femmes au foyer, etc. Ainsi, à l'heure actuelle, chaque demandeur d'emploi, chaque salarié ou bien tout adulte de plus de 16 ans désireux de se former à un moment ou un autre de sa vie peut trouver une réponse adaptée à ses besoins en formation.

Dans la perspective de la volonté européenne commune de faciliter l'accès à la formation à tout moment de la vie afin de favoriser la réussite de la valorisation personnelle et, plus globalement, afin de construire une société fondée sur la connaissance, la multiplication des structures de formation est apparue comme une nécessité évidente. La diversification des besoins et des demandes en formation ainsi que la complexification des politiques de prise en charge ont engendré une décentralisation de la formation. L'Etat confie à présent certaines de ces missions à des prestataires de services, qui sont sélectionnés pour une durée déterminée allant de un à trois ans suite à des réponses aux appels d'offres régionaux ou nationaux.

I.3. Acteurs de la formation pour l'intégration

Faciliter l'accès aux savoirs pour tous les publics indifféremment de leurs possibilités de mobilité et de leurs disponibilités revient à proposer une réponse de proximité suffisamment variée pour qu'elle puisse s'adapter aux besoins de chacun. Dans ce sens et au sujet des migrants adultes en particulier, les recommandations européennes sont très explicites : « Des cours de langue pour adultes [...] devraient être proposés dans tous les quartiers [...] » (Déclaration de Stuttgart, 2003 : 3)

Les cursus de formation à destination des adultes sont actuellement assurés par des centres de formation publiques et privés et par des associations.

La décentralisation de la formation et la diffusion croissante de l'attribution des marchés selon le système des appels d'offres a eu des retombées positives sur la manière dont les différents organismes construisent et dispensent leurs formations. L'expérience et la qualification des équipes pédagogiques étant l'un des critères de sélection dans l'attribution d'un marché, les organismes de formation accordent une importance accrue au recrutement de personnel compétent et de plus en plus spécialisé. La cohérence des programmes pédagogiques est un autre facteur de poids dans cette sélection, ce qui amène les organismes à développer la réflexion sur leurs pratiques. Nous assistons ainsi depuis quelques années à une professionnalisation croissante des acteurs privés intervenant dans le secteur de la formation continue en général et, plus particulièrement, de ceux intervenant dans la formation linguistique des migrants adultes.

Par ailleurs, dans le processus de création de nouveaux dispositifs pour la formation linguistique des migrants, l'Etat a mobilisé des spécialistes de tous les domaines : formateurs, universitaires, consultants, etc. Cette mobilisation a fait entrer la problématique de l'enseignement du FLE à destination des migrants adultes dans la sphère d'intérêt des chercheurs et des universités. Désormais, la formation des migrants n'est plus laissée au hasard des associations caritatives fonctionnant sur le principe du bénévolat ; elle est devenue un domaine de recherche à part entière. Cet aspect de la didactique du FLE, considéré dans le passé comme marginal et sans intérêt particulier, se trouve aujourd'hui sous la lumière de tous les projecteurs. Il fait l'objet de nombreuses recherches et publications et il est maintenant intégré dans les cursus universitaires des filières FLE / FLS. La formation linguistique des étrangers immigrés s'enrichit chaque jour tant de la réflexion des universitaires qui côtoient le milieu que du recrutement de formateurs de plus en plus qualifiés.

I.4. Le centre de formation et l'Association Montjoye

Le Centre de Formation Montjoye Méditerranée (désormais CF2M) est, dans la région Provence Alpes Côte d'Azur, un acteur très présent dans le domaine de la formation en vue de l'insertion sociale et professionnelle. A plus grande échelle, l'Association Montjoye dont le centre de formation ne constitue qu'un des services, oeuvre au quotidien et depuis sa création, en 1949, dans tous les secteurs de l'insertion et, plus généralement, de l'assistance aux personnes fragiles ou en difficulté (victimes d'agressions diverses, enfants, jeunes travailleurs, chômeurs de tout âge, étrangers). La vocation de l'Association pour l'accompagnement vers l'acquisition de savoirs comme moyen de sortir de la précarité et de construire un avenir meilleur s'est manifestée dès l'aube de sa création. En 1950, les bénévoles de l'époque mettaient en place un enseignement scolaire et ménager pour les jeunes filles en difficulté afin de les sauver de la rue. Depuis, cette vocation n'a cessé de mûrir et s'est concrétisée en 1989 par la création de l'Atelier de Pédagogie Personnalisée, devenu ensuite un centre de formation dynamique qui a su s'adapter aux évolutions des besoins de la société et s'imposer comme un pôle d'innovation dans la région PACA.

« Pour mener une politique d'intégration réussie, il est nécessaire de s'appuyer sur **les réseaux** des différents niveaux politiques, mais aussi sur tous les secteurs politiques à l'échelon local et sur l'engagement de la société civile. » (Déclaration de Stuttgart, 2003 : 1). Dans ce sens, l'Association Montjoye et le CF2M ont su créer des liens et établir des partenariats avec les institutions de l'Etat, les collectivités locales et les autres organismes de formation présents sur le territoire. Conscient de la complexité du processus d'insertion ainsi que de la pluralité des besoins des apprenants, le CF2M

mobilise au quotidien son réseau associatif et institutionnel afin de parvenir à proposer une réponse complète et adaptée aux besoins des apprenants.

II. Les publics migrants

Le CF2M est mandaté par différentes structures de l'Etat pour dispenser des formations en vue de l'intégration et de l'insertion socio-professionnelle. A ce titre, il intervient auprès des publics suivants : étrangers primo-arrivants, étrangers déjà installés sur le territoire, jeunes 16 – 25 ans, demandeurs d'emploi, travailleurs handicapés et salariés. Tous ces publics ont en commun des carences dans l'acquisition des savoirs de base, carences qui se manifestent dans leur vie sociale et professionnelle et qui entravent la réussite de leur parcours d'insertion. Les migrants ou les personnes d'origine étrangère ne constituent donc qu'une partie des publics qui bénéficient de formations au sein du CF2M, mais ce sont eux qui nous intéressent ici plus particulièrement et que nous détaillerons ci-dessous.

En 2008, le CF2M a assuré 648 parcours de formation dans le centre de Nice et ses antennes de Menton et Beausoleil. Ces parcours, dans leur très grande majorité, se sont déroulés dans le cadre des dispositifs d'aide à l'insertion, financés par l'état, la région et les collectivités locales. Les ressortissants étrangers représentent 81% des apprenants formés au CF2M en 2008. Plus de 500 personnes ont donc bénéficié d'une formation linguistique en vue de leur insertion. Parmi ces personnes, on compte bien évidemment un nombre significatif de primo-arrivants (216 individus), mais ils ne constituent pas la majorité. Des étrangers établis sur le territoire français depuis 3 ans ou plus ont également manifesté le besoin d'améliorer leur maîtrise du français.

II.1. La diversité des profils et des dispositifs de formation

L'analyse des publics que nous avons formés en 2008 met en évidence la diversité des profils et ce sous tous les aspects : âge, nationalité, niveau d'études, niveau de qualification, situation familiale. Tous les âges sont représentés, de 16 à 60 ans ou plus, ainsi que tous les niveaux d'études : personnes non scolarisées, personnes peu ou mal scolarisées, personnes ayant obtenu dans leur pays un diplôme supérieur à Bac +3. Cette dernière diversité est la principale source d'hétérogénéité par rapport aux profils d'apprentissage. Elle représente l'une des premières difficultés dans l'organisation de formations linguistique pour les migrants et constitue un aspect incontournable de la didactique du FLE pour les immigrés et donc l'un des principaux paramètres à intégrer dans tout travail d'ingénierie pédagogique à destination de ces apprenants.

Par rapport au sexe des bénéficiaires, nous avons constaté une très forte représentativité de femmes, environ 75 %. Cela s'explique par une caractéristique de l'immigration au niveau national car en 2003, en France, sur 128 000 nouvelles entrées, 77 230 se sont faites suite au mariage avec un ressortissant français. (Jean Piel, site RFI, 23 juin 2006)

Quant à leur nationalité, les apprenants les plus nombreux viennent du Maghreb et de la Russie; suit le Portugal par le biais de l'immigration cap verdienne dans ce pays. Ainsi, la plupart des migrants adultes ayant bénéficié d'une formation linguistique en 2008 sont des ressortissants des pays tiers. Ces données nous permettent de mieux approcher leurs besoins en matière de formation, car ils doivent réussir leur intégration non seulement dans le pays d'accueil mais aussi dans l'Europe de la diversité culturelle, sociale et économique.

Nationalité	
Russe et Tchétchène	15,95%
Tunisienne	12,86%
Marocaine	12,62%
Portugaise	7,38%
Gitane	6,67%
Algérienne	5,71%
Philippine	2,14%
Autres avec - 2% prises individuellement	36,43%

Ces étrangers ont intégré un parcours de formation par le biais de différents dispositifs. Les ressortissants de la Communauté européenne et les autres étrangers déjà installés en France sont pris en charge dans le cadre des ETAPS (Espaces Territoriaux d'Accès aux Premiers Savoirs), des formations financées par la Direction régionale du travail, de l'emploi et de la formation professionnelle ou bien dans le cadre des dispositifs financés par le Conseil général des Alpes Maritimes (pour les bénéficiaires du revenu minimum d'insertion et de leur conjoints). Quant aux ressortissants des pays tiers, la plupart intègre la formation linguistique dans le cadre du CAI (Contrat d'accueil et d'intégration). Chacun de ces dispositifs a ses spécificités, ses avantages et ses limites. Les acteurs de la formation doivent composer au quotidien en fonction de ces spécificités pour proposer à chaque individu une formation adaptée, selon ses acquis, ses besoins et ses aspirations. Les formations ETAPS, à destination des jeunes adultes 16 - 25 ans présentent l'avantage de pouvoir proposer des parcours plus longs et plus complets (formation linguistique, mais aussi remise à niveau en mathématiques, formation civique, initiation aux TIC, etc.). Mais elles supposent une grande disponibilité de la part des apprenants qui doivent effectuer 35 heures de formation hebdomadaires. Ce type de formation n'est donc pas accessible aux personnes ayant des contraintes de l'ordre de la vie privée (jeunes mères de famille, par exemple). Les formations dans le cadre du CAI présentent l'avantage d'être proposées aux migrants peu après leur arrivée sur le territoire, de fonctionner sur le système des prescriptions individuelle et d'intégrer l'obtention d'un diplôme national, le DILF (Diplôme Initial de Langue Française). Mais, malheureusement, l'accès à de telles formations est soumis à des critères d'éligibilité et tous les migrants ne sont pas susceptibles de signer le CAI.

II.2. La pluralité des besoins

La diversité des publics engendre la diversité des besoins subjectifs (ressentis par le migrant selon son origine, les conditions de son arrivée, son niveau d'études, etc.) et objectifs tels que définis par les institutions du pays d'accueil (dans le cadre du CAI, par exemple) et par la réalité de la société d'adoption. Si les différents dispositifs de formation gèrent l'hétérogénéité des besoins d'ordre objectif, les besoins subjectifs des publics se font fortement ressentir tout au long des parcours de formation. A la pluralité engendrée par les différences d'ordre social, culturel et ethnique s'ajoute une autre dimension très importante qui est, elle aussi, génératrice de diversité et d'hétérogénéité ; il s'agit du projet professionnel de chaque individu (accéder rapidement à l'emploi, intégrer une formation qualifiante, réintégrer la formation initiale) et, plus globalement, de son projet de vie. Mais au-delà de ces différences, les migrants sont des personnes en situation d'immersion qui ont en commun le besoin de communiquer de manière

efficace dans les situations les plus courantes de la vie quotidienne. Au début de leur formation et jusqu'à l'acquisition du « niveau de maîtrise efficace », les migrants ont tous les mêmes besoins de communication.

Une fois ce niveau minimum commun acquis, les besoins en formation des migrants se différencient. Ce qui les distingue à ce moment sont les domaines de vie dans lesquels ils sont ou seront amenés à communiquer ainsi que le degré de complexité des tâches qu'ils ont à accomplir.

Par ailleurs, au-delà de l'objectif immédiat d'intégration dans la société française, les populations étrangères, provenant de contextes très différents, ont également en commun un objectif à long terme, à savoir : l'intégration durable dans l'Europe. En conséquence, les adultes migrants ont des besoins aussi bien dans l'apprentissage des savoirs linguistiques, que dans l'acquisition des savoir-faire communicationnels et sociaux.

III. L'élaboration d'une offre de formation adaptée

Tous les spécialistes s'accordent à présent à dire que l'intégration réussit au mieux lorsque les mesures de soutien tiennent compte de la situation individuelle des migrants, lorsque les acteurs divers oeuvrant dans le domaine de l'intégration proposent un programme de soutien cohérent et adapté aux conditions de vie individuelles des immigrés. A la lumière de ce constat généralement accepté aujourd'hui, il apparaît clairement que tout organisme de formation doit chercher à optimiser la formation linguistique des migrants en leur proposant un apprentissage en parfaite adéquation avec leurs objectifs et en les amenant vers la construction de leur propre compétence langagière, selon leurs besoins réels d'intégration et d'insertion socio-professionnelle.

III.1. Le CECRL – un référentiel nécessaire

Dans ce contexte, travailler en conformité avec les recommandations du CECRL s'impose comme une nécessité et comme une solution naturelle, et cela pour plusieurs raisons. Tout d'abord, la décentralisation de la formation a bien évidemment généré un manque d'homogénéité de l'offre dans le domaine de la formation linguistique des migrants. L'adoption d'un référentiel commun permet de gommer les disparités qui existent selon les organismes de formation et les différents lots définis pour chaque territoire et de favoriser l'égalité des chances en participant à l'un des objectifs du CAI, celui de garantir à tout primo-arrivant des prestations en matière de formation comparables en différents points du territoire. Par ailleurs, la perspective actionnelle du CECRL qui envisage la langue comme un outil dont l'acquisition permet à l'individu d'agir dans les différents domaines de la vie et l'approche par tâche avec le fort accent qui est mis sur la contextualisation de l'apprentissage conviennent tout à fait aux migrants, qui sont avant tout des apprenants en immersion. Le CECRL présente également l'avantage de proposer une classification des situations de communication à maîtriser selon quatre domaines d'emploi de la langue du pays d'accueil : domaines personnel, public, professionnel et éducationnel. Enfin, le CECRL permet une évaluation plus précise des acquis car, par sa structure arborescente en trois niveaux généraux de compétences et ouverte à des subdivisions, il situe « les apprentissages dans une dynamique cohérente et une logique d'acquisition. S'y référer permet de définir pour une personne les acquis et les manques. La dissociation des domaines de compréhension et d'expression orale et écrite permet d'envisager des profils de compétences hétérogènes et de diagnostiquer avec précision les besoins des apprenants. » (BEACCO, J. – C. & all, 2005 : 9)

III.2. La construction de curricula opérationnels

Fort d'une expérience de plusieurs années dans la formation auprès des publics migrants en difficulté et/ou en voie d'insertion socio-professionnelle, le CF2M travaille depuis peu sur la création et la mutualisation d'un référentiel des situations de communication qui optimise la création de parcours d'apprentissage du français au niveau A1, parcours qui prennent en compte de manière exclusive les besoins concrets de ces publics et qui proposent des supports entièrement adaptés à ces apprenants, pour lesquels les supports proposés par la plupart des méthodes actuellement disponibles sont difficilement utilisables en tant que tels. Le référentiel proposé sera entièrement modulable pour répondre à la situation réelle du terrain, caractérisée par la grande diversité des apprenants selon leur origine, leur âge, leur parcours de vie et leur projet et, donc, par la nécessité de disposer d'un outil de formation flexible et facilement personnalisable.

Compte tenu des diverses contraintes administratives (durée des parcours, conditions d'obtention du permis de séjours sur le territoire, conditions du CAI, etc.) et des contraintes personnelles propres à chaque apprenant (famille, situation matérielle, ...), il est impératif aujourd'hui : a) d'explicitier les demandes des acteurs investis dans l'insertion des migrants ainsi que les compétences définies par le CERCL ; b) d'identifier clairement ce qui est à apprendre et à connaître selon les besoins langagiers spécifiques des apprenants ; c) de disposer de supports pédagogiques adaptés qui stimulent la motivation des apprenants. Cela afin de rendre la formation efficace en permettant aux formateurs de construire rapidement des parcours d'apprentissage personnalisés, adaptés à chacun.

Construire des curricula opérationnels et de qualité se traduit par plusieurs impératifs : a) isoler, à partir du CERCL et l'analyse du contexte, les objectifs spécifiques de la formation linguistiques des migrants ; b) rendre ces objectifs plus explicites, non seulement aux yeux du formateur - enseignant mais aussi à ceux de l'apprenant migrant ; c) faciliter et favoriser l'élaboration de parcours de formation personnalisés, selon les situations dans lesquelles les apprenants seront amenés à communiquer ; d) stimuler l'implication de l'apprenant dans son parcours d'apprentissage par l'énonciation d'objectifs transparents et en adéquation avec ses besoins.

III.3. L'individualisation des parcours

Afin d'apporter une réponse adaptée à chaque profil d'apprenant, le CF2M fonctionne tout au long de l'année selon le principe des entrées et des sorties permanentes et assure des entrées en formation rapides et flexibles en termes de durée, rythme et contenus. Le pôle linguistique du CF2M comporte trois domaines de formation : 1) l'alphabétisation, pour les publics non scolarisés ; 2) le français langue étrangère en cours de groupe, pour les niveaux élémentaire A1 et A2 et 3) la remise à niveau en français selon le principe de l'autoformation accompagnée, pour les niveaux indépendant B1 et B2. Selon ses acquis et ses manques, l'apprenant peut intégrer un ou deux de ces domaines de formation. De plus, l'organisation thématique et cyclique des parcours, en modules et séquences, permet à l'apprenant d'assimiler l'ensemble des savoirs indifféremment du moment où il a intégré la formation.

III.4. L'accompagnement transversal

La formation linguistique des adultes d'origine étrangère se doit de viser à favoriser l'insertion durable par la valorisation de l'individu dans le cadre de la société d'accueil, valorisation qui suppose une bonne maîtrise de la langue française pour lui permettre d'exploiter au mieux ses compétences réelles dans la réalisation de son projet de vie. Ainsi la formation linguistique des adultes migrants s'inscrit dans une démarche globale d'insertion et de retour à l'emploi. Cette démarche suppose un accompagnement transversal prenant en compte tous les éléments du parcours de vie des apprenants. L'environnement de la formation et les conditions générales de sa réalisation constituent des éléments essentiels dans la réussite du parcours d'intégration. C'est pourquoi, le CF2M considère que sa mission va au-delà des enseignements des savoirs théoriques et qu'il est nécessaire d'intégrer à sa démarche pédagogique la prise en compte de l'ensemble des éléments personnels et professionnels qui influent sur le parcours de formation. Pour ce faire, le CF2M propose un accompagnement transversal qui se décline en quatre axes : 1) la mobilisation du réseau associatif et institutionnel de l'Association Montjoye ; 2) le suivi individualisé des stagiaires ; 3) la mise en œuvre de prestations ponctuelles spécifiques en fonction des besoins identifiés ; 4) la concertation pédagogique en équipe et avec les organismes de formation partenaires.

IV. Synthèse

Le CF2M se propose d'être pour les apprenants étrangers plus qu'un centre de formation, une école qui enseigne des savoirs théoriques. Il se veut le reflet de la société française avec ses diversités de tous genres. Il constitue un lieu de mixité, un espace pluriculturel qui encourage tant les échanges culturels, sociaux et ludiques dans le respect de la diversité que la solidarité et la liberté d'expression. Il accompagne les bénéficiaires à la fois dans l'acquisition de l'outil linguistique, dans l'accès à la culture, à la citoyenneté active et dans l'ouverture vers l'interculturel.

Il y a un peu plus de 50 ans, Noam Chomsky réinterprétait le célèbre aphorisme de Descartes et proposait *Je parle, donc je suis*. Aujourd'hui, le CF2M prend en compte tous les aspects sociaux, culturels et citoyens de la formation des migrants et oeuvre dans la solidarité afin que tout migrant puisse dire un jour fièrement *Je communique, donc j'existe dans ma société d'adoption et je construis mon avenir ainsi que celui de mon pays d'accueil*.

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LA DIDACTIQUE DE L'IMAGE EN CLASSE DE FRANÇAIS

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Résumé: Les images sont constamment présentes dans notre vie, nous sommes quotidiennement amenés à les décrypter, à les interpréter ou à les utiliser.

L'exploitation de l'image en classe de français est une activité attrayante et très profitable pour encourager l'expression orale et écrite.

Ce travail se propose de "jeter un coup d'oeil" sur l'image autant du point de vue théorique que pratique. Ce sujet a été choisi étant donné l'importance de l'image dans l'apprentissage d'une langue étrangère: elle communique, transmet un message et déclenche finalement l'expression.

Dans un premier temps on s'intéresse à analyser les significations de l'image, à comprendre la complexité de son essence et à découvrir les différents types existants.

Ensuite on arrive à son analyse méthodologique. On constate que, même si on peut envisager plusieurs démarches à suivre, on passe généralement d'une approche dénotative (découverte) vers une approche connotative (interprétation).

La dernière partie explore le côté pratique de l'image en classe de français: après plusieurs activités didactiques, sont proposées des exploitations méthodologiques, à partir de différents types d'images.

En somme, ces pages tentent de déchiffrer un peu le mystère de l'image et de présenter des cas pratiques dans l'exploitation des images en classe de français.

Mots-clés: image, interpreter, didactique.

I. Qu'est-ce qu'une image?

L'image est présente presque partout dans notre vie. On l'observe à la télé (surtout les images publicitaires), dans les rues (les affiches, les graffitis), dans les livres et les journaux (les dessins, les photos), dans le domaine de la science (les radiographies, les échographies), etc.

Même si on s'y est tellement habitué, il y a toujours des images qui nous surprennent, qui attirent notre attention et nous communiquent un message qui est plus ou moins saisi.

Ce sont les aspects de la multitude d'interprétations de sens, de l'éveil de l'attention et de la provocation à la communication qui nous intéressent pour l'analyse de l'image du point de vue didactique.

Dans le dictionnaire (Le Maxi Dico, 1996: 581), les définitions données à l'image sont multiples:

- I. Représentation physique d'un être, d'une chose.
- II. Représentation analogique d'un être, d'une chose, d'une abstraction.
- III. Représentation mentale.

Un point commun entre les différents sens du mot "image" semble être celui d'analogie, de ressemblance. Comme l'image est "quelque chose qui ressemble à quelque chose d'autre" (JOLY, 1993: 30), elle entre dans la catégorie des représentations.

L'image comme représentation est "une présence seconde"; représenter, ça veut dire "présenter à nouveau (dans la modalité du temps) ou à la place de... (dans celle de l'espace)" (MARIN, 1993: 10-11). Le préfixe "re" transmet l'idée de substitution: "quelque chose qui était présent et ne l'est plus est maintenant représenté" (MARIN, 1993: 11). L'absent est devenu présent, comme si ce qui était représenté était la même chose.

L'image comme représentation est aussi un signe (du point de vue sémiologique). La particularité d'un signe est qu'il tient lieu de quelque chose d'autre; il est présent "pour désigner ou signifier autre chose, d'absent, de concret ou d'abstrait" (JOLY, 1993: 25).

L'image comme représentation comporte trois messages: un message linguistique, un message icônique dénoté et un message icônique connoté. Le message linguistique (titre de l'image) a soit une fonction de relais (comme dans les bandes dessinées), soit une fonction d'ancrage (pour identifier l'objet). Le message icônique littéral est important pour l'enregistrement correct d'un nouvel objet perceptif et le message connoté inaugure une activité d'interprétation (situer un objet dans la même série).

Nous constatons que l'image regroupe au sein d'une limite (d'un cadre) des catégories différentes de signes: des signes icôniques (analogiques), mais aussi des signes linguistiques (le langage verbal) et des signes plastiques (formes, couleurs, texture). La relation entre ces signes produit le sens, que nous déchiffrons plus ou moins consciemment.

L'image est aussi un outil d'expression et de communication, car elle contient un message pour autrui. De ce point de vue, elle peut être rapportée au schéma de la communication proposée par Jakobson, (JOLY, 1993: 46) où tout message requiert un contexte (réfèrent), un code (au moins en partie commun au destinataire et au destinataire) et un contact (un canal physique entre le destinataire et le destinataire) qui permet d'établir la communication.

II. Typologie des images

La diversité des formes sous lesquelles l'image se présente, impose l'analyse de différents types d'images.

L'image peut être groupée de la façon suivante:

- a. L'image photographique. C'est l'image obtenue mécaniquement ou électroniquement, immobile, unique.
- b. L'image des bandes dessinées. C'est l'image obtenue à la main, immobile, multiple.
- c. L'image cinématographique. C'est l'image obtenue mécaniquement, mobile, multiple.
- d. L'image picturale. C'est l'image obtenue à la main, immobile, unique.
- e. L'image architecturale. Elle réunit dans la plupart des cas sur la même page une photo et un dessin-plan.

La variété des images (fixes ou mobiles, en couleurs ou en noir et blanc, reproduites mécaniquement ou non) est déterminée aussi par le contexte pragmatique de la communication (l'image de presse peut être soit de propagande, soit publicitaire, soit strictement informative comme pour le reportage) et par le contexte référentiel (l'image scientifique, l'image de presse).

L'image scientifique est une image dénotative par excellence, tandis que l'image publicitaire est une image connotative.

La photographie et le dessin publicitaire ont une fonction impressive: elles agissent sur le lecteur en l'incitant à une action, celle d'acheter le produit présenté.

La photographie et le dessin scientifique ont une fonction expressive: elles présentent les caractéristiques du référent. Ainsi l'image publicitaire exprime un univers euphorisant, imaginaire, alors que l'image scientifique évoque le réel existant ou possible.

En ce qui concerne l'image picturale, elle a une fonction expressive et fonde une reproduction figurée.

Du point de vue didactique, le choix de l'image est très important. Le professeur doit choisir les images qui permettent la réalisation de ses objectifs pédagogiques. Les images qui peuvent être utilisées en classe sont multiples:

- les schémas, tableaux, graphiques, plans de quartiers et de villes;
- les reproductions de peintures, sculptures, photographies;
- les affiches;
- les cartes postales;
- les photographies illustrant les titres ou articles de journaux, les photographies d'art;
- les bandes dessinées, photos-romans, vignettes, dessins humoristiques;
- les annonces publicitaires.

Une bonne démarche du professeur consiste à créer un portefeuille d'images sélectionnées dans un but pédagogique. Avec un tel matériau, le choix de l'image nécessaire pour illustrer les objectifs serait plus facile.

III. Comment lire et interpréter l'image

L'analyse de l'image est une activité par laquelle le professeur sollicite les capacités d'invention des élèves et invite à l'expression personnelle par des approches diversifiées. Il y a plusieurs modalités d'aborder une image. L'analyse d'une image qui n'est pas accompagnée de texte, peut être faite comme suit:

1. *L'approche dénotative (LABOURET, MEUNIER, 1994: 34) (basée sur la description). Par la dénotation, le lecteur repère ce que l'image isolée montre (objets, portraits, paysages...).*
 - a) *Le support: c'est la reproduction d'un tableau, photo, sculpture, dessin, montage d'image.*
 - b) *L'origine: elle donne des indications sur l'émetteur et le destinataire, elle est souvent imprévisible.*
 - c) *La composition:*
 - *Le cadrage est centré sur des personnages, un décor, des objets;*
 - *La mise en page utilise ou non des techniques cinématographiques, d'angles de prise de vues (plongée, contre-plongée), de grosseur de plan (gros plan, plan américain, plan moyen...). Dans la plupart des images, ces techniques donnent des effets de réel et font croire au lecteur qu'il est le véritable spectateur de ce qu'il surprend;*
 - *On peut décrire ce que l'on voit au premier, au second ou à l'arrière-plan;*
 - *Les couleurs sont chaudes (dominante de jaune, rouge), froides (vert, bleu, mauve), atténuées ou vives.*
 - d) *La représentation: on peut décrire les objets et le décor. On peut décrire les personnages (nombre, âge, sexe, actions, regards et habillements). On peut*

indiquer leur rôle. Il faut noter que la simple description d'une image ne permet pas de lui donner une signification précise.

2. *L'approche connotative (LABOURET, MEUNIER, 1994: 34). Elle est influencée par notre perception du monde. Par la connotation le lecteur repère ce que l'image évoque, les valeurs morales qui s'y ajoutent, les émotions qu'elle suscite.*
 - a) *La lecture contextuelle: l'image d'une plage bordée de palmiers ne sera pas interprétée de la même manière au mois d'août qu'au mois de janvier.*
 - b) *Les facteurs socioculturels: la lecture est influencée par notre connaissance du sujet. L'interprétation de l'image dépend de l'expérience du lecteur. La photo du président de la République parlera plus à une personne qui sait qui il est.*
 - c) *Les facteurs personnels: une image peut provoquer des émotions diverses, suivant les sensibilités individuelles (plaisir, dégoût, enthousiasme, colère...).*
 - d) *La lecture symbolique: certains objets, certains gestes sont interprétés en fonction des codes sociaux et culturels; le coq gaulois, par exemple, appartient à un code symbolique.*
 - e) *La notion d'indice: elle crée des énoncés sur ce qui n'est pas présent à l'image (la fumée, par exemple, fait parler du feu).*
3. *La synthèse de ces deux approches et l'association de certains facteurs précisent pour chaque lecteur le message de l'image.*

Dans l'analyse d'une image il faut tenir compte aussi du texte qui l'accompagne (titre d'un tableau, légende d'une photo, slogan d'une affiche...) On a vu que celui-ci oriente l'interprétation de l'image.

Dans la classe de français on peut "découvrir" l'image, mais en même temps on peut "aller plus loin" et proposer des activités variées pour inciter les élèves à s'exprimer: imaginer des dialogues entre les personnages, écrire une lettre destinée à un personnage, imaginer ce qui s'est passé avant / après...

L'analyse d'une image permet aux élèves de s'exprimer d'une manière personnelle et apprécier en même temps la pluralité des points de vue et la diversité de compréhension.

L'image éveille l'intérêt et la curiosité des élèves, elle favorise le développement de la sensibilité et peut être un moyen privilégié pour comprendre le monde.

IV. Activités didactiques

Le professeur se fonde sur la diversité des élèves, leurs motivations et leurs capacités, pour proposer des activités didactiques les mieux adaptées, tout en tenant compte des objectifs fixés.

A. Identifier / Présenter quelqu'un

L'activité de se présenter dans un groupe est une activité première, nécessaire pour créer le plaisir de travailler ensemble.

À partir de l'image, le professeur peut solliciter les élèves à se présenter (nom, prénom, âge, situation de famille...), mais il peut aussi inciter les élèves à exprimer leurs goûts, préférences, idées ou sentiments.

L'image peut être un support pour que les élèves présentent des souvenirs personnels. Parler de soi est une activité qui intéresse en général la majorité des apprenants. L'utilisation de l'image permet aux apprenants de se présenter autrement.

Objectifs pédagogiques visés:

- *identifier des personnes*
- *se présenter*

- *présenter quelqu'un*
- *exprimer ses goûts et ses opinions*
- *parler de soi*
- *caractériser une personne*
- *se repérer dans l'espace et le temps*

B. Décrire

Le monde n'est pas perçu de la même manière par toutes les personnes. Il est vu en fonction de notre expérience singulière. Parfois, nous ne voyons pas de la même manière les choses qui nous entourent. Les mots avec lesquels nous décrivons le monde diffèrent d'une personne à l'autre.

Objectifs pédagogiques visés:

inventorier des objets

classer des objets

comparer des objets / des situations / des personnages

décrire un objet / un paysage

décrire des personnes

exprimer une opinion

caractériser quelqu'un

C. Imaginer

Imaginer ce que l'on ne voit pas (ce qui se trouve à l'extérieur du cadre de l'image, ce qui se trouve caché à l'intérieur des choses...) est une activité intéressante pour développer l'imagination des élèves, pour provoquer et encourager l'expression orale ou écrite dans une langue étrangère.

Objectifs pédagogiques visés:

- *exprimer un sentiment/une opinion*
- *situer dans l'espace et le temps*
- *écrire / jouer des dialogues*
- *rédiger un récit*
- *raconter une histoire*
- *écrire une lettre*
- *inventer des événements, des situations*

V. Propositions d'exploitation méthodologique

Salvador Dali



Nature morte vivante,
1956
Huile sur toile
125 x 160 cm.
Morse Charitable Trust
en prêt au Salvador Dali Museum
St Petersburg, Floride.

Découvrir

Décrivez le tableau. (objets, lieux...)

Quel est le rôle des ombres?

Comment est composé ce tableau?

Dans quelles figures géométriques peut-on inscrire ce tableau?

Combien de plans distinguez-vous sur cette image?

Qu'est-ce qu'ils représentent?

Quelle impression provoque l'oeuvre sur vous?

Quel moment de la journée est-il représenté?

Qu'est-ce qui différencie cette oeuvre d'une peinture appartenant au genre de la "nature morte"?

Quels sont les détails qui appartiennent directement au surréalisme?

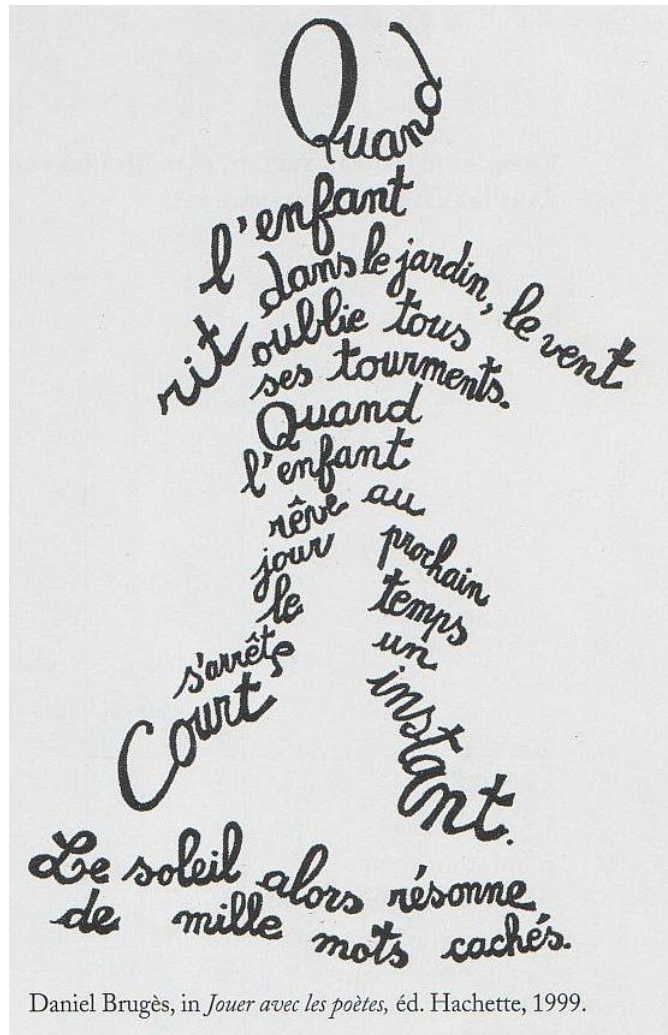
Comment Dali parvient-il à traduire le mouvement ou le déplacement des objets?

Quelles couleurs l'artiste a-t-il choisies? Pourquoi?

Aller plus loin

Proposez un autre titre.

Imaginez en 5-10 lignes une histoire à partir de cette image.



Daniel Bruguès, in *Jouer avec les poètes*, éd. Hachette, 1999.

Découvrir

Que représente ce calligramme?

Lisez le texte. Est-il lié au dessin? Pourquoi?

Quel est le thème qui se dégage du texte.

Commentez celui-ci en 4-8 phrases.

Aller plus loin

Choisissez un personnage ou un objet et essayez de le dessiner avec des lettres ou des phrases, qui sont en rapport avec le dessin.

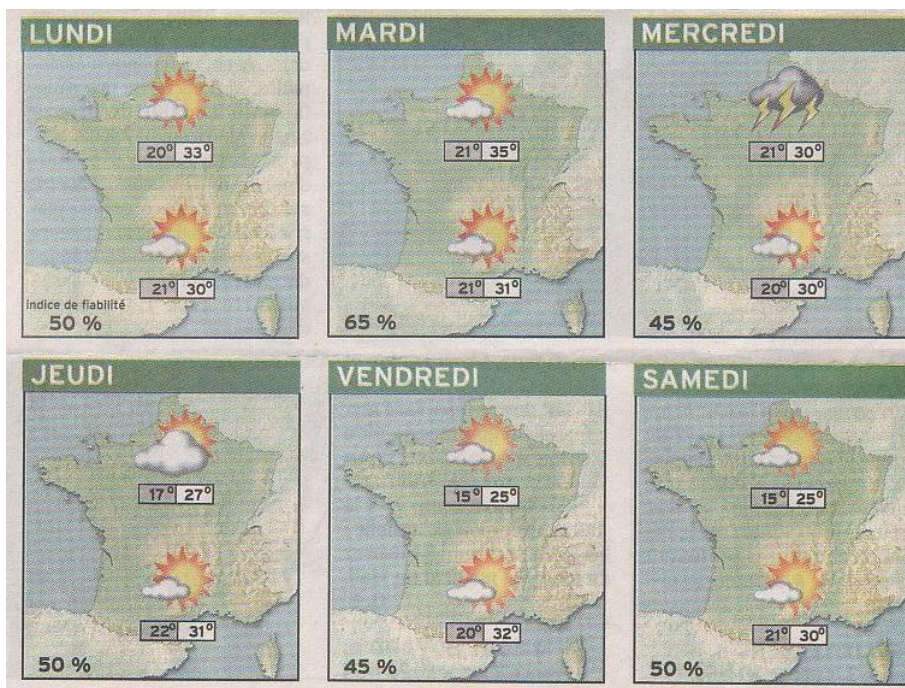


Image extraite du journal *Le Figaro*, N° 18939, 25-26 juin 2005

Découvrir

Observez l'image ci-dessus.

Choisissez un jour de la semaine et présentez en deux-quatre propositions le temps prévu pour ce jour-là.

Aller plus loin

Imaginez que vous travaillez à une chaîne de télévision.

À partir de ces images, présentez en deux minutes environ le temps prévu pour la semaine prochaine.

Imaginez que vous n'avez pas suivi l'émission "météo" présentée à la télévision. Vous parlez avec votre collègue qui l'a suivie et vous lui demandez de vous annoncer les prévisions météo pour toute la semaine à venir.

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TEACHING ESP IN A COMPUTER-MEDIATED ENVIRONMENT

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Abstract: *Computers have lately become a constant source of information and communication, spread throughout the world. The aim of the present paper is not to highlight the importance of computer in general but to point out the role that it plays in learning a foreign language, English in our case, in an Academic environment. Online instruction is a well known and frequently used technique nowadays but this doesn't mean that a teacher is no longer needed. On the contrary, my intention is to focus on computer assisted language learning in the class and teacher-student interaction and communication in a technological framework.*

Key words: *computers, ESP, e-learning.*

Introduction

Nowadays, computers and technology in general have become extensive used tools in almost all areas. They have evolved a lot lately and, as a consequence, they have come to have numerous applications in all fields of activity, teaching foreign languages being no exception. Schools and colleges use computers frequently in the curriculum of certain subjects and, lately, English as a subject has started focusing on technology. Better said, computers have brought a great contribution to the evolution of modern teaching, allowing students to be all the time in contact with the most recent communicative tools.

It has become more and more difficult for the teachers to find techniques which would appeal to students during English classes. Teaching ESP (English for Specific Purposes) in a computer mediated environment, even though difficult to achieve, has become a prevailing feature of active classes.

Many researchers showed that using computers in class increases student motivation due to the interactive nature of activities, also allowing them to experience real-life situations. "With the rapid development of the Internet, computer use in the classroom also offers additional possibilities for designing communicative tasks such as those built around computer-mediated communication and tele-collaboration, including the ability to interact in real time with written and oral communication, to conduct information searches to find attractive and meaningful material and to engage in distance learning and e-learning". (MAYORA, 2006: 16)

Getting in touch with the latest models of CVs, letters of application, memos, reports, etc is just one of the numerous facilities that they offer. Communicating on computer is no longer an alternative method but a necessary part of our everyday lives. Electronic mail is perhaps as spread as the conventional letter while the number of people (especially those involved in the present educational system) that use the information on the internet is constantly increasing. Therefore, a language teacher should be aware of the instructional materials that modern computer applications have made available and try to include them in the daily teaching. Computers should be perceived as effective tools in the teaching of a foreign language because they may offer a great variety of activities that may increase students' ability to acquire the language in a proficient way.

Roseanne Greenfield points out the positive effects of communicating with students by means of computers. She brings together several opinions of people who have actually made important research related to this topic, leading us to the idea that computers are both necessary and important in teaching foreign languages.

“Previous research suggests that computer-mediated communication (CMC) can facilitate communication (Cooper & Selfe, 1990), reduce anxiety (Kern, 1995; Sullivan, 1993), increase oral discussion (Pratt & Sullivan, 1994), develop the writing/thinking connection (Warschauer, Turbee, & Roberts, 1996), facilitate social learning (Barker & Kemp, 1990), promote egalitarian class structures (Cooper & Selfe, 1990; Sproull & Kiesler, 1991), enhance student motivation (Warschauer, 1996a), and improve writing skills (Cohen & Riel, 1989; Cononelos & Oliva, 1993; Warschauer, 1996b). In light of these positive effects, an increasing number of ESL teachers have embraced CMC exchanges”. (GREENFIELD, 2003: 1).

How Teachers Cope with Computers

It is thus obvious that computers represent nowadays an important source of information not only for the specialists but also for the non-specialists. Smaller devices than used to be in the past, faster and easier to deal with, they can be successfully used by teachers, simplifying many of the tasks considered to be relatively complex. It is essential to mention that teachers who decide to bring a computer into the class must be ready to fulfil their tasks in a computer mediated environment. Problems that may be encountered when designing the lessons should be solved before entering the class. If the English teacher doesn't succeed in mastering the multimedia activities he/she prepares in advance, then he/she shouldn't introduce them to the students. Kasper Loretta states that:

“Instructors who incorporate the Internet into their ESL courses must themselves be comfortable with and competent users of computer technology. In this way, they will be able to teach students how to use that technology to improve language learning, and they will be able to develop interesting and valuable content-based lessons”. (KASPER, 2000: 189)

However, although computers are no longer difficult to access, there may often raise problems in the sense that they evolve quickly and teachers may be hindered by not being able to keep up with their performance. Still, we should bear in mind that language teachers are not IT specialists. Their main targets should be that of selecting the web resources and improve them if possible in order to make students develop their language skills in a dynamic environment. Teachers should mainly focus on the new techniques that may improve the quality of the teaching act. Just as Michael Levy argues:

“The speed with which technology has developed since the invention of the computer has been both extraordinary and surprisingly sustained. For educators, the rapid and continuing introduction of new technology into education has outpaced the ability of teachers (...) to evaluate it properly. (...). Nevertheless, it would be irresponsible to be led purely by the latest technological breakthrough. Somehow, we must try and make sense of what is going on, in spite of the rate of change, and invent reliable and cost-effective mechanisms for dealing with it”. (LEVY, 1997: 1)

Problems in a Computer Teaching Environment

Internet may offer benefits in the ESL instruction starting from authentic materials in the sense that many texts are designed for native English speakers to possibilities of developing the reading skills (students that navigate the Internet usually

unconsciously interact with a great deal of information, thus anticipating meaning, practicing skimming or guessing the main ideas from the context, etc) and the writing skills (by providing a variety of opportunities to engender a meaningful communication). The numerous videos, job interviews on line, phone calls and other recordings may be of great help in the practice of the listening skills. All these reading, writing and listening activities prove to be a challenging, interesting and enjoyable way of determining students to engage in the speaking tasks. Thus, Internet could be a rich resource that may improve the quality of language learning.

In order to improve EFL instruction “one important alternative is to take advantage of the continuing advances in multimedia technology and to make an effort to integrate this technology with in-class instruction”. (MAYORA, 2006: 14) Yet, it is true that using computers in class is not an easy task since not all classes have the necessary technological equipment and moving students to informatics labs might be difficult. Thus, problems can occur despite a well prepared teacher and lesson.

Perhaps the most common one in our country is that most classrooms lack the necessary equipment to allow a computer session. Other common issues are related to the students’ background experience as far as computers are concerned. The language teacher should have in view all these aspects so that students who didn’t have the chance in the past to work on a computer don’t feel bad or inferior in comparison with their colleagues when the language lesson starts. Kasper Loretta mentions that: “although the Internet can be a powerful tool in the content-based classroom, instructors must be aware of and prepared to deal with some of the problems that may arise when they incorporate technology into their courses. Many of our ESL students come from societies or financial situations in which they had limited access to computer technology (Smoke, 1997). These students will almost certainly be unfamiliar, and may well be uncomfortable, with the Internet. Providing guidance through step-by-step instructions and questions designed to direct their Internet work can help to put these students at ease”. (KASPER, 2000: 189)

On the other hand, many classes don’t offer the possibility of having a computer for each and every student. Yet, there are activities that may be used in classes using only one computer or the personal laptop of the teacher and a projector. Mark Warschauer, author of “Electronic Literacies: Language, Culture, and Power in Online Education”, in an interview for “Forum” magazine stated that “Often, we put too much emphasis on having the fanciest equipment and how many ROM and how many RAM, when sometimes with just one simple computer we can do so much”. (ANCKER, 2002:4)

Activities related to the Use of Computer in Class

There are several activities which may be used during classes to make them more dynamic and appealing to students. Computer-based tasks may be used in all stages of a lesson – be it as a lead-in activity, during the initial or secondary practice and even during feed-back. The teacher may use his/her personal computer to form activities that change the monotony of a lesson. For example, when teaching Present Simple versus Present Continuous, the teacher can use several pictures in Power Point, pictures presenting activities and ask students to describe what they see in the pictures. It is not necessary for all students to have their computers in front of them, only one computer with a projector would be enough. During lead-in, the teacher starts sliding the images and asks students to tell their opinion on them. It is well known that sometimes one feels more confident to speak freely than following some imposed rules.

And, since many of the students have a visual memory, it is likely they would remember the images even after the lesson. So, without even being aware of the difference between the two tenses, they use them accordingly on each and every image.

A necessary feature of ESP classes is to make students achieve certain tasks which would help them in their future careers. Thus, students in Economics are mostly interested in being able to use commercial correspondence appropriately. Computers are great helping tools when dealing with such goals. For example, the teacher may divide his/her group into two – one playing the role of bank customers who aren't content with the services offered and the other group formed of bank clerks who need to face difficult situations and deal with them accordingly. The first group is asked to write letters of complaint to the bank and send them via e-mail to their colleagues while the latter needs to answer them and find the proper solutions to their problems. It's a way of making the students realize that sometimes it is more difficult to use the formal style in a letter than simply writing a letter of complaint using a certain pattern. At the end, "the customers" need to present their opinions and their content or discontent regarding the received answers.

During classes, it is highly important to maintain a vivid atmosphere, to offer students the possibility to express themselves or even to let free their imagination. And how can that be achieved if not by using computers to make students guess what certain commercials talk about? It's a funny and more active way of dealing with marketing strategies during English classes. The teacher brings to class a computer and projects commercials without their ending, asking students to guess what the commercial refers to or which the target of that company is. The students become more interested into the subject since some of them may have already encountered those commercials while others just take a wild guess about them. It's interesting and fun since both motion and sound make the presentation more appealing than simply bringing pictures.

The use of videos during English classrooms can "be more appealing and entertaining for the students than audio exclusive materials; expose students to authentic language in natural situations; provide a situational and visual context to language interactions; and expose students to authentic nonverbal (body language, cultural traditions) and verbal (register, colloquial speech) elements of language". (MAYORA, 2006: 16)

Even if it seems a rather lengthy activity, bringing movies into class from time to time increases students' interest in the subject. More and more textbooks come together with a DVD containing some short-time movies on different subjects. For example, when discussing interviews with students in Economics it would be a great idea for the teacher to present to them a short movie or recording with an interview. The students have the possibility of not being simply spectators since, at the end, they will discuss what the interviewee did well or wrong or the relevance of the interviewers' questions. They can also receive some worksheets with tasks to be performed before, while or after watching the recording. The teacher can also extend the activity by making a role-play with a job interview. The students prepare the interviews and then act them out.

"A final word on technology: whatever you use it for in the classroom, it is not going to do the job for you. You will still have a great responsibility as a conscientious materials developer and adviser to develop the multimedia activities and to train students in their proper use". (MAYORA, 2006: 20)

Thus, teachers are the ones who decide upon the engagement of their students during a class. It is important to offer opportunities for learners to exchange ideas and

opinions and engage with the material on a personal level. Activities should be as realistic as possible so that students can see how the language they're learning can be applied outside the classroom. Computers present authentic materials so that students can be exposed to a variety of real situations and language.

In conclusion, computers are a necessary and useful tool in teaching foreign languages. Although the teacher may encounter some problems when he/she decides to perform the course in a computer mediated environment, solutions can be found each and every time in order for the lesson to become enjoyable and successful.

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L'UTILISATION DU DOCUMENT AUTHENTIQUE – GARANTIE DE LA PÉDAGOGIE DU SUCCÈS EN FRANÇAIS DE SPÉCIALITÉ

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Résumé: *Le recours intensif au document authentique signifie non pas une utilisation passive du document brut, mais tout un travail de préparation préalable. Un public spécifique cible peut-être sujet à la pédagogie du succès qui rend compte des performances d'un enseignement interactif. La conséquence qui s'impose impérieusement, vu sa nécessité immédiate est celle du renouveau des manuels de langues de spécialité s'appuyant sur les effets d'actualité.*

Mots-clés : *renouveau du document authentique, pédagogie du succès, français de spécialité*

« Science sans conscience n'est que ruine de l'âme »
Rabelais

« Théorie sans pratique n'est que ruine de l'âme »

Pour paraphraser les mots de Rabelais, l'enseignement du français langue étrangère sans la présence du document authentique à tous les niveaux et sur tous les paliers de son emploi serait la ruine de la démarche pédagogique en soi.

Les méthodes actives de la pédagogie différenciée tellement promues aujourd'hui et qui forment la base de la pédagogie du succès se réclament des textes authentiques par excellence. Qualité et authenticité vont de paire pour atteindre les buts proposés par un enseignement centré sur l'apprenant, dans notre société moderne de l'information et de la communication.

L'approche communicative a promu le document authentique au rang où l'enseignement du FLE allait prendre une dimension internationale.

Bref historique

Les deux mots « document » et « authentique » remontent au XII^e siècle. Le mot « document » provient du latin et veut dire « ce qui sert à instruire », ou « ce qui sert de preuve, de témoignage ». Le mot « authentique » vient du grec et signifie « auteur responsable » (DUBOIS et MITTERAND, 2006: 502, 120).

Ces définitions de base montrent par elles-mêmes qu'on ne peut parler d'un enseignement authentique qu'au moment où il s'appuie sur l'emploi et la mise en oeuvre du document authentique. Le document authentique est, par conséquent, le garant de l'authenticité voulue dans un cadre pédagogique bien maîtrisé et organisé du français langue étrangère (FLE).

La caractérisation d'« authentique » en didactique des langues s'applique à tout document ou message élaboré par des natifs à des fins de communication réelle, donc tout ce qui n'est pas conçu à l'origine pour la classe. Le document authentique renvoie de cette façon à un ensemble bien riche de situations de communication et de messages écrits, oraux, iconiques et audiovisuels, qui couvrent toute la panoplie des productions de la vie quotidienne, administrative, médiatique, culturelle, professionnelle, etc.

Quelques définitions

Les documents authentiques utilisés en didactique FLE font pleinement preuve du fait, de l'acte ou de l'état de choses dont ils rendent compte, ainsi que de la date à laquelle ils ont été créés.

Le mot est apparu pour la première fois en 1970, dans un titre *Textes et documents authentiques au niveau 2*, écrit par D. Coste, dans *Le français dans le monde*, no. 173 (ROBERT, J-P, 2008: 51). Le début des années 1970 est donc considéré par tout le monde comme étant la date de l'apparition du concept de « document authentique » dans la didactique du FLE, Bérangère Lesage précisant que « tout le problème était de donner une suite aux méthodes audiovisuelles pour débutants, c'est-à-dire de créer un "niveau2" » (LESAGE, 2002: 63).

Généralement parlant, le document authentique est un document qui n'a pas été conçu à des fins pédagogique. Si l'on consulte la page web du Groupe National Langues Vivantes et Culture (Formiris), on peut lire une définition générale du document authentique : « *on entend par document authentique tout document ou objet non composé à des fins pédagogiques et destiné au départ à des locuteurs natifs* » (www.sitecoles.formiris.org, 17.01.2008: 1).

Lorsque Coste et Galisson définissent le document authentique, des nuances supplémentaires s'y ajoutent : « [...] *tout document sonore ou écrit, qui n'a pas été conçu expressément pour la classe, ou pour l'étude de la langue, mais pour répondre à une fonction de communication, d'information ou d'expression linguistique réelle* » (COSTE et GALISSON, 1976: 21).

Deux autres définitions ont été encore proposées par Rebouillet. La première distingue entre « authentique » et « fabriqué » : « *l'authentique s'oppose à fabriqué, et englobe tout ce qui relève de la fonction d'expression et de la fonction d'information* » (REBOUILLET, 1997: 32); la deuxième rend compte d'une pédagogie rénovée: « *l'entrée de l'authentique correspond à un enseignement davantage tourné vers la vie et l'actualité, plus sensible aux motivations et aux besoins de l'étudiant* » (Rebouillet, 1997: 34).

Si les définitions du document authentique sont décidément bien nombreuses, on pourra dire, pour simplifier, qu'un document est authentique s'il n'a pas été créé artificiellement. Un document peut être donc fonctionnel, culturel, authentique ou fabriqué. Il peut relever de différents codes: scriptural, oral ou sonore, iconique, télévisuel et électronique.

Dans ce qui suit nous allons nous arrêter surtout sur le cas des documents authentiques audiovisuels, et surtout sur ceux liés à l'emploi des nouvelles technologies éducatives (NTE). L'idée d'une « didactique multi-média » (PUREN, 1999 : 19) est basée sur la vision qu'un problème complexe peut être mieux maîtrisé si l'on trouve un méta-point de vue qui l'englobe. Les dernières années, la tendance à imaginer des activités de type « méta » en classe de langues s'est facilement imposée. Et, pour ouvrir une parenthèse l'emploi du métalangage – des gestes, de la mimique authentique s'est ajouté au document authentique proprement-dit employé en classe (voir BADULESCU, 1998 : 86).

La problématique

Après avoir défini la notion d'une manière générale, nous allons passer en revue les avantages et les possibles inconvénients de ce type de documents censés être la colonne vertébrale de l'enseignement moderne du FLE et du français de spécialité en

particulier, conçu pour la société de l'information, du boom médiatique et de la communication par excellence.

En effet, si le document authentique est incontournable dans ce genre d'enseignement et d'apprentissage centré sur l'étudiant, il s'agit encore d'en établir une progression rigoureuse, réalisée par des enseignants suffisamment formés sinon solidement formés pour pouvoir exploiter les documents choisis et surtout qui aient accès à du matériel bien contrôlé pour servir aux objectifs pédagogiques envisagés – la mise en situation authentique des étudiants par l'intermédiaire des documents originaux pour l'obtention des performances de communication authentique qui puissent répondre aux situations de la vie réelle.

À ce propos des questions importantes se posent :

- *Pourquoi le document authentique dans l'apprentissage des langues étrangères? Le document authentique est-il une entrée directe dans la langue ?*

L'une des réponses à cette question que l'auteur de cet article partage pleinement est formulée par notre collègue de l'Université de Montréal: « Pour motiver, pour donner du sens, pour concrétiser, pour un plus de véridicité et parce que l'école a le but de rendre l'élève compétent et capable d'accomplir des tâches complexes et de le préparer pour la vraie vie et non seulement de lui transmettre des informations stériles et non applicables » (NEBUNESCU, 2006: 51).

Des rencontres pédagogiques bien nombreuses ont été organisées pour mettre en évidence l'importance et la place du document authentique dans l'enseignement moderne. Des attitudes contradictoires se sont manifestées : le CREDIF, avec Daniel Coste, recommandait une certaine prudence envers le document authentique, tandis que le BELC était bien favorable à ce type de document, surtout sonore. Si l'on ne prend en considération que les cinq dernières années de recherche en matière, du Kansai (en 2004) en Haute Garonne, de Nancy au Québec, des cours de DALF jusqu'au parcours Internet et les simulations globales en ligne – Educnet, la quantité des adeptes est impressionnante, basée sur des évolutions spectaculaires.

Même les objectifs généraux ont changé depuis le temps où l'on a commencé à parler de l'emploi du document authentique. Lecture et compréhension des textes authentiques ont été remplacées par le recours à l'Internet, les bases de données et le souci de comment l'on peut transformer l'exercice de recherche en communication orale. Enseignants et apprenants ont déjà à leur disposition le *Guide du document authentique* (http://www.osi-az.org/edulib/teach_fr.pdf).

- *Savons-nous vraiment reconnaître les documents authentiques ?*

Toute une série de méthodologies ont été développées pour répondre à cette question. Les critères y utilisés vont des qualités de l'auteur, la date de référence, la pertinence par rapport au domaine, la nature du document, le niveau de technicité du texte, le niveau de langue utilisée jusqu'à l'origine géographique du document et l'âge du document (BADULESCU, 2005: 55-56).

Encore une question en découle :

- *Quel document authentique employer ?*

car tout ce qui est authentique n'est pas forcément bon à exploiter. Dans le cas de l'enseignement du français de spécialité par exemple, il faut choisir des discours scientifiques dont les caractéristiques – **objectivation, structuration, reformulation** peuvent être mis en relief par l'utilisation des textes authentiques de vulgarisation scientifique comme Elisabeth Farges l'explique dans son cours donné à l'Université Sorbonne Nouvelle, Paris 3.

Le courrier électronique encore constitue la plus grande source de documents authentiques dont le contenu très varié permet des utilisations multiples: vocabulaire, ton, implicites culturels, etc. De plus, un même document authentique peut être exploité à des degrés divers, selon les compétences de chaque apprenant. En ce sens la notion de progression fait sa parution. De toute façon, il faut toujours vérifier la *pertinence* de l'utilisation des documents authentiques dans la leçon ou dans le cours.

Une fois établie la nature de la source et la qualité de l'auteur, la question majeure qui se pose est la suivante:

- *Faut-il « aménager » les documents authentiques en vue de l' apprentissage ou les garder comme tels?*

La réponse en faveur de l' « aménagement » correspond aux nécessités d'ordre théoriques et pédagogiques, ainsi qu'au concept moderne d'apprentissage sur les besoins : longueur, clarté , progression, degré d'intérêt, d'attraction, d'utilité, etc. Le recours intensif au document authentique ne signifie pas l'utilisation passive du document brut, mais au contraire « *tout un travail de préparation préalable de ce document* » (PERRIN et DELORME, 1990: 68), souvent fourni d'ailleurs par les apprenants eux-mêmes pour bien accroître leur motivation.

- *Quelles utilisations peut-on avoir du document authentique: - comment l'utiliser, quelles sont les pistes pour exploiter un document authentique?*

Si l'on se pose le problème de l'utilisation des documents authentiques en didactique, un dossier complet pour ceux qui désirent se constituer un stock renouvelable de documents authentiques et avoir des conseils des avisés pour leur sélection et leur exploitation peut être consulté en voie électronique ([www.francparler.org/dossiers/docauthentiques htm](http://www.francparler.org/dossiers/docauthentiques.htm)). Faciliter le repérage de ressources éducatives de qualité est l'une des actions essentielles du réseau « *Lettres et Tice* » par exemple. À cet effet, l'« EDU'bases Lettres » est une banque de scénarios pédagogiques en Lettres qui propose des ressources pédagogiques publiées sur l'ensemble des sites académiques dans le domaine. « Apprendre » et « enseigner » FLE avec les bases virtuelles c'est faire appel aux sites des plus variés et intéressants : le site « *Educnet théâtre* » en est un autre exemple.

Typologie

Une brève classification du document authentique donne les résultats suivants:

- *documents écrits* : articles de presse, publicité, albums, lettres, formulaires, prospectus, dépliants, catalogues, recettes, etc.;
- *documents oraux* : extraits d'émissions de radio, interviews, CD;
- *documents audio-visuels* : fiction, documentaires, émissions de télévision, documents vidéo;
- *documents informatiques* : emails, sites, communicats par msn, cédéroms
- *documents matériels* : objets, jeux, emballages, etc.

Critères de choix et sélection

L'utilisation du document authentique est fonction du niveau et se fait graduellement.

Pour garantir un bon choix et une sélection appropriée au public cible, toute une série de critères doivent être respectés lorsqu'on fait appel à un document authentique:

- l'analyser et l'évaluer en fonction de l'âge des apprenants;

- répondre aux besoins immédiats ou à long terme des apprenants, et prendre en considération leurs intérêts (l'apprentissage sur les besoins);
- la vitesse de l'élocution, la clarté de l'expression et la qualité de l'enregistrement ne doivent pas rendre trop difficile la compréhension;
- correspondre aux connaissances lexicales et morphosyntaxiques des apprenants.

Au niveau des enseignants on peut même parler de deux types de compétences: établir les critères de choix pour la sélection d'un document authentique et acquérir une méthodologie pour pédagogiser les supports authentiques.

Avantages

S'appuyer sur des documents authentiques pour la mise en œuvre de la démarche didactique présente des avantages incontestables :

- renforcer la crédibilité et la véracité du support pédagogique,
- développer un sentiment de rapprochement avec le français et son contexte culturel,
- permettre d'observation, à travers la diversité des situations, de la variété des usages culturels et langagiers,
- éviter les stéréotypes,
- développer la curiosité tout d'abord et l'intérêt ensuite de chaque apprenant,
- introduire une dimension de plaisir, de satisfaction individuelle,
- éveiller et renforcer la motivation,
- donner du sens à l'apprentissage du FLE,
- suppléer certaines insuffisances des manuels en ce domaine, et la liste peut continuer.

Limites

Il y en a tout de même certaines limites à remarquer quant à l'emploi du document authentique à des fins didactiques :

- un document authentique n'est pas objet d'apprentissage en lui-même, mais il est au service de l'apprentissage,
- il arrive parfois de difficilement distinguer un véritable document authentique d'un document didactisé, par exemple: revues en français destinées au public roumain, chansons réécrites autour des structures langagières, documents tronqués ou simplifiés, etc.,
- la recherche de documents vraiment authentiques et la mise en œuvre de dispositifs d'exploitation demandent beaucoup de temps et un effort laborieux,
- tous les enseignants ou apprenants, surtout en milieu rural, ne disposent pas du matériel nécessaire pour aller sur Internet, visionner des vidéos dans de bonnes conditions.

En 2003 déjà Jack C. Richards écrivait: « *Using authentic materials is a burden for teachers. In order to develop learning resources around authentic materials, teachers have to be prepared to spend a considerable amount of time locating suitable sources for materials and developing activities and exercises to accompany the materials* » (RICHARDS, 2003: 52).

À tout cela des solutions peuvent être envisagées et des améliorations peuvent y être apportées. Le document authentique doit mieux s'insérer dans un apprentissage structuré. Son utilisation doit s'articuler avec l'animation pour des meilleurs résultats.

L'enseignant du FLE doit être toujours préparé à trouver les meilleures réponses aux demandes de l'emploi efficace du document authentique dans le processus de formation.

Trois qualités s'imposent à être respectées au niveau d'un document authentique : *l'authenticité, l'intégrité, la fiabilité*. Pour mieux préciser les choses, il faut bien comprendre les enjeux et les problèmes posés par les documents utilisés en didactique en matière d'authenticité, d'intégrité et de sa fiabilité.

Une fois ces objectifs atteints, l'on peut élaborer une unité didactique à partir d'un document authentique. Elle peut répondre à la pédagogie de la créativité ou à la pédagogie du succès. La mise en pratique des principes de la pédagogie du succès va de soi. Il y a donc tout autant de thèmes qui permettent de revisiter une notion qui a fait couler beaucoup d'encre depuis le début des années soixante-dix et de rappeler l'intérêt de l'emploi du document authentique.

Le renouveau de l'emploi du document authentique en milieu formatif – formel, nonformel et informel est étroitement lié aux nouvelles technologies éducatives dans l'enseignement des langues, du FLE et particulièrement du français de spécialité. Car il faut reconnaître que l'introduction du document authentique en remplacement du document construit pour les besoins didactiques répond impérieusement aux modifications, voire bouleversements introduits par les nouvelles technologies, si l'on tient compte de toutes les séquences de travail scolaire qui englobent aussi bien la vidéo, les cassettes audio, les supports papiers que l'informatique : logiciels, cédéroms, multimédias.

Développement de la problématique

Je me permettrai donc dans ce qui suit de soumettre à votre critique un essai d'analyse de ces questions et de dégager quelques perspectives de développement liées à la pédagogie du succès.

À part l'emploi du texte authentique dans les manuels scolaires, apparition qui remonte à Comenius, le premier à s'être soucié de didactique en imaginant un manuel pour apprendre les langues vivantes intitulé « La porte des langues », d'autres occasions arrivent pour son utilisation à des fins formatifs. Coulthard est l'un des premiers à préconiser le document authentique comme support de la pédagogie en langues de spécialité. Il déclare s'appuyer sur les travaux de Palmer qui, dès 1934 soulignait l'importance qu'il y a à choisir de vrais actes de parole et les fonctions communicatives de la langue comme base de construction des programmes d'apprentissage; puis sur ceux similaires de Abbs (ROBERT, J.-P., 2008: 83).

Certes, dans les débuts de l'enseignement du FLE en général et du français langue de spécialité en particulier, la tendance fut nettement à la production de manuels constitués de textes fabriqués pour les besoins de la cause, pour l'illustration d'un système de règles d'utilisation de la langue. On se souviendra, par exemple, du succès de la série *Voix et Images de France* dans les années 1970, et de la défense du texte conçu ad hoc. On n'aura pas oublié non plus, à l'inverse, les critiques faites dès 1980 du recours systématique au manuel de cours. Et voici d'autres méthodes d'enseignement du FLE apparaître, parmi lesquelles *Sans frontières* et *Le nouveau sans frontières*. Et de même qu'on a parlé du renouveau des langues de spécialité on parle du renouveau des manuels intimement lié au *renouveau du document authentique*.

En langue de spécialité, si l'on part de tâches élaborées à partir de documents authentiques, l'insistance sur la compréhension vient d'elle-même, et prend toute la place souhaitable. Précisément pour le français de spécialité, disons ici que le choix de faire travailler les étudiants principalement sur des documents authentiques touchant à

leur spécialité, avec tous les avantages que cela représente, relègue ipso facto au second rang l'utilisation d'un manuel. Il est beaucoup plus difficile, en effet, à partir d'un manuel, si bien fait soit-il, de maintenir les effets d'actualité que rendent possibles les textes de presse spécialisée, les enregistrements d'émission à portée scientifique, technique, philosophique.

À l'opposé de l'emploi des manuels, par exemple, les séjours linguistiques, les techniques d'immersion, l'apprentissage dit « *sur le tas* » vont dans le sens d'une acquisition sans médiation scolaire, et d'autant plus, ils doivent bénéficier de l'apport du document authentique. Parmi les outils proposés, il faut citer *l'hypertexte*, qui offre aux étudiants *différents itinéraires possibles*, répondant à *l'apprentissage sur les besoins* sur lequel la pédagogie du succès est basée. Le hypertexte permet l'exploitation à l'intérieur d'une masse d'informations et propose un recours à des connaissances authentiques variées au moment où l'on en a besoin. Facile d'accès et motivant, une fois les problèmes de la source, du choix ou de la sélection, du contrôle du degré d'authenticité résolus, nous pensons à comment l'intégrer dans nos programmes didactiques. Comment, où, quand et pourquoi.

N'oublions pas, à cette occasion, le cas de l'enseignement ouvert et à distance qui répond de l'enseignement tout au long de la vie. En Roumanie, une attention particulière sera accordée à ce type d'enseignement en tant qu'un cadre général où s'insèrent tous les niveaux d'apprentissage. Dans le cas des langues étrangères en général et du français langue étrangère, le souci de mettre à la portée d'un nombre important d'étudiants dont l'âge varie énormément des documents authentiques à étudier en langue étrangère est d'autant plus ambitieux et désirable. L'autoformation et l'auto-apprentissage doivent s'appuyer cette fois-ci sur le choix individuel conscient et dirigé des textes authentiques à étudier. Tout en mettant l'individu en situation d'utilisateur des ressources à sa disposition, on sort du cadre de l'école pour entrer dans une situation plus authentique.

On parle beaucoup dernièrement de la mise en oeuvre du cadre européen commun de références pour les langues et du socle commun des connaissances. L'utilisation des technologies de l'information et de la communication (TIC) n'est pas certes une nouveauté, surtout dans l'enseignement des langues vivantes. La vraie nouveauté tient au fait que la plupart des documents sont accessibles à partir d'un ordinateur. La possibilité est offerte de travailler les différentes compétences linguistiques et culturelles avec cet outil, qu'il se trouve dans la classe, dans une salle multimédia, ou à l'extérieur de l'établissement scolaire. L'apprenant peut s'enregistrer et écrire dans le cadre d'activités concernant le groupe classe ou pour entrer en contact avec d'autres apprenants ou enseignants à distance par la messagerie électronique et la webcam. L'enseignant moderne peut exploiter toutes sortes de documents authentiques – son, image, vidéo, et actuels – notamment à travers Internet, « à condition qu'un esprit vigilant et critique face à l'information diffusée dans Internet soit toujours gardée » (Bădulescu, 2004: 42). Il peut proposer des activités qui favorisent l'appropriation par l'étudiant des différents produits multimédia – encyclopédies, dictionnaires, cédéroms culturels interactifs, jeux. Ces activités auront leur prolongement logique en dehors du cadre formel scolaire. C'est pourquoi l'utilisation des technologies de l'information et de la communication est un des moyens privilégiés pour accroître l'exposition à un français et à un français de spécialité authentique. Si les supports sont choisis en fonction du niveau et des centres d'intérêts des étudiants, il ne faut pas craindre de les exposer à des documents longs et variés à la fois.

Il faut souligner, une fois de plus, que l'introduction du document authentique en remplacement du document construit ou fabriqué pour les besoins de l'apprentissage a été une grande *innovation de l'approche communicative*. De la même façon, on envisage aujourd'hui grâce aux nouvelles technologies éducatives (NTE) le passage d'une *situation pédagogique* à une *situation authentique*. Les textes livresques sont bien remplacés depuis longtemps déjà par « la mise en situation ». Plus proche d'une situation de la vie quotidienne, l'apprenant trouvera dans un environnement très large des éléments qui lui permettront par tâtonnements et erreurs, d'assembler les pièces nécessaires à la construction de son apprentissage. D'ici un seul pas pour que la mise en pratique des principes généraux de la pédagogie du succès soit assurée. En prise directe avec les informations authentiques utiles et nécessaires, l'étudiant apprendra en expérimentant, tout en étant guidé et assisté par les enseignants-modérateurs-formateurs de FLE. L'authenticité du document scolaire sera cette fois-ci doublée par l'authenticité de l'apprentissage dans un milieu original, permissif et encourageant.

L'approche communicative et celle centrée sur l'apprenant ont été matérialisées par la création de nombreux outils pédagogiques mis au service du développement de l'étudiant basé sur le principe de la vie coopérative. L'interaction, l'échange, la confrontation, la négociation, la régulation de la vie du groupe par les individus eux-mêmes sont tout aussi des éléments d'une pédagogie du succès.

Conclusions ouvertes

Il me semble que l'occasion est venue une fois de plus pour nous enseignants de langues étrangères, du FLE en particulier, de mettre l'emploi des documents authentiques au service de nos tâches éducatives et de la réussite de la pédagogie du succès tout en exploitant au mieux les possibilités offertes pour un réel progrès qui passe par des situations d'apprentissage adaptées au monde actuel, à la société de la communication par excellence. Ce n'est pas par hasard qu'une conférence internationale organisée récemment à Bucarest sous la devise « Innover en français 2009 » a porté sur « l'enseignement du français langue seconde et étrangère: quels enseignants pour quels enjeux? », tout en tenant compte de l'exploitation du document authentique.

Introduire à l'école par le biais des nouvelles technologies et du document authentique le monde dans sa réalité, c'est aussi modifier la culture de l'école. Ce but ambitieux et de large respiration peut représenter les poumons d'une nouvelle génération en didactique du FLE.

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LA LANGUE FRANÇAISE, FACE AUX DÉFIS DE LA MODERNITÉ

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Résumé: *Le présent ouvrage se propose d'offrir un cadre de référence et une raison de réflexion concertée aux professeurs de français qui se doivent d'enseigner la plus belle langue du monde- le français- dont on pleure bruyamment le déclin et l'anglicisme.*

Le français est une langue ouverte, douée d'un immense prestige qui ne rejette aucun apport, aucune innovation dès qu'ils s'inscrivent dans le mouvement qui la fait vivre. L'unité de la langue et son bon usage sont rendus par ces échanges continus, enrichissants car cette langue est capable d'exprimer les valeurs humanistes très avancées et qui, dans le contexte actuel de la globalisation, sont mises sous le signe de la modernité, de la solidarité et de la diversité. L'homme moderne découvre que les valeurs du présent sont porteuses d'espoir et de crainte à la fois et il ne cesse de chercher une spiritualité nouvelle et de retrouver le sens de toutes ses actions.

L'ouvrage met en évidence le rôle fondamental de l'institution scolaire, des associations des professeurs, de l'Alliance française, autant d'instances capables de favoriser le revirement de la langue française, d'encourager les échanges interculturels, l'esprit de recherche dans un dialogue sans frontières.

Mots-clés : *ouverture, échange, sens.*

Une langue peut être un simple instrument de communication, mais elle a vocation aussi à être le mode d'expression d'une culture, le reflet d'une identité.
(Claude Hagège)

Le déclin du français ?

Dans la vision pessimiste de ceux qui prônent, vu la mondialisation, la disparition de certaines langues ou la diminution du rôle joué jusqu'au présent de telle autre langue, le discours déconcertant sur le déclin du français tient une place privilégiée. La langue française serait, à coup sûr, selon leur hypothèse, éliminée de l'échelon des premières langues, elle ne pourrait plus rendre la pensée moderne intelligible ou satisfaire la perception du monde moderne.

Les voix optimistes des grammairiens, historiens, académiciens, écrivains, professeurs et de tous ceux qui militent pour la défense et l'illustration de la langue française, admettent que cette langue, après avoir connu des périodes glorieuses, soit entrée dans un temps de difficultés et de défis. A travers les siècles, en Europe surtout, la langue française a dû être la langue la plus répandue, une langue capable d'exprimer la pensée de l'époque, de servir la communication, d'être la langue des écrivains.

Après les siècles de splendeur, le français est entré dans une période où sa perfection, tellement chantée par les écrivains, a été minée, corrompue tandis que l'anglais prend chaque jour davantage son relais comme langue de communication, menaçant de devenir un jour langue universelle.

Cette crise incontestable, plutôt que déclin, de la langue française est perçue à la fois en France, où le génie national a été si durablement mêlé au génie de la langue et en dehors de la France où l'usage du français régresse dans les plus importantes institutions des Etats. Parmi elles, l'école éprouve les conséquences de cette crise, elle, l'école, le bastion le plus puissant qui est engagé dans la défense et la promotion d'une

langue française aussi claire que précise, aussi riche que flexible. Les écoles du monde entier, pas seulement celle de l'Europe, y compris l'école roumaine ont depuis toujours milité pour que le français conserve pleinement son rang et sa dignité de "langue vivante mondiale" et elle ne cesse de le faire à présent où les valeurs de l'Occident se voient terriblement contestées.

Dans un regard général sur la langue française on ne saurait aborder le présent et l'avenir de cette langue sans en prendre en considération les enjeux majeurs portés par la langue française qui vont aboutir à une réflexion approfondie et surtout à une stratégie urgente surtout de la part de l'enseignement du français langue étrangère - FLE, combat dans lequel nous sommes entièrement impliqués ou, du moins, nous devrions, honnêtement, l'être. Car le français a toutes les chances de redressement, de rebondissement et de maintien au sommet des langues universelles.

Le rôle du professeur FLE

Le professeur de FLE est quelqu'un qui a choisi de consacrer une partie de sa vie, sinon toute sa vie à la formation et l'éducation des jeunes, sa mission étant d'apporter à ces jeunes les possibilités de s'épanouir humainement et socialement afin qu'ils puissent devenir des adultes aptes à construire leur avenir, et de futurs citoyens conscients de leurs responsabilités.

Conscients de leur tâche, les professeurs FLE donnent le meilleur d'eux-mêmes pour accompagner ces jeunes dans leur découverte du monde, dans leur acquisition de savoirs, de savoir-faire, de valeurs morales et culturelles. Et cela dans l'esprit d'ouverture, de respect et de tolérance afin que leurs élèves acquièrent un réel "savoir être" humain.

Pour un professeur de FLE, ce choix et cette tâche prennent des formes concrètes parce que sa mission est de faciliter l'acquisition par ses élèves de savoir-faire fonctionnels et communicatifs leur permettant :

- de s'ouvrir au monde extérieur, de créer et d'entretenir des contacts directs avec les natifs
- d'atteindre les objectifs d'études, de recherches et professionnels
- d'accroître leurs compétences socioculturelles
- de remettre en question leur vision du monde en se "frottant" à d'autres cultures en prenant conscience de leur propre héritage culturel
- de développer un esprit de tolérance de respect de l'autre et une compétence interculturelle.

Qui a le mieux défini – sinon Victor Hugo – cette valeur fondamentale qu'est la langue française comme "instrument des consciences collectives capable de moduler les universaux des sociétés humaines... de personnaliser la pensée, les savoirs, les sentiments et les réactions... capable d'incarner cette valeur suprême, l'humanisme".

Nous savons tous que les chefs d'Etat se sont engagés lors de la réunion de Barcelone en 2002, même avant l'élargissement de L'Union Européenne, à réaliser l'objectif de permettre l'apprentissage, par tous les élèves du secondaire, d'au moins deux langues étrangères européennes, afin de favoriser à court et moyen terme l'intégration européenne et la mobilité professionnelle et culturelle des citoyens.

Le message a été clair et les professeurs FLE l'ont bien reçu. Il est juste que les institutions comprennent et agissent dans cette direction : accorder le même nombre d'heures pour les deux langues, les inscrire obligatoirement, à mon avis, à l'examen de baccalauréat, autrement dit les "mettre au travail" dans une égale mesure en éliminant la prédominance.

Il est difficile de maîtriser un sentiment de révolte face à ces tendances exprimées par l'inspection scolaire, certaines écoles ou professeurs mêmes qui témoignent soit d'une carence d'intelligence culturelle, soit d'une politique subversive qui va saper les assises de la langue française. A l'égard de cette "cécité" des dirigeants et des décideurs semblent vouloir ignorer que le français, outre son potentiel communicatif évident est précisément un vecteur de développement économique et culturel d'émancipation sociale et démocratique d'intégration pluriculturelle, un professeur de FLE ne peut rester indifférent.

"On est toujours plus intelligent quand on est bilingue car on sait que l'autre existe, qu'il y a d'autres représentations du monde". "Plus on connaît de langues, plus on est riche" car une langue n'est pas seulement un moyen de communication, c'est aussi une valeur de patrimoine, digne de respect et d'être léguée, c'est une façon de voir, d'appréhender et de penser le monde.

Réduire les possibilités d'enseigner le français FLE, c'est faire croire aux jeunes que la maîtrise du français n'est pas un objectif majeur dans leur formation, que la vie n'est pas polyphonique, c'est leur faire apprendre que cette mondialisation est une valeur sèche, réductible et mécanique.

La crise traversée par la langue française, ses perspectives sombres et les déconvenues subies disent long sur la mission du professeur de FLE, sur son dévouement, sur son engagement pour l'ouverture culturelle et pour amener les jeunes à s'épanouir, à devenir plus européens. Car tant qu'on ne mise pas sur le plurilinguisme, c'est l'identité même de l'Europe dans sa diversité qu'on attaque.

Que devons-nous, les professeurs de FLE, enseigner à nos élèves sinon :

- l'idée de la francophonie vue comme une grande famille à l'échelle planétaire dont les membres sont unis par le goût d'une langue française qui parlent à des hommes vivant sur cinq continents ;

- l'idée que la langue française reste quelque chose de vivant, qu'elle est esprit, qu'elle exprime l'être humain dans toutes ses dimensions et donne une vision du monde ;

- l'idée que la Terre est vaste, ses besoins sont variés. Or, une seule langue ne saurait répondre à tout. L'anglais est déjà une langue mondiale, à quoi bon vouloir partager avec lui ce privilège ou plutôt ce service ;

- l'idée qu'une seule langue universelle ruinerait les chances de la compréhension, de devenir humainement meilleurs.

Nous devons de profiter de toute tribune pour récuser énergiquement cette approche unidimensionnel et purement utilitariste de l'homme. Les décisions politiques, financières, économiques, militaires témoignent d'un simplisme culturel affligeant et dangereux et qui serait révélateur d'une soumission, consciente ou non, à une idéologie dominante, d'une vision réductrice de l'Homme.

Les institutions de l'Union Européenne ont besoin de spécialistes de langues, d'interprètes de qualité, de chercheurs en linguistiques et non seulement dans ce domaine.

Proposer aux élèves l'apprentissage du français, c'est leur offrir la possibilité de développer et de gérer leurs facultés de mondialisation et de formulation de nuances, fondamentales dans tout rapport interculturel et interactionnel dans toute communication, c'est leur offrir la possibilité d'acquérir une maîtrise plus développée, plus riche, plus nuancée de ce qu'on appelle "le langage cognitif abstrait", le langage des consignes, de l'élaboration d'un discours, de la formulation d'une dissertation, de l'intelligence d'un message écrit, de la réflexion métacognitive, etc., bref, un langage

indispensable au développement intellectuel fondamental dans une formation scolaire et dans l'exercice d'une profession de quelque nature qu'elle soit.

Enseigner le français d'aujourd'hui, implication et stratégies

C'est dans ce contexte que les professeurs de FLE et leurs associations devraient reconsidérer la problématique de l'enseignement du français. S'agit-il bien de "défendre" la langue française face à la domination de l'anglais ? Pourquoi vouloir absolument fonctionner dans une logique défensive ? La réalité politico-économique de la mondialisation, si elle a des avantages indéniables, elle a aussi des défaillances. Nous sommes confrontés à un système international qui garantit mal la paix, la démocratie et les droits de l'homme, qui ne génère pas assez de solidarité vis-à-vis du monde en développement et qui comporte des risques immenses pour le destin de l'humanité. Une langue comme le français pourrait avoir à jouer un rôle important, sinon crucial, de l'approche des "défaillances" de la mondialisation. Le monde moderne devrait jouer sur ses atouts véritables, sur sa nature profonde.

On s'interroge sur quelle image du français devrait-on offrir au monde non francophone. Le message de la francophonie est-il clairement perçu ? Le français est-il correctement compris comme une langue qui fait voir autrement le monde, qui fait la différence ?

Transmettre une certaine idée du français

Hélène Carrère d'Encosse de l'Académie Française déplorait l'usage du français dans son pays – La France. Le vocabulaire se réduit, on ignore la grammaire et la syntaxe. La phrase n'est le plus souvent qu'une simple juxtaposition de mots employés hors de leur sens, ou d'anglicismes inappropriés. L'école, continue la célèbre académicienne, admet, hélas, que les élèves apprennent la langue française en écoutant Sky Rock ou Fun Radio, plutôt que dans les textes des grands écrivains renvoyés des programmes scolaires parce que jugés incompréhensibles ou ringards. Le néo-argot des banlieues et un vocabulaire anglo-américain simpliste sont les meilleurs outils de la communication moderne.

Hélène Carrère d'Encosse ajoute, en reprenant les conclusions des spécialistes de l'éducation, que la langue doit s'adapter à une société hétérogène, à la mondialisation, aux nouvelles technologies de la communication.

"Il n'est guère étonnant dans ces conditions que le français dégradé décourage et déconcerte tous ceux qui, hors de France, continuent à chérir notre langue" conclut avec amertume l'académicienne.

Le français aurait-il perdu ses qualités exemplaires, la clarté et la précision ce que l'anglais semble être en mesure de faire aujourd'hui ? Sans doute le français que l'on entend dans la rue, sur les ondes ou au cinéma est-il déplorable et appauvri. Mais l'état d'une langue, renchérit H.C. d'Encosse, ne se juge pas seulement sur la parole de la rue. Si Mme l'académicienne ne croit pas au dépérissement du français, se rangeant parmi les premiers à considérer la langue française une langue adaptée au monde du progrès, une langue qui rend compte avec force et précision d'un univers bouleversé et bouleversant brassé par des réalités nouvelles à nommer, alors, nous les professeurs de FLE, où en sommes-nous ?

Si nous avons, un jour, décidé de consacrer notre vie à faire découvrir et aimer la langue de Voltaire, ce n'est pas seulement parce qu'elle est belle, agréable à entendre et à parler. Nous enseignons le français pour permettre à nos élèves de pouvoir mener une conversation téléphonique en français, de faire une réservation de chambre d'hôtel,

de rédiger une lettre de candidature ou de porter plainte, de pouvoir participer à une réunion professionnelle et de dresser des écrits professionnels tels une note de synthèse, un rapport, un compte-rendu etc.

Or, ce qui motive encore notre activité, ce sont surtout les valeurs et les contenus humains et culturels que le français permet de transmettre, c'est-à-dire sa faculté à exprimer une certaine vision de l'homme, c'est le message de liberté, de pluralité qu'elle véhicule parce que la langue de la première Déclaration des Droits de l'Homme et parce que la francophonie est polyphonique.

Le français et la francophonie

Nous connaissons tous les messages transmis à tout le monde et aux professeurs FLE notamment, par les représentants de l'OIF, ou de FIPF, des messages optimistes et encourageants, nous invitant à agir de notre mieux pour faire valoriser l'image du français, à promouvoir les valeurs de la francophonie qui se bat contre une langue unique dans le monde, contre une culture unique ou uniformisée, contre une pensée unique.

Ce message a été repris et soumis à la réflexion par tous les congrès de la Commission de l'Europe de l'ouest de la FIPF. Le français n'est pas la propriété des Français, elle est devenue le bien de tous ceux qui avaient choisi d'entrer dans la grande famille de la francophonie. Choisir de parler français, d'enseigner le français, de penser et d'écrire en français, alors que nous ne sommes pas francophones d'origine, c'est avoir choisi un mode de pensée et de vie.

Il revient à la France de développer une politique linguistique honnête à la rencontre de ces braves professeurs FLE, d'assurer des services de formation continue, de s'intéresser à leur travail, de le stimuler et de l'apprécier, donc de s'engager de façon encore plus marquée aux côtés des professeurs FLE.

Quand on mesure l'importance des enjeux politiques, économiques et culturels, il importe de s'investir dans cet effort que nous, les professeurs FLE accomplissons tous les jours, de faire vivre le français dans le contexte de la mondialisation, une mission que nous menons avec ténacité et modestie, un combat difficile où nous faisons preuve de créativité.

Pourquoi est-ce que nous avons parfois l'impression que la France, ses institutions ne s'y sentent pas toujours concernées. La francophonie serait-il le problème de ceux qui ne sont pas francophones d'origine ? Quelles que soient les orientations des institutions françaises, ou de la francophonie, les professeurs FLE resteront les meilleurs propagateurs et défenseurs du français et de la culture francophone. Encore faut-il que la France les reconnaisse comme des partenaires de plein droit.

Le forum francophone local

L'activité proposée par l'Alliance française de Pitesti constitue pour autant une tribune qui nous donne l'occasion de faire entendre notre voix, de prendre conscience de notre rôle stratégique crucial dans la vie du français, dans son rayonnement, dans la transmission d'une certaine image de la langue française et des valeurs francophones.

Cela implique :

- une plus grande mobilisation de nous les professeurs de français, un souci constant de perfectionnement ;
- de nous impliquer avec plus de responsabilité dans la politique des langues tant au niveau de l'école qu'à celui des réseaux d'enseignement ;

- une implication plus marquée dans l'activité de l'ASFRAN - l'association locale des professeurs de langue française ;
- la participation aux formations continues, aux conférences, aux forums, aux congrès, etc. ;
- la mise en marche des projets communs et de synergie entre tous les professeurs, entre les associations de notre pays, la participation aux débats des Commissions européennes de la FIPF ;
- la mutualisation de l'expérience.

Si le combat pour l'enseignement / apprentissage du français doit aussi se mener au niveau régional et national, il est nécessaire de pouvoir le placer dans une perspective plus large pour pouvoir faire avancer les choses, car il n'y a d'avenir pour le français que dans un dialogue plurilingue.

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L'APPORT DES ACTIVITÉS PÉRISCOLAIRES À L'ÉPANOUISSEMENT DES ÉLÈVES

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Résumé: *Sous le nom de « périscolaire » on regroupe l'ensemble des temps de l'enfant autour de l'école, non spécifiquement consacrés à l'enseignement.*

Les loisirs et les expériences que les élèves peuvent mener sur ces temps périscolaires sont grandement formateurs, tant dans les divers aspects didactiques des activités, que dans ce qu'on appelle « l'apprentissage de la citoyenneté ».

Les activités périscolaires peuvent être organisées pour une collectivité large ou restreinte. Cette dernière comprendra les meilleurs élèves qui veulent approfondir la langue pour laquelle ils manifestent un intérêt tout particulier. Il y aura des cercles de lecture et récitation, théâtre et marionnettes, chansons, créations littéraires, dessins.

Les dernières années les projets européens représentent un moyen extraordinaire de développer des capacités multiples, en rejoignant l'utile à l'agréable.

Le but de ces activités est d'améliorer quantitativement et surtout qualitativement l'offre des activités proposées aux enfants et adolescents en dehors des heures consacrées à l'enseignement scolaire.

Mots-clés : *personnalité, habileté, motivation.*

« Par les activités périscolaires la langue devient vivante et vécue. On peut comprendre et être compris » (*Le Français dans le Monde*, No 312 /2001).

On sait que toute activité didactique en classe de langue vivante doit aboutir à l'acquisition de l'habileté de parler couramment la langue, sans crainte, sans traduire de la langue maternelle et en même temps, de comprendre facilement, sans effort, le langage des autres.

On sait aussi que le temps affecté à l'enseignement proprement dit d'une langue n'est pas suffisant pour répondre aux exigences multiples qui se trouvent en face du professeur, on doit chercher d'autres formes d'activité que viennent compléter celle qu'on déploie en classe.

L'expérience a montré l'efficacité des activités de ce genre dites périscolaires (péri = autour) qui se déroulent donc, en dehors de la classe.

Ces activités éveillent l'intérêt des élèves pour l'objet d'étude respectif en consolidant les connaissances acquises. Elles contribuent au développement des habiletés et des habitudes de conversation et enrichissent le savoir des élèves aussi que leur savoir faire.

Sous le nom de « périscolaire » on regroupe, donc, l'ensemble des temps de l'enfant autour de l'école, non spécifiquement consacrés à l'enseignement.

Les loisirs et les expériences que les élèves peuvent mener sur ces temps périscolaires sont grandement formateurs, tant dans les divers aspects didactiques des activités, que dans ce qu'on appelle « l'apprentissage de la citoyenneté ».

L'activité en dehors de la classe ne doit pas constituer une répétition de l'activité déroulée pendant les heures de classe. Elle doit être judicieusement organisée, en fonction de l'âge et du niveau de connaissance des élèves. Cette activité permettra à l'élève de se manifester spontanément et au professeur de mieux pénétrer la personnalité de ses élèves, de mieux connaître leurs aptitudes pour contribuer à leur épanouissement.

Seules les activités organisées d'une manière méthodique et systématique pourront être d'une réelle utilité pour les élèves.

Les activités périscolaires peuvent être organisées pour une collectivité large ou restreinte. Cette dernière comprendra les meilleurs élèves qui veulent approfondir la langue pour laquelle ils manifestent un intérêt tout particulier. Il y aura des cercles de lecture et récitation, théâtre et marionnettes, chansons, créations littéraires, dessins.

Les dernières années les projets européens représentent un moyen extraordinaire de développer des capacités multiples, en rejoignant l'utile à l'agréable.

Ce genre d'activités peut donc être très varié et son organisation dépendra de l'esprit d'initiative, de l'intérêt et de l'habileté du professeur. Evidemment, ce travail doit être assidu et patient, mais il viendra compléter tout naturellement notre activité didactique.

Dans une première étape, l'élève devra être entraîné à une réception auditive fidèle. Il écoutera attentivement petits textes, poésies, anecdotes, reportages, lus par le professeur ou de préférence sur CD avec des locuteurs natifs.

Il sera capable de saisir les sons spécifiques du français et ensuite de les reproduire fidèlement. Il s'agit des voyelles nasales surtout le [ɛ̃] ensuite le [œ̃], le [y], le [ø]. Si les sons spécifiques sont bien fixés dès le début de l'enseignement du français, ils le seront pour toute la vie, même si, entre temps l'élève interrompt l'étude de la langue.

Dans une étape supérieure il sera capable de lire sans problèmes journaux, magazines, livres. On doit insister sur une prononciation correcte dès l'étape initiale de l'enseignement. Les élèves doivent être entraînés à corriger eux-mêmes les fautes de leurs collègues.

Le cercle de lecture

Plusieurs élèves seront invités à lire et ensuite ce sera à leurs collègues d'évaluer (la meilleure prononciation, la meilleure intonation, le meilleur rythme). S'ils réussissent à saisir les fautes des autres, ils seront d'autant plus critiques avec leurs propres erreurs, ils seront soucieux à contrôler tout le temps leur prononciation.

Les textes des poésies, des pièces de théâtre, des chansons sont porteurs d'un vocabulaire très varié, occasion idéale pour les élèves d'enrichir le leur. Le cahier d'expressions poétiques doit accompagner sans faute l'élève.

On développe le goût pour la lecture en dehors de la classe qui perd à présent le terrain en faveur des médias ultra modernes.

Un exemple d'activité dans un tel cercle.

Tous les membres liront le même fragment individuellement à la maison. Pendant la séance d'un cercle, un élève lira le fragment à haute voix. Les autres élèves feront des observations sur la qualité de la lecture. A une classe plus avancée un autre élève racontera librement le contenu de ce fragment et ses collègues feront leurs observations critiques. Il serait très recommandé d'écouter ensuite ce fragment enregistré, lu par un Français. De cette façon les élèves pourraient faire leur autocorrection et profiter, afin de former leur oreille pour obtenir des progrès dans leur langage parlé.

Les concours « le meilleur lecteur », « l'élève qui récite le mieux » est très intéressant, d'une grande efficacité instructive et éducative. Les textes lus ou déclamés seront soigneusement choisis. Le jury formé d'élèves pour décerner des prix (livres, revues, CD, cartes postales, dépliants.) Ce sont des activités motivantes qui cultivent la responsabilité, l'esprit critique, développe l'oreille, la qualité de l'écoute.

Une autre variante du cercle de lecture, l'atelier "Plaisir de lire et de parler". à travers lequel on donne le maximum de possibilités de verbalisations aux élèves pour les aider dans la structuration de leur expression verbale.

L'interaction est menée à partir de livres illustrés, conçus pour favoriser la construction d'un langage oral de plus en plus développé et précis et pour aider l'enfant à se familiariser avec les livres afin de le préparer à apprendre et à lire, à parler d'une expérience heureuse.

Le cercle d'art dramatique

Les élèves aiment beaucoup les lectures dramatisées, ils aiment en général jouer des rôles dramatiques. Choisir un fragment qui pourrait être joué ou représenté, distribuer les rôles, faire apprendre ces rôles, les répétitions et ensuite la représentation même sont autant d'occasions favorables pour exercer la langue, pour se perfectionner. Les scènes, les pièces seront choisies en fonction d'âge. On peut commencer par des petits sketches, continuer par la dramatisation des fables de Fontaine, avant d'aborder du vrai théâtre. On travaillera sur l'intonation, les nuances de la voix, la gestuelle. Ces petites mises en scène sont des occasions uniques de mieux se connaître, de développer le goût artistique des élèves, de partager émotions, projets.

Le cercle de création poétique

On peut l'organiser à partir de la deuxième, troisième année d'études. On s'arrête sur des poésies réduites comme dimensions, mais harmonieuses. On lit, on étudie la structure de la poésie, les rimes. Les élèves commenceront à chercher des rimes et ils auront quelques feuilles dans leur cahier réservé à un inventaire de rimes. Par exemple, des mots en « elle » : belles, hirondelles, ribambelles, mademoiselle, nouvelles, solennelle, réelle, ciel, miel, cannelle, éternelle, fidèle, cruelle. Des mots en « en » : enfant, parent, grand, éléphant, océan, important, obéissant, maman, des mots en « âge » : sage, page, nuage, orage, avantage, visage, paysage, passage. Des mots en « on » : dragon, garçon, saison, leçon, maison, bonbon, occasion, melon, potiron. Avec des jeux de rimes ils pourront créer leur propre poème en français.

Le rôle instructif et éducatif en même temps des activités périscolaires est très important. Elles favorisent l'acquisition pratique de la langue et l'enrichissement de la culture générale. Elles contribuent également au développement du goût artistique, à la formation de l'esprit de responsabilités, l'esprit d'équipe, à une meilleure connaissance de la France, des Français, de la Francophonie. On remarque l'apport de ces activités à relever le prestige du français, à stimuler l'intérêt des élèves, à les motiver.

Les finalités de ces activités sont multiples; spectacle en français, expositions de dessins autour des contes ou des pièces de théâtre, rédaction d'un journal en français. L'école, non.

La manière dont les jeunes utilisent leur temps en dehors de l'école conditionne à la fois leurs possibilités de travail personnel et leurs chances de mieux résister à d'éventuelles menaces véhiculées par la société.

Les loisirs et les expériences que les élèves peuvent mener sur ces temps périscolaires sont grandement formateurs, tant dans les divers aspects didactiques des activités, que dans ce qu'on appelle « l'apprentissage de la citoyenneté ».

En dehors des heures de cours, ces activités visent à prolonger tel ou tel thème étudié en classe ou tout simplement à entretenir le goût manifesté par certains pour un domaine.

L'école a de moins en moins le monopole de l'apprentissage, des savoirs. L'animateur a aussi son mot à dire dans le processus d'apprentissage.

La manière dont l'enfant met à profit son temps en dehors des heures de classe est importante pour sa réussite scolaire, l'épanouissement de sa personnalité et de la vie sociale.

Le but de ces activités est d'améliorer quantitativement et surtout qualitativement l'offre des activités proposées aux enfants et adolescents en dehors des heures consacrées à l'enseignement scolaire.

Le projet « Nos pays, un appel pour les peintres », déroulé sur la plateforme européenne e-twinning a réuni trois établissements ; le Collège Kerhallet de Brest, France, Internationale Skolan ATLAS, de Linköping, Suède et l'Ecole générale no.12 de Pitesti, Roumanie.

Comment le projet s'est déroulé ?

Chaque coordinateur de projet a choisi 4 peintres représentatifs pour l'art national qui se sont inspirés des beautés du pays respectif ; on a établi ensuite 2,3 ou 4 peintures représentatives pour chaque artiste. Les élèves ont rédigé les biographies des artistes et ont fait la description des tableaux. La documentation concernant les biographies et les œuvres analysées s'est réalisée sur Internet, les élèves consultant également des albums d'art. Les élèves ont réalisé des pastiches des peintures sélectionnées. Les produits finaux constituent le résultat d'une activité soutenue sur le fichier Word, puis sur le fichier Power Point.

La plateforme e—twinning a permis en permanence des échanges questions-réponses. Toute l'activité s'est déroulée en français et en anglais ; c'a été une excellente occasion pour les élèves roumains d'affiner leurs compétences langagières, en exerçant les deux langues dans un contexte différent de celui du cours de langue étrangère.

Le grand bénéfice serait la richesse et la qualité des travaux des élèves, ensuite l'utilisation des TIC (Techniques d'Information et de Communication).

On a amélioré le niveau de français et d'anglais en remportant des progrès visibles dans la compréhension orale et écrite, dans la production orale et écrite. On a beaucoup exercé la lecture méthodique de l'image, les élèves étant capables à la fin d'aborder systématiquement tout autre tableau ou image. On a utilisé le plan simple de la lecture de l'image ; les élèves ont enrichi leur vocabulaire, afin de pouvoir exprimer ce qu'ils voient d'abord, de faire toute sorte de connexion, d'exprimer le sentiment, leur opinion personnelle. On a cultivé et exercé toutes ces compétences pour réaliser des descriptions cohérentes et intéressantes.

Tout le travail individuel destiné à faire connaître au partenaire étranger la peinture roumaine a stimulé les élèves. Ils ont employé un français clair, simple, harmonieux. Les élèves ont eu l'occasion de découvrir le patrimoine culturel national, de développer le sentiment d'appartenance à une culture en précisant leur propre identité. D'un autre côté, à travers l'étude des productions de leurs partenaires, ils ont découvert l'art européen. On a éveillé et cultivé la conscience européenne, l'idée que malgré les différences, nous appartenons tous à la même Europe.

La culture de l'autre nous enrichit, nous rend plus ouverts, compréhensifs, tolérants, autrement dit, plus humains. C'est l'idée sur laquelle on a le plus insisté.

Enthousiasme, participation, motivation, travail en équipe, ouverture voilà finalement les grandes qualités et constantes de notre projet.

Le but de ces activités est d'améliorer quantitativement et surtout qualitativement l'offre des activités proposées aux enfants et adolescents en dehors des heures consacrées à l'enseignement scolaire.

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COMPRÉHENSION DU SENS EN LECTURE – L'IMAGE PUBLICITAIRE

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***Résumé:** A partir de l'ouvrage de J. Giasson *La Compréhension en lecture* qui se veut une synthèse simple et donc accessible de toute la littérature anglo-saxonne relative à la problématique de la découverte du sens en lecture, nous avons essayé d'utiliser en majeure partie les mêmes stratégies dans la lecture de l'image publicitaire. Certes, comme entre les deux types de textes, verbal et iconique, surgissent des différences nous les avons fait remarquer et mises à profit. L'article n'est qu'une introduction théorique aux séquences didactiques réalisées par l'auteur dans le cadre du Projet européen Signes et Sens, LIRE – une recherche active de sens (www.signesetsens.eu) initié par l'INFOREF-Belgique. Les productions du projet pourront être visitées sur le site en fin d'année (2009)*

***Mots-clés:** microprocessus, processus d'intégration, macroprocessus, processus d'élaboration, processus métacognitifs.*

La compréhension en lecture de J. Giasson. Brève présentation

L'ouvrage de Jocelyne Giasson paru chez De Boeck – Université en 1996 est une excellente synthèse de la littérature anglo-saxonne relative à la compréhension en lecture du texte verbal, concept qui, ce dernier temps, a beaucoup évolué.

La démarche giassonienne se veut un *modèle d'enseignement explicite* intégrant *lecteur, texte et contexte* à la fois. C'est un passage évident de la réception passive du message à l'interaction texte – lecteur.

L'enseignement explicite ou direct a pour objet les stratégies de compréhension du sens et comporte quelques étapes à parcourir :

1. définir les stratégies et préciser leur utilité en employant un langage approprié aux élèves ;
2. rendre le processus transparent (explicitation verbale de ce que se passe dans la tête du lecteur) ;
3. interagir avec les élèves et les guider vers la maîtrise de la stratégie (on fait aux apprenants des commentaires explicites sur les stratégies à utiliser) ;
4. favoriser l'autonomie dans l'utilisation de la stratégie ;
5. assurer l'application de la stratégie

Dans cette perspective, les articulations fondamentales de la compréhension du sens en lecture sont les suivantes :

A. Les microprocessus

« permettent de comprendre l'information contenue dans une phrase » (GIASSON, 1996 : 37) à travers un triple processus : reconnaissance des mots (le décodage), lecture par groupes de mots (regroupement des éléments signifiants dans un mouvement fluide de perception), micro sélection (à partir des éléments importants du texte le lecteur doit repérer l'information principale).

Au fond, ce premier compartiment propose la décomposition du texte en éléments identifiables, reconnaissables pouvant être regroupés en unités rythmiques cohérentes de lecture.

B. *Les processus d'intégration*

mettent en évidence les relateurs qui s'installent entre les phrases simples ou complexes (propositions et phrases dans la terminologie de l'auteur).

Concrètement, ces processus portent sur :

- a. la compréhension des indices explicites indiquant une relation entre les phrases, notamment les référents impliqués dans les structures anaphoriques et les connecteurs morphosyntaxiques ;
- b. la compréhension des sens implicites par le texte et par les connaissances du lecteur : inférences logiques, pragmatiques et créatives.

C. *Les macroprocessus*

Visent la compréhension du texte dans son entier par l'identification du *sujet*, de l'*idée principale* et du *résumé* du texte, ce dernier étant réalisé par l'application des trois règles suivantes : l'élimination des détails inutiles, la non répétition des informations déjà communiquées (redondance informative), l'emploi des termes englobants pour exprimer toute une liste d'objets ou d'actions.

D. *Les processus d'élaboration*

portent sur « les inférences qui ne sont pas nécessairement prévues par l'auteur et ne sont pas indispensables à la traduction littérale du texte » (*op.cit* : 137). Giasson distingue cinq types de processus d'élaboration :

1. *faire des prédictions* : « hypothèses que l'auteur fait sur ce qui arrivera ensuite dans le texte » (*op.cit* : 138) ;
2. *se construire une imagerie mentale* : (le lecteur doit avoir la capacité de « créer des images mentales fortes et claires » (*op.cit* : 143) ;
3. *répondre affectivement* : les réponses affectives du lecteur prouvent son engagement dans la compréhension du texte ;
4. *raisonner* : le lecteur utilise son intelligence « pour traiter le contenu du texte, pour l'analyser et pour le critiquer » (*op.cit* : 146).
5. *intégrer l'information du texte aux connaissances antérieures du lecteur* : on fait appel à l'évocation, concept fondamental de la *gestion mentale*. Il est à remarquer aussi qu'une certaine partie des connaissances de l'apprenant se retrouvent déjà dans les microprocessus, les processus d'intégration et les macroprocessus.

E. *Les processus métacognitifs*

portent sur les connaissances et les concepts sous-jacents au processus de lecture réalisé. L'apprenant doit être conscient des stratégies de lecture utilisées ; en voilà quelques composantes de la métacompréhension : la connaissance des processus et du vocabulaire, l'autoévaluation, l'autogestion de la compréhension, etc.

Commentaire de l'ouvrage de Giasson

Un excellent ouvrage, logiquement structuré et surtout efficace pour les activités pratiques dispensées à un public ciblé.

Nous sommes parfaitement d'accord avec la mécanique du modèle, avec la nécessité de mettre à l'œuvre des stratégies valorisées et surtout avec le concept d'autonomie de l'élève mis en fonction dans le processus d'apprentissage guidé.

D'accord aussi avec la Gestion mentale en tant que description des processus conscients cognitifs comme base de tout développement ultérieur du processus d'apprentissage.

Les remarques critiques ci-dessous ont à l'origine trois constatations fondamentales :

1. L'effort énorme de simplification, de synthèse conduit parfois à la transgression – accidentelle, dirions-nous- de certaines frontières théoriques et pratiques ;
2. Sans porter atteinte à l'efficacité du modèle - plutôt au contraire - les instruments théoriques utilisés, empruntés surtout à l'espace épistémologique de la recherche anglo-américaine, donnent ci- et là l'impression d'un métalangage insuffisamment défini ;
3. Cette impression d'insuffisance conceptuelle devient chronique dès qu'on change d'objet d'étude – la lecture de l'image, par exemple, et surtout de l'image publicitaire (ce qui est en partie normal). Là, le modèle giassonien devra être conforté de concepts nouveaux, spécifiques à l'objet de la lecture.

Remarques :

a. La notion de **phrase**, mais quel type de phrase ? Simple (=la proposition) ou complexe (phrase moléculaire formée d'un régissant et d'une régée). Nous savons que les connecteurs syntaxiques évoqués peuvent lier aussi bien des phrases (Niveau TEXTE) que des énoncés (des paragraphes – texte, par exemple – Niveau DISCOURS). À cet égard, comment comprendre une affirmation comme : « Les connecteurs sont des mots qui relient deux événements entre eux ; ils peuvent être utilisés pour unir deux propositions ou deux phrases » (*op.cit* :58). On aurait dû, donc, mieux préciser ces concepts et le niveau d'analyse comme d'ailleurs la recherche européenne l'a déjà fait.

b. Remarquons aussi, dans la même lignée, l'emploi très restrictif de la notion de **réfèrent** auquel on ne confère qu'une seule valeur, celle d'anaphore. Le réfèrent c'est d'abord l'objet de la réalité (Ch. S. Peirce, Richard – Odgen, etc)- ce à quoi le signe linguistique renvoie. Ne faire appel rien qu'à sa valeur anaphorique, c'est, à notre avis, un emploi trop abusif.

c. Un certain taux d'interférence semble s'insinuer entre les inférences créatives d'un côté, et le processus d'élaboration au niveau des prédictions et de l'intégration de l'information nouvelle aux connaissances antérieures du lecteur (*op.cit* : 137), d'un autre côté. La base textuelle de départ sert à un même effet – l'imagerie mentale propre au lecteur individuel et éventuellement collectif.

d. Il s'impose aussi une distinction théorique plus claire entre le raisonnement logique et le raisonnement affectif, le second pouvant faire éclater la conclusion du premier (ex : la conclusion d'un syllogisme affectif pourrait être tout à fait différente de celle imposée par un raisonnement purement logique).

e. N'oublions de compléter les « Structures » de la variable LECTEUR par les structures psychomotrices de l'apprenant (v. la taxinomie de Bloom). L'état de santé des élèves est toujours une variable indispensable pour la réussite de la démarche pédagogique.

Différences :

Vu le changement d'objet de lecture – l'image publicitaire, la bande dessinée – même si l'objet iconique est toujours un langage, sa spécificité refait surface :

a. dans l'analyse du visuel et surtout dans ses retombées pratiques, l'on s'est vu obligés d'élargir le sens de la notion de référent –objet auquel le signe iconique renvoie –afin de pouvoir identifier et reconnaître les « mots » de l'image, les « syntagmes » et les « propositions » et finalement d'opérer la micro sélection ;

b. à la différence du décodage purement linguistique, le décodage iconique est plus complexe faisant parfois remonter à la surface des émotions qui, surajoutées au statut social du lecteur, pourraient priver le message de l'intention première de l'auteur (lecture tout à fait différente) ;

c. quelle est l'idée principale et le résumé dans l'image publicitaire ? –l'acte directif « achetez », le slogan, le pavé rédactionnel, le *schocvertising* ou le *pack shot* ?

Il faut encore en débattre ; ce qui est sûr, c'est que l'idée principale qu'elle soit implicite ou explicite, dépend de l'intention de l'auteur et du type de texte envisagé ;

d. il est à remarquer aussi le rapport étroit instauré entre le schéma des connaissances du lecteur et le parcours de lecture de l'image. Les « matrices » de Barthes semblent avoir récupéré les schémas mentaux qui structurent les connaissances du lecteur ;

e. mais ce qui constitue vraiment la spécificité de traitement l'image, c'est la nécessité de recourir à des concepts nouveaux (même s'ils effleurent parfois le texte littéraire) tels que : les codes de ressemblance, le point de vue, la couleur, les formes visuelles du texte, la représentation iconique de l'espace et du temps, le grain, la texture, etc.

Compréhension du sens de l'image publicitaire

Malgré les différences de structure, du point de vue lecture, le texte iconique publicitaire, l'image en général, peuvent être approchés *grosso modo* de la même façon que le texte verbal et cela parce que la *perspective sémiotique* d'analyse adoptée est largement tributaire à la linguistique, notre objet - l'image -étant *verbalisable* (cf. Barthes, R., 1964).

Bref, les grandes articulations giassoniennes se retrouvent aussi dans la compréhension du sens en lecture du texte iconique publicitaire :

1. *Les microprocessus* auront aussi en vue l'identification et la reconnaissance des unités iconiques (verbalisées) et des unités du texte verbal de la publicité en question. Le texte iconique comporte une série de microcomposantes verbalisables (*mot, syntagmes, énoncés*). En dehors de ses unités linguistiques, le texte verbal trouve principalement son expression dans le *nom du produit*, le *pavé rédactionnel*, le *slogan*.

Toujours à ce niveau, d'autres concepts seront mis à l'œuvre : le *signe iconique*, la *figure* (essentialisation du premier), le *signe plastique* (forme, texture, couleur), les syntagmes iconiques et les « *attributs* » de l'image (point, ligne, surface, champ et hors champs, échelles de plan, point de vue, etc.) Tous ces éléments constituent au fond autant d'*indices de sens* nécessaires à la compréhension en lecture.

2. *les processus d'intégration* porteront sur :

a. les *connecteurs implicites* obtenus par la verbalisation des relations morphosyntaxiques établies entre les objets iconiques : *détermination* (*Citizen Kane* debout sur un tas de journaux éparpillé à ses pieds), *juxtaposition ou coordination* (deux

statues, un homme et une femme, l'une à côté de l'autre, plantées dans l'Île des Pâques), etc.

b. *les rapports texte verbal vs .texte iconique* exprimés par les fonctions suivantes:

-fonction d'*ancrage* du texte linguistique ou iconique fixer le sens ,et le désambiguïse;

-fonction de *relais* qui rend possible la production des sens complémentaires;

-fonction de *confortation* - l'image conforte le texte verbal en y infusant des effets par la représentation sensible qu'elle propose de la sémantique du texte verbal;

-fonction de *figuration* – le signe iconique figure des concepts;

-fonction de *communication* – toute image suppose l'existence des deux protagonistes de la communication: émetteur vs. récepteur ;

-fonction *poétique, métaphorique* – l'image traduit les procédés argumentatifs du texte linguistique et inversement.

3. *Les macroprocessus* supposent le dépistage du *sujet* en tant que référent de la prédication, de l'*idée principale* de l'image (l'information la plus importante que le créateur de publicité nous fournit assortie implicitement de l'acte indirect de langage modalisé déontiquement: *Achetez ce produit!*) et du *résumé* exprimé lui aussi sous la forme d'une phrase.

4. *Les processus métacognitifs* préciseront et clarifieront les concepts sous-jacents aux stratégies de lecture utilisées dans le cadre de cette démarche didactique explicite de compréhension du sens.

Les stratégies de lecture de l'image publicitaire ciblées sur le thème du visage, stratégies didactiques fondées sur la conception de Giasson et sur la *Gestion mentale* ont été mis à profit par l'auteur de cet article dans le cadre du Projet européen **Signes et Sens**, LIRE – *une recherche active de sens* (www.signesetsens.eu) initié par l'INFOREF-Belgique. Les productions du projet pourront être visitées sur le site en fin d'année (2009).

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SPEAKING - A FORMAL APPARATUS

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Abstract: *The speaking is directly responsible of certain classes of signs. We must distinguish between the entities which have their full and permanent status in language and the ones which only exist in the “individual” network created by the speaking itself and throughout a “here- there” report of the “locator” (the speaker). The written speaking should be distinguished by the spoken one. Great perspectives open to analyze the complex forms of the speech.*

Key words: *language, lexical changes, speaking.*

All the linguistic descriptions take into consideration the importance of the use of the forms. But the conditions of the use of the forms are not identical with the conditions of the use of the language. There are different worlds and we should insist on this difference which implies another way of seeing, describing and interpreting the same things.

The use of the forms gave birth to a number of models. The diversity of the linguistic structures cannot be reduced to a less number of models.

Speaking is the functioning of the language.

The speech which is produced every time we talk is the word itself. We should be attentive to the specific condition of the speaking-it is the act of producing a speech and not the text which we are talking about.

Speaking supposes the individual conversion of the language into speech. The problem is very delicate because we should distinguish the way in which the sense transforms itself into words and in which way we should distinguish between the two notions and in which terms to describe their interaction.

We should also analyze another perspective- the defining of the speaking. Some of its features are necessary and permanent; some are incident and are related to the chosen idiom.

In speaking, we notice the act itself, the situations in which it realizes itself and it is the instrument of the performance. The individual act through which we use the language introduces the locutor first. Before speaking, the language is only the possibility of the language. After speaking, the language turned into speech which comes from a locutor, and it gives birth to other speeches.

Speaking is defined as an appropriate process. The locutor appropriates the formal apparatus of the language.

The language is used starting from a report with the people. The condition is for the locutor the need to express through speech.

The individual act of appropriating the language introduces the one who speaks in its word. The presence of the locutor in speaking makes every speech instance be an intern reference center. This situation will manifest through a specific game of forms. Their function is to place the locutor into a constant relation with its speaking.

This description is a little abstract and it is applied to a familiar linguistic phenomenon. It is about the appearance of the person index- the “I- you” report which is produced in and through speaking. The “I” term expresses the person who speaks and the “you” term –the person who is present as an ilocutor.

The same happens with the terms “here”- “there”, “this”- “that” which implies a gesture describing the object in the same time in which it is pronounced the instance of the term.

The forms traditionally described like “personal, demonstrative pronouns” appear like a class of “linguistic individuals”. But these “linguistic individuals” are born from speaking and they are produced by this individual event. They are produced again and again when the speaking is realized and every time they appear as new ones.

The verbal “tenses” whose axis form- the present- coincides with the moment of speaking, are part of this necessary apparatus. It is part of the thinking. It is produced from and through speaking. From the moment of speaking the category of the present acts itself and it gives birth to the category of time/tense. The present is the source of the time. It represents this presence of the world which is possible with the help of the speaking act. The formal present only clarifies the inherent present of speaking, which renews at every speech. Starting from this continuum present it appears the feeling of a continuity which is called “time”, the continuity and the temporality creating themselves in the present of the speaking.

Speaking is directly responsible of certain classes of signs. We must distinguish between the entities which have their full and permanent status in language and those which, starting from speaking, exist only in the network of “individuals” which is created by the speaking and through a “here-there” report of the locutor. For example: “the I”, “this”, “the tomorrow” of the grammar description are the metalinguistical nouns of “I”, “this”, “tomorrow” which are produced by the speaking.

In the moment in which the person who speaks is serving by the language to influence the behavior of the locutor this way, he uses an apparatus of functions. First, the interrogation is a speaking built to release an answer through a linguistic process which is a process of behavior with a double access in the same time. All lexical and syntactical forms of the interrogation – parts, pronouns, sequence and intonation etc- show this aspect of speaking.

We’ll attribute to it terms or forms which we call them terms of challenge: order, callings included in categories such as: the imperative, the vocative, implying a dynamic report from a speaker to another one.

In its syntactic structure and in its intonation, the assertion intends to communicate and it represents the most common manifestation of the presence of the locutor in speaking. It has specific instruments which expresses it, the “yes” “no” words claiming a sentence affirmatively or negatively. The negation is independent from speaking; it has its own form, which is “not”. But the assertive particles “not”-“yes” classify in the forms which represents the speaking.

What characterizes speaking generally, is the underlining the discursive relation with the partner, being it real or imaginary, individual or collective.

This characterizing form settles the figurative frame of the speaking. As a speech form the speaking settles two necessary “figures”: one is the source, the other one is the speaking purpose. This is the structure of the dialogue. Two “figures” in the position of a partner are the protagonists of the speaking.

We should complain about the fact that there might be a dialogue outside speaking or speaking without a dialogue. Both cases must be examined: in reality there is no dialogue, or speaking. None of the two partners enunciates itself: all consists in quoted proverbs and in versus-proverbs versus-quotations. There is no explicit reference to the disputed object. The one from the two rivals who disposes of the biggest proverb

store or who uses them with the greatest craftsmanship reduces the other one to silence and it is the winner.

Contrary, "the monologue" comes from speaking. It must be established like a dialogue variety, a fundamental structure. The monologue is an interior dialogue formulated into an "interior language" between a locutor "I" and a listener "I". Sometimes the locutor "I" speaks alone. The presence of the other "I" is necessary to give sense to the speaking of the locutor "I". Sometimes the listener "I" is present through an objection, a question, a doubt, an insult. The linguistic form this intervention takes differs taking into consideration the idioms, but here we also talk about a "personal" form.

These situations would impose a double description of the linguistic form and of the figurative conditions.

Many other details should be studied in the speaking context. We should notice the lexical changes which the speaking determines, the phraseology which is the frequent mark, maybe necessary, of the "orality". We should also distinguish the spoken speaking from the written speaking. It moves on two plans: the writer speaks writing and in the interior of the writing makes the individuals to speak to themselves.

Great perspectives open to the analyzing of the complex forms of the speech, starting from here.

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GAMES LIKE ACTIVITIES IN THE IMPROVEMENT OF ESL CLASSES

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***Abstract:** Teaching a foreign language in an Academic environment is quite a hard task to achieve since both adolescents and adults are highly concerned with different activities besides learning (finding a job, having a family, etc). As a consequence, a large quantity of information should be retained during the classes, thus limiting the study time from home. Therefore, teachers should always try to find ways of attracting them, by combining practical issues with fun like activities and this is the main purpose of the present paper. Various “games” in English can lead to an active and relaxed environment that would help students acquire English knowledge in a pleasant way.*

***Key words:** group work, communicative teaching, cooperative learning.*

The goal of every language class is that of making the students communicate efficiently in the new language. Language teaching and learning has changed a lot lately, emphasis being placed on successful communication in the second or foreign language, in the proper acquisition of new items that may be used in the future without encountering any problems. Teachers nowadays focus on the so-called CLT (Communicative Language Teaching) as well as on CL (Cooperative Learning).

Teachers try to find as many activities as possible to make their students communicate with one another in a free environment, without imposing strict rules as much as possible. The activities chosen are usually a combination of seriousness and fun, making the students aware that certain serious items may also be acquired through fun activities. Student collaboration is highly important since, the group the teacher deals with needs to act as a team and not as separate individuals. That’s why, pair work as well as group work activities are of importance during a class together with mingling different types of attitudes and behaviours.

“When using communicative activities, it is important to strive for a classroom in which students feel comfortable and confident, feel free to take risks, and have sufficient opportunities to speak” (GRIGOROIU, 2000: 145).

Games seem to be the perfect tool to be used in classroom to offer the possibility of speaking freely. Even though they sometimes seem to be used just for fun, they are a way of promoting cooperative learning, as well as a chance of using the acquired knowledge in a free context. “Cooperative learning tasks go a further step by encouraging students to work together and by promoting an equal opportunity for every student to participate in the activity. Improving self-esteem, enjoyment of school, and interethnic relations are key in this approach” (YANG, 2003: 17). Through games, even the less confident students become proud of their team and are encouraged to keep on learning new things.

Teaching English in a fun-like environment can be rewarding for both teachers and students. No matter how young or old they are, students often find classes more enjoyable if they are included in individual, team or group games. It is obvious that the complexity of games varies according to the age and the English level of the students involved in the teaching process. Using games during the classes mustn’t be seen as a waste of time but rather as a play-like activity designed to teach new information, to

introduce certain vocabulary or grammar items or to assess some reading, speaking or writing skills.

“Some language games can also provide opportunities for controlled practice. Again, it is important to model the structures for beginning students, either verbally or by writing the forms on the board.” (GRIGOROIU, 2000: 147). For example, one game to be used in class not only with youngsters but also with adults is “Guess the activity”. After presenting Present Tense Continuous and after the students have practiced the use of this tense, the teacher offers the students cards with different activities described on them. The students need to mime the activities so that their colleagues would guess the activity. For example, a student receives a card which says “You are crying now”, he mimes the action and the others start asking him “Are you crying?”; “Yes, I am/No, I’m not. Thus, they have fun trying to guess the activity, and, at the same time, they practice all forms of Present Continuous without being aware of the “imposed” forming rules.

Games are generally associated with play therefore students tend to be relaxed and detached from the work or attention they usually have to pay during the class. However, this doesn’t mean that games require no special concentration. On the contrary, they provide an interactive way of drilling newly presented language or repeating the same language with different partners. Moreover, games are always learner-centered and are carefully guided by the teacher who establishes the rules:

“Games for instance, are played according to rules, conventions, and strategies (...). There are various ways to compete in different kinds of games (...). In some games it may be possible to invent and modify rules, whereas in others it is necessary to follow externally imposed rules, with whatever flexibility that may be needed to fit within those strict guidelines. In all cases (...) a range of rules and conventions guides the players, and helps them decide whether to follow or flout the rules, or indeed whether to play at all” (CASANAVE, 2002: 4).

So to say, games are a sort of communicative practice activities that may supplement any lesson, being a wonderful opportunity for the teacher to monitor the students’ weaknesses. Mill drills are examples of games that may be used during a class. They may bring plenty of benefits if they are appropriately conceived. Most of all, they need to be precise, in the sense that the tasks asked to be fulfilled need to be extremely clear. Mill drills determine students to use the language in a controlled manner, encouraging them to participate actively at the lesson. Just as Susan Kay points out in the preface of the Reward Book for Elementary students, “a mill drill makes a welcome change of focus for both students and teacher. It makes controlled practice more communicative and enjoyable for students and basic repetition becomes more stimulating and active. A mill drill can also be reassuring for less confident students, not only because the students are solely dependent on mechanical repetition and substitution, but because they are not required to speak out alone” (KAY, 1997: 4).

No matter what game the teacher chooses to present to the students, he/she should try to find the best way to introduce it to the students in accordance with their level. It is also essential to link somehow the game to a meaningful context. For instance, after a text has been taught, the teacher may give students a word game containing key words related to that text, otherwise, students will not be able to handle the task. Thus, the need to have a context in order to solve a game like activity is highly essential. This category includes the so-called “clarification games” where students receive sentences or paragraphs with bolded words and try to find out from their colleagues what the words refer to.

HARMER (2001: 272) believes that “games which are designed to provoke communication between students frequently depend on an information gap so that one student has to talk to a partner in order to solve a puzzle, draw a picture (describe and draw), put things in the right order (describe and arrange), or find similarities and differences between pictures”.

Besides being linked to a particular context, games will be completed successfully if they are active and practical to deal with. Everyone will react positively if all these conditions are fulfilled. When a teacher decides not to use games in the teaching activity, he/she risks of turning the atmosphere of the class into a boring and non interesting one. The consequences may be the acquisition of limited information. Although funny, important for the stimulation of students and for a less stressed atmosphere in the class, games should not be repeated again and again since they do no longer maintain their initial features but become uninteresting and students will no longer be willing to cooperate.

“A slow, boring lesson teaches very little, so it is important to keep everyone moving and challenged with something which is just a little beyond his capacity. No topic or device should be overworked, however good an idea it is or however much preparation it has entailed. It is always better to stop whilst everyone is enjoying it and wants more, rather than pursue it to the bitter end.” (PINCAS, 1980: 87)

As a consequence, a game should be played as long as it draws the students’ attention and as long as the grammar or vocabulary structures comprised in the game are retained. In order to avoid the possible moods depicted in the quotation above, the language teacher should focus on a variety of games. It is also important for the teacher, (before conceiving the game and giving the instructions), to establish the type of activity he/she aims at (such as: reading, writing, speaking or writing), and the vocabulary pattern he/she intends to be retained. The time devoted to the selected game is also important to be set but generally, it should be limited somewhere around 10 to 30 minutes, so that the presentation stage of the lesson should not be affected. After these objectives are clearly established, the teacher can proceed to explaining the procedure or demonstrating the exercise if necessary.

Another aspect that needs to be taken into consideration is the topic chosen for the basis of the games. The main idea is that games should always be conceived in relation to the age of the students. There is one way of dealing with adults who feel more attracted by word search, mime game, a guessing game, dialogues, picture dominoes, picture bingo, dramatization, role-playing activities, etc. and one way of dealing with primary school children. “At the younger end of the primary spectrum, the most attractive items are those with potential (...). It is what the child can do with a thing, rather than what it is, which matters. Things to hold, drop, throw or carry, things to build with, to color, to wear, to give and take, to hide and find are what matter when the child is growing experimentally in relationship to his environment. (...) The need to name things is best harnessed by learning lexical sets—parts of the body, clothes, furniture, food, toys and animals and so on—and the manipulative appeal may be supplied by simple drawing and coloring activities followed up by games which use these objects—real or represented—as tokens for touching, collecting, finding, counting or constructing, as appropriate” (PINCAS, 1980: 171)

An activity appealing to young students is “Guess the person” where students receive cards with names of famous persons on them. One student stands in front of the classroom and he/she gets a card that cannot be seen and needs to guess who he is. He can do that only by asking questions to his colleagues. For example he asks them

questions like “Am I a woman/ a man?”, “Am I a football star”, etc to find out his/her identity as quickly as possible. Yet, the teacher should allocate a certain time for each student, otherwise the activity tends to become too long and boring if the students cannot easily guess their identities.

For advanced students memory games are great fun. Students receive paragraphs of a story, read them and try to memorize as many things as they can so that, after giving the cards back, they would remember to tell their colleagues the story. At the end, when the entire story is put together it is compared to the one received. The result is often funny since, without realizing students change the course of action.

Games can also be used in ESP classes, where the tasks involved are related to the interests of the students. For example, teachers may form activities based on specific vocabulary and ask questions waiting for quick answers from the groups of students. The questions may be of multiple-choice form to ease the task of students and, those who answer quickly receive one point. At the end of the activity, the team with most points wins the game. It is a great activity of working with new vocabulary, terms specific to their future specialization. For example, in a business class teachers may form questions such as “Is a building a fixed, an intangible or a current asset?” in order to answer correctly, students need to know what the words involved in the questions refer to.

What should be remembered is that “not all games used by language teachers require students to communicate with each other in the second language. Some games are fun games. The objective of a fun game is to have a good time, often by beating the other team. A fun game may get students involved in the class and with their classmates, but it may not involve any type of communication practice. It may stimulate interest and excitement in the class, but that interest and excitement may not transfer to second –language learning itself. In fact, using fun games to create interest in the class may have the opposite effect. Students may have such a good time that having fun becomes the principal objective, and as a result they lose sight of the learning goals of the course” (GRIGOROIU, 2000: 234). Therefore, the teacher is the only one who can choose when to use a game and its purpose – be it to practice structures or simply to change the monotony of the class. He/she is the only one who knows the type of group he/she is dealing with, their favourite type of activities as well as their expectations from the course.

For the activities to be communicative and cooperative, they should be meaningful. Students should be convinced to do the activity and need to achieve something at the end of it, be it only in the form of which team gets the highest score. The activities need to suit the habits, attitudes and environment of the students since they need to use the items both for academic or non-academic purposes. However, “it has never been suggested that a class be organized in cooperative groups all the time. It is impractical to think that one or two approaches can work wonders for all students, even when they have identical educational backgrounds” (YANG, 2003: 20).

In conclusion, teachers should always bear in mind the fact that games are ways of associating fun and encouragement to learning. They can be used in all areas to enhance different skills. Games may be used to practice writing, spelling, vocabulary, and reading skills. So, use them as frequently as possible to promote learning in an active environment.

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ENGLISH FOR LEGAL PURPOSES - “AN UNCULTIVATED CORNER OF THE ESP FIELD”?

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***Abstract:** The aim of this article is to offer a general perspective on this “uncultivated corner” of ESP, to emphasize the importance of ELP within the general framework of ESP and to summarize some of its most important characteristics.*

***Key words:** juridical writing, ELP, specialized languages.*

Specialists have always considered ESP as a distinct activity within ELT and the research in this field as a part of applied linguistic research, which generally retained its emphasis on practical results. That is why it was emphasized that ESP lacks an underlying theory: “It is, however, interesting and significant that so much of the writing has concentrated on the procedures of ESP and on relating course design to learners’ specific needs rather than on theoretical matters” (DUDLEY-EVANS, ST. JOHN, 2007: 1).

The definitions and methods of ESP vary, but the most recent theories suggest that: “In more general ESP classes the interaction may be similar to that in a General Purpose English class; in the more specific classes, however, the teacher sometimes becomes more like a language consultant, enjoying equal status with the learners who have their own expertise in the subject matter” (DUDLEY-EVANS, ST. JOHN, 2007:2).

As ESP is focused on practical outcomes as mentioned before and among the absolute or variable characteristics are: the fact that it is designed to meet specific needs; it is related to or designed for specific disciplines; it is likely to be designed for adult learners, intermediate or advanced students, it should be centered on the language (grammar, lexis, register), skills discourse and genres appropriate to these activities (cf. DUDLEY-EVANS, ST. JOHN, 2007: 3).

The ESP classification by professional area shows that English for (Academic) Legal Purposes is one of the branches of English for Academic Purposes, which consists of English for (Academic) Science and Technology, English for (Academic) Medical Purposes and English for Management, Finance and Economics. Thus, one can distinguish between ELP as part of English for Academic Purposes (EAP) and English for Occupational Purposes (EOP) that includes professional purposes in administration, medicine, law and business.

When discussing a more specialist branch of ESP, such as Legal English, we should make the difference between the needs of Law students, or practicing lawyers because “each one of these groups needs awareness of and ability to use different genres” (DUDLEY-EVANS, ST. JOHN, 2007: 149).

ELP is divided into three main areas: academic legal writing, consisting of legal textbooks and research journals; juridical writing, consisting of court judgments, case-books and law reports, whose purpose is to report the proceedings of the court and the decision of the judge and legislative writing, consisting of Acts of Parliament, statutory instruments, contracts, agreements, treaties, documents that are used to legislate (cf. BHATIA, 1983: 2).

Researchers also suggest that there are three types of legal documents: pleadings, petitions, orders, contracts, deeds and wills are operative legal documents – they create and modify legal relations; judicial opinions, client letters and office memoranda are expository documents; briefs to a court and memoranda of points and authorities are persuasive documents (cf. TIERSMA, 2000)

Two main genres, legal cases and legislative writing are pointed out, genres whose intertextuality is extremely obvious. Bhatia (1987 apud DUDLEY-EVANS, ST. JOHN, 2007 : 50) argues that the principal moves in a legal case are: 1. The Facts; 2. The Argument of the judge including discussion of earlier cases; 3. The Principle of law deducible from the case; 4. The Decision of the judge. Researchers have clearly underlined the reciprocal influence between the variety of ways in which statements can be qualified and the complexity of the language.

English for Legal Purposes is a special language, for which there is no single and clear definition. Mention should be made of the following opinions: 1. “Special languages are semi-autonomous, complex semiotic systems based on and derived from general language; their use presupposes special education and is restricted to communication among specialists in the same or closely related fields” (SAGER et al., 1980); 2. “Strictly speaking, the language of law does not exist by itself but rather only as a part of the French language, and it consists of the vocabulary of law and undoubtedly, of some particular syntactic constructions” (REY, 1976 apud CABRÉ, 1999).

T. Cabré (1999: 63) pinpoints two cases of specialization: by subject field and by pragmatic circumstances, such as users, type and occasion of communication, arguing that the reasons are very clear: “scientific fields such as experimental sciences, mathematics, social sciences, economics and law, technical fields like engineering, construction and communications, specialized activities like sports, commerce and finance, all generate texts that diverge to some extent from the texts considered typical of general language”, but “Our daily existence is full of contexts that are specialized to one degree or another, even though this everyday quality makes it more likely for the specialization to go unnoticed”.

Sager (et al., 1980 apud CABRÉ, 1999: 64) considers that special languages are used in communication only by specialists: “Special languages, or more precisely special subject languages are usually thought of as the means of expression of highly qualified subject specialists like engineers, physicians, lawyers, etc. and are often derogatively referred to as “jargon”.

Three features seem to be shared by scientific and technical communication generated from special languages. These are: conciseness, the predominance of nouns and nominal groups, the preference for written language over oral language and the use of symbols from other semiotic systems (cf. CABRÉ, 1999: 70-71).

The most important differences in the case of specialized languages are at the lexical level, as they are specific in the terminology they use. EST is considered to be the most specialized branch of ESP. The study of EST has shown that the more specialized a language, the more restricted its number of users and the more international its units and rules will be (i.e. biological terminology is made up of many terms coming from Latin and Greek, both in Romanian and English).

Making a parallel between a general language text and a special language text, Cabré (1999: 71-73) asserts that the greatest differences are found in the vocabulary and identifies three groups of lexemes: 1. general language lexical items; 2. Special lexical items that can be attributed to a borderline area between general language and special

language and 3. lexical items specific to special texts. On the other hand they abound in morphological structures based on Greek or Latin formatives; abbreviations and symbols; nominalization based on verbs and straightforward sentence structure with little complex subordination.

In the scientific and technical texts there is “a tendency towards impersonalization and objectivity” by using among other elements: the present tense, short sentences, frequent use of impersonal formulae and avoidance of unnecessary redundancy (DUDLEY-EVANS, ST. JOHN, 2007: 75).

As far as Legal English is concerned, most of the features of Legal English can be regarded as historical relics but they serve to create and solidify group cohesion within the profession.

Impersonal constructions are very often used. The first and second person pronouns (*I* and *you*) are to be avoided: “Using the third person in statutes does make some communicative sense (as in *Sex offenders shall register with the police...*) because the statute “speaks” not only to sex offenders, but to the police and the courts; you might therefore be inappropriate or ambiguous. Elsewhere (as in the tendency of judges to refer to themselves as *the court* rather than *I*) it creates an impression of objectivity and authority, thus helping to legitimate the legal system. Multi-judge panels seem less reluctant to use *we*, and will even use this pronoun to refer to a decision made by their predecessors long ago. Here, the first person stresses the continuity and perceived timelessness of the law” (TIERSMA, 2000).

The use of passives is known to be a feature of ESP in general, offering that aura of objectivity and authoritativeness to those in the juridical field; this may explain why they are common in court orders and less common in contracts, where the parties must be mentioned.

The use of short sentences is not a characteristic of Legal English as studies show that sentences are quite a bit longer, with more embeddings, which make them more complex often separating the subject from the predicate and subsequently reducing comprehension:

“An offender may also be placed on probation, when he is required to be of good behavior and to comply with certain conditions (which include keeping in regular touch with a probation officer who supervises his progress), failing which he may be sentenced for the original offence” (Britain in brief, apud OPRESCU, 2003: 33).

The same holds true in the case of redundancy. Lawyers tend to use “wordy and redundant phraseology, ponderous phrases: *at slow speed* instead of *slowly*; *subsequent to* instead of *after*) though there are situations in which legal language is “highly compact or dense”, so that legal language is not monolithic, but can vary substantially depending on the situation. Furthermore, the repetition of nouns is a necessary redundancy in legal language: “One means of gaining precision is to repeat nouns (e.g., *player*), rather than using a pronoun (e.g., *he*) after a person or thing is introduced. Pronouns can sometimes have ambiguous reference, so this technique can indeed enhance precision. Lawyers, however, avoid pronouns almost routinely, even where no ambiguity is possible. Avoiding pronouns does have an unintended benefit: it reduces the use of sexist language” (TIERSMA, 2000).

All special languages have constructions, phraseological units that do not correspond to established concepts and are neither phrasal terms nor totally free syntactic formations (administrative law: *propose an amendment*, *provide documented proof*, *fill out a form*, *adjourn a session*) (Idem : 91).

It is a well-known fact that French was adopted in England as the primary language of the law. Following the example of French, where the adjective is placed after the noun it determines, a few such combinations are still common in Legal English: *attorney general*; *court martial*; *letters testamentary*; *malice aforethought*; *notary public*; *solicitor general*. Though the adjectives *grand* and *petty* come from French and are used in Legal English, their place is according to the English rule and as in modern French, they precede the nouns: *grand larceny*, *grand theft auto*, *petty theft*, *petty offence* (cf. TIERSMA, 2000: 30). The use of Latin and Law French for legal purposes gradually declined, and in 1730 stopped being the language of law.

The Anglo-Saxons had no distinct legal profession, but they created a type of legal language whose remnants are still present today: *bequeath*, *goods*, *guilt*, *manslaughter*, *murder*, *theft*, *thief*, *witness*. The last term comes from the word for “know” (*witan*) and it originally meant “knowledge” or “evidence”; today it is preserved in expressions as well as in an archaic phrase used by lawyers: *to wit* (cf. TIERSMA, 2000: 11). Words like *herewith*, *thereunder*, and *whereto* are also legal archaism.

Legal slang is also used, being shorter and more efficient than formal language. Examples include: *rogs* for interrogatories, *TRO* for temporary restraining order.

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