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L'IMAGE DE L'ARABE DANS L'ITINERAIRE DE CHATEAUBRIAND ET LES ORIENTALES DE VICTOR HUGO: ETUDE COMPARATIVE

Zineb OULED ALI*

Abstract: The Itinerary from Paris to Jerusalem, the first "real" travel tale in the Orient of François-René de Chateaubriand, was published in 1811.

Like the other writer fascinated by Orient, Victor Hugo, as well, who made a trip to Orient, but an imaginary one through the forty-one of his Orientals published in 1829.

Between the master and the disciple, between the Itinerary of Chateaubriand and Victor Hugo's Orientals, a group of images are erected of an Orient that is barbarian and fascinating. Among these images we select that of the Arab that we examine through the theory of imaging to answer the following research question: how has travelling to Orient of Chateaubriand influenced the oriental imaginary of Victor Hugo? Has Victor Hugo kept the same image of the Arab that Chateaubriand has described or this latter was transgressed by him?

Keywords: Orient - image- travel- Arab.

1- Qu'est-ce qu'un récit de voyage ?

Né d'un besoin permanent d'évasion et du dépaysement ; le récit de voyage n'a jamais cessé de se développer, depuis les voyages de découvertes du Nouveau Monde, menées par l'Espagne et le Portugal (au cours du XV^e siècle). Il réclame, aujourd'hui, son statut de genre littéraire possédant : une histoire, une esthétique, une thématique...

Dans sa conception la plus générale, le récit de voyage désigne des :

Chroniques de la découverte du monde, reflet de l'imaginaire des civilisations et de leurs mentalités, les récits de voyage, à la fois œuvres littéraires et documents anthropologiques, ne peuvent donner lieu à un discours unitaire. Établir un recensement est déjà une tâche immense : devant la grande diversité formelle des œuvres, on peut admettre dans le corpus des écrits de géographes ou d'historiens (Hérodote, Xénophon) et aussi, malgré leur technicité, des carnets de route, journaux de bord, guides de voyage (Pausanias, II^e s. apr. J.-C.), les itinéraires de pèlerinage, et des correspondances, celle des ordres religieux particulièrement, telles les *Relations* des missionnaires jésuites. N'oublions pas d'autre part que la mémoire culturelle associe sans les confondre récits imaginés et relations authentiques. C'est que, dans les mythes et dans les contes, le voyage figure le destin de l'homme, de l'*Odyssée* au *Voyage de saint Brendan*. [...] Le récit de voyage, se constituant en genre, n'a de sens que par l'écart qu'il mesure, à un moment précis, entre une civilisation et le reste du monde. (www.larousse.fr)

De ce fait, la difficulté d'une définition du récit de voyage, au long de son histoire, réside dans la complexité de sa trame narrative à la fois réelle et imaginaire ; et dans cette rencontre de plusieurs horizons: littérature, philosophie, anthropologie, théologie, ethnologie, sociologie... et aussi dans le changement du statut du scripteur, du voyageur- écrivain à l'écrivain-voyageur (Sévry, 2012 : 265-266).

Si le récit de voyage était, au XV^e siècle, un texte de divertissement et d'exploration d'un monde lointain et inconnu, au cours du XVIII^e et du XIX^e siècle, ce genre d'écrit

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devient l'occasion d'une réflexion à la fois scientifique et philosophique discutant l'image de l'Autre et de l'Ailleurs et son rapport avec la culture occidentale; dès lors, on assiste à une prolifération des récits de voyage de tout genre, accentués par le souci de l'exotisme (www.larousse.fr).

2- Le récit de voyage en Orient

Avec le XIX^e siècle, le récit de voyage devient une pratique très fréquente, notamment avec le souffle de la Renaissance orientale et l'influence du romantisme littéraire résultant d'un accroissement des voyages en Orient ; ces voyages deviennent pour la plupart des écrivains-voyageurs une:

...aventure intérieure, solitaire et régénératrice, qui –notamment dans son cas particulier- associe à une quête personnelle la découverte des lieux sacrés de la Bible et d'un Orient nimbé de présences et de réminiscences chrétiennes. Car c'est lui-même que l'Occident romantique cherche d'abord des réponses, dans un Orient qu'il considère avant tout comme son berceau intellectuel et moral. Non que les écrivains n'aient pas été avides de rencontres avec l'Autre, bien au contraire. La description des mœurs, des excès, de la sensualité et des charmes d'Orient et l'étonnement qu'ils suscitent chez le narrateur occupent d'ailleurs dans leurs récits une place de choix. (Ben Mahmoud, Daniel, 2008 : 06)

Ainsi le récit de voyage en Orient ne constitue pas une simple relation d'un voyage de découverte, mais une évasion avec son imagination loin de la corruption de la société occidentale industrialisée, une fuite des crises économiques et politiques qu'affronte l'Europe pour vivre dans cet Orient mystérieux qui a nourri l'imagination occidentale, depuis la traduction des *Mille et une Nuits* (Ouled Ali, 2014 : 18-19-20), un Orient à la fois fascinant et repoussant; dès lors, cet Orient, jusque-là « *mal défini* » (<http://expositions.bnf.fr/>), devient un fourre-tout du rêve occidental, les contours à partir desquels se dessine l'identité des deux continents (Orient/Occident) ; et :

Raconter l'histoire du voyage en Orient implique donc nécessairement de faire apparaître, derrière la diversité des pratiques, les permanences et les évolutions d'un système de représentation occidental dont le regard a été constitutif de ce que les Orientaux eux-mêmes appellent aujourd'hui l'Orient. (Ben Mahmoud, Daniel, 2008, *op.cit.* : 09)

De ce système de représentation occidental, nous proposons de traiter la représentation ou l'image de l'Arabe chez deux écrivains romantiques : François-René de Chateaubriand et Victor Hugo.

3- Image et imagologie

Parler de l'image implique le recours à une théorie dite l'*imagologie*, née au carrefour de plusieurs disciplines et sciences humaines - comme d'ailleurs le récit de voyage - De la psychologie, à l'anthropologie, et de la sociologie à la littérature... ; l'imagologie emprunte plusieurs notions (Ouled Ali, *op.cit.*: 11); son domaine d'étude s'étend, selon Jean-Marc Moura, à : «...l'étude des représentations de l'étranger dans la littérature. » (Moura, 1998 : 35). Donc, toute œuvre de fiction y compris le récit de voyage lui devient un champ d'investigation très fertile (Ouled Ali, *op.cit.*: 10) où l'étude de l'image implique à la fois : l'image de l'étranger, l'image donnée à l'étranger par la société ; et la sensibilité de l'auteur (Moura, 1998 : 42). De ce fait, Moura relève de tout

texte littéraire deux types d'image de l'Autre : l'une dite *idéologique*, définie à partir du regard de la société ou du groupe ; elle risque parfois de tomber dans les stéréotypes ou les clichés (Ouled Ali, *op.cit.*, : 12) ; l'autre appelée *utopique* : « *Image subversive au sens où elle s'éloigne des conceptions de sa propre culture pour construire une altérité radicale. Elle tend ainsi à faire prédominer l'étranger sur l'identité du groupe (avec le risque d'idéalisation de l'Autre).* » (Moura, *op.cit.*, : 50)

4- Etude de l'image de l'Arabe chez Chateaubriand et Victor Hugo

a- L'image de l'Arabe dans *l'Itinéraire de Paris à Jérusalem* de Chateaubriand

Pour les pèlerins médiévaux, mais aussi pour des voyageurs de la Renaissance [...] les Arabes nomades, ces habitants du désert dont la traversée constitue une épreuve sur le chemin de la Jérusalem terrestre, sont des voleurs, des sauvages, presque des diables,— en tout cas des êtres néfastes qui inspirent la peur. Cette image est liée à une représentation ancienne, véhiculée par l'Ancien Testament, du désert comme espace où errent les démons, les bêtes féroces et les exilés. Du coup, les Bédouins apparaissent souvent dans les récits de voyage issus de cette tradition judéo-chrétienne, comme des créatures menaçantes, cauchemardesques, voire « inhumaines », qui hantent l'imaginaire des voyageurs occidentaux pendant plusieurs siècles. (Moussa, www.google.fr: 01)

Depuis le Moyen-âge et la Renaissance, l'Arabe est doté d'une image stéréotypée, héritée de l'Ancien Testament, influençant de nombreux écrits occidentaux (Moussa, *ibidem*). Mais au cours du XVIII^e siècle, l'Arabe est assimilé au *Bon sauvage* : « *un contre modèle dans lequel le civilisé peut lire son jugement et se trouver comme dans un miroir* » (Sévry, *op.cit.*, : 31), donc l'Arabe change de représentation pour devenir une image bénie, comme l'explique Sarga Moussa : « *Un véritable mythe émerge [...] qui fait des Bédouins les descendants des patriarches de l'Ancien Testament, vivant librement et simplement, avec des mœurs pures et selon un mode de vie égalitaire, dans une proximité immédiate et naturelle avec la divinité.* » (Moussa, *op.cit.*, : 01).

Tantôt diabolique tantôt un homme libre ; l'image de l'Arabe dans les récits de voyage en Occident était constamment ambivalente.

Examinons maintenant cette image dans le récit de voyage de Chateaubriand, entrepris entre 1806 et 1807, et publié en 1811. Ce voyage a conduit son auteur de la Grèce à Constantinople, puis à Jérusalem et à l'Egypte et à Tunis pour revenir, finalement, à Paris, durant son passage, notre voyageur en tire une foule d'images de l'Arabe, à la fois fascinantes et repoussantes.

L'Arabe est rencontré, réellement, par Chateaubriand, dans le port de Jafa, donnant une première impression d'affliction au voyageur : « *L'Arabe, errant sur cette côte, suit d'un œil avide le vaisseau qui passe à l'horizon : il attend la dépouille du naufragé, au même bord où Jésus- Christ ordonnait de nourrir ceux qui ont faim, et de vêtir ceux qui sont nus.* » (Chateaubriand, 2005 : 279).

Cette affliction se manifeste aussi en observant l'état lamentable des Arabes du Jourdain sous le joug des agas et des pachas turcs qui pillent leurs troupeaux (*ibidem* : 441-442) ; et ravagent leurs moissons et leurs biens (*ibidem* : 443). Et cet Arabe (Bédouin et Fellah) qui égorge monstrueusement les agneaux sera à son tour égorgé par l'avidité des janissaires turcs :

...dans un coin à l'écart, le boucher arabe égorge quelque bête suspendue par les pieds à un mur en ruine : à l'air hagard et féroce de cet homme, à ses bras ensanglantés, vous croiriez qu'il vient plutôt de tuer son semblable, que d'immoler un agneau. Pour tout bruit dans la cité déicide, on entend par intervalles le galop de la cavale du désert : c'est le janissaire apporte la tête du Bédouin, ou qui va piller le Fellah. (*ibidem* : 448)

En Egypte, Chateaubriand éprouve plus de sympathie envers ces Fellahs égyptiens victimes de l'injustice des Albanais (*ibidem* : 463-464) ; et il se lamente sur le sort de l'Arabe d'Alexandrie qui a fait autrefois sa gloire ; une ville devenue presque déserte sans lui. (*ibidem* : 479).

Cette affliction se transforme en des images fascinantes, assimilées parfois au mythe du Bon Sauvage : « *J'avais mangé l'ours et le chien sacré avec les sauvages ; je partageai depuis le repas des Bédouins...* » (*ibidem* : 112). Mais la sauvagerie de l'Arabe est plus douce et ordonnée par rapport à celle des Sauvages de l'Amérique que connaît aussi notre voyageur (*ibidem* : 332-333), car l'Arabe, contrairement au Sauvage d'Amérique, est issu de :

...cet Orient d'où sont sortis tous les arts, toutes les sciences, toutes les religions. Caché aux extrémités de l'Occident, dans un canton détourné de l'univers, le Canadien habite des vallées ombragées par des forêts éternelles, et arrosées par des fleuves immenses ; l'Arabe, pour ainsi dire jeté sur le grand chemin du monde, entre l'Afrique et l'Asie, erre dans les brillantes régions de l'aurore, sur un sol sans arbre et son eau. Il faut, parmi les tribus des descendants d'Ismail, des maîtres, des serviteurs, des animaux domestiques, une liberté soumise à des lois. Chez les hordes américaines, l'homme est encore tout seul avec sa fierté et cruelle indépendance... (*ibidem* : 332)

Donc, cette douce sauvagerie est due à l'origine noble des Arabes, ce sont des Sémites (*ibidem* : 242) : « *retombé (s) dans l'état sauvage* » (*ibidem* : 333) ; et ce sont aussi des Chrétiens qui gardent encore leurs rituels religieux et rappellent à Chateaubriand les premiers temps du christianisme en Terre sainte (*ibidem* : 307). Chateaubriand loue le courage de ces Arabes qui ont assuré son passage vers Jérusalem (*ibidem* : 309-310), puisqu'ils honorent comme tout Chrétien les Lieux-saints et les prophètes bibliques (*ibidem* : 301-302). Et dans une autre scène Chateaubriand montre aussi comment ces Arabes du désert honorent, également, le Jourdain (*ibidem* : 326).

A ces images religieuses s'ajoutent d'autres liées aux mœurs des Arabes surtout l'hospitalité que notre voyageur rencontre chez les Turcs de la Grèce, empruntée des Arabes (*ibidem* : 117) ; et encore lors de son passage de Jérusalem à l'Égypte : « *Nous arrivâmes à Jérémie vers minuit : il fallut manger un agneau qu'Abou-Gosh nous avait fait préparer. Je voulus lui donner quelque argent, il le refusa.* » (*ibidem* : 451).

Une autre image des Arabes que nous rencontrons, au long de l'*Itinéraire* de Chateaubriand, plus brillante et glorieuse surtout vis-vis l'art de l'architecture où il découvre chez eux plus de délicatesse qu'aux Turcs (*ibidem* : 109). Alors qu'à Jérusalem, Chateaubriand admire le génie arabe dans une longue description des monuments historiques érigés par les Arabes, sous le règne des premiers califes (Omar et Abd-el Malek) (*ibidem* : 399-400-401), puis sous le règne des Maures (*ibidem* : 401-402-403), pour conclure que : « *Les monuments vraiment arabes appartiennent donc à la première dynastie des califes et au génie de la nation en général : ils ne sont donc pas, comme on l'a cru jusqu'ici, le fruit du talent particulier des Maures de l'Andalousie, puisque j'ai trouvé les modèles de ces monuments dans l'Orient.* » (*ibidem* : 404).

A la fin de son voyage, Chateaubriand s'attarde sur les vestiges de Carthage dont les Arabes deviennent les conquérants victorieux en 647.

Une autre image de l'Arabe, encore dominante dans ce récit de voyage, est l'image exotique, issue de cet engouement pour l'Orient qui reste jusque-là charmeur de l'imagination des poètes et écrivains du XIX^e siècle. Cet exotisme est partout présent chez l'Arabe : à travers son habitat que Chateaubriand tire de la Bible et qu'il réactualise dans son passage par Constantinople (tentes faites de peaux de brebis noires) (*ibidem* : 242) ; et à travers ce désert (de Jérusalem) où vivait l'Arabe et où s'est montrée, jadis, la grandeur du Créateur (Jéhova) (*ibidem* : 298). Egalement, dans le mode vestimentaire arabe, chez les hommes « *sayons de poils de chèvre* » (*ibidem* : 290), comme chez les femmes qu'il rencontre dans son passage par Jérusalem : « *Des femmes arabes faisaient sécher des raisins dans les vignes ; quelques-unes avaient le visage couvert d'un voile, et portaient sur leur tête un vase plein d'eau, comme les filles de Madian.* » (*ibidem* : 295). Même une fête de mariage, à laquelle assiste Chateaubriand, lui paraît exotique ; surtout quand il remarque comment les Arabes gardent encore les habitudes de leurs ancêtres (Abraham et Jacob) (*ibidem* : 329-330), d'autre part, cette fête de mariage permet à notre voyageur de s'approcher plus des Arabes pour peindre leur portrait physique, leurs habits en montrant plus d'admiration envers les femmes qu'il compare à des « *statues des Prêtresses et des Muses* » (*ibidem* : 330). De plus, Chateaubriand donne une autre touche exotique au portrait de l'Arabe à travers ses animaux les plus familiers comme les chameaux, les chevaux et les juments (*ibidem* : 331). Ce portrait exotique se complète par sa passion pour les contes que Chateaubriand réaffirme en citant un exemple (*ibidem* : 331).

D'autres images de l'Arabe, chez Chateaubriand, sont revêtues d'une valeur patriotique, quand notre voyageur se rappelle la grandeur de sa nation, lors de sa rencontre des Bédouins, dans la montagne de la Judée, qui gardent encore quelques exercices de l'armée française napoléonienne (*ibidem* : 296) ; et dans une autre scène Chateaubriand nous décrit son étonnement devant ces Bédouins de Jérémie qui mémorisent encore quelques expressions en Français (*ibidem* : 451). En citant l'histoire de quelques mamelucks de l'Egypte, notre voyageur loue la vie paisible des Bédouins (*ibidem* : 470).

Des images négatives, et parfois ridicules se révèlent, au long de l'*Itinéraire de Paris à Jérusalem*, quand quelques Arabes, rencontrés au port de Jafa, prennent le domestique de Chateaubriand pour un Cheikh, seulement parce qu'il est vêtu du blanc (*ibidem* : 285). Mais l'image répugnante, la plus envahissante, est celle de l'Arabe pilleur et fourbe que nous rencontrons à plusieurs reprises : d'abord à Jafa où ils contrôlent le passage des pèlerins chrétiens : « *Les Arabes, persuadés qu'un riche Franc va en pèlerinage au Saint-Sépulcre, augmentent les droits de Caffaro,...* » (*ibidem* : 285). Et sur les rives du Jourdain et la Mer Morte (*ibidem* : 322), agressant les caravanes des pèlerins et les voyageurs solitaires : « *On ne distingue son cours au milieu de l'arène, que par les saules et les roseaux qui le bordent : l'Arabe se cache dans ces roseaux pour attaquer le voyageur et dépouiller le pèlerin.* » (*ibidem* : 316). Nous trouvons, également, ces Arabes dans le grand désert de Jérusalem où ils n'obéissent à aucun ordre social ou politique : « *Ces Bédouins exigèrent un droit du passage : ils prennent apparemment le désert pour un grand chemin ; chacun est maître chez soi* » (*ibidem* : 312). Ainsi que dans le grand désert de l'Egypte (*ibidem* : 466).

D'ailleurs, Chateaubriand nous raconte comment il a été victime d'une attaque des Arabes du désert (*ibidem* : 312-313, 327-328) ; et aussi dans son passage sur le Nil (*ibidem* : 474-475). Ces attaques rappellent à Chateaubriand la gloire chrétienne sur la

terre de Jérusalem, au temps des Croisades : « *Le Croisades, en affaiblissant les hordes mahométanes au centre même de l'Asie, nous ont empêchés de devenir la proie des Turcs et des Arabes.* » (*ibidem* : 373).

A cause de leur caractère indomptable, les Arabes sont, également, méprisés par les pachas et les agas turcs (*ibidem* : 293) ; surtout que ces Arabes profitent des différends entre les souverains turcs pour semer plus de désordre dans l'empire ottoman (*ibidem* : 453).

Et dans un dernier tableau, Chateaubriand avoue que la corruption des mœurs arabes est causée, principalement, par les Européens et les Turcs : « *Les mœurs des bédouins commencent à s'altérer par une trop grande fréquentation avec les Turcs et les Européens. Ils prostituent maintenant leurs filles et leurs épouses, et égorgent les voyageurs qu'ils se contentaient autrefois de dépouiller.* » (*ibidem* : 317).

Donc, comme tout écrivain-voyageur occidental, Chateaubriand attribue à l'Arabe du désert, une image complexe ; entre fascination et répugnance : sympathie, une sauvagerie douce, noblesse et courage, hospitalité et délicatesse, gloire, exotisme et patriotisme ; aussi ridiculité et barbarie.

b- L'image de l'Arabe dans les *Orientales* de Victor Hugo, une imitation ou une rénovation ?

Après avoir publié son *Itinéraire* Chateaubriand affirme que ce récit de voyage va inaugurer toute une tradition des voyages au XIX^e siècle : « *J'ai donc eu le très petit mérite d'ouvrir la carrière, et le très grand plaisir de voir qu'elle a été suivie après moi. En effet mon itinéraire fut à peine publié, qu'il servit de guide à une foule de voyageurs.* » (*ibidem* : 68). Et pratiquement nous avons assisté à une multiplication des récits de voyage, après celui de Chateaubriand, qui ont perduré jusqu'à l'époque actuelle.

« *Je veux être Chateaubriand ou rien* » lance Victor Hugo alors âgé de 15 ans, et qui devient, plus tard, l'un des écrivains romantiques fascinés par le voyage (Ouled Ali, *op.cit.*, : 34-35-36), mais il n'a jamais voyagé en Orient. Pourtant il a écrit un recueil poétique dont le titre appelle à un voyage imaginaire à travers ce continent mystérieux ; les *Orientales*, publié le 23 janvier 1829, constitué de quarante-et-une pièces qui appellent toutes à la liberté d'inspiration poétique, surtout provenant de l'Orient (Ouled Ali, *op.cit.*, : 101-102-103-104).

Donc, son image de l'Arabe est de pure fantaisie ; assez rare dans le recueil, nous pouvons y repérer deux dominantes :

D'abord une image fascinante : Victor Hugo loue l'hospitalité des Arabes dans *Adieux de l'hôtesse arabe* : « *Si tu l'avais voulu, peut-être une de nous, Ô jeune homme, eût aimé te servir à genoux/Dans nos huttes toujours ouvertes* » (Hugo, 1968 : 385); ou encore leur fidélité : « *Si tu reviens, gravis, pour trouver ce hameau,/Ce mont noir qui de loin semble un dos de chameau ;/Pour trouver ma hutte fidèle,* » (*ibidem*). Ces images positives se complètent par d'autres exotiques ? par exemple l'évocation des danses des filles du désert : « *Si tu ne reviens pas, songe un peu quelquefois/Aux filles du désert, sœurs à la douce voix,/Qui dansent pieds nus sur la dune,* » (*ibidem* : 376); ou lorsque Hugo décrit l'engouement des Arabes pour les chevaux comme dans *Nourmahal-la-rousse*, quand l'image du cheval est assimilée à celle de la bien-aimée : « *Eh bien ! seul et nu sur la mousse,/Dans ce bois-là je serais mieux/Que devant Nourmahal-la-Rousse,/Qui parle avec une voix douce/ Et regarde avec de doux yeux.* » (*ibidem* : 389); et dans *Novembre*, dernier poème du recueil hugolien, le poète préfère

retenir, de toutes les images données à l'Arabe, celle de l'Arabe libre du désert, penché «*au cou des dromadaires,*» (ibidem : 421). Et comme Chateaubriand, Victor Hugo trouve dans l'image de l'Arabe un rappel de la gloire de sa patrie, notamment, dans *Bounaberdi* : «*Bounaberdi ! regarde un peu dans la campagne/ Ma tente qui blanchit dans les sables grondants ;/Car je suis libre et pauvre, un Arabe du Caire,/Et quand j'ai dit : Allah ! mon bon cheval de guerre/Vole, et sous sa paupière a deux charbons ardents !* » (ibidem : 417) ; et dans *Lui*, insistant sur l'attachement des Bédouins à Bonaparte et son armée : «*La tente de l'arabe est pleine de sa gloire./Tout bédouin libre était son hardi compagnon ;/Les petits enfants, l'œil tourné vers nos rivages,/Sur un tambour français règlent leurs pas sauvages,*» (ibidem : 419).

Des images négatives se manifestent, au long des *Orientales*, qui considèrent parfois aussi l'Arabe comme un être barbare et sauvage dont le portait physique est terrifiant tel qu'il est peint dans sa pièce *La Bataille perdue* par la langue d'un certain sultan ottoman : «*Et mes bédouins hâlés, venus des Pyramides,/Qui riaient d'effrayer les laboureurs timides,*» (ibidem : 371). La barbarie de l'Arabe s'associe à celle des Ottomans : «*Quoi ! chevaux, cavaliers, arabes et tartares,*» (ibidem : 372). Egalement, Victor Hugo réactualise l'image de l'Arabe pillleur, voleur de *Grenade*, et ennemi du christianisme : «*L'Arabie est son aïeule./Les maures, pour elle seule,/ Aventuriers hasardeux,/Joueraient l'Asie et l'Afrique,/Mais Grenade est catholique,*» (ibidem : 399). Hugo va plus loin jusqu'à donner une image diabolique des Arabes, qui vivent dans ce désert que fuit l'Occidental comme le prouvent ces vers de son poème *Adieux de l'hôtesse arabe* : «*Adieu donc ! - Va tout droit. Garde-toi du soleil/Qui dore nos fronts bruns, mais brûle un teint vermeil ;/De l'Arabie infranchissable,*» (ibidem : 385) ; Ce désert, où habite l'Arabe, est hanté par des *Djinns* (ibidem : 389). L'image diabolique de l'Arabe s'accroît par sa familiarité avec des êtres effrayants ; dans *Les Tronçons du serpent* Hugo met en scène un dialogue amical entre un poète Arabe et un serpent coupé en plusieurs morceaux : «*Un jour, pensif, j'errais au bord d'un golfe, ouvert/Entre deux promontoires,/Et je vis sur le sable un serpent jaune et vert,/Jaspé de taches noires./ La hache en vingt tronçons avait coupé vivant,*» (ibidem : 387).

Ainsi, l'image de l'Arabe chez Victor Hugo ne porte rien de nouveau. Au contraire, nous remarquons qu'il y a une reprise totale de l'image de l'Arabe rencontrée déjà chez Chateaubriand, comme si Victor Hugo avait calqué son voyage imaginaire sur celui de son prédécesseur. De ce fait, nous pouvons dire que le voyage imaginaire de Victor Hugo manque de précisions et d'authenticité au sujet de l'Arabe.

c- Conclusion

Après avoir parcouru ces deux voyages, l'un réel l'autre imaginaire, nous constatons que les deux écrivains partagent les mêmes images de l'Arabe, à la fois fascinantes et repoussantes ; elles se répartissent toutes, selon la typologie de Moura, entre deux groupes : des images idéologiques héritées d'un imaginaire social occidental qui considère tout ce qui est oriental et non chrétien comme barbare, alors on attribue à l'Arabe des portraits terrifiants et un caractère ombrageux ; et d'autres images utopiques qui sont les plus dominantes, issues de l'imaginaire personnel des deux écrivains romantiques donnant une vision exotique de l'Arabe ; réclamant par là une liberté d'inspiration poétique qui puise dans les trésors culturels de l'Orient, surtout Chateaubriand, qui, étant un catholique fervent, a adouci l'image de l'Arabe par rapport à celle du Turc, influencé par la vision biblique de l'Arabe, descendant des patriarches bibliques, et repoussant le Turc, ennemi politique de l'Europe du XIX^e siècle.

Ce parallèle entre les deux voyages montre bien comment la plupart des récits de voyage en Orient, au cours du XIX^e siècle surtout, sont constitués de répétitions et manquent d'originalité, donc, nous ne pouvons pas les prendre comme une source de documentation solide pour connaître l'Autre ou l'Etranger (Ben Mahmoud, Daniel, *op.cit.*,: 07).

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VALUES AND VICES IN SOCIETIES IN TRANSITION

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Keywords: *cultural contamination, birth rates, authoritarian interventions, Civitta, robber barons, “Start-up-Preneurs”, popcorn, disruptive change.*

A sad fact of the human condition is that the lowest common denominator of cultures is the most readily and easily incorporated by emerging economies. Back in 1996, riding my bicycle on the dike along the Danube, I came to the Hungarian border and heard blaring from the guard house some unmistakable American music about a “place where the sun don’t shine.” My first thought was that of all that is worthwhile and beautiful from American life, how is it that such audible trash contaminates the Slovak countryside? But who were the guards? Probably oafish guys who would be pumping gas or chopping wood if not for the military job. Universally, such guys are more likely fixated on prurient issues than on esthetics of the upper-classes. So, like the camel’s nose under the tent, cultural contamination eases into the stale authoritarian environment – new, provocative, and rude gestures to the established order. The downward spiral of societal norms came riding into Eastern Europe on waves of social license provided by Western economic theories and practices. Globalization, in a word.

Along with authority come ideas about prerogative, privilege and expendable people – some of whom are sons and daughters of neighbors and kinsmen – the ones who are leaving Eastern Europe for the West and salaries that can support a middle-class lifestyle. This can be explained succinctly by considering the internet invitation of the Lithuanian Development Agency for employers to relocate to a place where work can be accomplished for a fraction of costs in Western Europe. Translation: We offer cheap, competent, and compliant labor. Naturally, this fosters a work environment of mutual contempt – managers who treat people like serfs, and the internet-savvy workers who see the behavior for what it is.

These sentiments echo the circumstances in the UK and the US before unions forced oligarchs (“robber barons” as they were then known) to pay decent wages and to eliminate child labor. (Several years ago, I intervened when a friend was about to pay 3,000 Euros to buy her daughter a government job. She said it was not unusual.) So maybe this means that the adoption of Western business practices requires repetition of the ugly steps of the past to effect the transition here in Eastern Europe.

One young man, echoing many of his cohort, came to me for help in preparing his application for an MBA program in France. Working for a bank, he said, “I am doing well financially for my age, but I know I have no real financial future here. I have to get a ticket to opportunities in the West that do not and will not exist here!” But his friend, who introduced him to me, had a somewhat different perspective. Several years ago, the friend developed an idea for a trans-Baltic consulting firm as a class project. That idea came to fruition as *Civitta*, a firm with 150 consultants and offices in Lithuania, Latvia, Estonia, Ukraine, Belarus, and Poland. The former student with the idea, now 25, is a member of *Civitta*’s Board of Directors – and significantly, driving a program to provide start-up assistance across the region, beginning with the “Silicone

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Vikings” in Vilnius and now offering “Start-Up-Preneurs” training. He and his colleagues, mostly Millennials, are undercutting the stale, Soviet-style bureaucracy being perpetuated by those who remember “the bad old days.” Money (and results) talk, and authoritarian baloney has to walk, yielding to the power of performance metrics!

These two talented, ambitious young men reflect the dichotomy in imagery that is polarizing Lithuanians and perhaps other Eastern Europeans as well. The one vision is of a bureaucratic, wage-suppressing, opportunity-limiting socio-political structure; and the other a vision of unlimited opportunities for job and wealth creation, constrained only by the lack of conceptual tools and the support of enthusiasts committed to reshaping the economic landscape using entrepreneurial power (By the way, despite the gloomy projections of many, Bloomberg Business News reported recently that “GDP per capita in Lithuania tops all other ex-Soviet republics” with average salaries rising 7.2 times in the 2004 to 2014 decade.) Perhaps the worm in that apple is that living costs have risen along with GDP so that many people still feel an economic deficit.

So, consider popcorn as a metaphor, outsized containers of the stuff coated with faux butter, in the arms of kids in theatres. They watch Western movies full of gratuitous profanity and casual promiscuity, being programmed for the new norms, for the further erosion of social standards and definitions of what’s okay and what isn’t. Some of those ancient prohibitions were control codes, with priests as sheep dogs to keep strays from leaving, and to keep the herd, the flock, the tribe moving in “right” directions. Even today, “right directions” seem to coincide with the dogmas of right-wing, exclusionary politics and religions that represent the status quo -- or worse, past practice and further restrictions on necessary social and economic mobility.

When cultures are being compromised in such a wholesale manner, outcomes show up in unexpected places. For example, the escape to the West of so many created a shortage of students, and even venerable Vilnius University did not attract the expected enrollment last fall. It was estimated that 54,000 potential students were absent for the 2014-2015 academic year in Lithuania. To fill the resulting economic gap, my school has dispatched a recent graduate home to Nigeria, where he will visit 50 high schools to offer distance learning opportunities.

By the way, did you know there were more babies born in Nigeria last year than in all of Europe? In the predominantly Roman Catholic countries of Eastern Europe, birth rates in this post-Soviet era have fallen well below maintenance levels of 2.14 live births per woman. Is this a reflection of vice, or a victory of choices for women? No matter. This fact, along with emigration to the west, has resulted in Lithuania losing 21 percent of its 1991 population. The inevitable result is that all European societies will have to accept replacement hands and minds from the mostly non-white societies of the south and east. Looking at Europe’s continuing adventures with acculturation, more shocks to the bodies politic and prevailing attitudes about color, competence, and compatibility are coming. Meanwhile, the people-in-charge will revert to form and rely on authoritarian interventions to keep the foreigners out or compel them conform to local norms.

A gay Catholic priest of my acquaintance said, “Put two people in bed together, and they’ll figure out something to do!” In your ears, is that “Hooray for humanity” or “That’s an abomination”? We who study and teach are victims, too, and also complicit in the chaos as a new world order evolves. After all, how many angels *can* stand on the head of a pin, and can His eye be on the sparrow and not on drownings in the Mediterranean and the continuing slaughter by true-believers in His name? And if

sparrows are more important than people, those old verities really are ridiculous and irrelevant in this age of bank transactions in nano seconds and the reality that such technology will eliminate two billion jobs in the next two or three decades, according to an estimate from Singularity University in California. That alarming result will drive more young men (and some women) into the ranks of jihadists of one flavor or another. These are the young men who, as identified recently by American commentator Paul Krugman, "... Have never held a job, held a girl's hand, or authority over anyone!" Of course they respond to agencies that offer salaries, girls, and a mission.

As we teach and lead, we necessarily reflect our biases, seeing vice or value as we confront disruptive changes. Does our teaching support possibilities, encourage entrepreneurship, advance a "can do" spirit to plant seeds of social responsibility; or shall we stay comfortably within the confines of our academic disciplines and leave ideas about making change, making money, and creating opportunities for others to others? If the latter is our course, of course it's time to order more popcorn!

THE PHENOMENON OF BORROWING WORDS FROM ENGLISH INTO ITALIAN AND VICE-VERSA

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Abstract: *The paper aims to show that the process of borrowing words is a twofold one. It is very likely for two languages that come into contact to borrow words from each other. For sure there is no regulation that is against this process, as there is none which states that both languages should borrow the same number of loanwords. This latter idea is rather impossible, given the status and nature of some languages, e.g. Italian, which is more conservative than Romanian or other Romance languages when it comes to borrowing and adapting words of foreign origin.*

Keywords: *loan-words, reciprocity, language.*

Despite the difference between languages and their belonging to different language families¹, there has been a close relation and contact² between the British and the Italians (also called Anglo-Italian relations) based on alliance, financial assistance, interchange of students studying in the two countries, tourism, industry and so on³.

Similarly, the relations between the US and Italy are based on friendship, along with diplomatic, economic, governmental and, nonetheless, cultural connections⁴.

Nevertheless, the relationship between the two languages is not limited to such fields, it also exists in linguistics. There has been a recurrent idea that languages have enlarged their vocabulary through the acquisition of relatively different numbers of words from other languages. This phenomenon is referred to as self-evident and it is perceived as a possible consequence of either conquests or contact between languages (R.W. Burchfield in the *Foreword* to Görlach 2001: vii).

Studies and inquiries have been conducted on how English has influenced other languages due to the large or small number of English words borrowed by other languages at some point, but not too many studies on English being linguistically influenced by other languages⁵. Therefore, this is the purpose of the present paper, i.e. to present more on the two-fold relation between English and Italian.

Along its path, in order to become what is now called “a lingua franca” or “global English” as Crystal (2003: 123) and other linguists refers to it, English has come

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¹ “A language family is a group of languages related through descent from a common ancestor, called the proto-language of that family” (www.wikipedia.org). Thus, Romanian belongs to Romance languages (also called Latin languages, Romanic or Neo-Latin languages) whose language of origin is Latin, while English belongs to the West Germanic languages.

² “Contact [...] dating back to the thirteen century, in the form of occasional exchanges between merchants and diplomats” (Pulcini 2002:151).

³ See https://en.wikipedia.org/wiki/Italy%E2%80%93United_Kingdom_relations.

⁴ See https://en.wikipedia.org/wiki/Italy%E2%80%93United_States_relations.

⁵ A comprehensive study on this latter idea is a book by Crystal (2003), “English as a Global Language”.

in contact with many languages which it influenced and by which it was influenced, Italian being one of them.

English in Italian

Compared to other languages where “the intake of English lexis has been dramatic” (Görlach 2001: xv), Italian proved rather conservationist and, when not opposing loan-words, it tried to preserve their form, without any visible effort to adapt or integrate them.

As Crystal (2003: 124) suggests, there are two possibilities when coming in contact with another language: either to adopt and preserve an antagonistic attitude at a national level (and strongly oppose any attempt of borrowing or adopting words from the given language) or an ambivalent one (which refers to the coexistence of national antagonistic attitudes regarding the phenomenon of borrowing and adopting loanwords). Moreover, these two concepts (*antagonism* and *ambivalence*) clearly illustrate purist languages (antagonistic to any attempt) and more tolerant ones (which may refer to accepting the process of borrowing words due to the acknowledgement of its imminence).

Being much closer to purist languages than to very tolerant ones (but still not firmly opposing loanwords⁶), Italian has always been self-aware of its national and linguistic values which led to the preference of calques (it. *alta società* – engl. *high society*, it. *sedia elettrica* – engl. *electric chair*, it. *microonde* – engl. *microwave*⁷) and also free translations (it. *salto con l’elastico* – engl. *bungee jumping*) to loanwords. The latter are somehow considered a threat to those values and also to the national identity of the country. Some others acknowledge the importance and necessity of English as an international language, as a link to other people and peoples, but there is also a saying: “viva l’inglese, ma non dimentichiamoci delle nostre lingue madri⁸”. It is clear that English is a language that facilitates communication, making it easier for the press to convey messages and ideas, that it is a “necessary evil” that one should learn how to cope with, but not abuse and overuse when it is not the case.

That is why instead of borrowing all names of sports, there are cases when such words were either calqued or rendered freely into Italian. Here are only a few examples⁹:

basketball (engl.) - *pallacanestro* (it.)
offroad (engl.) - *fuori strada* (it.)
supermarket (engl.) – *supermercato* (it.)
videogame (engl.) – *videogioco* (it.)
volleyball (engl.) - *palla a volo* (it.)

⁶ As Pulcini (2002: 152) re-enforces, “integration and adaptation are not necessarily linked”. Therefore, as it happened to Italian, most English loanwords were borrowed, but only a few adapted to the linguistic system of the recipient language.

⁷ The examples have been selected from Pulcini (2002: 161).

⁸ In an article by Bucci Stefano called *Inglese <<nuovo latino>> anche per la Crusca*, published in “Corriere della Sera”, consulted on 16th July 2015 at http://archiviostorico.corriere.it/2001/maggio/07/Inglese_nuovo_latino_anche_per_co_0_010507_7813.shtml.

⁹ The examples were extracted from <http://www.byki.com/lists/italian/enrichment-sports.html> and also selected from Andronache (2014: 164-170).

water polo (engl.) - *pallanuoto* (it.)

Italian in English

The attitude that the English have towards the Italians is most often displayed in movies and on TV. It either praises the leaders of Italy or it is humoristic and jocular when it comes to imitating the way in which the Italians gesture as they talk.

In terms of linguistics, due to the Latinate origin of some English words, English is also predisposed to adopt Italian loanwords. From the examples below (under fields of activity), it can be deduced that English preserves the initial form of the words, with no effort to adapt them to its linguistic system (which is actually easier than that of a Romance language).

Fields of activity

Italian did not set a limit regarding the number of words borrowed from English nor regarding the fields from which to borrow words. Therefore, among the most frequent domains there are: **sports and games** (*bowling, derby, fitness, jogging, tennis*), **shopping and fashion** (*cool, look, mall, piercing, shopping*), **music and television** (*CD, DVD, free-style, jazz, reality-show, show, talk-show*), **food** (*burger, cheeseburger, cocktail, fast-food, junk food*) etc.

The pathway followed by Italian when it comes to borrowing from English does not focus only on specialized fields, as it happened with English. It also refers to the everyday speech, to including words of English origin in the vocabulary of almost every native speaker of Italian. Of course, the reasons differ from snobbism to prestige.

On the other hand, English has been more selective. Most of the words borrowed from Italian are related to food and beverages, most of them specific to **the Italian cuisine** and which will probably become international¹⁰ words: *al dente, broccoli, bruschetta, mascarpone, mozzarella, pizza, polenta, risotto* (rice), *pesto, prosciutto* (ham), *salami, zucchini* and different types of *pasta*¹¹: *carbonara, fusilli, linguine, lasagne, maccheroni, penne, ravioli, spaghetti* and *tortellini*. Among the sweets, *tiramisù* has become the most common and famous cake, while frequent beverages are *cappuccino, caffè macchiato, espresso* and *martini*.

English seems to confine the borrowing process to specialized fields only. There may be exceptions in the sense that Italian greetings might be included in an Englishman's discourse. If this is the case, the purpose is a very clear one, whose humoristic aim is either to make a good impression to the interlocutor or to make people laugh. Some examples are the well-known *Ciao!* and *Arrivederci!*

Some other specialized domains in which there may be found and used words of Italian origin are mainly **arts** and **architecture** (*cupola, piazza*) and **music** (*a cappella, alto, ballerina, basso, maestro* etc).

¹⁰ An internationalism (ling.) or an international word "is a loanword that occurs in several languages with the same or at least similar meaning and etymology" and it is "the result of simultaneous or successive borrowings from the ultimate source" (I.V. Arnold *apud* www.wikipedia.org).

¹¹ See https://en.wikipedia.org/wiki/Italian_cuisine.

Conclusions

Despite their different descendance in the “family tree”, the two languages under analysis (English and Italian) do not differ that much. They are both likely to adopt loanwords and they both tend to preserve the original form of the loanwords without assimilating it. Still, the differences occur due to the status of English (*the language of globalization*, “*a lingua franca*” etc.), which makes it influence other languages on the entire planet and, in turn, be slightly influenced only by some of them.

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CONTRASTIVE APPROACH ON IDIOMS OF COMPARISON FUNCTIONING AS ADJECTIVES IN ENGLISH AND IN ROMANIAN

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Abstract: *Phraseological idioms are the result of collective cultural experience, reflecting certain social, moral, religion, political patterns vivid in the subconscious of the native speakers of a language. This paper analyzes idioms of comparison, their structure and components both in English and Romanian, as well as their power of expression.*

Keywords: *phraseological idioms, structural pattern, comparison.*

Linguistics permanently stimulates researchers to attentively approach the most captivating problems occurring in phraseology. Starting from the very argued definition of phraseology itself (Is it a genuine independent area of linguistics? Is it a subdivision? Is it a partition in lexicology?) and up to the concepts, ideas and notions operated in phraseology (such as: phraseological units, idiomatic expressions, idioms, set phrases etc.), one cannot but meet a continuous dispute over it, argued by scholars from various countries, each having their own reasonings, each trying to impose new theories, definitions, classifications and points of view.

Irrespective of the terminology and regardless the language, whenever approaching the idiom issue, we must definitely take into account certain important aspects featuring in such units: the degree of fusion of idiom components and the global meaning, the structural models of phraseologisms, their syntactic and morphologic value and power of expression (figurativeness).

The complexity of the analysed units (approx. 215 in both languages) determined us to focus only on idioms of comparison functioning as adjectives in English and Romanian, leaving aside the phraseological units of comparison functioning as adverbs.

Another reason for our option was also our wish of completing the contrastive analysis of such phraseologisms in English and in Romanian as performed by researcher Constanța Avădanei, who extensively analyzed idioms functioning as nouns and idioms functioning as verbs.

From the very beginning we ought to mention that a clear definition of the issue under debate is required: idioms functioning as adjectives are such phraseological units having a fixed structure and a global meaning, expressing qualities of beings, objects, phenomena, featuring partially or totally the same morphological categories and the same syntactic function as an adjective.

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Phraseologisms in general and the units under discussion in particular are the results of typical circumstances imagined in the same way by both English and Romanian speakers (*as stubborn as a mule* – hence the same figurative image in both languages) starting from the similar surrounding reality (the cultural, social and natural environments). And since cultural patterns are permanent productive sources and phraseologisms occur practically continually, there comes the need for analysis taking into account various points of view.

We must underline that the following display of view points does not necessarily mean a hierarchy ranked and categorized according to the magnitude of significance¹².

Structure and component elements of idioms of comparison functioning as adjectives

Having analyzed the phraseological units from the view point of the constituent words, we conclude that such units have rather various structures:

Available in both languages:

- (as) + adj. + as/ca + (indefinite art.) + noun: *gras ca o scripcă, ieftin ca braga, as bald as a coot, as black as hell*
- (as) + adj. + as/ca + indefinite art. + noun + adj: *rușinos ca o fată mare; bun ca pâinea caldă; as comfortable as an old shoe*
- (as) + adj. + as/ca + noun + noun in G: *negru ca pana corbului, bun ca sânul mamei, as cute as a bug's ear, as soft as a baby's bottom, as scarce as hen's teeth*
- (as) + adj. + as/ca + (indefinite art.) + adj. + noun: *simplu ca bună ziua, limpede /clar ca bună ziua, as mad as a wet hen*
- (as) + adj. + as + proper noun: *sărac ca Iov, as happy as Larry, as old as Adam*

Only in Romanian:

- adj. + ca + noun + prep. + noun: *drag ca sarea în ochi, drag ca ochii din cap, liber ca pasărea-n cer*
- participle + ca + prep. + noun: *tras ca prin inel, tras ca din condei, scos ca din cutie*
- adj. + cât + indefinite art. + noun + prep. + noun: *mare cât o zi de post, lung cât o zi de post*

Only in English:

- (as) + adj. + as + definite art. + noun + prep. + possessive adj. + noun: *as plain as the nose on one's face*
- (as) + adj. + noun. + and + noun: *as different as night and day, as different as chalk and talk*
- (as) + adj. + as + indefinite art. /num. + noun + in + indefinite art. + noun.: *as*

¹² It is indeed a reality that, as mentioned in *Phraseology as a Language of Culture: Its Role in the Interpretation of a Collective Mentality* – V. Teliya, N. Bragina, E. Oparina and I. Sandomirskaya, in *Phraseology, Theory, Analysis and Applications*, ed. by A.P. Cowie, Clarendon Press, Oxford, 1998, pp 67, “interpretation of metaphorical collocations often require reference to language-specific cultural patterns”, but still, in the overall human experience there are cases which can be found in most if not all languages.

- *happy as a dog in a doghouse, as alike two peas in a pod*
- (as) + adj. + proper noun in G. + noun: *as tight as Dick's hatband, as black as Newgate's knocker*
- (as) + adj. + as + definite / indefinite art. + past participle + noun : *as white as the driven snow, as quick as a greased lightning*

The first remark is that three essential elements are to be found in the structure of such units, both in English and in Romanian: an adjective or a past participle functioning as an adjective + adverb *as (ca)* and a noun (usually – a common one, seldom a proper noun), as the latter element of the comparison. Besides these components, there are many situations when a noun determiner occurs (be it an adjective, another noun etc.)¹³.

Having analysed approx. 130 English idioms and 85 Romanian ones – all validated in dictionaries – we conclude that: ① The most productive structural pattern in both languages is the first mentioned in the list above: (as) + adj + adv. *as/ca* + (indefinite art.) + noun that is the one having in its structure the essential and required elements; ② The less productive structural patterns are represented only by 2 or 3 examples, common in both languages or specific to either of them; ③ English provides more structural patterns than Romanian.

Morphological and syntactical categories of idioms of comparison functioning as adjectives

Even if they function as adjectives, such idioms of comparison do not exhibit the entire paradigm of the adjective – because they have no degrees of comparison since they themselves express an absolute superlative.

We must mention that in Romanian the complete paradigm can be traced in units having in Romanian an adjective with two inflectional terminations, since features of a synthetic language as Romanian is are displayed for feminine and masculine adjectival forms and for singular and plural adjectival forms: *deștept ca oaia - deșteaptă ca oaia; deștepți ca oaia – deștepte ca oaia*.

In English – as an analytic language – things are much simpler: the same invariability of the adjectival forms is assigned to the idioms of comparison functioning as adjectives.

Syntactically, such units have the role of a predicative following a copula (a linking verb), more often than not – the verb *to be*: *Without his glasses, the old man is as blind as a bat. Problema ridicată este simplă ca bună ziua*, or attributive: *His face, pale as death, frightened me. Păru-i galben, ca spicul grâului se revărsa pe umerii goi*.

¹³ We underline that such idioms are used with the linking verb *to be*; yet these units must not be regarded as verbal phraseologisms since they express a quality, a feature. Syntactically we consider that the entire unit functions as a unitary predicate (in Romanian: *predicat nominal*), similarly to the situation when a simple adjective is used and not a phraseologism.

Semantical criteria classification

Semantically – that is taking into account the meaning of the idioms functioning both in English and in Romanian as adjectives, registered in this research paper – we can detect a large range of human features, characteristics and qualities, such as:

- happiness, satisfaction: *as happy as a clam (clams), as happy as a flea in a doghouse, as happy as a lark (larks), as happy as Larry*
- kindness, generosity: *bun ca pâine lui Dumnezeu, bun ca pâinea (pita) caldă*
- courage, bravery: *as brave as a lion*
- cleverness, wittiness: *as bright as a button, as sharp as a tack, as smart as a fox; șiret ca vulpea*
- diligence, industry: *as busy as a bee / beaver; harnic ca o albină / ca o furnică*
- self-satisfaction, pride, arrogance, conceit, cockiness: *as pleased /proud as Punch, as proud as a peacock; mândru ca un păun*
- cunning, slyness, lack of frankness, slipperiness: *as sly as a fox, as slippery as an eel; șiret ca o vulpe*
- obstinacy, stubbornness: *as stubborn as a mule; încăpățânat ca un catâr*
- speed, quickness, vivacity: *as keen as mustard; iute ca ardeul*
- foolishness, stupidity, craziness: *as crazy as a loon, as mad as a hatter, as mad as a March hare, as nutty as a fruitcake, as thick as two short plank; deștept ca oaia / ca gardul*
- annoyance, irritation, anger, fury, rage: *as mad as a wet hen, as mad as hell*
- gentleness, mildness, tenderness: *as gentle as a lamb; blând ca un mielule*
- wisdom: *as wise as an owl / as Solomon*
- wealth: *as poor as dirt, as poor as a church mouse; sărac ca un ou*
- calmness or restlessness, ardour, passion, enthusiasm, inclination (predisposition) to quarreling: *as cool as a cucumber; iute ca ardeul*
- honesty, integrity, discretion: *as close /dumb as an oyster, as straight as an arrow*
- awkwardness, (clumsiness): *as clumsy as an elephant*
- love, affection: *drag ca ochii din cap*
- degree of education and of being polite: *as good as gold*
- impudence, insolence, defiance: *as bold as a brass*
- alteration of senses or lack of senses: *as deaf as a post, as blind as a bat/ mole*
- beauty, ugliness, physical appearance: *as cute as a bug's ear, as pretty as a picture, as ugly as sin, as bald as a coot, as fresh as a daisy, as straight as a ramrod, as ugly as sin; chel ca în palmă, scos ca din cutie, urât ca dracu', frumoasă ca o cadră*
- state of physical fitness, natural strength: *as strong as an ox, as fat as a beached whale, as fit as a fiddle; puternic ca un taur, gras ca scripca, uscat ca toaca/ scândura, grasă ca o balenă eșuată, iute ca o zvârlugă*
- differences between two persons, lack of resemblance: *as different as night and day; diferit ca de la cer la pământ*
- freedom, lack of restrictions: *as free as a bird; liber ca pasărea-n zbor*
- death: *as dead as a doornail*
- greediness, state of inebriation (drunkenness), excessive eating: *as full as a tick,*

as high as the sky, as drunk as a lord, as drunk as a fiddle

- lack of food: *as full as a tick, as hungry as a wolf / bear; sătul ca șoarecele în biserică, flămând ca un lup*
- indifference, (lack of concern) unfeelingness: *as hard as nails; rece ca marmura,*
- modesty, shyness: *as quiet as a mouse; rușinos ca o fată mare,*

Idioms of comparison functioning as adjectives can also express features and characteristics of objects, such as:

- size (proportion) or quantity (amount): *as big as all outdoors, as big as life; mare cât roata carului, mare cât toate zilele, mare cât o zi de post, mic cât un purice*
- obviousness or lack of clarity (obscurity) of a statement: *as clear as crystal, as clear as mud; clar /limpede ca lumina zilei,*
- dullness, lack of value: *as dull as ditchwasher*
- dryness (dehydration): *as dry as a bone, as dry as dust; uscat ca iasca*
- clarity, simplicity: *as easy as anything / an (apple) pie / a duck soup /A.B.C., easy as a falling off a log; simplu ca „bună ziua”*
- obsolescence (desuetude) or extinction: *as dead as a dodo*
- appraisal, (e)valuation: *cheap as dirt; ieftin ca braga;*
- weight, heaviness: *light as a feather; ușor ca fulgul*

An interesting and quite rich category is represented by colour idiom of comparison that may refer either to beings or to things. As speakers generally associate colours with different emotions (positive, negative or neutral), these phraseological units are often closely related to the figurative meaning of the respective colour.

The most numerous idioms that we recorded are formed with *black* having both neutral and negative connotations: *as black as crow / ebony / pitch/ / soot, as black as midnight / hell / Hades, as black as Newgate's knocker, black as a skillet, as black as a sweep, as black as a stack of black cats; negru ca pana corbului, negru ca tăciunele, negru ca fundul ceaunului, negru ca smoala.*

Idioms with *white* evoke purity, brightness: *as white as driven snow; alb ca neaua, alb ca spuma laptelui, alb ca helgea* or shock, illness or fear: *as white as a ghost, white as a sheet; alb ca varul.*

Red is the colour related with passion and vividness: *as red as a poppy/rose/cherry; roșu ca macul/ bujorul,* with embarrassment: *as red as a beet, roșu ca racul* and with negative feelings of danger and aggression: *as red as blood; roșu ca sângele, as red as fire; roșu ca para focului.*

In its turn, yellow is associated with the brightness of the sun or of the gold: *as yellow as sunshine/gold; galben ca soarele,* or with illness: *galben ca ceara, galben ca lămâia.* In Romanian the colour has also positive connotation when associated with the wheat and consequently with rich crops: *galben ca spicul grâului.*

Other colours are less productive: green: *verde ca iarba, verde ca bradul;* brown: *as brown as a berry;* blue: *albastru ca cerul/ca peruzeaua.*

The degree of semantic fusion

The second defining element of an idiomatic unit is the semantic fusion level – that is the degree or the extent to which such units are fused and inseparable. According to this criterion, idiomatic units can be classified in: set expressions (totally fused), semi-

fixed (partially fused) and transparent (clearly recognizable). Such classification is popular among scholars who perceive linguistics in the broader sense. For those who take into account a restricted definition of the science of language, idioms can be classified into units with a total semantic fusion of their elements (also called *unmotivated* units) and units with a partial semantic fusion of their elements (also called *motivated* units).

Most of the idioms of comparison functioning as adjectives can be included in the group of motivated semi-fixed (partially fused) phraseologisms – actually the most numerous in either language – in which one element maintains its basic meaning (*as black as a crow* – *negru ca pana corbului*). Another characteristic of this type is the possibility of synonymic substitution without altering the meaning of the global meaning: *as black as a crow* / *ebony* / *pitch* / *soot*, *negru ca pana corbului* / *abanosul* / *tăciunele* / *smoala*.

And yet there are situations where the meaning of comparison has become unmotivated for the speakers (and, therefore, it is no more transparent). In such cases we can speak about set expressions (totally fused phraseologisms) – such as: the English *as black as Newgate's knocker* or the Romanian: *limpede ca vioara* (originated in the linguistic contamination of the adjective *vioară* (= clear, limpid) (probably < lat *vivula < vivus) confounded with the noun *vioară* (< it. viola) – according to DEX 98.

The phraseological units have a life of their own – the same all other words do in a language: they emerge, operate and vanish. Anybody would notice that in dictionaries some of the units are marked as being obsolete, outdated – see for instance: *as black as the minister's coat*, *as black as the ace of spades*; *gol ca napul*, *gol ca degetul*; while other units make their way out into the language being used in and gain their place in the sun – the sun of (of course!) printed press, written literature or colloquial speech – though not yet recorded in dictionaries. (see: *as mad* / *crazy as a box of frogs* – new entry¹⁴).

Origins

From the point of view of their source, classification of phraseologisms is a realm of both fascination and welter.

Many such idioms are literary products: *as mad as a March hare* was first mentioned in John Skelton's *A Replycacion*, 1501, but became more familiar to the public due Lewis Carrol's *Adventures...* (1865)¹⁵; *as sure as death and taxes* (= very sure) was used for the first time by Benjamin Franklin in a letter, in 1789.

An important sub-class of this group is the classical heritage, from Ancient Greece and Ancient Rome, i.e. mythology and characters of Greek and Roman antiquity: *rich as Croesus*; *bogat precum Cresus*.

The biblical sources are also an important supply for phraseological units – especially because such writings have virtually a universal significance – since the Scriptures have been translated into almost all the world languages; see for instance: *as gentle as a lamb*; *as wise as Solomon* = *înțelept ca Solomon*, *poor as Lazarus*, *poor as Job* = *sărac precum Iov* etc.

¹⁴ <https://idiomation.wordpress.com/2013/10/09/mad-as-a-box-of-frogs/>. Accessed June 12, 2015. Recorded in the British printed press starting 2004, this phraseologism is supposedly Irish-originated, meaning in Romanian: *nebun de legat*.

¹⁵ Linda și Roger Flavell, p.192

Other units are originated in the popular culture¹⁶: *pleased as Punch* (after Mr. Punch, from the traditional children's puppet show "Punch and Judy" (= extremely pleased)).

In Romanian very many phraseological units are originated in the popular culture *tare ca fierul, iute ca oțelul, tare ca piatra, iute ca săgeata* (see: "Sorocova"). In this respect we share Ms Rodica Zafiu's opinion¹⁷, according to which it is *not* fortunate at all that the phraseological origins are not mentioned in the general Romanian dictionaries; the etymological explanations on sources are unsystematically pointed out in separate works of various scholars; there is no such extensive research work to comprise the origins of the idioms in a dictionary of the Romanian language. We underline that we could not find any explanations upon origins and sources of the units analysed in this study.

In English, many idioms are coined not only in Great Britain, but also in America (*as pretty as a picture; as cute as a bug's ear*), Australia and even New Zealand (*as happy as Larry*) – or in Ireland (see *supra*: footnote 3).

Some units may be dated quite precisely as they are related to a certain event. Here is, for example, a phraseologism born in America, in the middle of the 19-th century, after an accident that caused a molasses leak from a tank truck: *as slow as molasses in winter / in January* (= someone / something that is painfully slow¹⁸).

Equivalence between English and Romanian idioms

Life experience can be universal, and taking the common existence facts into account, we can settle a phraseological classification according to the degree of correspondence and similarity, as follows:

- (a) Phraseological units with a total degree of equivalence – such as: *as stubborn as a mule* = *încăpățânat ca un catâr* = *têtu comme un âne*. = *terco como una mula* = *testardo come un mulo* (we can speak about an international similarity);
- (b) Phraseological units with another element of comparison): *as thin as a stick* = *slab ca un ogar*; *as poor as a church mouse* = *sărac ca un ou*;
- (c) Phraseological units with seeming equivalence: = *negru ca smoala* (it refers to the colour) = *black as pitch* (it refers to the brightness, not to the colour) ; the proper equivalence is: *întuneric beznă* (it refers to the light amplitude). The English idiom *as red as a lobster* means sunburned while the Romanian one *roșu ca racul* is used in any context where a person's skin has turned very red either because of the sun or due to shame or embarrassment;
- (d) Phraseological units having the meaning of a superlative in both languages but with different structures: *drag ca lumina ochilor* = *foarte drag* = *the apple of my eyes* and: *as black as midnight* (very dark) *întuneric beznă*.

¹⁶ [Patrizia Pierini](#): The phrase was coined in the early 19-th century, but it is originated in a puppet show of Italian origin that became popular in England in the second half of the 17-th century.

¹⁷ Rodica Zafiu, *Amorezat lulea*, article issued [in Dilema veche, no 496, August 15-21, 2013](#)

¹⁸ Such units can be considered as effective time capsule; they fix a real event after which a phraseologism is born. As time goes by and memories and recollection fade away, the phraseological unit becomes less transparent and more opaque and it ends to be incomprehensible. Thus, they are either removed or replaced by an equivalent unit.

As shown *supra*, the comparisons expressed by the analysed idioms of comparison functioning as adjectives are based on explainable situations, some of them mentioned in specialised dictionaries, and such situations either do exist in the English or Romanian cultures. In this respect, we can say that these comparisons are vivid and highly suggestive representations in both languages.

This is the reason why phraseologisms are to be found rather in the colloquial speech (and hence – pass to the literature) than in the scientific language, providing for the fictional text and context a special fragrance brought about by a proper usage, at the right place, in the right moment¹⁹.

Some of the English dictionaries include part of such comparisons in the class of *cliché* – meaning: an expression used too frequently and too casually, and not recommended in writing – which is directly related to the occurrence of these phraseologisms.

In English, many such phrases are considered as folksy: (as) tight as a drum / a fiddler / a brick, (as) drunk as a lord / a mouse / a pig, a sheet / three sheets in the wind.

Among features that make a clear difference between English and Romanian phraseologisms, we mention two:

(A) proper names used in idioms of comparison functioning as adjectives (names of persons or places)²⁰: *happy as Larry, hot as Hades, old as Adam, pleased as Punch, poor as Lazarus, rich as Croesus*; with a very low occurrence in Romanian;

(B) Alliteration and rhyme used in idioms of comparison functioning as adjectives²¹: In English there are much more examples of idioms of comparison functioning as adjectives with alliteration and rhyme than in Romanian: *as busy as a bee, as dead as a dodo, as good as gold, as hot as hell* (amer), *as pretty as a picture* (amer); the only one example in Romanian (with alliteration only): *uscat ca iasca*.

Due to the fact that the topic is complex and controversial and that the analysed material is quite great in amount, a separate future work will be assigned to idioms of comparison functioning as adverbs.

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¹⁹ Patrizia Pierini *ibidem*

²⁰ Patrizia Pierini, *ibidem*

²¹ Linda și Roger Flavell – p. 237, p. 294: “Alliteration and rhythm make a phrase memorable and easy to say and it is often the key to the survival of one particular turn of phrase, from amongst other like it. This is undoubtedly the case with *as dead as a doornail*, which remains current while *as dead as a mutton, a mackerel, a herring, a neat* - are all now obsolete”.

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A FUNCTIONAL ANALYSIS OF NEGATIVE CONSTRUCTIONS IN WRITTEN TEXTS

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Abstract: *Traditionally, the analysis of negative constructions has emphasized the morphologic and syntactic aspects without considering meaning or use in context.*

Within functional framework the analysis of negative constructions in written texts is realized from three perspectives, corresponding to the three functions identified by Halliday (interpersonal, textual and ideational). From an interpersonal perspective the analysis points out the role of negatives in the interaction between writer-reader and the reason these negatives appear. The textual perspective is concerned with the role of negatives at both micro- and macro-levels of structures, namely as they are related to clauses and text as a whole. The ideational perspective involves a comparison between overt negatives (with formal negative markers) and covert (with no formal negative markers).

In this article we are concerned only on the first perspective, the reason for which negative constructions appear in written texts.

Keywords: *negative constructions, written texts, interpersonal perspective.*

I. General considerations

Negation is more complex than affirmation due to the fact that any negative construction presupposes an affirmative counterpart. When a negative statement is uttered, the listener is familiar with the positive counterpart; as a result, the negative is more powerful than the affirmative (Givon, 1978). This theory is backed up in most languages as these languages mostly construct their negative structures overtly (with negative formal markers), and the appearance of certain grammatical categories are often restricted under negation.

Mentally, negative structures build a complex space as they set up a counterfactual space in which the corresponding affirmative is fulfilled. A statement like *There is no car in the parking lot* implies that in fact there were situations when there were cars in the parking lot. Affirmative structures build negative counterparts while negated structures do not due to the fact that assertions require a more complex cognitive process because negative structures are longer than their corresponding positive counterparts.

Negation and affirmative statements are traditionally presented as symmetrical in terms of propositional logic; at the same time, negated sentences are different from their affirmative counterparts in many different ways.

Tottie (1982) notes that negated constructions are more complex than an affirmative one as they deny something which might merely have been expected, or which can be contextually inferred but which has not been asserted by anyone.

For example, if someone is supposed to meet his wife at the airport in London, but this does not happen because he is not in London. This triggers another event, namely someone else is sent to the airport. Negation is more complex not only because it creates a new mental space, but also creates a network between individual and events.

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We can conclude that the focus of affirmative sentences is on the individual while the focus of negated sentences is on connections. Form and function of asymmetries between affirmative and negative constructions can thus be explained by looking at the discourse strategies that call for either the negative or the affirmative statement.

II. 1. Functional values of negative constructions

Before discussing the relations between individuals, we will firstly define the object of this article, namely the implicit *negatives* (also called *denials*). According to Tottie, they are used for two major purposes:

- to reject suggestions - rejections
- to deny assertions – denials

The main difference between these two categories is that the former category implies volition:

e.g. A: *Would you like to go to the theatre tonight?*
B: *No, I am busy tonight.*

The latter category does not express the idea of volition, they are concerned with facts. They only approve or not if a certain statement is true or false.

e.g. A: *I know you graduated from Oxford University.*
B: *No, it is not true. I started my college at Oxford, but I graduated at Cambridge.*

Nevertheless, this explanation does not fully explain the difference between the two uses of the negatives since it may be argued that volition, a quality associated only with rejection, may also underlie denials. This means that volition can express a denial.

The difference between rejections and denials may be better explained from a functional perspective, considering the function is predominant in each situation.

If we analyse rejections and denials functionally, we note that the language component is different in each case. In denials the ideational component is prominent because we are concerned with expressing our view on a particular fact:

e.g. A: *Carol had excellent time in Paris.*
B: *Are you sure? I don't agree. It rained all the time.*

Speaker's B denial of A's assumption (that Carol had an excellent time in Paris) has a strong ideational component due to the fact that the speaker B wants to correct speaker A's statement; the truth and the correctness of the statement is more important than the interpersonal element in the conversation.

In the following piece of text, although the ideational component is present, the interactional function is the one that predominates.

e.g. A: *The train leaves tomorrow at 6. Shall I come to bring you up or are you coming alone at the railway station?*
B: *No, thanks. My daughter will give me a lift.*

By using the *no* word, speaker B is assuming the role in the conversation, providing an answer, namely fulfilling the interpersonal function. But, at the same time, there is an ideational component (speaker A does not need to do anything). However, the interpersonal component is the one that predominates (the rejection). "Thus, taking into account the predominant language component in a particular instance of language use, rather than the notion of volition, we can posit in agreement with Tottie that

rejections and denials constitute two different categories of negative use” (Pagano, 1994: 251).

Negation can be explicitly expressed

e.g. *Five years ago, students at the University of British Colombia were given \$12 and asked to play a game. They could decide whether **or not** to donate \$1 to a public pot of money over the course of 12 rounds.*

(The Times, June 3, 2015)

Or implicitly:

e.g. *“The greatest leader is not necessarily the one who does the greatest things. He is the one that gets the people to do the greatest things.” (Ronald Reagan)*

In this example, the denial *not necessarily* refers to a proposition that has not explicitly asserted.

The terms *implicitly* and *explicitly* are sometimes misleading in that is explicit or not due to the fact that they are used when referring to the thing that is denied and not to the negative itself. In a dialogue like:

e.g. A: *Have you paid the bills?*

B: *You know I’ve just come back from abroad.*

B’s answer is an implicit negative answer, namely “No, I have not”. Nevertheless, in functional terms, this is not a negation because it does not have any formal negative word such as: *no*, *nothing* and so on. An implicit denial is a denial of a proposition which has been explicitly expressed in a text.

Implicit denials are denials that have their origin in the assumption made by the speaker or writer in relation to the other person’s beliefs involved in the dialogue. They reveal the process taking place in the interlocutor’s mind when communicating the message.

Negatives have many uses, but implicit denials represent one of the most interesting one due to the fact that they raise questions about why a speaker or a write utter a denial and why a particular message should be implicit in a particular situation and why a denial is used in a particular context.

As I have stated before, an important element is the interaction between the writer and the reader. The characteristics of this interaction depend on the type of text we are talking about. Regarding written texts there is no immediate reaction the text in the moment this text is produced. However, the receiver is replaced by a mental process of the reader. “The writer creates a picture of the reader, who thus becomes an ‘ideal’ reader, and attributes to the reader a certain experience, knowledge, opinions and beliefs on the basis of which the writer builds his/her message (Coulthard, 1994: 4).

In written texts the writer assumes the roles of both the addresser and the addressee. He thinks of the possible reactions that a reader might have, reactions that depend on his cultural background, personal opinions and so on. The writer anticipates these reactions and tries to cope with them accordingly. Whenever the writer feels the text may raise a doubt, he provides additional information to the reader, information that the reader is expecting. As a result, when certain information cannot be found in the text, the writer can report this information by using denials of what is expected:

e.g. *For personnel safety, the power terminals on models up to MCD5-0105B are protected by snap-off tabs. When using large cables, it may be necessary to break off these tabs. Models which are internally bypassed do **not** require an external bypass contactor.*

In this piece of text the author describes the power terminals of a piece of equipment. The writer probably thought that the reader needs some information about models which are not internally bypassed, and offered this information using a denial.

Sometimes the writer thinks that the message may contain information which is likely to be misinterpreted. The disambiguity can be avoided by using denials, pointing out the possible wrong interpretations:

e.g. *It's been shamefully long in coming, and I am **not** talking about today's reopening of the Whitworth, for all that the redevelopment of this landmark northern gallery ran over time by a matter of several months. I am talking about the show that it stages to celebrate the completion of its now greatly expanded and newly light-flooded spaces.*

(*The Times*, 11.06.2015)

According to Miller and Johnson-Laird (1976), not all ideas can be denied because the propositions denied have to be plausible or expected in the context of interaction. We believe that all propositions can be plausible or accepted in a particular context, in an existential paradigm which implies a set of linguistic items that are related in such way that they can be replaced with each other in a given context. Nevertheless, we have to make a distinction between the general paradigm and the existential one. If we have a dialogue as the following:

e.g. A: *What would you like to drink?*
B: *Apple juice, please.*

We notice that the response can be fulfilled with several linguistic choices, and these possibilities have to be regarded as possibilities available in a given situation (existential paradigm).

It is interesting to see that when a denial is expressed, "the producer is projecting a world in which what is denied is accepted, that is, in which there is an understanding that the producer and his/her readers accept the proposition being denied" (Pagano: 1994, 256). For instance, if somebody says at a funeral *The widow is **not** wearing black*, the speaker is projecting a world in which a widow normally wears black. But if somebody says: *The widow is **not** wearing blue jeans*, the reader is projecting a world in which, for a certain reason, the widow was expecting to wear blue jeans. In this case the writer/speaker presents the choices (the existential paradigm) from which he selected the option.

On some situations, the writer or the reader expresses a denial or an idea he wants to correct after a statement he considers to be the right choice:

e.g. *The Nobel prize for literature is related to creativity, **not** only the talent, of the writers.*

II.2 Uses of implicit denials in texts

Implicit denials refer to propositions which are not explicit in texts. This does not mean that they appear in the text without any connection to the topic in question. They occur because the writer or the reader feels the need to use a negative. There are four main situations when negatives are used:

(i) when contextual information is denied: when the writer assumes the idea that the reader has got a wrong idea from the text and from his previous information:

e.g. *Choosing a professional career is **not** for life. Everyone can start a career and then decide that he wants to do something else.*

(ii) when text information is denied: they involve ideas or beliefs which the writer or the reader thinks the reader can wrongly interpret from the text. This implies the awareness of the writer/ speaker regarding the information that could be ambiguous for the reader. Due to the fact that the author is interested in being understood, he detects the misleading parts:

e.g. *When a beginning microscopist looks through a microscope at an organism, the first question asked is “what is the name of that thing?” It is in the nature of man to want to organize, classify and name anything that we study and a complicated system has been developed to try to match the extraordinary complexity of nature. We want to know how living things are related to each other and to things that once lived but are now extinct. However, any system we devise is manmade and will always in some sense be arbitrary. This is why **no** classification is universally accepted.*

In this example the author anticipates the reader’s reaction about this classification.

(iii) when the expectations of the reader are not accomplished

e.g. *When people say, “I see your point” and then go onto disagree with you, are they actually capable of seeing your point? For example, in politics (the easiest example) liberals and conservatives both agree on one thing: freedom. But they disagree on precisely what freedom means and what it leads to. As a result, we can say **that it is not possible to fully understand somebody else’s position without agreeing with it.***

(iv) when expressing contrast the denials are used as implicit, pointing out the differences. In an example as:

e.g. *This tiny wooden beach hut has gone on the market for a staggering £200,000 despite having **no** running water, electricity or even a toilet. The 12ft by 18ft hut opens directly onto the beach at Mudeford near Christchurch, Dorset, and at least boasts stunning views over the The Solent towards the Isle of Wight. But with no mains sewerage, there is no toilet and the buyer will have to walk a nearby amenity block to spend a penny.*

(www.dailymail.co.uk)

Conclusions

After analyzing the interpersonal perspective of denials, namely the interaction between the reader and the writer, we can conclude that the ideational perspective of negatives involves a comparison between overt negatives (with formal negative markers) and covert (with no formal negative markers) in a variety of constructions, having different functions.

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THE HUMAN BODY AS REFLECTED IN ENGLISH SOMATIC VERBAL IDIOMS

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Abstract: *The aim of this paper is to analyze the connection between the symbolic values of several body-parts and the global idiomatic meaning of the verbal idioms in which those particular body-parts are used. In this regard, the paper examines if there is a connection between the cross-cultural meaning of the body-part lexeme and its metaphoric value within the idiom; and if so, to what effect, how it can be explained, and if the possible explanation is mainly linguistic, due to its figurative significance, or cross-cultural or even both. To this end, for a clear terminological interpretation, firstly, this paper presents somatic verbal idioms' properties and secondly, it explains the metaphoric meaning of corporeality.*

In conclusion, this paper argues that there is a close inter-crossing between what the somatic verbal idiom conveys and what the body-part lexeme expresses in terms of its cultural and figurative values.

Keywords: *somatic verbal idiom, figurativeness, cultural value.*

1. Introduction

What is the value of corporeality in different English somatic verbal idioms? How, for that matter, could any two people (natives or non-natives) uttering the same somatic verbal idiom, perceive the same thing if as is generally claimed, the meaning of the idioms they may use cannot be deduced from an understanding of their parts? Is it only a common linguistic feature connected to the figurative meaning of idioms or is it a cross-cultural aspect linked to the symbolic and metaphoric significance of body-parts?

Trying to answer to these questions and following, mainly, Pârlog, Brînzeu *et alii* (2009) and Atkinson (2005) the aim of this paper is to discuss the symbolic values of several body-parts as they are reflected in English somatic verbal idioms.

Additionally, we will focus on examining somatic verbal idioms and what they stand for, afterwards, we will explain the metaphoric meaning of corporeality and why over the years, in most cultures different parts of the body or even some interior organs have gained an archetypal value. We will point out that not only "contemporary culture loves body-gazing" (Atkinson, 2005: 2) because if this were the case, the existence to this day of so many somatic verbal idioms could not be explained.

2. Methods and materials

The paper uses deductive and descriptive methods of analysis concentrating on proving that the meaning of somatic verbal idioms is sometimes motivated by the figurative and cultural significance of the body part it uses to convey its overall sense. It is without any doubt hard to discern what exactly is denoted by a certain body part in an idiom but this paper tries to demonstrate that the cultural and metaphoric associations of body part lexemes engrave on idioms' meaning. The data for the analysis, more precisely, all the idioms cited in this paper as examples are extracted from and may be

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retrieved in the “*Oxford Idioms – Dictionary for learners of English*” (Parkinson, Francis, 2010).

However, before proceeding, to clarify the status of idioms it is necessary to consider them as open-ended linguistic units with certain distinctive properties which need to be thoroughly analyzed. This fact will help us better understand that the meanings of idioms are sometimes motivated by the figurative sense of the body part; that is, the image or the archetypal value that speakers associate with that particular body part influences its idiomatic meaning.

3. Idioms as open-ended linguistic units

To start with, given the idioms’ heterogeneous and idiosyncratic nature, these phrasemes should be best understood as open-ended linguistic units. Such a perspective is justified based on the fact that “idioms, although often viewed as the most reliable and definitive type of formulaic sequence, elude precise definition, and their nature becomes more complicated the deeper one delves” (Nunberg, Sag *et alii* 1994: 493). Hence, idioms do not have a prearranged limit or end in the sense of a widely accepted status nor do they conform to the requirements for a category of universal grammar.

However, idioms can be used to explain why certain apparently nonsensical units are acceptable, or why, for example, somebody can hardly “keep body and soul together” rather than “being poor”, and for that matter, why he/she “is run down at the heels”. The meanings of idioms is motivated by conceptual metaphors and the images that speakers associate with certain constituent parts. Idioms fall within the class of conventionalized expressions that speakers use within a linguistic community and it has been proven that they are not totally arbitrary associations between form and meaning.

4. Idioms: towards a clear terminological interpretation

Moreover, we would like to remark that mostly Anglo-Saxon linguistics uses the term “idiom” and “fixed expression” whereas Germanic studies usually operate with the notion “phraseologism” or more recently, “phraseme”, and Russian and East European linguists, such as Veisbergs, Koonin, Amosova, and Vinogradov prefer the term “phraseological unit”. Once more, the usage of co-occurring terms by various theoretical schools highlights the idioms’ heterogeneity and justifies their understanding as an open-ended category.

Nonetheless, all these terms are equivalent and refer to the same concept, broadly defined as “a stable word combination with a fully or partially figurative meaning” (Kunin, 1970 in Veisbergs, 2013: 111) even if sometimes linguists define them according to the needs of their particular study dwelling more on one distinct semantic feature or the other.

Given the richness of this class of idioms, in this paper we chose to focus only on somatic or “anthropomorphic” verbal idioms (Čermák, 1999: 110) that is, idioms containing a body-part name which combine a high frequency verb (a common transitive/ ditransitive verb) and one up to three of its arguments, namely, a complex verb group, a VP: V + 1 or 2 arguments. Simply put, we discuss only somatic verbal idioms, namely, idioms which come from the same semantic field and have the same syntactic structure (verb + argument).

5. Idioms: main properties according to Nunberg, Sag and Wasow (1994)

Furthermore, even if, it is often claimed that idioms “elude precise definition” (Nunberg, Sag *et alii* 1994: 493), we believe that there exists a sets of characteristics which capture their fundamental aspects. Consequently, in line with the purpose of this paper we aim to present these main characteristics which in our opinion are necessary and sufficient to delineate an idiom from a non-idiom.

Therefore, to facilitate the understanding of idioms and thus, explain our choice of examples, we follow Nunberg, Sag and Wasow’s (1994: 492-493) approach who list six basic idioms’ properties, that is, (1) conventionality (non-compositional meaning), (2) inflexibility, (3) figuration, (4) proverbiality, (5) informality and (6) affect despite the fact that some of these features still represent a thorny issue.

The first property that Nunberg, Sag *et alii* (1994: 493) mention, conventionality refers to the fact that the idiom’s meaning or use can’t be entirely predicted on the basis of a knowledge of the independent conventions that determine the use of their constituents when they appear in isolation from one another (*e.g.* to look down in the mouth). Inflexibility is defined as the property of idioms to appear only in a limited number of syntactic frames unlike freely composed expressions (*e.g.* to turn one’s toes). Figuration refers to the fact that idioms typically involve metaphors (*e.g.* to give somebody the elbow), metonymies (*e.g.* to lend a hand), or even hyperboles (*e.g.* to cry your eyes out);

Another idioms’ property under analysis in their study, proverbiality, highlights that idioms are typically used to describe a recurrent situation of particular social interest (becoming restless, talking informally, divulging a secret, or any other distinct situation) based on its resemblance or relation to a scenario involving homey, concrete things and relations – climbing walls, chewing fat, spilling beans (*e.g.* to have egg on your face, to have cold feet);

Informality refers to the fact that idioms are typically associated with relatively informal or colloquial registers and with popular speech and oral culture (*e.g.* have a foot in both camps, get your feet wet) whereas affect makes a reference to idioms as being typically used to imply a certain evaluation towards the things they denote.

As the above examples illustrate, not all idioms display the same features to the same extent and Nunberg, Sag *et alii* (1994) who use the adverb “typically” each time they describe the idioms’ characteristics emphasize this very important aspect which explains their much discussed heterogeneity. In line with these arguments, Nenonen (2007: 309) dwells on the fact that some idioms are morpho-syntactically restricted while others are only lexically restricted, showing that in case of idioms some features cannot be applied uniformly and generally, even if they are included among their important characteristics.

6. The metaphoric value of corporeality reflected in English somatic verbal idioms

In addition to these highly debated characteristics, it is commonly accepted that idioms are language and culture-dependent multiword units because they draw on customs, experience-based traditional truths, community values and metaphoric features. However, we strongly believe that even if idioms are said to carry the authority of archetypal values, their meaning is sometimes partially motivated by the cross-cultural significance of the body part lexemes, their constituents.

This is precisely why after we have clarified what idioms stand for illustrating their main characteristics with relevant examples, in this subsection we argue that there is a close inter-crossing between what the somatic verbal idiom conveys and what the body-part lexeme expresses in terms of its cross-cultural and figurative values.

Therefore, following mainly Pârlog and Brînzeu's study (2009) we discuss the connection between the symbolic values of several body-parts, their powerful cultural side and the global idiomatic meaning of the verbal idioms in which these body-parts are used. We intend to examine the symbolic values of the body-parts and how they influence the meaning of the idioms in which they are employed because we have noticed that the archetypal values of the body-part terms have extended semantically and have determined the symbolic significance of somatic verbal idioms.

To begin with, we deem it necessary to highlight that it is not only "contemporary culture that loves body-gazing" (Atkinson, 2005: 2) (Da Vinci's Vitruvian Man is a relevant example which supports this argument), because if this were the case, the existence to this day of so many somatic verbal idioms could not be explained and they would not have gained an archetypal value. Pârlog, Brînzeu *et alii* (2009: 13) offer an insightful comment of what corporeality means, of its quality of "physical universal" (Enfield, Majid *et alii* 2006: 137), its cross-cultural implications and why "each culture gets the bodies it deserves" (Atkinson, 2005: 2), arguing that "corporeality is capable of transformation, of reinscription, of being experienced and represented in various terms, terms that may grant bodies great linguistic, fictional, and artistic potentialities, the ever earned for equilibrium between man and nature, corporeality and transcendentalism, body and spirit."

Therefore, anatomical lexemes are of significant importance in any culture because they are used to describe associated semantic and metaphoric relationships. This is so mainly because, simply put, "everyone has a body, and it is easy to refer to its parts, so the body is a very suitable source domain for expressing a variety of things. The body jumps out at us, so to say, as the ultimate common ground to resort to in solving our communicative coordination problems" (Dingemanse, 2006: 59).

In addition to this, given the fact that the human body is closely associated with archetypes and with the primordial images of the body in myths, legends, and most belief systems and that these particular images are recycled in various idioms and phraseological units, in line with Pârlog, Brînzeu *et alii* (2009: 70) we claim that "the archetypal body refers to the human body seen as a locus of the sacred and as a source of deep psychological insights".

With this view in mind, to prove that there are important points of convergence between the way body part terms are conceptualized and the idiomatic meaning of somatic verbal idioms we would like to offer several pertinent examples.

For instance, the numerous "hand" idioms, based on imaginative and cognitive metaphors, underline the semantic complexity of this part of the body. In Kroeber's terms "the hand is a semantic pattern, a certain model and attitude of thought, reflected in a terminology of its own" (Butiurcă, 2011: 516). This is due to the fact that "the hand is considered to be the most important part of the body in the history of man's evolution" (Pârlog, Brînzeu *et alii* 2009: 84) because several studies show that once erect, man no longer used his hands to help him walk, but, instead, he used his hands to organize his life better, to create hunting instruments, tools, art objects and clothes, to communicate efficiently and eventually, to learn to write and thus, to convey his needs to others.

These expressive powers of “the hand” determined by its historic and cultural significance explain why, among other values, “the hand” is the symbol of power (e.g. “to have the upper hand over somebody”), lack of responsibility (e.g. “to wash one’s hands”), help (e.g. “to bear somebody a hand”, “to give a helping hand”), skillfulness (e.g. “to be an old hand”, “to be good with your hands”, “to bring somebody up by hand”), fearlessness (e.g. “to put one’s life into somebody’s hands”), authority (e.g. “to change hands”, “to have a hand in something”), and even of violence (e.g. “to take somebody/ something off one’s hands”, “to bite the hand that feeds one”).

Moreover, another body part with symbolic implications is “the heart” because it is used figuratively as the seat of feelings in general and of specific emotions, it is “the centre of the corporeal microcosm, the most important organ, whose activity ensures the life of the organism” (Pârlog, Brînzeu *et alii* 2009: 73).

For this reason, conceptually, “the heart” stands for love (e.g. “to win sb.’s heart”, “to steal sb.’s heart”, “to lose your heart to sb.”), kindness (e.g. “to have a heart”, “to have a heart of gold”), courage (e.g. “to take heart from sth.”), cowardice, fear (e.g. “to have one’s heart in one’s mouth”, “to lose heart”), endurance (e.g. “to harden your heart against sb./ sth.”, “to eat your heart out for sb./ sth.”).

It is also the symbol of enthusiasm, willingness and sincerity in such idioms as: “to go heart and soul into something”, “to bare one’s heart/ soul to sb.”, “to cross one’s heart”, “to wear one’s heart upon one’s sleeve”, “to open your heart to sb.”. Additionally, analyzing heart idioms we have noticed that on the one hand “the heart” may stand for our innermost part, that is, our conscience or soul (e.g. “to search one’s heart”, “to look into someone’s heart/ soul”, “to read sb.’s heart”) and on the other, it may refer to our entire being, to our personality or character (e.g. “to have a heart of stone/ flint”, “to have a heart of gold”, “to have a light/ warm/ heavy heart”, “to have the heart in the right place”).

As for another important body part, “the head”, following Pârlog, Brînzeu *et alii* (2009: 77) we claim that it symbolizes “reason, spirit, intelligence, power, and authority” because “it connects the human spirit to divinity and allows divine forces and supernatural energies to enter the body”. This idea comes from Greek mythology which claims that Athena, the goddess of universal intelligence, was born out of Zeus’s head and when offered Medusa’s head, she chose to decorate her shield with it, because, even after Medusa’s death, her head was believed to preserve tremendous destructive powers.

Thus, the lexeme “head” denotes the presence, the absence or the failure of mind or reason in an individual: “to have a good head on one’s shoulders”, “to have a long head”, “to lay/ put heads together”, “(not) make head or tail of sth.”, “to need one’s head examined”, “to have one’s head in the clouds”.

It is also used metaphorically to express several attitudes such as: poise (e.g. “to keep a level/ cool head”, “to keep one’s head”, “to lose one’s head”), arrogance (e.g. “to go to one’s head”, “to have a swollen head”, “to get the big/ swelled head”), impoliteness, anger (e.g. “to bite/ snap sb.’s head off”, “to sit upon sb.’s head”, “to be out of one’s head”), determination (e.g. “to take it into one’s head”).

Similarly, another anatomical lexeme which is worth presenting is “the eye”. Its archetypal values seem to derive both from Greek mythology in which “the all-seeing eyes of Argus [a giant with a hundred eyes] indicate enormous capacities of observing the exterior world and the Cyclopes that have only one eye in the centre of the forehead, are subhuman creatures, with a limited, blunt intellect” and from Buddhism in which “the small dot between the eyes of Buddha, the third eye, the Eye of

Dharma, is a symbol of spiritual awakening, an organ of inner vision, of a superhuman state” (Pârlog, Brînzeu *et alii* 2009: 79).

Therefore, “the eye stands for seeing, observing, and understanding. It is the channel of revelation and of religious cognition” (Pârlog, Brînzeu *et alii* 2009: 79). Due to this fact, used metaphorically the lexeme “eye” denotes the ability to see (*e.g.* “to cast one’s eyes/ an eye (over)”, “to fix one’s eyes”, “to have an eagle’s eye”), attention and interest (*e.g.* “to catch sb.’s eye”, “to keep an eye on”, “to be all eyes”), judgment and viewpoint (*e.g.* “to open sb.’s eyes”, “to see with half an eye”, “to draw/ pull the wool over sb.’s eyes”).

Furthermore, what is interesting is that depending on the meaning of the lexemes with which the term “eye” enters into combination, the idioms thus, formed, may indicate a variety of attitudes or feelings: surprise (*e.g.* “not believe one’s eyes”), meanness (*e.g.* “to give sb. the evil eye”, “to throw dust in sb.’s eyes”), love (*e.g.* “to make eyes at sb.”, “to cast sheep’s eyes at sb.”), admiration (*e.g.* “to please the eye”), happiness (*e.g.* “to have stars in your eyes”).

Significantly, the last body part whose metaphoric meaning we deem important to discuss is “the mouth”. On the one hand, Pârlog, Brînzeu *et alii* (2009: 81) point out that “seen as the organ which permits communication through speech, which tells stories and sings, the mouth turns into a powerful symbol of reason, supreme consciousness, spirituality, and art”, but on the other hand, “because eating too much, telling lies, or hurling insults reveal a vicious nature, the mouth may also be associated with wild instincts, lust, and voracity”. This last aspect is also emphasized by Bakhtin (1968: 104) which describes “the mouth” as “an orifice of the carnival body, which ingurgitates the world in joyful excess and for this particular reason, it should be associated with impurity and low social habits” (Pârlog, Brînzeu *et alii* 2009: 81).

Additionally, as telling the truth and keeping the secrecy of the rituals were the most important conditions imposed on neophytes when initiated into esoteric societies, the silence of the mouth represents the supreme condition of spiritual evolution (this is why, when joining a religious order, some monks take the vow of silence) and, thus, speaking too much is sometimes perceived as a sin or a violation of the religious vows.

Given the previous arguments, conceptually, most verbal idioms reveal that “the mouth” is associated with reason, supreme consciousness (*e.g.* “to put one’s money where one’s mouth is”), spirituality (*e.g.* “to look as if butter wouldn’t melt in sb.’s mouth”), wild instincts (*e.g.* “to be all mouth”), lust (*e.g.* “to melt in your mouth”), impurity (*e.g.* “to leave a bad/ nasty taste in the/ your mouth”) and low social habits (*e.g.* “to blow off one’s mouth”, “to run off at the mouth”).

As all the above-mentioned examples illustrate, most idioms are related to the metaphoric definition of the lexemes employed as body parts, then as an integral part and a result of the inter-lingual parallel between cultures and their metaphoric values which, sometimes, motivate the idioms’ meaning. All in all, as already stated we argue that there is a close inter-crossing between what the body-part lexeme expresses in terms of its cultural and figurative values and what the somatic verbal idiom conveys, proving, once more, that idioms are culture and language dependent units.

7. Concluding remarks

To conclude, taking everything into account, “an idiom is a sequence of words which operates as a single semantic unit, and like many multi-word units the meaning of the whole cannot be deduced from an understanding of the parts” (Gairns, Redman,

2005: 35); this multi-word unit has distinct properties as the ones discussed by Nunberg, Sag and Wasow (1994: 492-493) and which have been briefly presented above.

This paper argues using pertinent examples that there is a close inter-crossing between what the body-part lexeme expresses in terms of its cultural and figurative values and what the somatic verbal idiom conveys. Consequently, the body-part lexemes are an integral part and a result of the inter-lingual parallel between cultures and their metaphoric values motivates the idioms' meaning based on the fact that idioms are culture and language dependent units. What is more, this paper tries to prove that the meanings of somatic verbal idioms have a close connection with national geographic environment, historical background and economic life, customs, and religious beliefs due to the symbolic values of the archetypal body seen as a carrier of deep psychological insights and sacred meanings.

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IRONY AND THE THEATRICAL FRAME OF PERSPECTIVATION

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Abstract: *Perspectivation represents the principle according to which the communication unfolds in cooperative or conflictual talks, allowing the interchange of convergent or divergent/ contrastive perspectives to occur. Perspectivation or attributing someone a perspective implies two relevant aspects: the setting and the taking of a certain point of view with the purpose of communicating social differences.*

At this theoretical level, we can place irony as a strategy of 'setting' a perspectives or voices clash between the dictum and the implicatum. The indirect expression of this evaluative cleft has social consequences, as well as pragmatic involvements in connection to politeness and impoliteness principles.

The ironical speakers indulge themselves in this playful kind of conversation by verbally dissimulating or pretending to be someone who literally praise the ironized victims but implicitly criticize them, and this double talk is interrelated, in our examples, to speech acts and intertextuality, the prototypes of pluriperspectivity and multivoicing.

Keywords: *setting perspectives, voices clash, social differences.*

1. Theoretical preliminaries

In the present article, we are going to theoretically and analytically trace both the concept of "perspectivation" as well as the structure "irony as pretending".

Perspectivity and its synonyms, such as *vision* or *point of view*, reflect an important aspect of human communication, namely that each person gives a different interpretation to the same state of affairs, and people become aware of their own perspective or the others' perspective by means of talking²². So this interchange of perspectives cannot be grasped outside verbal communication²³.

The key-expression is *different viewpoints* which implies that perspective can adopt a dichotomic nature²⁴ that is it might be either consonant or dissonant and this fact

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²² "perspective is grounded in discourse" (Linell, 1998 *apud* Graumann, 2002: 27).

²³ "But, as a rule, it takes others to persuade us to look at or to think about something from a different viewpoint, which means that setting a perspective in another person requires talking to that person" (Graumann, 2002 : 26).

²⁴ *Monoperspectivity* can be explained in connection to another important concept that is the *egological perspective* which alludes to a type of individualistic way of thinking or self-centredness lifestyle: "If I take it for granted that "I" am the subject and origin of "my" seeing and interpreting the world or even that cogito me cogitare is the ultimate certainty of my existence, I will also take any perspectivity of which I may become aware as originating in myself and any diverging perspective with which I may be confronted as residing in or emanating from other selves (or egos). Theoretically, we conceive of this experience as "egological", making use of Husserl's term that refers to the (transcendental/empirical) Ego, i.e., the center of my consciousness as constitutive subjectivity, preceding all intersubjective constitution" (Husserl, 1950 *apud* Graumann, 2002: 31). On the contrary, *multiperspectivity* or *intersubjective perspectivity* encourages diversity in thinking, feeling or behaving, and explores the idea of perspectives-sharing as a means of negotiating antagonistic viewpoints, underlining the dialogical

leads to cancellation of the idea of *monoperspectivity* and embracing the notion of *multiperspectivity* (Graumann, 2002: 29-31) with social consequences (on the one hand, we can take into consideration the positive impact that is the variety of ideas, ways of thinking and expressing and, on the other hand, the negative effect namely the fact that the same variety has led so far to a wide range of stereotypes, prejudices, critical or even insulting prototypes of behaviour which amplify a dialogue based rather on aggression and competition than on agreement and lack of conflict).

Although *multiperspectivity* also embraces a negative aspect, sharing perspectives is a necessary prerequisite of human communication because it helps people to know each other or even to reciprocally influence because the “others” may sometimes change their perspectives by adopting “our” perspectives and, starting from this idea, we can discuss about the *setting a perspective* and the *taking of a perspective* (Kallmeyer/Keim, 1996: 286/287 *apud* Kotthoff, 1998: 15)²⁵ and the two processes can be observed in every day conversation.

However, when it comes to irony, the setting of a perspective or the process of *perspectivation* is not genuine any longer, but it suggests the coexistence of two levels of communication, namely the dictum and the implicatum and here we are already approaching the idea of *double talk* (Goffman, 2003: 218) or the *indirect nature* of language (Searle, 1975: 60-61)²⁶. In relation to irony, attributing or setting someone a perspective has a *theatrical character* and it represents the principle which allows the comprehension among interlocutors when they mentally ask themselves: “What did X want to tell me?”. The reader has to decode these implicit perspectives by means of inferences, by means of an indirect comparison between the literal form of the ironical enunciation and the context, in order to reveal the ironical speaker’s inner meaning which, in the case of illocutionary failure, remains “inaccessible to our immediate awareness” (Wegner & Vallacher, 1997: 16 *apud* Graumann, 2002: 27).

side of interpersonal conversation: “Since all “communication presupposes asymmetries” (Linell, 1998: 14), it is that only by mutually taking the perspective of others we are able to communicate and, thereby, to become aware of our own (and others’) perspectivity” (Mead, 1934, 1959 *apud* Graumann, 2002 : 31).

²⁵ “In verbal interaction, the taking into account of the other’s perspective, at least up to a certain extent, is a constitutive precondition in order to establish an interactive exchange. As a consequence, verbal interaction is –on a certain level- structured as a process of perspective setting and perspective taking (Graumann, 1989). Perspective setting means that in order to make one’s actions comprehensible and to enable others to deal with one’s perspective, a speaker has to reveal his/her perspective, at least up to a certain extent. Perspective taking means that recipients have to show how they interpret the manifested perspective, how they relate their own perspective to it, and to what extent they adopt the speaker’s perspective, or incorporate it at least partly in their own. Perspective setting implies a claim of social relevance for the manifested perspective, and perspective taking deals with this claim” (Kallmeyer/Keim, 1996: 286/287 *apud* Kotthoff, 1998: 15).

²⁶ “In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer. To be more specific, the apparatus necessary to explain the indirect part of indirect speech acts includes a theory of speech acts, certain general principles of cooperative conversation and mutually shared factual background information of the speaker and the hearer, together with an ability on the part of the hearer to make inference” (Searle, 1975: 60-61).

The theatrical character of irony is not a new piece of information, but it rather relates historically to theoreticians like Grice (1989: 54)²⁷, Clark & Gerrig (1984 in Gibbs & Colston, 2007: 26-27)²⁸ or Currie (2006: 116)²⁹, just to mention a few. They all share the same rational consideration and that is, by ironising somebody, the speaker flouts the maxim of quality (or the truth condition) at the literal level, but he also spreads some clues which indirectly lead the reader to recover a secondary illocutionary force corresponding to a derogatory, critical or insulting attitude.

The mechanism of processing the ironical meaning is based on a *voice clash* (Mey, 2006 in Mey, 2009: 554) between the perspective set at the dictum level and the perspective set at the implicatum level, taking into account the concept of *evaluation* as well. This means that the traditional view of *irony as opposition* between what is said and what is implied is now replaced with a *clash* between the explicit, generally positive evaluation, and the indirect, generally negative evaluation. The concept of *evaluation* is borrowed by Kotthoff (1998: 16) from Elstermann (1991) and Hartung (1998) and it refers to the mental process according to which the speaker attributes an object, a person or an event a normative value that alternates between the positive and the negative poles. This activity is based on a comparison between the person, the object or the event and the mental standard made of all the relevant attributes to make an “evaluative judgment” (Graumann, 2002: 28).

Starting from these theoretical notes, we can emphasize the idea that irony deals with *polyphony* or *multiperspectivity* or *multivoicing* which have, as a final purpose, the intention of ironizing in an indirect way and, in order for this indirect perspective to be correctly decoded, both the ironical speaker and the reader have to “theatrically” engage in this kind of playful discourse because, without this social jointing, the ironized victim can protest against a perspective which has been attributed to him, but which does not belong to him and, in this case, the ironical game turns into a verbal conflict (Ghiță, 1999).

The purpose of creating the dialogical conventions has to do with the necessity of making legitimate the use of insults or critics, or divergent perspectives, without these affecting someone’s public or personal *face/image* (Goffman, 1967, Brown &

²⁷ “To be ironical is, among other things, to pretend (as the etymology suggests), and while one wants the pretense to be recognized as such, to announce it as a pretense would spoil the effect” (Grice, 1989: 54).

²⁸ “The pretense theory may be expressed as follows: Suppose S is speaking to A, the primary addressee, and to A, who may be present or absent, real or imaginary. In speaking ironically, S is pretending to be S speaking to A. What S is saying is, in one way or another, patently uninformed or injudicious, worthy of a ‘hostile or derogatory judgment or a feeling such as indignation or contempt’ (Grice, 1978, p. 124). A in ignorance, is intended to miss the pretense, to take S as speaking sincerely. But A, as part of the ‘inner circle’ (to use Fowler’s phrase), is intended to see everything- the pretense, S’s injudiciousness, A’s ignorance, and hence S’s attitude toward S, A, and what S said. S and A may be recognizable individuals (like the TV weather forecaster) or people of recognizable types (like opportunistic politicians)” (Clark&Gerrig, 1984 in Gibbs&Colston, 2007: 26-27).

²⁹ “This suggests a general point about the nature of ironic pretence. The pretence one engages in with irony is partly one of behaviour; one pretends to be doing something which one is not doing: speaking seriously and assertively, seriously asking a question, seriously expressing distaste. But the pretence that is fundamental to irony is not a pretence of doing; it’s a pretence of being. In pretending to assert or whatever, one pretends to be a certain kind of person - a person with a restrictive or otherwise defective view of the world or some part of it” (Currie, 2006: 116).

Levinson, 1987) because “indirect speech acts are usually considered to be more polite than their literal counterparts” (Huang, 2006 in Mey, 2009: 1006).

In conclusion, the reader gets in touch with an indirect message that is less critical than its literal counterpart. So, irony works as an over strategy of tinging or attenuating the *underlying evaluative message* (Schwoebel, Dews, Winner & Srinivas, 2000 in Gibbs & Colston, 2007: 254) in order not to split the social relationships between the ironical speaker and his victim, but to fortify them, to allow them to continue and not to vanish away.

In the Romanian parliamentary discourse, the reader is going to identify some of the strategies towards which the Members of Parliament express their option in order to implicitly ironize, such as flouting the truth condition (by means of indirect speech acts), manipulating contra factual presuppositions (generated by attributive structures), resorting to intertextuality (by exploring quotation) or to off-record insults (when it comes to using nicknames).

2. Analytical aspects of perspectivation and irony

- (1) Așadar, stimați colegi parlamentari, vă invit să fiți buni români și să votați inițiativa legislativă pe care cred că o voi depune cât de curând pentru crearea unui fond din care președintele să-și poată cumpăra haine de la firmele favorite. Nu putem permite să-l lăsăm în degringolada modei, iar gândul că mâine, poimăine, ar putea fi văzut într-un second-hand alături de cei pe care îi conduce, mă deprimă atât de tare încât consider că niciun efort nu este prea mare. Medici și profesori mai avem, dar, până la urmă, președintele este unul singur. (Lazăr Constantin, 14 februarie 2011)
- (1) So, honourable colleagues, I invite you to be good Romanians and to vote the legislative initiative which I believe I shall hand in as soon as possible in order to create a fond out of which the president should be able to buy himself clothes from his favourite firms. We cannot allow leaving him at the fashion hand and the thought that one day he could be seen in a second-hand shop next to the people he leads, is getting me so depressed that I think no effort is too big. We still have doctors and teachers, but, eventually, the president is only one. (Lazăr Constantin, 14th February 2011)

In (1), if the reader is to consider this enunciation a directive speech act (through the verb “to invite”) he might fail into a misinterpretation. In order for this not to happen, the reader must go beyond the literal level and find a secondary communicative intention, namely he must sense the fact that there cannot be such an invitation to vote for a law regarding a fond from where the president may take money and buy expensive clothes. So, what the reader will perceive is a simulated illocutionary force that is the invitation may rather count as a refusal to such a proposal. The reader cannot let himself “trapped” by the literary positive perspective which the speaker has set, but he must recover the ironical intention. That is, the speaker suggests an intention to criticize the lack of preoccupation from the president’s side for politics, but instead he shows great concern in the physical appearance. Thereby, this underlying message is really a disguised attack towards the victim’s public image.

- (2) Domnul ministru care se ocupă de soarta economiei naționale este cel mai priceput poet al Guvernului României. Este cel care spune poezii și povești de adormit copii despre cât de bine îi merge astăzi mediului de afaceri. Este ministrul care s-a remarcat cu nimic util economiei românești în ultimul an de zile. (Gheorghe Florin, 1 octombrie 2013)

- (2) Mr Minister who is in charge with the fate of the national economy is the most ingenious poet of the Romanian Government. He is the one who keeps telling poems and bed time sleeping stories about how prosperous the business medium is. He is the minister who has remarked by nothing useful to the Romanian economy this year. (Gheorghe Florin, 1st October 2013)

In (2), the attributive structure generates, omitting the collocation “by nothing useful”, a double expectancy for the reader: on the one hand, he accepts the idea that the locutor sincerely believes in the qualities of the Romanian Prime Minister because of the appreciative verb “has remarked” and, on the other hand, he cannot have any reason to doubt the truth of the enunciation. Yet, the reader cannot ignore the strategic character of putting the verb “has remarked” (that brings up-to-date the locutor’s intention of expressing appreciation towards the political figure with the purpose to save the two images) forward the analytical structure “by nothing useful” (which produces a new presupposition, namely that the locutor implicitly criticizes the one who now becomes the target of his ironizing intention). This indirect attack is much more visible if we notice the locutor’s option for an analytical structure “by nothing useful” instead of a synthetic structure “useless” for stressing both the sarcastic critics and the disapproval oriented towards the ironized person.

- (3) “În timp ce noi de-abia articulăm câteva cuvinte, domnul Boc este capabil să editeze câteva fraze întregi”. Asta spunea cu ceva timp în urmă Elena Băsescu despre idolul politic al Domniei Sale de la acea vreme. Faptul că fiica președintelui este în mod evident certată cu școala, în general, și cu limba română, în particular, nu reprezintă un handicap, ci dimpotrivă, o cale bătută spre multiple “succesuri” europarlamentare. (Dragomir Gheorghe, 22 februarie 2011)
- (3) “While we hardly utter some words, Mr. Boc is able to write some complete sentences”. This is what Elena Băsescu was declaring some time ago regarding her political idol at the time. The fact that the president’s daughter is obviously quarreled with school in general and with the Romanian language in particular does not represent any disadvantage, but on the contrary it represents a straight way towards a lot of euro parliamentary “successes”. (Dragomir Gheorghe, 22nd February 2011)

In (3), we can hear two voices: the locutor’s voice who is quoting and Elena Băsescu’s voice that is being quoted. By resorting to the common knowledge, the reader will update the original meaning of the quoted notion which represents an incorrect form previously used by Elena Băsescu and which the locutor strategically recontextualizes in order to generate a conversational implicature by using cause-effect connectors (if Elena Băsescu does serious expression errors, then it is unlikely for her to be able to lift up to the euro parliamentary performance standards), out of which a voice clash might result and indirectly the intention to ridicule the political character.

- (4) De câțiva ani încoace, singurul crez politic al greviștilor de lux ai poporului este repetat cu obstinație pe micile ecrane, într-o perpetuă campanie electorală: JOS BĂSESCU! E tot ce au de spus onorabili colegii noștri din opoziție în privința viitorului națiunii. La atât se reduce și proiectul lor de guvernare, în ipoteza absurdă că ar mai ajunge vreodată la putere. Asta a fost singura idee pe care au articulat-o cu prilejul discursului din Parlament rostit de șeful statului. După cum s-a relevat ulterior, guriștii din balconul sălii de ședințe fuseseră plantați acolo de către șeful ăla mare al peneleului, vestitul comic al micului ecran, domnul Antonescu, zis și Antenescu, din cauza apetenței sale pentru antenele partidului-televizor. (Niță Mihai, 12 martie 2010)

- (4) From several years now, the only political belief of the Romanian expensive strikers is obstinately repeated at TV, in an eternal electoral campaign: DOWN WITH BĂSESCU! It's everything our honourable colleagues from the opposition have to say regarding the future of Romania. This is their entire governing project, hypothetically considering that they will sometimes reach the power again. This was the only idea they uttered during the president's speech in the Parliament. As it was afterwards revealed, the big mouths guys from the balcony of the conference room had been put there by the big boss of the PNL party, the famous comic of the TV, Mr. Antonescu, also called Antenescu, because of his appetency for all the Antena programmes-party supporters. (Niță Mihai, 12th March 2010)

In (4), if we are to consider the phonological pair "Antonescu"- "Antenescu" as only a playful game that presupposes a switch from the vowel "o" to the vowel "e", then we will not grasp the implicit meaning but we will only remain with the literal message and this means disregarding the felicity conditions of a speech act and implicitly a communication failure. But if we understand the way the nickname "Antenescu" has been formed (namely from the proper name of a Romanian Prime Minister Crin Antonescu which became Antenescu because of his desire to constantly show up at the TV programmes bearing the name Antena), we will also comprehend the real perspective the speaker wanted to communicate that is an intention to ironize, namely to suggest an indirect attack towards Antonescu's ethos or moral profile (he is more concerned with appearing on TV than being preoccupied with parliamentary obligations). So, the reader has to identify the speaker's pretending that he focuses on a genuine game between Antonescu and Antenescu and sense the intention to criticize the parliamentary figure, but not in a direct way because the speaker has to simultaneously save his negative face and his victim's image and also to create his own ethos.

3. Conclusions

Pretending can be put in relation to the term of "responsibility" or "commitment" in the sense that the ironical speaker wants to strategically use language resources so as to create his own ethos and for this to happen he must operate with ambiguity or indirectness.

This way, he assumes responsibility only for the literal perspective, the implicit one belonging to the reader who also becomes "an author".

The contradiction between the explicit and the implicit perspectives must turn into the right path for the reader to recover the speaker's intention to criticize or to ridicule the ironized political characters.

Thereby, perspectivation and the indirect or disimulated nature of the ironical enunciation offer it a "theatrical" or "dramatic" appearance which can be updated through the co-creation act between the speaker and his possible reader.

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CONCEPTUAL MOTIVATION OF ENGLISH AND ROMANIAN SHOULDER, ARM AND HAND IDIOMS. A CONTRASTIVE APPROACH

Ana-Maria TRANTESCU*

Abstract: *Phraseology is considered to be one of the most controversial domains of linguistics. The paper analyses from a cognitive perspective a series of English and Romanian shoulder, arm and hand idioms. The cognitive frame provides an adequate explanation for most of these idioms. This paper is based on the cognitive hypothesis according to which idioms are motivated by conceptual structures: conventional knowledge, conceptual metonymies and metaphors. We also try to demonstrate that there is a considerable degree of correspondence between English and Romanian in that there are shoulder, arm and hand idioms in both languages which share the same figurative meaning, as well as the same underlying conceptual mechanisms.*

Keywords: *cognitive semantics, cross-cultural cognitive motivation, idiom.*

1. Introduction

The study of phraseology is one of the most difficult and debatable aspects of modern linguistics. Describing idioms and idiomaticity is a very complex problem which should be analysed from the formal, functional as well as from the semantic perspective.

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

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

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

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

The term *conventional knowledge*, as a cognitive mechanism, designates what is shared about a conceptual domain by the people belonging to the same culture. This

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knowledge includes, for example, the body part corresponding to a conceptual domain. Lakoff (1987:446) suggests that people have in their minds large sets of conventional images of world around them, depending upon their specific culture. Conventional images are context independent and they remain in our subconscious sometimes for the rest of our life.

Cognitive semantics considers that many idioms are also based on conceptual metonymies and metaphors which connect the concrete and abstract areas of knowledge.

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

If we consider that some idioms are partly semantically transparent, and also that their meaning can be determined by means of conceptual mappings between source and target domains, we may analyse in detail the idiomatic structures in any language. Are there idiomatic structures common to several languages? Are there conceptual metaphors, metonymies and conventional knowledge present in all languages? Is there a conceptual pattern common to all languages?

Starting from these aspects, we propose an analysis from a cognitive perspective of a series of English and Romanian idioms pertaining to the conceptual domains of *shoulder*, *arm* and *hand*. The analysis is based on the cognitive hypothesis according to which idioms are motivated by the above mentioned conceptual structures. Since in the process of inferring the meaning, the speakers activate first of all the idiom key words, the total figurative meaning can be anticipated from the meanings of its components. It would be equally interesting to notice whether the speakers of English and Romanian have many common elements in the way they conceptualize these very important parts of their human body.

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

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

2. Shoulder idioms

2.1. Conventional knowledge motivates the following English and Romanian *shoulder* idioms:

- *somebody is looking over his or her shoulder* is used to say that someone is very worried or is being very careful because they expect that something dangerous or unpleasant may happen to them:

*Many employees **are looking over their shoulder**, wondering if they will be the next to lose their job.*

*Despite its dominance in the luxury car market, Mercedes has admitted **to looking over its shoulder** at the growing Japanese industry (LID, 306).*

There is no Romanian equivalent.

- *somebody is looking over your shoulder* ‘someone is checking and judging what you are doing, because they do not trust you to do it properly or well’ has a Romanian equivalent with the same lexical structure, but the meaning is different: *a se uita la cineva peste umăr* or *a privi pe cineva peste umăr* ‘to despise somebody’:

English: *Even if I get this promotion, I will still have **my boss looking over my shoulder**.*

*With cameras filming every play of the game, the referees are nervous. It is not easy to do your job with technology **looking over your shoulder** (LID, 307).*

Romanian: *Vede ea bine că soacra **se uită la ea cam peste umăr**, dar se făcea că nu-i pasă* (Duda, G. et alii., 1985, 753).

- *put your shoulder to the wheel* ‘to start to work with great effort and determination’ has a Romanian counterpart: *a pune umărul*. The Romanian phrase has also the meaning ‘to help, to support somebody’

English: *You are an intelligent young man, and I know you can get a good degree if you will only **put your shoulder to the wheel** (LID, 307).*

Romanian: *Măcar acum **de-ar fi pus umărul Glanetașu*** (Liviu Rebreanu, ap. DLRLC, IV: 568).

*Mereu **punea umărul** unde era nevoie.*

These idioms are also motivated by the conceptual metonymies THE SHOULDER STANDS FOR THE PERSON and THE SHOULDER STANDS FOR THE ACTIVITY.

- *straight from the shoulder* ‘to talk in a direct and truthful way, though you may have to say something unpleasant’:

*Bonar Law gave his followers an analysis of the situation **straight from the shoulder**, with no false optimism about their immediate prospects.*

*I would like to hear your impressions of the town and its leading citizens **straight from the shoulder**- so tell me exactly what you think (LID, 307).*

This is an idiom from boxing. When your hand comes straight from the shoulder, you hit your opponent very hard.

There is no Romanian equivalent expression.

- *rub shoulders with somebody* ‘to meet and spend time with people who are different from you, especially people who are important and famous’. It has no Romanian counterpart.

*You could win a trip with the Grammys in New York, and **rub shoulders with the stars**.*

*The main thing about a conference if you are new and inexperienced, is that you **are rubbing shoulders with people who know the business and are influential** (LID, 307).*

The metonymy THE SHOULDER STANDS FOR THE PERSON can also be considered a cognitive source.

- *shrug shoulders* ‘to express ignorance, perplexity, indifference, to feel unable to do anything’ has a Romanian corresponding idiomatic expression *a da, a ridica din umeri*

English: *Both speakers left them **shrugging their shoulders**.*

Romanian: *I-am întrebat pe toți, dar ei **ridicau din umeri**. Nu aveau niciun răspuns.*

*I-am expus situația, dar a **ridicat din umeri** cu indiferență.*

Conventional knowledge also motivates the Romanian idiom:

- *a-și lua călcâiele de-a umeri* ‘to run very fast’:
*M-am smucit voinicește din ghearele ce mă prinseseră de gât; **mi-am luat călcâiele de-a umeri**; și ne-am dus* (Vasile Alecsandri, ap. DLRLC, IV: 568).

2.2. Conceptual metonymies

We have already discussed that some of the above idioms are cognitively motivated by conceptual metonymies.

THE SHOULDER STANDS FOR THE PERSON

- *a shoulder to cry on* is used about someone whom you can tell about your problems and ask for sympathy and advice:

*My office is at the end of the corridor. Come and see me if you need **a shoulder to cry on**.*

*The organization provides support and **a valuable shoulder to cry on** for families who have lost a parent.*

*All three of the boys would stop over and **cry on my dad’s shoulder**, mostly complaining about how strict their dad was (LID, 307).*

There is a Romanian counterpart- *a plânge pe umărul cuiva*:

*Când i se întâmpla ceva, venea și **pângea pe umărul meu**.*

- *carry or feel the weight of the world on your shoulders*, used to say that someone feels very worried and unhappy because of their problems or the things they have to do, especially when they think they are even greater than they really are, has Romanian equivalent expressions: *a purta o povară pe umeri*, *a pune cuiva ceva pe umeri* ‘to blame somebody’ and *a lăsa ceva pe umerii cuiva*:

English: *Until his appeal is heard by the higher courts, Bridges continues **to carry the weight of the world on his shoulders**.*

*If there is one thing I would try to stop, it’s Steve feeling like he has to win the game and do everything himself. He’s always **feeling the weight of the world on his shoulders** (LID, 378).*

Romanian: ***Purta pe umeri o povară** mult prea grea. Trebuia să se ocupe singur de tot și de aceea era atât de nefericit.*

*Grea vină **i se pusese pe umeri**, dar era hotărât să facă orice pentru a scoate adevărul la lumină* (Duda, G. et alii., 1985, 753).

Conventional knowledge also plays an important role here.

THE PERSON STANDS FOR THE ACTIVITY

- *shoulder to shoulder* has an identical idiomatic counterpart in Romanian- *umăr la umăr*. These idioms have two meanings :

1. 'people are close together' This idiomatic meaning is conceptually motivated by the conventional knowledge and the metonymy THE SHOULDER STANDS FOR THE PERSON :

English : *The students stood **shoulder to shoulder**, listening to his speech.*

Romanian : *Stăteau **umăr la umăr** în acea cămăruță, așteptând să cumpere bilete.*

2. 'people are working together in an attempt to achieve something or defend something' In this case, the main cognitive mechanism is the metonymy THE SHOULDER STANDS FOR THE ACTIVITY:

English: *We remembered the days when we had fought **shoulder to shoulder** against the invaders (LID, 307).*

Romanian: *Erau hotărâți să câștige și lucrau la proiect **umăr la umăr**.*

3. Arm idioms

3.1. Conventional knowledge is relevant for the following English and Romanian arm idioms:

- *chance your arm* means 'to try to do something that is new or involves a risk, even though you doubt you will succeed':
*You won't get anything done in life if you **don't chance your arm sometimes** (LID, 7).*
There is no Romanian equivalent.
- *cost an arm and a leg* 'something is very expensive' has no Romanian correspondent:

*That carpet must have **cost an arm and a leg**.*

*Once you are there everything is cheap, it's only the flight that **costs an arm and a leg**.*

There is also the variant *pay/spend an arm and a leg*:

*Two years ago we **paid an arm and a leg** for this printer, and now it is obsolete! (LID, 7).*

- *somebody would give his /her right arm to do something or for something* means 'to want something very much, especially something that is very difficult or impossible to get':

English: ***I'd give my right arm to be able to sing** like that.*

***She'd have given her right arm for a job** like yours, but she didn't have the qualifications (LID, 7).*

A possible Romanian equivalent might be *a-și tăia mai degrabă o mână decât să facă un anume lucru*:

Își tăia mai degrabă o mână decât să facă un asemenea compromis.

- *twist somebody's arm* 'to persuade someone to do something that they have said they do not want to do':
*I'll call her and **twist her arm** a little- I think she'll give him the money.*
*Hammer said she had **to twist Taylor's arm** to get him to support the stadium (LID, 7).*
- *have your arm twisted*:
*Many party loyalists were upset at **having had their arms so firmly twisted** on the health-care bill.*
*The bill was saved from a major defeat in the Assembly's Ways and Means Committee only after intense last -minute **arm twisting** (LID, 7).*

These idioms seem to be motivated not only by conventional knowledge, but also by the conceptual metonymies THE ARM STANDS FOR THE PERSON and THE ARM STANDS FOR ACTIVITY.

In Romanian we have a similar idiom, but containing the lexeme *mână* 'hand':

a forța mâna cuiva:

I-a forțat mâna să facă asta împotriva voinței sale.

- *welcome or greet somebody with open arms* 'to show that you are very happy to see or meet someone, or to have him, here, as part of your group, organization etc.':

Eric will be welcomed back with open arms by his teammates.

When we came to England after the wedding, my new in-laws greeted me with open arms.

Even if you do not have the money for a fancy tourist hotel, Rio is waiting for you with open arms (LID, 8).

In Romanian there is an idiomatic counterpart: *a primi* or *a întâmpina cu brațele deschise*:

Mai bine haidem la culcare, că ne așteaptă omul împăratului cu masa întinsă, făcliile aprinse și cu brațele deschise (Ion Creangă, ap. DLRC, I, 271).

- *keep somebody at arm's length* 'to avoid becoming too friendly with somebody':

He is the kind of man who's best kept at arm's length, in my opinion (OID, 9).

In Romanian there is an equivalent: *a ține pe cineva la distanță*.

- *a list as long as your arm* (informal) meaning 'a list with many things to do, buy, etc. on it' has no Romanian counterpart:

I've got a list as long as your arm of things I need to buy for the party (OID, 218).

- *a shot in the arm* (informal) means 'a thing or an action that gives somebody or something new energy, help or encouragement or provides a quick solution to a problem':

The discovery of gas reserves was a much-needed shot in the arm for the economy (OID, 349).

This phrase refers to an injection of a drug. There is no Romanian equivalent.

- *a babe in arms* means 'a helpless, inexperienced or innocent person':

He's a babe in arms in financial matters (OID, 218).

In Romanian there is no counterpart.

- *throw up your arms or hands in despair, horror, etc.* show that you disagree strongly with something, or are very worried about something:

When she said she wanted to get a motorbike, her parents threw up their arms in horror (OID, 404)

This phrase has idiomatic equivalents in Romanian: *a-și pune mâinile în cap/ a se lua cu mâinile de cap*:

Când a auzit ce spunea i-a venit să se ia cu mâinile de cap.

3.2. Conceptual metonymies and metaphors

As we have already noticed in the case of *twist somebody's arm*, conceptual metonymies (THE ARM STANDS FOR THE PERSON and THE ARM STANDS FOR THE ACTIVITY) motivate certain English and Romanian *arm* idioms, thus providing the link between their literal and idiomatic meanings.

THE ARM STANDS FOR THE PERSON

- *the long arm of the law* meaning ‘the ability of the police and the legal system to find criminals and punish them’ has the Romanian equivalent *brațul lung al legii*.

English: *You have to be a very clever criminal to escape **the long arm of the law*** (OID, 218).

Romanian: **Brațul lung al legii** l-a ajuns până la urmă.

- *a arunca pe cineva în brațele cuiva* ‘to leave a person at someone’s disposal’:
O aruncaseră în brațele unui asasin.

In Romanian the metaphor TO KEEP SOMEBODY IN HIS/ HER ARMS IS TO PROTECT SOMEBODY (A ȚINE PE CINEVA ÎN BRAȚE ÎNSEAMNĂ A- L PROTEJA) is also active:

- *a ține pe cineva în brațe*:

*Nu știa nimeni cine **îl ținea în brațe**, dar era, oricum, o persoană importantă, căci își permitea să facă ce vrea.*

4. Hand Idioms

4.1. Conventional knowledge

The conventional knowledge represents a source of cognitive motivation for many English and Romanian *hand* idiomatic expressions. Here are a few examples:

The phrase *put/stick your hand into your pocket* ‘to pay a lot for something’ has a Romanian equivalent *a băga mâna adânc în buzunar*.

English: *Havers **dipped his hand into his own pocket** when he heard how one of his plumbers had charged a single mother \$300 for a simple job.*

*Geoff Chapple **dug deep into his pocket** to pay for the brothers to come from New Zealand to play on the team.*

*All he’s done is **put his hand in his pocket** whenever we’ve asked, and laid out hundreds of thousands of dollars* (LID, 267).

Romanian: *A trebuit **să bage mâna adânc în buzunar** și să plătească tot ce comandase soția sa.*

The idiomatic expression *be caught with your hand in the cookie jar/till* has the meaning ‘to be caught stealing or doing something illegally’. In Romanian, a possible equivalent would be *a fi prins cu mâna în sac/traistă*. Two cognitive strategies function here: conventional knowledge and the metonymy THE HAND STANDS FOR ACTIVITY.

English: *The government was willing to win at all costs and **got caught with its hand in the cookie jar**.*

*When you **are caught with the hand in the cookie jar**, you apologize and take responsibility. You don’t lie about what you’ve done* (LID, 150).

Romanian: *N-a mai putut să nege fiindcă **a fost prins cu mâna în sac**.*

The idioms *come (readily) to hand* and *have/keep something (ready) to hand* have the meaning ‘to find something easily’.

According to the cognitive hypothesis, these idioms are also motivated by more than one conceptual structure: general knowledge and the metonymies THE HAND STANDS FOR THE PERSON and THE HAND STANDS FOR THE ACTIVITY:

English: *Organize your wardrobe so that the most useful items **are most readily to hand**.*

I didn't have time to think – I smashed the window with the nearest thing that came to hand (LID, 150).

There are similar Romanian expressions: *a avea ceva la îndemână*, *a (nu) fi la îndemână*, *a nu-i fi la îndemână*.

Lasă că am eu la îndemână...Trebuie să schimb și, fără să controleze țidula, i-o restituie lui Mișu, cu o bancnotă. (Ion Vineanu, in *DELLR*, p. 309)

Nu-i era deloc la îndemână să-i mărturisească adevărul.

In Romanian we also have the opposite idiom: *a-i fi/a-i veni cuiva ceva peste mână* ('something is inconvenient for somebody'):

Le vine cam peste mână târgul. (Ion Creangă, ap. *DLR*, VI, p. 663)

The idiom *hold somebody's hand* with the idiomatic meaning 'to help somebody in a difficult or unusual situation' has possible Romanian counterparts: *a duce de mână pe cineva*, *a ține de mână pe cineva*.

Here, again, we have three conceptual mechanisms: conventional knowledge, the metonymy THE HAND STANDS FOR ACTIVITY and the metaphor HOLDING HANDS IS COOPERATING.

With easy-to-follow instructions, Delia's cookbook holds your hand throughout the preparation of Christmas dinner.

You'll do a great job, Loretta – you don't need someone to hold your hand or make decisions for you (LID, 151).

Romanian: *Trebuia să fie dus de mână, altfel nu s-ar fi descurcat în cele mai elementare treburi.*

The phrase *sit on your hands* has the meaning 'to not involve in solving a problem or in something where you can be useful'. The same meaning is rendered in Romanian by: *a sta cu mâinile încrucișate/în șolduri* and *a sta cu mâinile în sân*.

Another conceptual motivation functioning here is the metonymy THE HAND STANDS FOR ACTIVITY.

English: *The coal industry fell to pieces while the Government sat on its hands and did nothing.*

Unless companies stop sitting on their hands and start taking some risks the economy will remain stagnant (LID, 154).

Romanian: *"Adică ai vrea să stăm cu mâinile în sân și ei să-și facă de cap?"* (A. Buzura in *DELLR*, 388)

Dacă turcul se va ridica cu putere asupra noastră [...] atunci nici noi nu vom sta cu mâinile în șolduri (S. F. Marian in *DLR*, VI, p. 665).

The Romanian expression *a sta cu mâinile în șolduri* has also the meaning 'to have no worry':

"Puteare-aș să umblu eu/ Tot cu mâinile în șolduri." (Ioan Urban Jarník - Andrei Bîrseanu, *DLR*, VI, 665).

The expression *hand in glove* has two idiomatic meanings. In British English (1) the meaning is 'two persons are involved in something illegal' and in American English (2), the idiom has a positive connotation: 'two things fit together and function very well'.

In Romanian we have an equivalent for the second meaning, but using the lexeme *deget* 'finger' - *a fi cu cineva ca degetul cu mînușa* :

English: (1) *Both men were working hand in glove with extremist organizations.*

Big business and the government are hand in glove, and neither wants wages to rise.

(2) *Glass's Eastern - inspired music fits the Indian theme of his opera **hand in glove** (LID, 151).*

Romanian: *Vă potriveați perfect. **Erați ca degetul cu mănășa.***

- *show /tip your hand* 'to allow other people to know your plans in a competition with possible advantages for them'. There is no Romanian counterpart.

English: *The general always waited for his enemies **to show their hand** before committing his forces.*

*There's no need **to tip our hand** at this stage of the negotiations (LID, 151).*

4.2. Conceptual metonymies

The metonymy THE HAND STANDS FOR ACTIVITY underlies one of the most important lexicalized meanings of the word *hand* 'labour, activity'.

Kövecses and Szabó (1996:340) consider that this metonymy is based on the fact that many prototypical activities are manual, and that this metonymy is a special case of the general metonymy THE INSTRUMENT STANDS FOR THE ACTIVITY.

- *give/lend somebody a hand* means 'to help somebody'. The Romanian counterpart is *a da o mână de ajutor*.

English: *Right, **give me a hand** with this rubbish - it's all got to go to the dump.*

*Steve came over to see if he could **lend a hand** after we had the fire.*

*We have a special offer on wallpaper, which includes **giving people a helping hand** in putting it up (LID, 151).*

Romanian: *Te-ai dus chiar până acolo **să dai mână de ajutor**/ Ucigașilor ce asupră-mi încercat-au un omor. (Alexandru Davila, ap. DLRLC, III, 101)*

In this case, conventional knowledge also has an important role.

- *the right hand doesn't know what the left hand is doing* or *the left hand doesn't know what the right hand is doing* has a Romanian equivalent with the same lexical structure: *nu știe stânga ce face dreapta*.

These phrases are used to show that the activities of a group or institution are not well coordinated and confusion may occur.

English: *Because **the right hand didn't know what the left hand was doing**, I was asked to pay for medical treatment, when I was entitled to receive it free.*

*We've already filled in those forms. It's **the left hand not finding out what the right's doing** again (LID, 152).*

Romanian: *În această secție **nu știe stânga ce face dreapta** și lucrurile nu merg deloc bine.*

A complete conceptual motivation of this idiom is also rendered by the metaphor TO COOPERATE IS TO PUT HANDS TOGETHER and by the metonymy THE HAND STANDS FOR THE PERSON.

THE HAND STANDS FOR THE SKILL motivates the following idiomatic expressions:

- *to be a dab hand at/with something* 'to be good at something, to have a special skill'.

English: *I'm quite **a dab hand with** a hammer and nails. – I can help fix the floor, if you like.*

*If you **are a dab hand at** organizing and have some spare time, why not help with our Comic relief fund – raising night? (LID, 150).*

Possible Romanian equivalents would be *a avea mână bună* and *a fi bun de mână*. The meanings of these expressions are: a) 'to be skilful'; b) 'to bring somebody luck': *Iaca o nuntă, adăugă Alexandru. Ai mână bună, însoară-mă și pe mine.* (Dimitrie Bolintineanu, ap. DLRLC, VI, 664); c) (at cards) 'to give good cards at the table'.

- *somebody's hand is out* ('to lose one's skill') has a Romanian counterpart: *a-și ieși din mână*.

Romanian: *Nu mai pictase de mult și-și ieșise complet din mână.*

THE HAND STANDS FOR THE PERSON

- *force somebody's hand* has a Romanian equivalent with an identical lexicalization: *a forța mâna cuiva* (see also *twist somebody's arm*)

It seems that the conventional knowledge and the metonymies THE HAND STANDS FOR THE PERSON and THE HAND STANDS FOR ACTIVITY link the literal meaning to the idiomatic one: 'to impose somebody to act against his or her will'. English: *I was trying to decide what to do about admitting my mistake, when McKay forced my hand.*

Caroline says she **didn't force her husband's hand** when he began to think about resigning, but she's glad he has done it (LID, 150).

Romanian: *Nu a vrut să vândă casa, dar rudele i-au forțat mâna.*

- *somebody/something is in safe hands* 'to be under the responsibility of a reliable person' has a Romanian equivalent *a fi pe mâini sigure/bune*:

English: *Don't worry, Kara's in safe hands. Dr. Peters is the best surgeon I know.*

Travelling with Cosmos, you can get on board conveniently close to home, know your luggage is in safe hands, and travel in comfort to your hotel near Paris (LID, 154).

Romanian: *Nu te teme, ești pe mâini sigure.*

L-am lăsat pe mâini bune. N-ai nici o grijă!

The metonymies THE HAND STANDS FOR THE ACTIVITY and THE HAND STANDS FOR RESPONSIBILITY also function here.

- *have a hand in doing something* has the idiomatic meaning 'to be involved in something'. There is also another cognitive source THE HAND STANDS FOR ACTIVITY.

In Romanian, the idiom *e mâna cuiva* has a negative connotation, being used for one's involvement in an activity with negative consequences.

English: *Thorpe is a gifted young architect who's had a hand in restoring 20 houses designed by Franck Lloyd Wright.*

Families in the area now have a hand in controlling their environment and they are working together to help each other (LID, 151).

Romanian: *E ceva suspect aici. Cred că e mâna lui.*

THE HAND STANDS FOR CONTROL/AUTHORITY motivates the following idioms:

- *have the whip hand over somebody* with the idiomatic meaning 'to be able to control somebody' has no Romanian counterpart.

The kidnappers might get over-confident if they think they have the whip hand.

The power to dissolve Parliament gives the Prime Minister the whip hand over other members of the Government (LID, 151).

- *the heavy hand of* referring to the authority of an institution has as possible Romanian equivalents *brațul legii* and *a da pe mâna justiției*.

English: *Political opposition struggled to survive under **the heavy hand of** the secret police.*

*Sykes was known in the department for having **a heavy hand**. Few of his employees stayed more than a year or two (LID, 151).*

Romanian: *Și repet: cine mai poartă în mod individual și izolat, pe străzi, armă, va fi dezarmat și **dat pe mâna justiției** (Marin Preda in DELLR, 389).*

4.3. Conceptual metaphors

CONTROL IS HOLDING IN THE HAND.

The experiential hypothesis shows that this metaphor is based on the conventional knowledge of our everyday experience.

- *get out of hand/ be out of one's hand* has the idiomatic meaning 'to be out of somebody's control'. The Romanian corresponding equivalent is *a scăpa din mână*.

English: *Counsellors said that male students are usually reluctant to discuss their personal problems before they **get out of hand**. That's my one regret that the situation **got out of hand** (LID, 150).*

Romanian: *Simțea că fiii săi îi **scăpaseră** complet **din mână**.*

- *take something in hand* means 'to assume responsibility for something'. There are similar expressions in Romanian: *a lua frâiele în mâini; a-și lua viața/destinul în mâini*.

English: *If there was trouble with lads misbehaving, the local policeman **took it in hand** and sorted it out (LID, 152).*

Romanian: *S-a hotărât **să ia frâiele în mâini** și să rezolve problema.*

- *fall/get into somebody's hands* has the figurative idiomatic meaning 'to be, to get in somebody's possession'. It has a negative connotation. Yet, the Romanian counterpart *a-i cădea/încăpea/pica cuiva ceva în mână/mâini* has not always a negative meaning:

English: *Some gun dealers have stopped selling replicas, because they're worried about them **getting into the wrong hands** (LID, 153).*

Romanian: *Din păcate, toate documentele **au căzut în mâinile** unor oameni necinstiți. **Mi-a căzut în mână** o carte interesantă.*

The idiomatic meaning of such *hand* idioms is also motivated by conventional knowledge and by the conceptual metaphor POSSESSION IS HOLDING IN THE HAND.

- *in the hands of somebody*. There is also a Romanian similar idiom: *a fi în mâinile cuiva*.

English: *I'll leave the matter **in our hands**, but if you need anything, just ask (LID, 154).*

Romanian: *Soarta lui **era în mâinile** acestor oameni.*

The opposite expression, *out of somebody's hands*, meaning 'to have no control over a person or a situation', has no Romanian idiomatic correspondent.

*If the city council can't control their budget, it will be taken **out of their hands**. (LID, 154).*

- *play right into somebody's hands* has the meaning 'to do exactly what your enemy wants you to do, but you are not aware of it'. In our language there is not an equivalent.

*The other two factions **had played right into his hands**; too busy destroying each other to notice him (LID, 154).*

Here the motivation seems to be more complex. The conventional knowledge may have an important role (the image of a cards game metaphorically extended to any dispute and competition) and also the metonymy HAND STANDS FOR THE PERSON.

POSSESSION IS HOLDING IN THE HAND

The prototypic case of possession is to hold the object in your hand, which seems to lead to this metaphor.

- *get/lay your hands on something* has a Romanian counterpart with an identical structure *a pune mâna pe ceva* :

English: *I'd buy a new car if only I could **lay my hands on** the money* (LID, 15).

Romanian: [...] *spânul **pune mâna pe** cartea, **pe banii și pe armele** fiului de crai și le ie la sine* (Duda, G. et alii., 1985, 391).

- *get/lay your hands on somebody* has a Romanian equivalent : *a pune mâna pe cineva*. In English the idiom is used especially in threatens, in Romanian it does not always have a threatening meaning, since it can also mean 'to find the person you need'.

English: *Just wait until I **get my hands on** the person who stole my bike* (OID, 155).

Romanian: *Ioane, nu știi tu unde-aș putea **pune mâna pe** lăutari?* (DLRLC, 100)

The conceptual motivation is achieved through the metaphor CONTROL IS HOLDING IN THE HAND and, for The Romanian expression also through POSSESSION IS HOLDING IN THE HAND. The conventional images have an important role, too.

- *have time on your hands* with the figurative meaning 'to have a lot of time at your disposal' has no Romanian equivalent.

*If you find that you **have too much time on your hands** when you retire, take up a new interest* (LID, 352).

According to the cognitive hypothesis, another metaphorical conceptual structure is at work here: TIME IS A VALUABLE COMMODITY. Time is conceptualized as a limited and valuable resource both in Romanian and Anglo-American culture.

RESPONSIBILITY IS HOLDING IN THE HAND motivates the idiom *take somebody/something off somebody's hands* ('to take somebody's responsibility for something in order to give him/her the chance to have a rest').

COOPERATION IS HOLDING HANDS

- *go hand in hand with* has the Romanian counterparts: *a merge mână în mână* and *a fi mână în mână*.

English: *Youth **doesn't** usually **go hand in hand** with experience* (LID, 151).

Romanian: *Mă și mir că nu v-ați rupt gâtul până acum, sunteți **mână-n mână** cu jandarmeria!* (Duda, G. et alii., 1985, 391).

- *work hand in hand with* has a Romanian equivalent expression: *a lucra mână în mână*.

English: *Wildlife conservation groups **have been working hand in hand** with the government to save the elephants* (LID, 152).

Romanian: *Au lucrat **mână în mână** și acum vor trebui să răspundă împreună.*

The Romanian expression has a negative connotation.

FREEDOM TO ACT IS HAVING THE HANDS FREE

- *give somebody a free hand* or *have a free hand*. There is an identical Romanian idiom: *a da cuiva mână liberă* or *a avea mână liberă*.

English: *The President relied on his personal secretary to make his life easier and gives her a free hand* in arranging the details of his life (LID, 151).

Romanian: *Şeful i-a dat mână liberă* ca să rezolve problema.

- *somebody's hands are tied* ('to prevent somebody from acting freely') has the following Romanian counterparts: *a avea mâinile legate*; *a fi cu mâinile legate*; *a lega (pe cineva) de mâini şi de picioare* (or *a lega, a fi legat de mâini şi de picioare*).

English: *We would like to grant Mrs. Maguire a pension but the law is very clear and our hands are tied* (LID, 153).

Romanian: *A doua zi, în zori, a mers cu noi la orezărie şi ne-a luat barca. Atât a fost de-ajuns ca să ne lege de mâini şi de picioare* (Duda, G. et alii., 1985, 335).

ATTENTION IS HOLDING IN THE HAND. Kövecses and Szabó (1996: 343) consider that this metaphor is likely to be a submetaphor of the more general one according to which the mind is regarded as some kind of workshop and mental activities as direct physical manipulation. Thus, attention is materialized through possession.

- *the matter at hand*: **The matter at hand** was very important and difficult to solve.

TO BE HONEST IS TO HAVE CLEAN HANDS represents the classical case of metaphor based on conventional knowledge. Thus, English idioms *have somebody's blood on your hands*; *have (got) clean hands* have a Romanian correspondent: *a avea mâinile curate*.

ETHICAL/MORAL IS UP and UNETHICAL/AMORAL IS DOWN

A relevant example is *to do something in an underhanded way* with the Romanian equivalent *a lua/ a da ceva pe sub mână*, where we have two cognitive sources, one for the lexeme *hand*, motivated by the metonymy THE HAND STANDS FOR ACTIVITY and another one for the lexeme *under*, motivated by the above orientational metaphor.

As we can notice, the conceptual metaphors together with metonymies and conventional knowledge link the concrete domains with the abstract ones. People conceptualize control, responsibility, freedom to act, possession and cooperation on the basis of the metaphorical extensions of the word *hand*. These metaphorical extensions have actually become lexicalized meanings of the word *hand*.

5. Conclusions

As can be seen from the previous analysis, the conceptualizations of the human *shoulder*, *arm* and *hand* depend on the conventional knowledge which we have about the placement, shape, and functions of these parts of our body and gestures connected with them. The other two cognitive mechanisms, conventional metaphor and metonymy play a relevant role in the way we store information about these body parts in our mind. Although there are many more idiomatic expressions both in English and Romanian which contain the lexemes *shoulder*, *arm* and *hand*, and which would require further and deeper analysis to confirm or reject the claim that the meaning of the constitutive parts of some idioms partially motivates their meaning, the previous examples prove that in many cases, this is valid.

This analysis shows that there is a considerable degree of correspondence between English and Romanian regarding these idioms. Thus, there are idiomatic expressions in both languages which share the same figurative meaning, as well as the same underlying conceptual strategies.

Studying idioms across languages enables us to understand the way people think and gives us insights into human psychology. Although it is impossible to generalize with confidence about language in general, from a restricted analysis such as this one, the fact that cognitive mechanisms function in English and Romanian would suggest that metaphorical thinking may also function in other languages, too. The present study can also be a partial answer to the question whether or not we may speak about cross-cultural concepts within a common conceptual pattern. Cross-cultural and cross language similarity concerning *shoulder*, *arm* and *hand* idioms were, at least partially, demonstrated in our paper.

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TYPES OF NUMERALS IN ENGLISH AND ROMANIAN

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Abstract: The paper aims to identify the main characteristics of the numeral both in English and in Romanian. The formation and main uses represent the basis of this study. Among the most frequently used types of numerals there can be mentioned the cardinal and ordinal numerals. But, also the distributive, multiplicative, fractional and collective numerals have a great importance for the grammatical system of the two languages.

Keywords: language, grammar, numerals, formation, use.

1. The numeral, both in English and in Romanian, is a controversial part of speech in the sense that it is not always considered a proper part of speech. It denotes an abstract number, makes a numerical determination of objects or establishes the order of objects by enumeration.

According to the Romanian Grammar (2008), the numeral “is part of the semantic class of the quantitatives and reunites, in its capacity as “an expression of the number”, words and groups of words with specific syntactic and morphological features. The quantitatives associated to “the idea of number”, the numerals, are organized in categories which are different by their particular way to introduce this idea in organizing the speech. The reference to a precise number is achieved linguistically very differently, which explains the grammatical heterogeneity of the numeral.” (GALR, I, 2008: 289)

It is to be noted that the numeral is not considered a proper part of speech because, in the sentence, it has the value of various parts of speech such as:

- nouns: *Four and eight is twelve.* (*Patru și cu opt fac doisprezece.*)

- adjectives: *The third witness did not want to speak.* (*Cel de-al treilea martor nu a vrut.*)

- substitutes (pronouns): *The third did not want to speak.* (*Cel de-al treilea nu voia să vorbească.*)

- adverbs: *When I first came here, I was a child.* (*Când am venit prima oară aici, eram copil.*)

2. Numerals are classified according to their:

- composition;
- derivation;
- content.

2.1. In accordance to their composition, numerals fall into:

- simple: *one, three, four, five, twenty* (in English), *unu, trei, primul, întreit, ambii* (in Romanian);

- compound: *twenty- three, four thousand and six, one hundred and five* (in English), *unsprezece, douăzeci, douăzeci și trei, o sută douăzeci* (in Romanian).

The numerals have both variable and invariable forms: *three children- trei copii, the second boy- al doilea băiat, the second girl- a doua fată, two millions- două milioane* etc..

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The numerals *hundred, thousand, million* take the –s ending to form their plural when they are used as nouns: *hundreds of people, thousands of children*, but when they are used as adjectives and are preceded by other cardinal or indefinite numerals, they are invariable in the plural: *nineteen hundred ninety six (1996), some thousand people*.

The Romanian words *zece, sută, mie, milion, miliard* etc. behave like nouns and are different from the rest of the numerals. They have various forms in what their number regards: *sută- sute, mie- mii, million- milioane* etc.. They also have a fix gender: *sută, mie* belong to the feminine gender, while *milion, miliard* to the neuter gender. These words have forms both for the synthetic genitive: *eforturile sutei/ sutelor (de oameni)* and for the analytical genitive: *eforturile a sute/ a milioane de oameni*.

2.2. According to their derivation, in English, numerals are formed by means of affixation using the suffixes:

- *teen*: *fourteen, eighteen*;
- *ty*: *thirty, fifty, seventy*;
- *th*: *the seventh, the fifth*.

In Romanian, numerals are formed by means of affixation with the prefix *în/ în* and the suffix *-it*: *însutit, înzecit, împătrit, încincit, îndoit, întreit* etc..

2.3. According to their content, numerals fall into:

a. cardinal numerals: *one, four, five, twelve, three hundred, unu, patru, cinci, zece, unsprezece, o sută douăzeci, trei sute* etc.;

b. ordinal numerals: *the first, the second, the fifth, primul, al doilea, a doua, al treilea, a treia* etc.;

c. fractional numerals: *a/ one half, a/ one third, two thirds, a/ one fourth, three fourths, doime, treime, pătrime, sfert, jumătate* etc.;

d. collective numerals: *couple, pair, brace, span, team, dozen, amândoi, amândouă, tustrei, tustrele, toți trei, ambii, ambele, câte doi, câte trei* etc.;

e. multiplicative numerals: *double, twofold, threefold, fourfold; înzecit, însutit, înmiit* etc.;

f. distributive numerals: *one by one, two by two, by twos, by threes, unul câte unul, câte doi, câte trei* etc.;

g. indefinite numerals: *several, many, a few, some, a number of, many, plenty* etc.;

h. adverbial numerals: *once, twice, two times, three times, thrice, four times, once and a half, three times a year, many times, o dată, de două ori, de vreo cinci ori, de mai puțin de zece ori* etc..

2.3.1. The cardinal numeral expresses a full abstract number or a definite number of objects: *one, four, five, six, ten, eleven, twenty, one hundred, one thousand, one million, unu, patru, cinci, șase* etc..

In English, the numeral zero is called *nought* (B.E.)/ *naught* (A.E.) in formal language, *zero* in sciences and *o* [ău] when used to express the telephone number.

Regarding the form of the English cardinal numerals, the units, the numerals from 1 to 9, *ten, eleven, twelve* are simple, while, the numerals from 13 to 19 are formed by adding the suffix *-teen* to the respective units: *thirteen, fourteen, fifteen* etc..

The numerals which denominate the tens, meaning the numerals from 20 to 90 are formed with the help of the suffix *-ty*: *twenty, thirty, forty, fifty* etc..

The tens are usually connected by a hyphen to the respective units: *twenty-seven, thirty-four, , forty-one* etc. and add the –s ending to form their plural: *in the 90s (nineties)*.

The numerals *hundred, thousand, million, billion* are connected by the conjunction *and* to the tens or units following them: *four hundred and twenty, four hundred and one*.

The Romanian cardinal numerals from *one* to *ten* are simple. The numeral *zero* expresses the idea of *the null set*, when it is used in connection with a noun: *zero jucării*.

They are formed by simply joining the numerals: *treizeci, o mie, cinci sute patru* or by using different elements such as:

- the preposition *spre*: *unsprezece, doisprezece, treisprezece* etc.
- the conjunction *și*: *douăzeci și doi, treizeci și unu* etc;
- the preposition *de*: *treizeci de elevi, douăzeci de mii, patru sute de milioane*

etc..

The cardinal numeral has “an infinite capacity to combine the units of the series, creating complex compound numerals, of the type: *șaptezeci de milioane două sute treizeci și cinci de mii opt sute unsprezece* (*seventy million two hundred thirty-five thousand eight hundred and eleven*).” (GALR, I, 2008: 292)

It is to be mentioned the fact that all compound numerals have been formed in Romanian language, while the simple numerals from *one* to *ten* have been inherited from Latin. The words: *sută, million, milliard, trillion* and *zero* were borrowed.

2.3.2. The ordinal numeral describes something by indicating where it comes in a series or sequence: *the first, the second, the third, the fourth, primul, al doilea, a doua, al treilea, al treilea, al patrulea* etc..

Most English ordinal numerals are formed by adding the *-th* suffix to the corresponding cardinal numerals, excepting the first three numerals together with the corresponding compound numerals: *the first, the second, the third, the twenty- first, the twenty- second, the twenty- third*. They are usually preceded by the article *the*: *the fourth, the fifth, the tenth, the eleventh, the twentieth, the one hundredth, the one thousandth, the one millionth*.

The ordinal numerals from *twenty* to *ninety* change *y* into *i* and add a linking *e* before the *-th* suffix: *the fortieth, the fiftieth, the sixtieth*.

The ordinal numerals are used especially to express data: *the fourth of July/ July the fourth*, also *July fourth* or *July four* in spoken English.

When used together with cardinals, ordinals function as adjectives put in front of the respective cardinals: *the first three days*.

A special use of the ordinal numeral is to indicate the order of succession of kings, heads of churches or heads of families: *Henry the Third (Henry III), Henry the Eighth (Henry VIII), Pope Gregory the First (Pope Gregory I)*.

The Romanian ordinal numeral has the distinction of gender. It is formed with the help of *al+ the cardinal numeral+ le (definite article)* + the particle *a* for the masculine/ neuter gender: *al patrulea, al șaptelea*, and with *a + the cardinal numeral* + the definite article *a* for the feminine gender: *a patra, a șaptea* etc..

If the ordinal numeral is a compound one, the elements which help its formation are put to the last element: *al douăzeci și doilea/ a douăzeci și doua*.

Alongside the structures derived from the cardinal numeral, there are also used the forms *întâiul/ întâia* which are inherited from Latin and *prim, secund, terț*, which are Romance borrowed words.

“The ordinal numeral *întâi*, placed before the noun, receives the morphemes of determination for gender, number and case: *întâiul vorbitor (întâiului~, întâii~, întâilor~), întâia întâlnire (întâile~, întâilor~)*. When it is placed after a feminine noun,

întâi is used in free variation with *întâia*, as it is the case of the phrase *clasa întâi/ clasa întâia*. (according to DOOM2).

The old ordinal numeral *primar* is used today only adjectivally in the phrase *văr primar*.

It is to be noted the fact that for indicating the first day of each month, the ordinal numeral *întâi* is always used in Romanian language, but for the rest of the days, the cardinal numerals are used: *întâi septembrie, doi/ trei/ cinci septembrie*. Still, in enumerations, both the ordinal and the cardinal numerals can be used: *etajul întâi, al doilea, al treilea*, but also *etajul unu, doi, trei*.

2.3.3. Fractional numerals denominate one or more fractions of something considered as a whole, indicating the quantity, the number of parts which are separated from a whole: *a third- o treime, one fourth- o pătrime, two thirds- două treimi, four fifths- patru cincimi, an eighth- o optime* etc..

Both in English and in Romanian, fractions are written in letters or in figures: *a half/ o jumătate- ½, a quarter/ un sfert- ¼, three quarters/ trei sferturi- ¾, one fifth/ o cincime- 1/5* etc..

English fractions are expressed with the help of ordinal numerals, excepting the words *half* and *quarter*, while in Romanian, they are formed with a cardinal numeral and a nominal derivative which is formed, in its turn, with the help of the suffix *-ime* from a cardinal numeral.

The Romanian *doime* and *pătrime* are synonyms of the nouns *jumătate* and *sfert*.

Regarding the agreement in number, English people use a verb in the singular when one talks about part of a single thing: *Three tenths of this territory is covered by water*.

When one talks about part of a group of things, English people use a plural verb: *A quarter of the buildings were renovated last year*.

The Romanian language has two different types of agreement:

- the grammatical agreement in the singular or in the plural, when the fractional numerals are used without determinatives: *Au venit mulți elevi, dar o pătrime a/ au plecat mai devreme*.

- the attraction agreement when the fractional numeral is determined by a prepositional group: *O pătrime din oameni au venit la muncă*.

It is to be noted that although the noun *oameni* is not in the nominative case, it has the semantic status of the subject.

2.3.4. The collective numeral expresses the numerical idea of plural under the form of a singular word. It has a definite number of units which can be classified into:

2.3.4.1. Collective numerals which denote a group of two: *couple, pair, brace, team, yoke, ambii, ambele, amândoi, amândouă*.

In Romanian, the collective numerals include a cardinal numeral in their structure. The exception of this series of numerals is represented by the neologism *ambii/ ambele*.

It is to be mentioned the fact that between the Romanian *amândoi/ amândouă* and *ambii/ ambele* there are some grammatical and stylistic differences, although they are considered to be synonyms.

The collective numeral *ambii* is always articulated and precedes the noun which it determines: *ambii mei colegi*, while *amândoi* is never articulated and can be used before or after the noun that it determines: *amândoi colegii mei* or *colegii mei amândoi*.

The element *amân-* comes from the Latin word *ambo* that already means *amândoi*, a fact which makes the collective numeral *amândoi* a pleonasm. But, by losing its etymological value and keeping only its collective one, the element *amân-* is used also in structures such as: *amântrei*, *amânpatru*, structures that are specific to the regional or familial language.

2.3.4.2. Collective numerals that denote a multiple group, such as: *dozen*, *score*, *gross*, *tustrei*, *tustrele*, *toți trei*, *toți cincizeci* etc..

While English collective numerals have specific forms: *a dozen eggs*, *a score of women*, Romanian collective numerals are formed with the help of the element *tus-* which comes from *toți* or with the help of the element *câteși-* : *tustrei*, *tuscinci*, *câteșitrei*, *câteșicinci* etc..

Although they seem to be distributive numerals, structures such as: *câte trei bărbaii*, *câte patru femeile* are used as collective numerals in Romanian popular language. The difference between the two types of numerals consists in the fact that collective numerals are used only in connection with nouns which are determined by the definite article: *Au mers câte trei bărbaii.*, while distributive numerals are used only in connection with nouns which are not determined by the definite article: *Au mers câte trei bărbai.*

The Romanian collective numerals are quite similar to the collective neological nouns such as: *pereche*, *cuplu*, *duzină*, words which are considered proper collective numerals in English: *pair*, *couple*, *dozen*.

2.3.5. Multiplicative numerals express the proportion in which a quality or a quantity grows.

In English, multiplicative numerals are formed by adding the *-fold* suffix to cardinal numerals: *twofold*, *threefold*, *fourfold* etc., except: *single*, *double*, *triple*, *treble*, or by adding the plural word *times*: *one time*, *two times*, *three times*, except: *once*, *twice*, *thrice*.

In Romanian, multiplicative numerals are either formed from some parasynthetic verbs: *împătrit*, *încincit*, *îndoit*, *întreit*, *înzecit* etc., or from a numeral: *înșesit*.

Both in English and in Romanian, the multiplicative numerals have neological synonyms: *quadruple*, *quintuple*, *sextuple*/ *cvadruplu*, *cvintuplu*, *sextuplu*.

2.3.6. Distributive numerals express the distribution of objects in equal groups.

In English, they are formed with the help of the preposition *by*: *one by one*, *by twos*, *by threes*.

In Romanian, the distributive numerals are formed with the help of the adverb *câte* followed by a cardinal numeral: *câte unu*, *câte cinci*, *câte zece* etc..

There are cases when the adverb *câte* is followed by a fractional numeral: *câte o cincime*, *câte o zecime*.

2.3.7. The English indefinite numerals express an indefinite number of objects: *several*, *many*, *(a) few*, *(a) lot(s)*.

Romanian language does not have this type of numeral. Still, it is translated with the help of the indefinite pronouns: *several children-* *câteva copii*, *a lot of books-* *multe cărți*, *many people-* *mulți oameni*, *a few questions-* *câteva cărți*.

Indefinite numerals such as: *much*, *(a) little*, *a lot*, *plenty*, *a great/ good deal* may express the idea of indefinite quantity when used in front of abstract nouns and names of matter: *much sugar*, *little oil*, *a lot of water* etc..

2.3.8. Adverbial numerals express the proportion in which the quantity or quality of an object is repeated. Some of the English grammars consider it to be a particular case in which an ordinal or multiplicative numeral is used adverbially, but there are some other grammarians who mention the fact that the adverbial numeral represents a distinct type.

English adverbial numerals are formed with the help of a cardinal numeral followed by the word *times*: *two times*, *three times* or they have specific forms: *once*, *twice*, *thrice*.

Romanian adverbial numerals are structures which include either a cardinal numeral of the type: *o dată*, *de două ori*, *de trei ori*, *de cinci ori*, an ordinal numeral such as: *întâia dată*, *prima oară*, *a doua oară*, *a şaptea oară* etc. or the preposition *în* followed by an ordinal numeral which in its turn is followed by the word *rând*: *în primul rând*, *în al doilea rând*, *în al treilea rând* etc..

An interesting structure is the one in which the adverb *câte* is put between the preposition *de* and the cardinal numeral, the adverb adding a certain distributive value to the respective structure. For example: *de câte trei ori pe zi*, *de câte cinci ori pe săptămână*.

Both in English and in Romanian, the adverbial numeral is used to express approximation.

This grammatical phenomenon can be rendered by:

- the repetition of a close cardinal numeral: *de două*, *de trei ori pe lună*/ *two*, *three times a month*;
- the use of some adverbs such as: *aproximativ*, *circa*, *vreo*/ *approximately*, *about*.

In conclusion, one can say that there are similarities between the various types of numerals in the two given languages, but they differ in point of their formation. It is to be noted also the fact that when translating the English numerals into Romanian, one can find the proper grammatical equivalent.

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BIBLE-INSPIRED IMAGES AS REPRESENTED IN WILLIAM FAULKNER'S "CURSED" SOUTH

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Abstract: *The South has been known as the "Lost Cause," crushed to its soul by an experience of defeat. But, out of defeat, there rose an extraordinary Southern religious and biblical literature in the twentieth century, in which William Faulkner holds a special part, since he was undeniably influenced both by the South's heritage of defeat and by its predominantly Christian culture. Faulkner himself acknowledged this religious background even though he had never accepted as true the dogmas of any particular Christian denomination. Yet, he unconsciously absorbed a Judeo-Christian, biblical tradition. Considering several references to Faulkner's use of biblical topics in novels such as *The Sound and the Fury*, *Light in August*, and *Absalom, Absalom!*, we intend to highlight the Biblical imagery of curse and some types/ante-types of Faulknerian characters, as represented against the biblical background in the American South.*

Keywords: *Biblical images/representations, Biblical representation, Curse, archetypal criticism.*

Conceptual Framework

The mythical method of writing, supported by the work of Sigmund Freud and Carl Jung in analyzing the role of the subconscious mind in human behavior, promotes the well-known concept that individuals possess not only a personal but also a "collective" unconscious, or "racial memory" in which are stored "archetypes" that embody the memories and experiences of the entire human race. These archetypes, also known as "primordial images," have supplied the characters, situations, symbols, and themes of stories from primitive societies onward throughout history. According to Hamblin, these archetypal symbols, motifs, and character types will naturally and unconsciously find expression in literary works via writers who are individuals in whom the working of the collective unconscious is particularly strong (Hamblin, 2004: 2).

While William Faulkner seems to have had little direct involvement with the works or ideas of Freud, Jung, he clearly identified with the basic principles of the mythic approach to literature. On at least one occasion, Faulkner discussed the symbolic aspects of his work in language that almost exactly parallels Jung's notion of the collective unconscious. "What symbolism is in the books," Faulkner told one interviewer, "is evidently instinct in man, not in man's knowledge but in his inheritance of his old dreams, in his blood perhaps his bones, rather than in the storehouse of his memory, his intellect" (Meriwether and Millgate, 1968: 126). The writer, Faulkner also said, "collects his material all his life from everything he reads, from everything he listens to, everything he sees, and he stores that away in a sort of filing cabinet" (Gwynn and Blotner, 1959: 116).

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Representations of Biblical/Archetypal Imagery in Faulkner's Work

A starting point for discussing the presence of the Bible in imaginative literature might be C. S. Lewis's monograph *The Literary Impact of the Authorized Version*, where he emphasized the distinction between the Bible as literary source and literary influence. As a consequence, "a source gives us things to write about; an influence prompts us to write in a certain way" (Lewis, 1963: 15).

Needless to say, the Bible is the basic text of American civilization, its influence having been identified since the colonial beginnings and consequently in Faulkner's fiction (Murphy, 2006: 141). At the simplest level, Faulkner used the Bible as a source of titles and plots for his works. For instance, the writer approaches the Biblical story of Absalom in his novel *Absalom, Absalom!*, reminiscent of 2 Samuel 13-18, in which King David's eldest son, Amnon, has incestual relations with his sister Tamar. In retribution, their brother Absalom kills Amnon. The title alludes specifically to 2 Samuel 18, in which David learns of Absalom's death by Joab, and one can easily parallel the Biblical adulterous episode with the one in the novel.

Moreover, the Bible is the most familiar and a definitive version of the archetypes of literature. Northrop Frye calls it "a grammar of archetypes" – the place where we can find them in their most systematic and complete form (Frye, 1957: 135). Often writers use devices of disclosure that invite us to connect their archetypes with the Bible. William Faulkner's *Absalom, Absalom!* for instance emphasizes the archetypal journey of a discontented young man away from home to a life of work that finally brings disillusionment, followed by a return to the protagonist's home. This is obviously a reenactment of the inverted archetype of the prodigal son, as Faulkner hints when he tells the story of Thomas Sutpen.

It goes without saying that biblical imagery has been a dominant influence on American fiction. In 'Myth II' from *The Great Code*, Frye examines natural images as primary features of the Bible. There are two levels of nature, lower and higher, the one to be dominated and exploited by humans and the other to which humans can belong with redemption. These representations constitute part of what Frye calls the 'apocalyptic world,' the vision that the human creative imagination sees, the model that human energy attempts to bring into being, and the blueprint that the Bible presents as a structure of revelation (Frye, 1982: 139). Frye also notes that 'in between the demonic and the apocalyptic come the Old Testament types, which the Christian Bible regards as symbols or parables of the existential form of salvation presented in the New'. As an illustration of this structure, Frye examines the female figures in the Bible, mothers and brides (*Ibidem*: 140-2).

A son of the South, Faulkner was undeniably influenced not only by the South's heritage of defeat, but also by the South's predominantly Christian culture. Faulkner himself acknowledged this religious background, maintaining that while he had never accepted as true the dogmas of any particular Christian sect, having grown up in what Mencken labeled "the Bible Belt," he had unconsciously absorbed a Judeo-Christian tradition: "My life was passed, my childhood, in a very small Mississippi town, and that was part of my background. I grew up with that. I assimilated that, took that in without even knowing it. It's just there. It has nothing to do with how much of it I might believe or disbelieve – it's just there" (Fowler and Abadie, 1991: xi).

Essayists who consider how a Christian frame of reference informs Faulkner's fiction include William Lindsey, Glenn Meeter, and Virginia Hlavsa. Lindsey, for instance, focuses on Faulkner's use in *Absalom, Absalom!* of a central myth of the

Judeo-Christian tradition, the creation myth. According to Lindsey, Faulkner parallels the Sutpen story with the Genesis account to expose and to explain the failure of Sutpen's design: Sutpen fails to create order because he is blind to his own complicity in the disorder and irrationality he seeks to eradicate. Also examining *Absalom, Absalom!* in relation to the Bible, Glenn Meeter makes a convincing case for a Biblical analogy for the telling of the Sutpen story. More specifically, the Sutpen story is pieced together, told and retold, interpreted and reinterpreted, expanded and condensed in the same way that, according to modern Biblical scholarship, the Bible was transmitted. The relationship between Faulkner's texts and Sacred Scripture also figures importantly in Virginia Hlavsa's paper. In "The Crucifixion in *Light in August*: Suspending Rules at the Post," Hlavsa attempts to demonstrate that the nineteenth chapter of *Light in August*, which recounts the death and castration of Joe Christmas, thematically and verbally echoes John 19, which relates the crucifixion of Christ (*Ibidem*).

Everyone who reads or ever has read William Faulkner "has been confused by the long sentences, the elaborate syntax, the terrifying action, and the obscure pronoun references. The only way out of such confusion is to go through it. No shortcuts, no substitutes exist for the act of reading Faulkner; but reading Faulkner will teach you how to read Faulkner well" (Towner, 2008: 10-11).

Faulkner scholars in the past have rarely mentioned religion in relation with Faulkner's work. Malcolm Cowley's essay on the Faulkner legend did not include a place for religion, nor did George Marion O'Donnell's article on "The Mythology of William Faulkner." Later scholars focused on Christian themes, and especially the Christ imagery associated with Joe Christmas in *Light in August* (Cowley 1946, Howe 1951, O'Donnell 1963).

Faulkner explained his views on the Bible. "To me," he says, "the Old Testament is some of the finest, most robust, and most amusing folklore I know. The New Testament is philosophy and ideas, and something of the quality of poetry. I read that, too, but I read the Old Testament for the pleasure of watching what these amazing people did, and they behaved so exactly like people in the nineteenth century behaved. I read that for the fun of watching what people do. The New Testament I would read for the reason that one listens to music, or one would go to a distance to see a piece of sculpture, a piece of architecture" (Jelliffe, 1961: 269).

William Faulkner approaches the Biblical story of Absalom telling the story of the downfall of a family, the gothic tragedy of the house of Thomas Sutpen and his grand "design." Sutpen's journey from the highland to the lowland is presented as a metaphor of the Fall, fact confirmed by the disintegration of the Sutpen family.

Thomas Sutpen: Creator in the Wilderness

In *Absalom, Absalom!* Faulkner recounts the story of an American type, a self-made man. Using the mythic language of the Judaeo-Christian creation narratives, Faulkner depicts Thomas Sutpen's settling of a plantation in the wilderness of early nineteenth-century Mississippi as an act of hybris that engenders a series of tragic consequences spanning generations.

According to William D. Lindsey, in *Absalom, Absalom!* Faulkner makes deliberate use of the imagery and rhetoric of the Biblical account of the Judaeo-Christian creation myth (Lindsey, 1991: 86). The creation theme is not incidental to the statement made by the novel. Rather, the inverted creation myth with which the novel begins is central to the Sutpen narrative around which all other narratives in the novel

revolve. Faulkner employs creation imagery to comment on Sutpen's pretentious self-creation and his ironically destructive creation of the domain of Sutpen's Hundred.

The notion of creation is fundamental to the Judaeo-Christian scriptures. Though the mythic account of the original creation occurs in Genesis, both creation imagery and theological reflection on the theme of creation are to be found throughout the Hebrew and Christian canons. In the view of exegete Gerhard von Rad, the creation motif is so fundamental to the Hebrew scripture that it is the single unifying thread of the disparate literary pieces collected in the book of Psalms.

Recent scholarly discussions of the Biblical creation narrative argue that the creation account is precisely mythic. That is, far from claiming to be scientific descriptions of a historical event, the creation stories are literary reflections on the creative presence of the divine that, in the view of the biblical authors, continuously underlies the natural world. Scholars of religion use the term myth to refer to a sacred story that seeks to depict abstract religious doctrines in literary narrative. As myths, the creation narratives of Genesis have an important function throughout the Judeo-Christian scriptures. This is that of providing a reference point for human attempts to achieve order. A significant motif of the Genesis creation myth is the notion that humanity is endowed by the Creator with the task of exercising dominion over the natural world (Genesis 1:26, 28). As biblical authors reflected on the meaning of this dominion imperative, they saw the task of dominion as that of co-creation, of sharing in the creative responsibility of God for creation and of continuing an unfinished creation. The author of that portion of the book of Isaiah that exegetes call second Isaiah (Isaiah 40-55) particularly stresses this theme. The Genesis creation myth points primarily not to some originating event of the past, but to an unfinished task that will culminate in the future – the edenic story is a mythic description of the world made perfect through divine-human cooperation.

The creation allusions of *Absalom, Absalom!* have received insufficient scholarly attention. Though H. L. Weatherby admits that Sutpen's garden has mythic Biblical overtones, he thinks that Faulkner failed to make these overtones explicit in *Absalom, Absalom!*.

From his initial appearance in *Absalom, Absalom!*, Sutpen is associated with the Biblical theme of creation. As Quentin Compson listens to Miss Rosa Coldfield recount the Sutpen story, Sutpen "abrupts" in Quentin's imagination onto the peaceful wilderness of frontier Mississippi (Lindsey, 1991:89). The word *abrupt* has Biblical resonance: it is epiphanic. It recalls those Biblical passages in which the divine presence manifests itself to humanity (Exodus 19:18). In biblical passages describing divine epiphanies, God "abrupts" suddenly into human history through thunder, fire, smoke – in ways that break through human expectation and shatter human illusion. Significantly enough, in Quentin's imaginative reconstruction of the scene, Sutpen abrupts on the Mississippi frontier with a thunderclap.

Absalom, Absalom! parallels Sutpen's creation of a plantation with the Genesis narrative in another respect. Sutpen appears initially in Jefferson on a Sunday morning, and he returns to the town after having finished his creation of Sutpen's Hundred on another Sunday morning. As with the divine creation of Genesis, he finishes his creation in a seven-day cycle. The Genesis parallel is reinforced by the observation that Sutpen had worked to build his plantation from sunup to sundown; this echoes the "evening came and morning came" of the Genesis story (Lindsey 1991:92).

Inverted Representations of Innocence and Creation with Faulkner

According to David W. Noble William Faulkner's angle of vision shifted radically as opposed to his fellow writers from the Lost Generation. It changed from that of the individual who considers himself a victim of society because he cannot live a life of innocence, to that of the individual who is victimized by a society that has taught him to strive for innocence (Noble, 1968: 163). Faulkner made an imaginative leap in which he was no longer to accept the image of the self-exiled individual who has chosen alienation as the most important element in his artistic universe.

The Sound and the Fury dramatically rejected the perspective of the alienated individual who withdraws from the world which has failed him. The very structure of the novel symbolizes Faulkner's radically new outlook. He is dealing with a family, not an individual, and he describes the history of the family through the eyes of an idiot, Benji; a neurotic on the verge of suicide, Quentin; a viciously selfish storekeeper, Jason; and a troubled adolescent girl.

In this novel, Faulkner has come full circle to present the alienated individual, not as an innocent victim but as a destructive being. He suggests that society is not a complex and corrupt entity which threatens the autonomy of the individual, but a wicked environment which teaches the individual the philosophy of selfish alienation, that it is his birthright to be autonomous and innocent and, therefore, self-centered and destructive.

On the other hand, *Light in August* is an allegorical history. The symbol of the alienated man become devil – Joe Christmas – is central to the story. Inhuman theology and the human heart have become organically intertwined in a living monster who represents the South as it tragically exists. Faulkner evokes Lena Grove as a symbol of life in which the ideal must express itself in the mortification of the flesh. Denying the inevitability of human imperfection, the Southern Puritan hates Lena Grove for carrying a new life which symbolizes the continuing imperfection of humanity. "Southern society suffers from the sin of pride; seeing themselves as worldly angels, these people have become worldly devils" (*Ibidem*: 165).

The story of Joe Christmas is the center of the novel, and its structure reveals the reason he cut Joanna Burden's throat and now waits in nearby Mottstown to be captured. The circle that starts from the murder to probe his history and returns to his execution is intimately related to the history of Lena Grove's unborn child. Will her child have the same history as Joe Christmas? When Faulkner poses this possibility, we remember that we are dealing with a Christian allegory whose chief protagonist is Southern society. Will this society accept with love a child born in sin? If it does not, then it must continue to suffer alienation and death. Since the history of Joe Christmas is also one of alienation and death, we must consider him the symbolic representative of the puritanical South itself.

Faulkner defines the place of the Negro in this Puritan imagination. Unwilling to accept responsibility for their own imperfections, the whites had found a scapegoat for their fear and hatred in the Negro. The Negro, that black offspring of the devil, has defiled the Southern Garden. That is why Hines, self-appointed agent of the Lord to defend the virtue of the white race against the evil of the black, declares his daughter's seducer was a Negro. The child of sin who is therefore tainted by blackness must be punished (*Ibidem*: 169).

Joe is not only white, he thinks like a white man. He hates the Negroes who have robbed him of his right to innocence and avoids contact with them. Eventually,

having arrived at the age when Christ died, he comes to Jefferson, Mississippi, and takes a job in the sawmill. Passing as a white, he keeps himself aloof from the town in an unused shack on Joanna Burden's land. Here, this upholder of Southern white mores, a hater of Yankee "nigger-lovers," he conceives a great revenge. The Negroes, befriended by this Yankee woman, have never turned against her, but Joe Christmas has it in his power to make a Negro violate her trust. He rapes her.

Absalom, Absalom!'s critique of Sutpen is a contribution to modern thought's dissection of the myth of innocence. As Cleanth Brooks observes, Sutpen's innocence is the key to his tragedy (Brooks 1963: 6). His downfall and that of his house are a direct result of his belief that he can create himself and his plantation *ex nihilo*. Sutpen believes this because he presupposes his innocence. Sutpen's downfall is implicit not in his presumption that he can create order out of the chaos of personal and natural existence, but in his assumption that he can do so as a "planner." Sutpen's rationalism, his confidence that one can chart and manipulate the world via human rationality, is in the final analysis a miscalculation that rests on his erroneous belief in human innocence. Sutpen's assumption that he can create himself and his world *ex nihilo* incorporates an assumption of human innocence that allows him to reify others, because it allows him to act without subjecting his motives to radical scrutiny. As Lindsey mentions, "the inverted creation myth of *Absalom, Absalom!* is central to the novel. Though the telling of the myth occupies only a limited space in the narrative, the creation myth functions as a thematic center for several probing intellectual reflections around which the narrative revolves" (Lindsey, 1991: 94).

The notion of original sin is clearly implicit in Faulkner's treatment of Sutpen in *Absalom, Absalom!* Sutpen's fall is an echo of the primordial fall of the Biblical creation accounts. The novel persistently applies the Biblical term "curse" to Sutpen and his descendants. His calculations go awry because his rationalistic and abstract plans do not recognize the tragically flawed situation in which postlapsarian human beings must achieve their humanity.

Thus, Faulkner confronts Americans who assure themselves of their innocence and of their ability to be self-reliant with the curse on humanity (*Ibidem*: 96). He does so as a warning against the tendency of those who presume themselves to be innocent and capable of self-reliance to become "tragic and pathological figure[s] of alienation" (Noble, 1968: 178).

The Sins of the Fathers Manifested in a Curse

The Deep South was settled partly by aristocrats like the Sartoris clan and partly by new men like Colonel Sutpen. Both types of planters were determined to establish a lasting social order on the land they had seized from the Indians (that is, to leave sons behind them). They had the virtue of living single-mindedly by a fixed code; but there was also an inherent guilt in their "design," their way of life; it was slavery that put a curse on the land and brought about the Civil War. After the War was lost, partly as a result of their own mad heroism they tried to restore "the design" by other methods (Hoffman, Vickery, 1951: 15).

In Faulkner, there is no hope. Though the Redeemer has come, He has left no traces. He has given us only a sense of the irremediable, and the painful memory of our lost Paradise. The Faulknerian tragedy is a tragedy of exile.

The Negroes provide a fluid setting in which the whites act. But children also appear, at many points of the legend. Young Christmas in *Light in August*, living his

first years in a white orphanage, then in a black orphanage, and knowing hatred while he is still a child; in *The Sound and the Fury* we have the Compson children, Jason, Benjy, Quentin, Caddy; and we know from further information given by the author that his primary purpose was to describe the burial of the grandmother as seen by the children (*Ibidem*: 137). Undoubtedly it is these children, reminders of a hope not yet entirely destroyed, who save Faulkner's world from being altogether cursed.

Joanna Burden's father in *Light in August* has taught her that all Yankees have the burden of caring for the Negro because God has made this burden "the curse of every white child that was ever born and that ever will be born. None can escape it." She must help the Negroes not because they are brothers to be loved but because they are animals that God has placed within the American Eden to be cared for. Like Christmas, then, she expects the Negro to act like a beast and, at last, one has.

For Faulkner, there is no difference between Northern and Southern Puritanism. Joanna Burden, behind her facade of Christian respectability, is the same kind of moral monstrosity as Doc Hines. When she is raped, she enjoys this experience of brute sex without love. She might have been appalled had Joe been a white man but when he tries to shock her by revealing his Negro identity, she is enraptured. She, who has been taught to see Negroes "not as a people, but as a thing, a shadow in which I lived," has always expected this thing to turn on her. Now that it has, she is glad. For months, she takes Joe nightly as her lover or rather she repeats the ritual of her original rape, as she shouts in ecstasy, "Negro! Negro! Negro!"

It is his sin, not hers, and she descends into the depths of degradation. When the thrill of sin wanes, she must think of regulating and moralizing this relationship. She must be responsible for the Negro even to the point of so humbling herself that she will marry him. Christmas has raped her but she will uplift him. She tells Joe that he will marry her and share her responsibilities of caring for the Negro community (Noble, 1968: 171).

The racial crisis expressed in the person of Joe Christmas points to the deeper sickness of Southern society – its inability to accept imperfection. Joe Christmas is a hideous figure of alienation because he believes that he should be perfect and this birthright has been destroyed by the Negro blood within him. In this attitude, he emerges as the representative of the entire white South. The Negro blood within is imaginary as is its taint of imperfection. For Faulkner, white men and black men are brothers. But white Southerners have imagined that black men are different because they have needed to project their guilt upon this scapegoat. In hating the Negro, however, they have hated their own inadequacy, have hated themselves. In lynching the Negro, therefore, they are lynching themselves, just as when Percy Grimm kills Christmas, he will be killing himself. This is the final turn of the circle of self-devouring death.

The flight ends in Hightower's house, with Percy Grimm shooting Christmas and castrating him. It is a sterile crucifixion because Christmas is filled with hate, not love. As the blood rushes out of his white body, it turns black, as a sign of living death of this society that searches for self-punishment rather than forgiveness. There will be no resurrection and redemption; here, there is no forgiveness of sin (*Ibidem*: 175).

Faulkner discarded his view that the self-reliant, innocent individual represented an absolute good which faced martyrdom at the hands of a corrupt and complex society. He argued that an individual who defined himself as innocent and self-reliant was a tragic and pathological figure of alienation. This monstrous individual was alienated from the true meaning of life, not from society.

Among the numerous references to the Bible in Faulkner's work which contribute to its legendary tone, there is no mention of the crossing of the desert. Such an allusion is, however, essential. The crossing of the desert lasted forty years, and these forty years of austere preparation shaped and formed the people of the Old Testament. When Moses spoke to them before they entered the land of Canaan, he gave them many recommendations, commandments and warnings, and ended by saying: "See, I have set before thee this day life and good, death and evil." We must go one step beyond Faulkner, to the inevitable battle, for only struggle will deliver the exiled generation from terror and from death (Hoffman, Vickery, 1951: 138).

Concluding Remarks

The Bible is the basic text of American civilization, its influence having been identified since the colonial beginnings and consequently in Faulkner's fiction. Consequently, the novelist approaches the Biblical stories involving creation, innocence and curse in three of his most read novels: *The Sound and the Fury*, *Light in August*, and *Absalom, Absalom!*. In light of the above, we have highlighted the Biblical imagery of curse, innocence and creation as represented against the biblical background in the American South and we have identified a variety of types/ante-types/representations in the novels under scrutiny, all these pointing to the aware or unaware biblical imbued Faulknerian fiction.

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THE PLACE OF WOMEN IN SHAKESPEARE'S WORLD

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Abstract: *The familiar stories of women's oppression in Shakespeare's world have proved difficult to displace even as recent historical scholarship has provided the material for alternative narratives. We know now that great many women exercised their own choice in negotiating margins for themselves and for other women as well, but we still tend to assume that patriarchal control was the norm. We also know that the majority of executors of wills in Shakespeare's England were women, but we still assume that most women were deprived of economic power and authority. We have evidence of women's widespread participation in pre-Reformation drama, but we still tend to assume that women's exclusion from the London professional companies followed a long-standing tradition of all-male performance.*

In Shakespeare's London, women were a visible presence all over the city, including the playhouse, but we still tend to assume that Shakespeare's plays should be read from the point of view of a male spectator who would have responded to representations of women's power and autonomy as occasions for anxious hostility.

Giving the difficulty of rethinking our basic assumptions about women's place in Shakespeare's world, it is tempting to abandon the work of trying to see their roles in his plays in historical context.

Keywords: *gender identity, sexual ambiguity, cross-gender, disguise, Shakespeare*

Recent feminist Shakespeare scholarship has relied heavily on historical accounts of the place of women in Shakespeare's world, which is often invoked to ground interpretations of the play scripts in a foundation of historical facts. Nonetheless, it is important to remember that historical writing itself is a kind of story-telling. The reconstruction of past lives is finally an impossible task, compromised by distance and difference that separate the history-writing present from the historical past it seeks to know. We look to the past to discover answers to the questions that trouble us, but no matter how hard we struggle to recover the past as it was, the questions we ask are the products of our own concerns, and answers we find, even when couched in the words of old texts, the products of our own selection and arrangement.

These difficulties are especially troublesome in the case of women. There are far fewer historical records of women than of men, and the questions with which modern historians approach the records that have been found are heavily fraught with present concerns and present controversies. On the one hand, because the experience of women tends to be occluded in the historical record, there is the temptation to universalize- to assume that essential aspects of women's experience were always and everywhere what they are now and here. On the other hand, because the history of women's struggle for equality during the last two centuries is relatively well documented, studies of women's history often construct a meliorist narrative in which the progress women have made in recent times represents the final stage in a long upward trajectory. The radical incompleteness of the historical record has made both assumptions plausible, but neither is the only story that can be woven around the evidence we have. And because both stories have been told so often in recent years, it seems that the most useful project at present is to challenge both the pessimistic

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conviction that the complexity and essential aspects of women's experience have remained relatively unchanged and the optimistic contrast between past oppression and present opportunity.

In Shakespeare's world, inequalities between men and women were taken for granted. Sanctioned by law and religion and reinforced by the duties and customs of daily life, they were deeply embedded in the fabric of culture. However, the gender hierarchy in Shakespeare's time coexisted with a hierarchy of status and rank, which was also rationalized by theology and history as well. The hierarchy of status and rank was just as firmly embedded as the gender hierarchy, and, like the gender hierarchy, it was sanctioned by law and religion and reinforced by customary behaviour. As a result, the fact that male superiority was taken for granted does not mean that every woman was subordinate in every way to every man or that many women did not occupy positions of authority and power that would be considered exceptional even today. The easy assumption of a broad, schematic opposition between past oppression and present equality ignores the variety, the complexity, and the contradictions of women's positions in our own world, not to mention those of a remote-and finally inaccessible-past. As Raymond Williams has argued, the dominant features of a culture always coexist both with residual "elements of the past" and with emergent elements that are in the process of being created.³⁰ Unlike our own conceptions of gender differences, male superiority was rationalized less in the then relatively marginal discourse of the new biological science than in the established and privileged discourse of theology. Nonetheless, even in Shakespeare's plays, anticipations of the biologically grounded ideology of compulsory heterosexuality that authorizes the modern nuclear family can be found in plays that focus on the life of the proto-bourgeoisie. In *The Taming of the Shrew*, for instance, Kate's final speech rationalizes the submission of wives to husbands not only on the traditional analogy between husband and king, but also on the now-familiar ground of the physical differences between male and female bodies.

In a time of rapid cultural change, the places of women in families, in the economy, in religion, and in popular thinking were undergoing equally radical transformations.

Renaissance texts contain anticipations of modern constructions of gender and sexuality as well as vestiges of medieval ones, just as vestiges of earlier formulations persist in our own discourse.

Clothing offers a good example of the ways gendered identity was complicated by all these factors. In sixteenth-century England, as in our own culture, women's clothing was clearly distinguished from men's. Until the late Middle Ages, however, men and women had worn similar long, loose robes. During the fourteenth and fifteenth centuries, clothing had been increasingly differentiated to emphasize and produce embodied sexual difference. Men's robes were shortened to reveal their legs, and the codpiece was invented. Women acquired tight bodices that altered the shape of their breasts and low-cut gowns to display them, and their skirts, which remained long, were widened. In addition to producing visible signs of sexual difference, changes in clothing also produced differences in daily behaviour. It was during this same period, for instance, that European women began using side-saddles, a fashion that was brought to

³⁰ Raymond Williams, *Marxism and Literature*, New York: Oxford University Press, 1977, p121

England near the end of the fourteenth century by Anne of Bohemia when she married the English king Richard II³¹.

However, gender was not the only or even the most important distinction that early modern English clothing enforced. In fact, although sumptuary laws contained elaborate regulations of male attire to ensure that men's clothing would express their exact place in the social hierarchy, there was no legislation against cross-dressing.

In late sixteenth and early seventeenth century England, some women adopted the fashion of masculine attire, and although moralists strenuously condemned the practice, it was never made illegal. Moreover, male and female children were dressed in the same attire-in skirts-until they reached the age of seven. Apparently, the physical difference that separated boys from girls was not considered sufficiently significant to be marked by clothing, but the difference in social rank that separated one man from another was so important that clothing which obscured it was forbidden by law.

Another indication that both age and status were at least as important as gender in determining an individual's identity is the fact that medical casebooks referred to children of both sexes as "it" until they reached puberty. In our own culture, by contrast, clothing is gendered from birth, but it is less reliable as an indicator of status and rank.

Political leadership is another example of the ways the status hierarchy-and religious allegiance as well-complicated the relative positions of men and women in ways that are difficult to understand in modern times. At the time of Shakespeare's birth in 1564, women first Queen Mary and then Queen Elizabeth-had already occupied the English throne for eleven years, and Elizabeth was to reign for most of his adult life. Reluctance to accept women in positions of power has kept women from ever holding the presidency and even from being nominated for that office by a major political party, but it is rarely expressed so vehemently as it was by John Knox in his *First Blast of the Trumpet against the Monstrous Regiment of Women*, which was published in 1558. Knox argued that any authority held by a woman above a man was a monstrous usurpation, forbidden by God, repellent to nature, and condemned by ancient authorities. It is important to remember that Knox's diatribe was in fact directed against Mary Tudor and other Catholic queens who were governing in France and Scotland.

Only a few months after the publication of Knox's *First Blast*, Mary Tudor died, and her protestant sister Elizabeth ascended the English throne.

Religion was a far more important issue than gender to both Elizabeth's supporters and her enemies. The religious allegiances of the Shakespeare family have long been a subject of debate, although some scholars have recently mounted impressive arguments that William was brought up as a Catholic. Even if that proves to be so, it is important to remember that the vast majority of English Catholics remained loyal to their Queen and country.

Queen Elizabeth brought exceptional political skills to her office, and during the years when Shakespeare was growing up, she was consolidating her remarkable and unprecedented popularity among the vast majority of her subjects. Every year on 17 November, the Queen's accession was celebrated with the ringing of church bells sermons of thanksgiving and public festivities. These celebrations reflected the widespread popular devotion to the Queen, which intensified after the defeat of the Northern rebellion of 1569. Hundreds of records of local celebrations in churchwardens'

³¹ John Stow, *The Chronicles of England, from Brute unto this present year of Christ, 1580*, London, Ralph Newberie, p. 490

accounts corroborate Thomas Holland's claim in a 1599 sermon that Accession Day celebrations "flowed by a voluntary current all over this realm"³².

Queen Elizabeth actively courted her subjects with annual royal progresses through the countryside. She rode on horseback or in an open litter so the people who lined the roads could see and speak directly with their monarch during these slow processions.

In 1575 the court poet Thomas Churchyard described her enthusiastic greeting by the city of Bristol.³³

Written to be recited to the Queen when she entered the town by a boy dressed as Fame, Churchyard's enthusiastic description can be taken with a grain of salt, but it is only one of the many contemporary accounts of Queen Elizabeth's remarkable popularity among the common people of England. According to a 1569 report by the Spanish ambassador, for instance, "She was received everywhere with great acclamations and signs of joy ... She ordered her carriage sometimes to be taken where the crowd seemed thickest, and stood up and thanked the people."³⁴

In stark contrast, most recent scholarship on Queen Elizabeth insists on the difficulties she encountered as a woman in a position of authority over men and emphasizes evidence that seems to indicate that her male subjects experienced anxieties similar to those expressed by the scholars' own contemporaries in the wake of the modern women's movement. Recent work on the politics of the Elizabethan court, for instance, tends to assume the viewpoint of male courtiers, emphasizing their discomfort in service to a female ruler. However, the semi-public spaces of her court, such as the privy chamber and the presence chamber in which male courtiers predominated, were not the only political arenas in which the Queen held sway. Although she was served in her private apartments by maids of honour and ladies of the bedchamber, "the noblewoman or lady-in-waiting" as Phillippe Berry points out, is usually "elided from contemporary critical views of the Elizabethan court."³⁵

Other elisions from recent accounts of Elizabeth's reign include her remarkable popularity among the vast majority of her subjects and the contemporary accounts of the admiration for the effectiveness of her rule expressed by foreign rulers, for whom similarities between their problems as monarchs were more significant than their differences as man and woman. Essex, for instance, has elicited considerable sympathy from recent historians of Elizabeth's reign, and the story of his rebellion and the events that led up to it is usually told from his own point of view. It is important to remember, however, that the rebellion failed to attract the popular support that Essex anticipated. Contrary to his hopes and expectations, the citizens of London did not join his revolt, and many of his own followers deserted him as soon as he was denounced a traitor. Even in France, there was great admiration for the courage and resolution with which Elizabeth had handled Essex rising. Would that their King Henry III had had a pat of her spirit to quell the insolvency of the Duke of Guise on the Day of Barricades! "She only is a King" exclaimed Henry IV. "She only knows how to rule."³⁶

³² Neale, *The Cult of Elizabeth*, University of California Press, 1977, pp.117-128

³³ Roy Strong, *The Firste Parte of Churchyardes Chippes*, London, Thomas Marshe, 1575

³⁴ Neale, *The Cult of Elizabeth*, University of California Press, 1977, pp.211-212

³⁵ Philippa Berry, *Of Chastity and Power: Elizabethan Literature and the Unmarried Queen*, London: Routledge, 1989, p.79

³⁶ Neale, *The Cult of Elizabeth*, University of California Press, 1977, p.393

Of all the rulers of her time in Western Europe, she was the only able to deal with the issue of religious conflict. In the judgement of the historian Richard S. Dunn, "This achievement alone is a good reason for nominating Elizabeth the ablest politician of her time"³⁷

Mountains of evidence have been adduced in support of both accounts of Elizabeth's reign –the older and more popular emphasis of her remarkable success as a monarch and the recent scholarly emphasis upon the disabilities produced by her gender that haunted her entire reign. Evidence about the ordinary women Shakespeare would have known as a boy in Stratford –upon-Avon is harder to come by; but in this case as well, alternative descriptions can be constructed. Scholarly accounts of Shakespeare's youth and family focus on men, such as his father and schoolmaster, partly because of the greater visibility of men in surviving records, and probably also because of the modern scholars' own greater interest in their activities. Thus, for instance, a glance at the indexes to two standard biographies of Shakespeare shows respectively twenty –six and twenty-seven entries referring to his father but only twelve and fourteen for his mother.³⁸

The preponderance of men in the documentary records that have been discovered and cited may, however, be misleading. Because most of the women in Shakespeare's family outlived their brothers and husbands, the family in which he grew up was actually predominantly female. In addition to numerous sisters and female cousins, Shakespeare had eight aunts, including one who outlived her husband by forty-one years.³⁹

Sixteenth-century legal records show that the women in Shakespeare's family controlled considerable property both in land and in money. They also bequeathed property, served as executors of wills, and engaged in litigation designed to defend and further their financial interests. Shakespeare's mother, for instance, although she had nine older sisters and two older brothers, inherited the only freehold property her father bequeathed and served as one of his two executors.⁴⁰

This was not exceptional. In fact, most of the executors of wills in Shakespeare's England were women rather than men –so much so that scribes sometimes mistakenly used the female form "executrix" to refer to male executors of wills.⁴¹ Among the many other women in and around Stratford who served as executors for their fathers or husbands wills were Joan Hathaway, the stepmother of William Shakespeare's wife, and Margaret Sadler, the sister of neighbour and lifelong friend Hamnet Sadler.

Like most of the other women in Shakespeare's family, his mother outlived her husband, but Mary Shakespeare must have had considerable authority in the household even during the years when her husband was still living and her son William was

³⁷ Richard S. Dunn, *The Age of Religious Wars, 1559-1689*, New York: W.W. Norton, 1970, p.37

³⁸ S.Schoenbaum, *William Shakespeare: A Documentary Life*, New York: Oxford University Press and Scolar Press, 1975

³⁹ Carol Thomas Neeley, "Shakespeare's Women: Historical Facts and Dramatic Representations", in *Shakespeare's Personality*, edited by notman N. Holland, University of California Press, 1989, pp.117-118.

⁴⁰ Robert Bearman, "Discovering Mary Arden's House: Property and Society in Wilcomte, Warwicksire", Spring, 2002, p.58

⁴¹ Amy Louise Erickson, *Women and Property in Early Modern England*, Routledge, 1993, pp. 156-157.

growing up. As a woman, her legal status was subordinate to her husband's, but as Robert Arden's heiress, her social status was distinctly superior.

John Shakespeare was eventually to rise to the office of bailiff in Stratford, a position of considerable importance, since a bailiff was one of the aldermen who governed the town, elected by the other aldermen in consultation with the lord of the manor to serve a one year term in an office similar to the modern positions of mayor and justice of peace. However, he began life as the son of a tenant farmer, and Mary was the daughter of John's landlord, Robert Arden. A substantial property owner, Mary's father also possessed an ancient and respected family name.

Evidence that Mary's inherited status was important to John, and to his son William as well, can be found in the documentary records of John's attempts, beginning when William was only five years old, to acquire a coat of arms. This project did not succeed for over twenty years, and it is likely that it was finally successful playwright in London. Significantly, one of the arguments cited in favour of the grant was that "John had married the daughter and esquire. In 1599, John or William made a further request to the heralds that Shakespeare be permitted to impale the arms of the Arden family with their own.

In addition to her inherited status as Robert Arden's daughter, Mary was an active participant in the economic life of the household. Some of this participation can be documented from legal records concerning the sale and conveyance of various pieces of property and litigation about it in which Mary's name appears along with her husband's. Most of it can only be inferred from what we know about the domestic responsibilities of women in Mary's position during the period, which would have been very different from those of a stereotypical housewife in a modern Western country.

The sexual division of labour and the conceptual division between public and private spheres of activity that define the positions of housewives in advanced industrial nations were accepted only slowly and with difficulty in pre-capitalist England. The household had not yet been limited and specialized to its modern status as residential unit. Instead, it was the site where much of the economic production of the nation was conducted –the place where families not only lived together, but worked together as well in a great variety of trades. They were weavers and knitters, bakers and butchers, tailors and grocers, printers, turners, merchants and innkeepers and this is by no means a comprehensive list. Moreover, because it was customary for workers to live on the premises, the members of a household were not restricted to kin. In a farming family, there would be hired agricultural labourers, both male and female, who worked both in and outside the house. Like their mistresses, female agricultural workers were expected not only to cook and to help with the dairying, but also to care for animals and to work in the fields.

The young unmarried men and women who were employed as apprentices and servants in all these households were also involved in domestic work. One important consequence of these living arrangements was that men as well as women, hired workers as well as fathers, spent time with children and were involved in their training and education. John and Mary Shakespeare's household, with the glover's workshop adjacent to the living quarters, was probably no exception.

One reason why the sexual division of labour that is now regarded as traditional was not yet practicable in most English households was that women, no less than men, were expected to provide for their own needs and to contribute to the economic well-being of their families, not only by the money and property they brought

into marriage but also by managing their household and by marketing the products of their domestic labour.

Married women also supported themselves and helped to support their families by remunerative labour in a variety of crafts and trades, including some that would now be in a variety of crafts and trades, including some that would now be considered masculine preserves. Among the trades to which women were apprenticed during the sixteenth and seventeenth centuries were those of carpenter, plumber, cordwainer, silversmith, housepainter, pipemaker and whittawer- dresser of light leather, the same trade practised by John Shakespeare.

The most frequently mentioned trade for women, however, was housewifery. The Puritan preacher Henry Smith ended his 1591 treatise, *A Preparative to Marriage*, with the argument that we call the wife housewife, that is house wife, not a street wife like Tamar (Gen.38:14), nor a field wife like Dinah (Gen.34:1), but a house wife, to show that a good wife keeps her house. Smith's exhortation seems to anticipate the repressive modern ideal of the suburban, middleclass wife, confined within the four walls of a gleaming little house where she spends her days cooking and cleaning and tending to the needs of her husband and children.

It is important to remember, however, that the title of housewife in sixteenth-century England was not restricted to wives, but instead designated a skill to which a girl could be apprenticed. In Salisbury, for instance, Elizabeth Deacon was apprenticed in 1612, to the mystery and science of housewifery and flaxdressing, and during the same year Mary Gunter was apprenticed in housewifery and knitting.⁴²

In fact, as Amy Louise Erickson points out" the title of housewife expressed a relationship to the house, rather than a necessary marital status."

Women at higher levels of the social hierarchy would have been equally busy. The diary of Lady Margaret Hoby for the years 1599 to 1605, shows her collecting rents, reviewing accounts, and paying bills as well as preparing food and medicines, providing for guests, and attending to the sick.⁴³

There has been no end of speculation about the circumstances of Shakespeare's marriage to Anne Hathaway. At eighteen, Shakespeare was unusually young to marry, and Anne, at twenty-six or twenty-seven , was approximately eight years older. The records concerning the marriage are well-known.

In the case of William's marriage to Anne, as in that of the marriage of John Shakespeare to Mary Arden, it is important to remember that the choice of a spouse was not simply the fulfilment of a romantic inclination but also the basis for the establishment of an economically viable household. Both men and women took serious account of financial considerations when negotiating their marriages. Moreover, in many respects, Shakespeare's choice of a wife was similar to his father's. Anne Hathaway was the daughter of a substantial local farmer, who had had previous business dealings with William's father, John. Although her inheritance was by no means comparable to Mary's, Anne was also remembered by her father in his will , which left her ten marks to be paid on the day of her marriage.

In many ways, the position of English women was deteriorating during the sixteenth and seventeenth centuries. This is not to say that woman's status and

⁴² Sue Wright, *The Employment of Women in Tudor and Stuart Salisbury*, Croom Helm Ltd, 1985, p.103

⁴³ Lady Margaret Hoby, *The Private Life of an Elizabethan Lady 1599-1605*, edited by Joanna Moody, Sutton Publishing, 1998.

opportunities had been equal to those of men during Middle Ages, but a multitude of factors, religious, economic and political, were now producing a widening division between public and private life and an increasing domestication of women and circumscription of their economic scope. Women's work was increasingly distinguished from men's as women were excluded from crafts and trades in which their predecessors had been active. The household was redefined as a private, feminized space, separated from the public arenas of economic and political activity, and women were increasingly confined within the rising barriers that marked the separation.

Although the company William Shakespeare joined, like the other London-based professional companies, did not include women players, there was no legal prohibition against performances by women.

The reason why the English professional companies excluded women from the stage has never been satisfactorily explained, but one of the reasons may have been the players' interest in improving their status. The business of playing was new in late sixteenth-century London, and it was often condemned as a dangerous innovation.

The exclusion of women made the new professional companies look more like the male students who performed Latin plays at Oxford and Cambridge and less like the amateurs who performed in village festivals or the wandering professionals who had travelled across the countryside from time immemorial, both of which included women as well as men. It also provided a basis for claiming superiority to the European professional companies that did include women.

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RE-IDENTITY AND RE-PRESENTATION IN FILM ADAPTATIONS: INSTANCES OF ANGLO-AMERICAN CINEMA

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Abstract: *Adaptation as a product and as a process of transculturalization and transidiologization, would be focal point of discussion regarding the changes performed across cultures and ideologies when cinematizing a source text. The new ideological/moral/political niche that the film falls into, modes of representation and modes of reception greatly depend on a series of contextual elements such as: the political siding of the scriptwriter and director, the identity of the new audience, the chronotope of the new version on screen, the cultural frame where the new version becomes embodied. To put it differently, the new product will much depend on the 'who', 'when', 'where' or 'how'. Given that adaptations evoke language, ideas, policies, images or behavior that foreground certain groups - religious, genre, national - they must intend to provide no, or a minimum of, offense to racial, cultural, or other identity groups. We could thus bring into discussion the concept of "political correctness" applied to adaptations.*

Keywords: *visual identity, transideologization, political correctness.*

Adaptation as a product and as a process of transculturalization and transidiologization is a dominant point of discussion regarding the changes performed across cultures and ideologies when cinematizing a source text. The new ideological/moral/political niche that the film will fall into, the reception of the new audience, and its success will greatly depend on a series of contextual elements such as: the political siding of the scriptwriter and director, the period when the new version is revisited on screen, the geographical and cultural frame where the new version becomes embodied. To put it differently, the new product will much depend on the 'who', 'when' and 'where'. Given that adaptations evoke language, ideas, policies, or behavior that foreground certain groups - religious, genre, national - they must intend to provide no, or a minimum of, offense to racial, cultural, or other identity groups. We could thus bring into discussion the concept of 'political correctness' applied to adaptations.

Taking into account the temporal context of adaptations, Stephen Spielberg's adaptation of *The Color Purple* (1985) was released just three years after Alice Walker's novel, and soon became involved in a series of controversies connected to the moment when it was released. These were concerned with (1) identity: can a white male director adapt a novel by a black woman?; (2) the canon: which works of literature should be taught in schools?; (3) race: does the film offer a demoniac representation of black men?; (4) sexuality: was Spielberg politically correct towards the gay and lesbian groups when removing the overt lesbianism in the novel? (5) gender: was Spielberg 'correct' when choosing to push the film to an obvious patriarchal direction by portraying Shug "less bisexual, less rebellious and independent" (Stam, 2005: 43) and (6) Academy Awards: did racism, or the anti-Spielberg prejudice prevent the film from winning more Academy Awards? Steven Spielberg was accused of being less 'politically correct' by changing the politics of adapted works: he was said to have

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‘repatriarchized’ Alice Walker’s feminist novel in his film, while John Ford was accused of avoiding the “socialist drift of the Steinbeck novel” in his 1940 adaptation of *The Grapes of Wrath* (1939) (Stam qtd. in Naremore, 2000: 73).

Similarly, both Stanley Kubrick’s and Adrian Lyne’s adaptations, though 35 years apart, had to make decisions regarding issues of ideology and morality when adapting Vladimir Nabokov’s *Lolita*, a novel that had raised much controversy and censorship. Kubrick’s directorial concern had become influenced by McCarthy’s intense censorship in the 1950’s, and together with scriptwriter James Harris took into account the possibility to have Humbert marry Lolita “with a relative’s blessing” (Boyd, 1991: 387). Since Lynne’s version was released in the middle of a widespread general social anxiety regarding child pornography and pedophilia, the director decided to change the age of Lolita to 14.

Another important aspect in the study of adaptation would lie in the historical relationship between the audience and the literary/cinematic text. This desire or/and trend to recapture certain frames of the past is not necessarily a new thing and this desire comes from the awareness of scriptwriters, producers, directors concerning the taste and interest of the collective mind in a certain time-point in history, and is identified as a moment of acute longing where the crave for images of the past, even seen through the lenses of adaptations “are all symptomatic of the condition of the national psyche which is shedding layers of modernity and reverting to its own past tones under the stress of contemporary economic, political and social crisis” (Giddings and Sheen, 2000: 38). It can be inferred from the above that a perspective of the past which certain adaptations foreground opens a critical perspective of a historical event, in which the issue of fidelity and historical verisimilitude may be irrelevant given the realism of event revisited on screen, and allows a criticism of the ideology as a dominant shaping force in the production of popular adaptations. As Peter Reynolds put it: “images of literature in performance are seldom produced by accident or chance, nor are they natural and ideologically neutral. They have been designed and built [...] in order to project a specific agenda and to encourage a particular set of responses” (1993:1).

The audience ideologically reconstruct and associate gender, class, sexual, racial, and other social differences that do not speak of values of the past most necessarily: take, for instance, the use of regional accents for the working classes, or ghetto American English for the Afro-American living in Bronx. On the other side of the social scale lie the bourgeoisie and the aristocracy who are assumed to speak Received Pronunciation English. It can be inferred that with adaptations of classic texts from earlier periods it is not only a question of filling in the visual ‘gaps’ that appear to be suggested by the adapter’s interpretation of the original source, it is also a matter of a collective reception of patterns historically set. In terms of what is fashionably adaptable, the preference of the public for certain events dictates the focus of adaptation for directors, scriptwriters, producers. An example could be the interest in, and the consequential wave of, British film adaptations of nineteenth century novels, especially of novels by Jane Austen, who seems to have been most adapted to screen in the history of the British and American cinema⁴⁴. Another example of the audience’s interest in the

⁴⁴ Between 1938 and the 2015 there have been no fewer than seventy British or American screen versions of Jane Austen’s novels or letters, which were released as feature films, TV (mini)series or biographic documentaries, of which most ‘transculturalised’ were: *Pride and Prejudice* - nineteen adaptations; *Sense and Sensibility* - nine adaptations; *Emma* - eight adaptations;

past (cultural, historical) is proved by the multitude of American adaptations of historical events, especially of World War II or the Vietnam War, films which were very popular in the 1990's. Two such piercing Academy Award-winning movies are Steven Spielberg's *Schindler's List* (1993), an adaptation based on Thomas Keneally's book *Schindler's Ark*, and *Saving Private Ryan* (1998) which was simultaneously turned into a novel written by Max Allan Collins based on the screenplay by Robert Rodat. While the former is a biographical film telling the story of Oskar Schindler, a German Catholic businessman who saved the lives of over one thousand Polish Jews during the *Final Solution*⁴⁵, the latter could be considered a historical revisionist movie, given its composition framed around the Omaha Beach assault of 6 June 1944, depicted in the intense excruciating twenty-five minute opening scene. Though the film is further constructed as a fictional search for a paratrooper of the U.S. 101st Airborne Division, this brick is nevertheless based on the real case of the Niland Brothers.

When discussing the classic adaptation, the critic has to address a number of issues: 1) does the adaptation seek to capture and render a sense of the past? 2) if so, what is the relation between the sense of this past and the 'present' of the adaptation? In some cases, the desire to depict the historical truth might surpass the desire to achieve a particular work of fiction, removing from the narrative some traits that might be anachronistic from a historical viewpoint. For some films such as Spielberg's *Schindler's List* (1993), there is a danger that Hollywood, in its drive for market share and profitability, might favor a focus "on spectacle and heroism more than on actual history" (Cartmell and Whelehan, 1999:14). Another aspect of criticism and research of adaptation regards issues of temporality of adaptations: novel replications into film also grow old, and even a classic 1990s television serial can seem anachronistic and outdated because of the new developments in terms of set design, costume, textual fidelity, techniques, and production values, which all make the adaptation seem a product of its own time.

Commenting on this tendency of the American cinema, Michael Ryan and Douglas Kellner asserted that the American society in the 1970's and 1980's had a conservative turn in terms of opinions, attitude, values, manifested in the "resolution-oriented of the classic Hollywood cinema" (1990: 9).

Transcultural adaptations often involve changes in racial and gender politics, which is the reason why the term 'political correctness' could be applied to adaptations. According to customs and mores, adapters are often charged with the difficulty of filtering a source text of elements that the target culture might find offensive, controversial, or irrelevant. In this way, the new version "de-represses" the politics of an earlier adapted text (Stam, 2005: 42-44). As political issues, ideologies and currents have temporal fluctuations, the adapted versions might vary accordingly. Although Jane

Persuasion - four adaptations; *Mansfield Park* - three adaptations; *Northanger Abbey* - three adaptations.

⁴⁵ 'The Final Solution' to the Jewish Question is the reference for the German Nazis' strategic plan to engage in systematic genocide against the European Jewish population during World War II. The term was introduced by Adolf Eichmann, a top Nazi official who supervised the genocidal campaign, and who was captured, tried and executed by the Israeli authorities in 1961-1962. The implementation of the 'Final Solution' resulted in the most deadly stage of the Holocaust. The phrase displayed the belief that the Jewish European population itself posed a question and a problem, which was offered a solution.

Campion's 1996 adaptation of Henry James's novel *The Portrait of a Lady* (film script by Laura Jones) was quite faithful a film translation, the cinematic version has several feminist overtones through, for instance, an interpolated dream sequence causing much controversy among critics, in which Isabel has an erotic fantasy involving all of her suitors.

When speaking of the politics of transcultural adaptations, the adapter has to consider what Linda Hutcheon calls the "context of reception", which is as important as the "context of creation" (2006:147). When regarding these, they will have to take into account that the referential frame can shift over time, and that the geographical location of the target audience of the adaptation may be completely different from the one of the source text. Take, for instance, Jane Austen's novel *Pride and Prejudice*, the most widely adapted novel to screen and its latest versions: Jow Wright's *Pride and Prejudice* (2005), and Gurinder Chadha's *Bride and Prejudice* (2004). The former is quite loyal a transposition of the source novel, which involved the usual cuts that an adaptation undergoes (heavy time compression of several major sequences: Elizabeth's visit to Pemberley, Lydia's elopement with its ensuing crisis; the purging of several supporting characters: Louisa Hurst, Mr. Hurst, Maria Lucas, Mr. and Mrs. Phillips, the Gardiners' children; the exclusion of several sections in which characters reflect on or discuss events that have recently occurred, for example, Elizabeth's change of mind after reading Darcy's letter; change of locales or time of events). In the 2004 Bollywood adaptation, the adapter offered a postcolonial rereading of a Victorian past and transposed it into an Indian cultural context and contemporary setting. With this postcolonial adaptation, director Gurinder Chadha created a willful reinterpretation for a different context, and altered historical accuracy as well as the setting. Moreover, the characters' names were almost entirely adapted to local specificity: Elisabeth Bennet became Lalita Bakshi (all Bennets became the Bakshis), Fitzwilliam Darcy became Will Darcy, a Californian hotel business man whom Lalita considers an imperialist snob; the Bennets' residence Longbourn became Lalita's Indian hometown, Amritsar etc. Such adaptations offer a modern rereading of the past that not everyone will find acceptable. As Kamilla Elliott put it:

Film adapters build on a hypercorrect historical material realism to usher in a host of anachronistic ideological "corrections" of novels. Quite inconsistently, while adaptations pursue a hyperfidelity to nineteenth-century material culture, they reject and correct Victorian psychology, ethics, and politics. When filmmakers set modern politically correct views against historically correct backdrops, the effect is to authorize these modern ideologies as historically authentic. (2003:177)

Transcultural adaptations engross more than merely translating words, and often cultural and social meaning has to be conveyed and adapted to a new environment. During the process of transferring from text to screen, possible dissimilarities in ideology, philosophy, religion, national culture, gender or race can open gaps that must be bridged by the script writer and director through a complex range of physical elements of frame composition, character and narrative reconstruction, and linguistic entities. Facial expression, body language, clothing, and gestures are provided a new significance along with architecture, since they will convey cultural information that is both verisimilar and an "index of the ideologies, values, and conventions by which we order experience and predicate activity" (Klein, 1981:4).

Adaptations are new (hi)stories that travel across new media forms, across time and place, and in this process they end up gathering what Edward Said called different “processes of representation and institutionalization” (1983: 226). According to Said, ideas or theories that travel involve four elements: a set of initial circumstances, a distance traversed, a set of conditions of acceptance (or resistance), and a transformation of the idea in its new time and place (*ibidem* 226-27). Adaptations, too, stand as transformations of previous works in new contexts and local specificities become transferred to a new territory with a new hybrid product coming to life.

The audience of adaptation, whether scholarly or lacking any degree of expertise, should consider that it is not matters of ‘fidelity’ they should be judgmental about, but rather of the new identity adapters give to the new version, the reasons, implications behind these new identify, other possibilities, as well as the possible consequences of the choices the filmmakers have. The search of an original, of a single author in an age that postulated the ‘Death of the Author’ should be contemplated as no longer relevant for the quality and artfulness of a filmic replication in a postmodern age that long ago cancelled fixed/single meanings. Instead, adaptation must be accepted as a multiple-meaning product and an interpolation of discourses, texts, and authors.

One of the biases against adaptations lies grounded in the arguments that film could subvert and subdue readers of literature; research and surveys have actually demonstrated that the consumption of a successful film or a screen translation of a literary text could increase novel sales in a substantial way; on the other hand, it is equally proved that the share of the audience who enjoyed an adaptation and who will buy the source novel will be larger than the share who will actually start reading or even finish the literary counterpart.

The scholarly novel and film consumers will often try to assess the authenticity of the original in the adaptation, often admitting that the visual interpretation cannot parallel the art, profundity, complexity, intricacy, substance or brilliance of the novel. But the same scholars will be often forced to admit that a rather obscure and abstruse novel could be turned into a remarkably erudite and learned cinematic version. It is therefore important that, in the evaluation the audience perform irrespective of their literary or filmic expertise, respondents should not be biased as to the high/low cultural divide between the consumption of films and of literature. They should admit that textual comparisons across the literature/media divide demand adroitness and finesse, close reading and narrative analysis, as well as a good acquaintance with the general debates about the interface between ‘high’ and ‘low’ culture’. Such an approach will allow us to (re)define our actual reading/analytical/critical practices and skills in a postmodern cultural context, and admit that the reading of literary and filmic texts is part of the same critical field as the consumption of more readily acceptable and overtly commercial products.

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THE GREAT GATSBY AND ITS MULTI-FOLDED PERSPECTIVES

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Abstract: *Fitzgerald's masterpiece The Great Gatsby has fascinated both readers and cinemagoers for decades in a row always bringing something new to the attention of the public, who was able to reinvent the plot of the novel over and over again. The attractive story and the ups and downs of the events developing an identity for the characters might not have always been the author's intention. The novel and the films that portrayed Jay Gatsby's life offer powerful images and lines that may transform every reader and viewer into the creator of one's version of the events. The article aims at revealing more of Fitzgerald's style and its imprint on the directors' work and also on the public in general.*

Keywords: *imagery, object of desire, story, icon*

Many of the novels that people believe to be closest to their hearts are usually the ones appreciated by the critics as well, most of the times being part of a certain time frame, extending past decades into the present and even a foreseeable future in order to give birth to such kind of admiration no one could deny. This is also the case of F. Scott Fitzgerald, who worked on his every word, observing the way language should be used in his novels and so obtained great popularity with his works, trying to show his real value to the critics who, at times, might have disregarded him. However, there is one novel that he created, which is present even today in people's lives, continuing to be an inspiration for life, for fashion, for ideals, for merely everything human beings relate to.

The Great Gatsby had been written and published in a relatively short time. And with this novel all of Fitzgerald's early promise had been fulfilled. He had produced a book that would acquire classic status, and had written off those critics who had regarded him as too immature and unintellectual ever to produce major literary work. (Hook 2002: 79)

The impact Fitzgerald's best known work, *The Great Gatsby*, had on the public was acknowledged by everybody as it was not just something readers might have appreciated but also the critics as one of the most quoted remarks regarding it was that of T.S. Eliot's mentioning that such quality American fiction had not been written since Henry James, expressing his hopes for the national literature to grow and develop into something that should be admired similar to what he had observed to be developing in Europe. There were people who approached his books out of curiosity and so it all became a trend, a circle of individuals trying to figure out what the novel actually stood for.

People read Fitzgerald because the people they knew were reading Fitzgerald. People kept reading Fitzgerald because they were excited by what they read. Some new readers who discovered Fitzgerald after World War II were writers or apprentice writers who have acknowledged the impact of their first encounters with his prose. (Brucoli, 2007: ix)

There are several themes that the novel explores and the connections it had with the biographical elements the author had found inspiration in, and also the events

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of the period when it was written in made the novel seem more appealing to many of its readers. The American Dream that is clearly evoked in Jay Gatsby's story is not only Fitzgerald's idea of bringing the readers closer to his characters, but is equally meant to present hope for those who needed guidance on their path. There were many individuals who could identify with some of the characters of the novel, although there were not attending such lavishing parties and did not enjoy such a high maintenance lifestyle, without many cares in the world.

Jay Gatsby, embodies America's divided nature, transcendental idealism versus the crass worship of success. Although Fitzgerald is a modernist writer, his conviction that the accidents of birth, the family and home one is born into, mold one's character, which, coupled with his deeply ingrained vision of the powerful in society crushing the more vulnerable, account for the deterministic themes that persist in his fiction. (Barks, 2013: 4-5)

By using Nick Carraway as the narrator of the novel Fitzgerald creates a bond between the reader and the action eliminating himself as an author and enhancing the power of his readers over what it was they believed to be true about the protagonist and his life story. Nick makes so many comments regarding Gatsby's transparency (even mentioning the way he smiles and the reassurance such a smile brings to someone) that one is inclined to believe his views, to take his arguments seriously and to forget about some details he might overlook when exploring his presentation of the facts. From the beginning of the novel there are several hints that the future events will change lives as Nick observes "And so with the sunshine and the great bursts of leaves growing on the trees – just as things grow in fast movies – I had that familiar conviction that life was beginning over again with the summer." (Fitzgerald, 1991: 7)

There seems to be a revelation of the protagonist as one would describe a new acquaintance that could be met in real life, however, more passion is felt in Nick's descriptions as he seems taken aback at times by what he is witness to. We hear the story from him as he receives the bits and pieces of information and the legends created around Gatsby's character grow and sometimes may be called out of proportion as he is believed to be an Oxford man, a German spy, someone who killed a man earlier in his life, somehow connected to the underground pipeline in Canada and not even the owner of his house, as he was believed to be living on a boat. The increasing amount of pieces of news, the abundance of opinions and the mere speculation of people creates a confusion regarding the character of Jay Gatsby. The second half of the novel seems to be separating the protagonist from the image that others had created for him and his true self is made clearer to the readers. What Nick presents to the public from the summer when the events take place is regarded as one ordinary man would expose while telling the story of someone who had intrigued and fascinated him. However, there is always something which seems overstated about Gatsby, something that is not quite real.

Nick is chosen because he seems to desire to refrain himself from making any judgemental commentaries, which could be interpreted by his interlocutors and his attempt to state the facts and to analyse their outcome is something most appreciated. The admiration Nick feels for Gatsby does not actually come from his achievement of owing a considerable wealth, but from his romantic dream of loving Daisy and being able to fight for her even after all the time they had been separated. So, Daisy becomes the object of Gatsby's desire and so by being so intrigued with the story and what will happen to the protagonist, Nick is the one who has as object of his desire his

neighbour's life. Through the presentation of the story he believes that he somehow owes it to the readers to keep the pace with the events Jay Gatsby is going through.

Because of this analogy on the scopic level between the Gatsby–Daisy and Nick–Gatsby relationships, the story of Gatsby and Daisy as Nick tells it thematizes the problematic, reciprocal nature of imaginative vision and personal visibility: the problem of an individual imagination (a limited, first person narrator) who, though his insights are linked to a physical sight that necessarily entails his (social/theatrical) visibility, seeks a “keeping in view” of the physical object of desire so absolute that it demands omniscience, with its concomitant invisibility (either because of the narrative viewpoint's ubiquity or because of the invisibility of what is to be observed – the contents of a human heart), an omniscience that makes him, in effect, a direct intellectual descendant of Emerson's trope of the “transparent eyeball.” (Irwin, 2014: 6)

The language the author uses is not only beautiful but precise making the reader want to get more acquainted to the story he/she is introduced to. Fitzgerald's use of imagery created important symbols of the American prose and the descriptions presented in the novel are viewed as touchstones: the party Nick attends and the overwhelming feeling he has while admiring the events taking place around him, the first description given to Daisy and Jordan, the way Myrtle's apartment looks like, the shirt display and the narrator's recollection of the Midwest. The suggestiveness of the presentation the novel offers to the readers brings the idea that all the elements can have a special meaning and could be used for creating one's own perspective.

Fitzgerald knew as well as Bakhtin or Derrida that the spoken word itself cannot guarantee simple, direct, univalent exchanges of meaning. Indeed, throughout *Gatsby*, spoken voices are seen to generate considerable complications of their own. *The Great Gatsby* thus dramatizes the intricacies of all narrative transactions. By repeatedly underscoring the illusion-destroying, disenchanting effects of bodily presence, the novel demonstrates the strategic advantages of written over spoken language. (Hochman, 2010: 15)

The characters of the novel shine and they are perfect examples of the emerging Jazz Age as they did not take things quite so seriously when it came to approaching love, focusing on leisure and a considerable amount of alcohol. The lust people felt for drinking too much, relaxing excessively and being quite sexually promiscuous. Nevertheless is quite obvious that Gatsby does not exactly fit into the picture and this might be a reason why he is such a mysterious figure among the guests of his parties. The moment he tries to become part of the lifestyle Daisy is used to there appears to be the decline of his life. Although Tom does not feel at any moment ashamed of his affairs there is a considerable difference between him and Gatsby. The first thing Jay does is to fire all his servants to make sure there are no reasons why people should suspect anything wrong is going on and gossip does not spread around the town. His life becomes a roller coaster of emotions. He cannot quietly enjoy Daisy's company because Tom gets involved and makes different invitations to Gatsby, the last one being fatal as Daisy kills Myrtle and him being blamed for the accident without any type of remorse.

From the idolization of a dime-novel cowboy hero, he progresses to the filiopietism, and patronage, of a debauched pioneer - a millionaire speculator in precious metals. Initiated into the world and its betrayals through Dan Cody and

his paramour Ella Kaye, Gatsby climbs higher, aspiring to the thing that lies behind or beyond earthly show. But Gatsby is no Ahab bursting through the world's pasteboard mask in search of the moral essence of the universe. His vision represents a kind of aestheticized materialism - the pursuit of a grail which conjoins wealth and power with all the beauty, vitality, and wonder of the world, which he incarnates in the fragile loveliness of the rich, well-born American girl. (Rowe, 1990: 102)

The way in which Fitzgerald chose his words, the careful manner of expressing his ideas, so close to the complexity of a poem as many might call it is not only impressive, but also an opportunity for people to create their own vision upon the novel as each new reading bringing a fresh insight upon the story. There was something for everyone, even though the age he portrayed was one of prohibition the constraints did not seem to bother anyone. People have enjoyed reading and re-reading the novel since its publication. *The Great Gatsby* inspired films, operas, ballets and it managed to have an impact on the way bars, outfits and even sugar packets looked like.

There was such a great impact of the novel on the world especially at the beginning of the 21st century that there were so many products one could find related to Gatsby in any field of our lives that the icon it had become reached people from all continents and all life stages. When people become so fond of something there is no limit to their involvement regarding things they truly appreciate.

Google "Gatsby" and the hits you generate will travel far and wide beyond the literary realm. Aside from the links to predictable "Gatsby" – themed bars, restaurants, and other businesses, such a search will lead you to offerings as varied as the Japanese "Gatsby" line of haircare products; the Korean web comic strip *The Great Gatsby*, featuring a cast of cartoon dogs and cats, with a storyline revolving around the travails and romantic entanglements of a young college graduate (later made into a live-action TV series in Korea, starring real humans); the computerbased video game, released in 2010, *Classic Adventures: The Great Gatsby*, in which the player, adopting the role of Nick Carraway, navigates scenes from the novel while finding and collecting hidden objects to advance in the game (one must, as the game begins, immediately find five clocks hidden in the surrounding scenery); and the 2010 "Gatsby" application for social networking devices like Facebook and Foursquare. (Beuka, 2011: 135)

What is important to mention is not merely the impact Fitzgerald's work had on the lives of its readers in general, but also on literature in particular and the creation of other novels, which found inspiration in it. Suzanne del Gizzo was the one pointing to the resemblance between *The Great Gatsby* and Chuck Palahniuk's well-known *Fight Club* (1996). Even though, at first, the two stories do not seem very similar having a contrast between the worlds presented in the novels, there exists Palahniuk's mentioning of the fact that he was just writing *The Great Gatsby* updated a little. *Fight Club* was not only popular as a novel but a film starring Brad Pitt and Edward Norton. Another novel considered a parallel of Fitzgerald's work is New York writer Ernesto Quiñonez's debut novel *Bodega Dreams* (2000). Even though the language is definitely very different from what we find in *Gatsby* the story portrayed is a similar one, "Willie Bodega being a mysterious power broker of East Harlem who tries to transmute his riches garnered from the heroin trade, into a rebuilt and revitalized neighborhood, a place populated by a powerful, educated Latino class" (Beuka, 2011: 138). Quiñonez admitted that he had considered Gatsby as a cultural outsider and that is the reason why he felt he should be the template of his work.

The most recent film adapting the story of Jay Gatsby starred Leonardo DiCaprio, Tobey Maguire and Carey Mulligan bringing the vision of the director, Baz Luhrman, in front of the audience and the film critics in a 3D production, which brought acclaim, but also criticism from the viewers and the reviewers, however, never remaining disregarded. Everything related to the novel receives attention and is not forgotten from the public eye so easily.

Jay Gatsby is one of those characters who do not belong only to the written page, but is considered an individual who should belong to a certain class or group, fact which reveals the welcome he received as a cultural element. People embraced his personality although it was not something they were quite certain about as the author had managed to create mystery and had revealed him in different stages making the readers more curious about what he was or was not hiding. However, one thing became certain: Daisy was actually the bad influence in his life bringing disappointment for those who had hoped for love and happiness.

In 1999, almost seventy-five years after the book was first published, in a list of the greatest novels published in the last hundred years, as selected by authors, scholars and critics for the Modern American Library, *The Great Gatsby* came second, just under James Joyce's *Ulysses*. In a similar list, instigated as a response to the male-oriented first one, and chosen mainly by women in their twenties at Radcliffe College, Fitzgerald's novel actually came *first*. How's that for immortality? (Shephard, 2005: 14)

Not matter how much Fitzgerald's novel presents both glamour and desperation together with the dreams and disillusionments it exposed, the book has undoubtedly become a truly American icon part of the national culture as it very well manages to represent. As Fitzgerald stated to Edmund Wilson before the publication of his novel "my book is wonderful" and very few people are able to deny it.

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THE LANGUAGE OF EYES – A FEMININE DISCOURSE OF VISION IN THE 18TH CENTURY NOVEL

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Abstract: *Reading the mind through the body is an activity we are all involved in all the time. The huge amount of information sent through the body signals consciously or not represents an extremely important source of significance for the participants to the process of communication. The eyes represent an important element of the body language and they have an important role in coding and decoding messages transmitted by the sentimental characters.*

Keywords: non-verbal communication, eyes, sentimental novel, signs, emotions.

Verbal communication vs. non verbal communication

When two persons meet each other, or especially when they are able to perceive themselves, the respective individuals deliver mutually an important exchange of different signs. Their status and task, their culture and environment will play a significant role in decoding voluntarily or involuntarily, correctly or incorrectly the messages. A big number of information will be immediately perceived and decoded, but there are more which will definitely escape to this process as they are spontaneous and unconscious.

Some reports state that the understanding of a message is managed in a proportion of 50% - 80% through the non verbal channel and only in a proportion of 20% - 50% through the verbal one. It is obvious that the communication is both verbal and non verbal, and between the individuals appear, on the non verbal side, some exchanges as important as those provided by means of words. This happens because the non verbal communication, bodily expressed in most cases, escapes from the rational or conscious control.

Signs and signals

The structure of this type of communication comprises a system of *signs* and *signals*, codes and transmission channels. The physical and material *sign* has got a signifier: a concept, a logical function. The sign bears a message. It is always a sign of something. In the view of Umberto Eco (1996; 12), the sign is a figurative entity or not, by convention or because of its typical features, represents a value, an objective or a concept. It is used for transmitting information in order to express or to indicate a certain thing that somebody knows and wants that others find out.

The signs can be classified into:

- 1) Natural signs (indications): the smoke is the sign of the existence of fire
- 2) Artificial signs (icons and symbols): certain traffic signs, the dove is the symbol of peace etc.

The non-verbal communication is accomplished by means of signs and signals. There are some writers who consider these concepts being different and prefer to analyse the signs. (J.K. Burgoon, D.B. Buller and W.G. Woodall, 1996). On the contrary, F. Birkenbihl (1999) uses only the term of *signal* when she analyse the body language. In his turn S. Chelcea (2004) considers that both terms can be used separately

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and recommends the usage of *signal* for a non verbal behavior and the term *sign* when we refer, for example, to the stereotypes, artifacts or to the smell of our body.

According to S. Chelcea, there are two types of signals:

- a) Discrete (or digital): the type of *on/off*, meaning the presence/ absence, yes/no etc.
- b) Gradual (analogical) referring to the intensity.

In a non verbal communication, there is a distinction between the *signals* and the *metasignals*. The latter type refers to the signals which change their significance when are associated with others. The *sight* and the *smile* are metasignals and their presence with other gestures can signify sympathy or antipathy.

Both signals belong to the same part of the body, the face, where most of our emotions are expressed: eyes and mouth. The face organs accomplish a lot of the vital human functions: speak, eat, taste, feel, see, hear, and touch. Francois Flahault (1989; 112) considers the face being the most speaking of all and the movements of the face generate a language. The term of *expression* refers to the face movements which are attached to some feelings or emotions. In the D.G. Leathers point of view the face communication has a superior potential than the verbal communication.

Eyes

We can speak about the importance of eyes in the context of seduction – the expression of seduction. Here is an example of justification of the role of eyes in an action of seduction: a girl is looking to a boy until she catches his attention; then she changes her sight and smile slightly; she generally maintains a visual contact. The girl glances again the man and this time smiles widely.

We can say that the function of the eyes has an affective nature besides others: attention, persuasion, regulation, power, impression.

The word *visage* comes from the Latin *visus* which means *eyesight*. Maybe this is because the eyes occupy an important place on the face, being a central element of the face in decoding the emotions. Looking at someone means giving all the attention to respective person. It is often said about eyes: *smiling eyes*, *shy eyes*, *blinking eyes*, *catching someone's eyes*, *eyes fixed*, *read happiness into someone eyes etc.* All these expressions concern different types of regarding a person, the regard being influenced by the dilatation of the pupils.

The eyes occupy a privileged position in the register of non verbal decoding because through this means are transmitted 87% of information from the environment. In his book, *Les yeux qui trahissent* (The eyes that betray) (1975), E. Hess states that in all the non verbal communication, the eyes provide the most honest and exact signals because they take up a privileged focal place on the body and the pupils function independently. Furthermore, the modification of the pupils is adjusted involuntarily, according to the fluctuation of the light, but also to the mood of the respective person. Under the influence of the light, the pupils of an individual dilate and the same phenomenon occurs in the conditions of a change in mood or disposition of a person from positive to negative or inversely. A negative mood, like boredom or anger, leads to a contraction of the pupils while the happiness, more particularly the love pleasure, produces a dilatation.

The eyes communicate the most honest message about somebody's thoughts. It is not said without any reason to look into somebody eyes when you have a conversation; you can look his/her pupils which can be the proof of the interlocutor's honesty. Nervous or shy persons look too little his/her interlocutor or avoid someone's eyes. If somebody lies or hides some information, his eyes will meet the interlocutor

only one third of the total time spent together. If someone's eyes meet someone else's eyes for more than two thirds this could mean that the former person is either interested in the second or he find the other attractive.

Duration in terms of eye contact can be translated in terms of signal of affective attraction, the mutual glances having a positive attitude. The attractive power of the eyes, says Corraze, takes place in a generally sympathetic environment or in a particularly erotic one.

Here we can discuss also about the cultural differences in the comprehension of the significance of eyes or the duration of glances and about the historical periods when people each other. Couples in the eighteen century behave differently in face-to-face interaction than couples nowadays.

During the eighteenth century, particularly, it was a highly conscious process, and the different languages of the body were not only being translated and analysed by the experts, but eagerly learned and interpreted by a growing population of keen and knowledgeable amateurs. The truth or otherwise of the doctrines of physiognomy – the study of the stable structures of face and body as indicators of lasting characteristics of the mind and soul – was hotly debated by laymen as well as by men of science and specialists in anatomy. Non verbal communication, which involves gestures, poses and facial expressions reveal temporary states of mind, was accepted as a basic premise, but widely discussed as to just what each facial and bodily motion meant, how to translate it, and how it imitate it.

The non verbal is primarily encountered in the eighteenth century novels, when the readers were trained to be intensely conscious of the process of reading bodies.

A man's body and his mind are exactly like a jerkin, and a jerkin's lining – rumple the one, you rumple the other. (Tristram Shandy:134)

Thus the readers were informed about the connection between mind and body. For the eighteenth century novelists it was making the body a reading book for the mind and feelings.

Making the body legible is just one part of that huge task of the novelist, characterization. But for the eighteenth-century reader it was a larger part than for the reader of our own times. (J. McMaster: xii)

In her interesting study of *Body Language in Literature*, Barbara Korte notices “the limited literary functions with which body language tends to appear in prose fiction before the mid eighteenth-century,” and makes the point that such body language as does appear “often derives from a conventional repertoire” (178). The outstanding increase in quantity and detail of gestural language that comes with the development of the novel through the century goes along with a more general increase in specificity. Defoe is not very specific on physical qualities of appearance, gesture, and expression. In his turn, Fielding's aesthetic preference for the general over the particular, as well as his training as a dramatist, uses some rather conventional gestures such as the folded arms of the lover, or brows knitted in anger.

But in Richardson's vast novels there is a particular interest for precise narrative descriptions of the body, an exploitation of the meaning and countenance of facial expressions and expression gestures.

In Richardson's novel *Pamela*, the language of body has an important role in proving that virtue achieves a speechless eloquence. In this epistolary narrative, the

heroine resists the dynamic attempts at seduction of her master, Mr. B., and her body represents a mirror of the feminine feelings and thoughts:

O how my Eyes overflow! Pamela writes in the first letter being aware of her physical torments, her body being not only the object of desire for Mr. B, but also the vehicle of the heroine's emotional condition. Mullan (1998;61) observes that Richardson's writing is "not so much spoken as displayed" and the writer uses an audio-visual vocabulary to express the feeling of the heroine: gestures, palpitations, sighs and tears.

The intercommunication between male and female characters in the sentimental narratives reveals a visible emotionalism.

I **broke off abruptly** my last letter; for I feared he was coming; and so it happened. I put the letter in my bosom, and took up my work, which lay by me; but I had so little of the artful, as he called me that I **looked as confused** if I had been doing some great harm. (*Pamela*, Letter XV)

The look of the master upon the feminine character, Pamela, is the first clue for the poor servant who becomes aware of the bad intentions of Mr. B.

At last, I saw some reason to suspect; for he would **look upon me, whenever he saw me**, in such a manner, as shewed not well; and one day he came to me, as I was in summer-house in the little garden, at work with my needle, [...]; and I would have gone out, but he said, No, don't go, Pamela; I have something to say to you; and you always fly me when I come near you, as if you were afraid of me. (*Pamela*, Letter IX)

In *Pride and Prejudice*, the protagonist of the novel and the second oldest of five sisters, Elizabeth is lively, quick-witted, sharp-tongued, bold and intelligent. Elizabeth is good-looking, and is especially distinguished by her fine **eyes**. The importance of her eyes may be symbolic of her abilities of perception. She has pride in her abilities to perceive the truth of situations and of people's characters. However, her perceptive abilities fail her frequently because she is influenced by vanity and judges people rashly.

Occupied in **observing** Mr. Bingley's attentions to her sister, Elizabeth was far from suspecting that she was herself becoming an object of some interest in the eyes of his friend. Mr. Darcy had at first scarcely allowed her to be pretty: he had looked at her without admiration at the ball; and when they next met, he **looked at her** only to criticise. But no sooner had he made it clear to himself and his friends that she had hardly a good feature in her face, than he began to find it was rendered uncommonly intelligent by the **beautiful expression of her dark eyes**. (*Pride and Prejudice*; 20)

Sense and Sensibility is another eighteenth century novel where the language of eyes gets an obvious importance over the verbal expression. This non verbal sign is accompanied by

Colonel Brandon visits the Dashwoods in order to "look at Marianne and talk to Elinor" (p. 169). If his silence to Marianne leads us to believe that he loves Elinor more than Marianne, we are falling into the trap of trusting words over sight. Elinor herself is tempted to do the same thing. Colonel Brandon's eyes show what his words cannot express – that his love for Marianne is neither selfish nor blind:

[Colonel Brandon's] open pleasure in meeting [Elinor] after an absence of only ten days, his readiness to converse with her ... might very well justify Mrs. Jennings' persuasion of his attachment But as it was, such a notion had scarcely ever entered [Elinor's] head, except by Mrs. Jennings' suggestion; and she could not help believing herself the nicest observer of the two; – she **watched his eyes**, while Mrs. Jennings thought only of his behaviour. (p. 305)

The visual channel is important because it both provides and acquires information about the other persons/characters. The eyes can communicate some feelings if words are missing or can also complete the verbal language making the understanding much easier or more comprehensible.

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REMARKS ON KAZUO ISHIGURO'S STYLE IN 'THE REMAINS OF THE DAY'

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Abstract. The aim of the present contribution was to analyze a number of aspects concerning the interplay of Japaneseness and Britishness with an author who clearly asserted he was not allured by the relatively new tenets of postmodern writing. Examining the style used by the characters, especially by the central protagonist of the novel, Stevens, we tried to sketch the quite remarkable stance he assumed: Stevens may well appear as a real 'English samurai', totally devoted to the idea of sheer professional duty; paradoxically, he by and large becomes part and parcel of the larger history of the epoch, even (or maybe also) in spite of himself. Stevens's private tragedy mainly stems from the process of "fusing" himself into his official / professional character, while dabbling in the would-be decisive hours of human history. If parody and unreliability are some of the key features of the writer's narrative tools, all the other signs of postmodern writing are flatly disproved by the mere fact that the protagonist's personal style itself is both distant and unreliable (hence, subversive), and in addition self-scrutinizing, self-conscious and discreet. We also tried to underline some stylistic instances of parody-style writing, mainly arising from Stevens's extended exercise of "good usage" in the English language. These stylistic (and equally narrative) devices enabled the British-Japanese author to achieve, for his character, the profoundly human, soul-uplifting quality of the manner of behaving typical of an Englishman.

Keywords: Ishiguro, style, Britishness.

Since the author, Kazuo Ishiguro, can be said to be equally British and Japanese, his work itself is but naturally pervaded by a (predominantly stylistic) sense of both *Britishness* and *Japaneseness*. The following modest remarks represent an attempt at shifting the weight of analysis from the prevalently narrative angle of observation into the (rather unassuming, yet so pertinent) domain of stylistic scrutiny, which has indeed so much to do with the very *fabric*, or the 'flesh-and-blood' quality of the main character.

The novel is really a continuation of (or a sequel to) an easily noticeable and recognizable idea recurrent in (modern) English literature – in fact, a thematic trend that could be likened to a "red thread" in English culture, spirituality and literature: pragmatism, no-nonsense, businesslike efficiency, intertwined with responsibility and (often maniac) respect for one's duty – a *red thread* which is recurrent from Charles Dickens's *Hard Times* and *Great Expectations*, Oliver Goldsmith's *The Vicar of Wakefield* and Elizabeth Gaskell's *Cranford* to Pierre Boule's *The Bridge over the River Kwai* and Kazuo Ishiguro's *The Remains of the Day*. (In Dickens's *Great Expectations*, one can be reminded of the character of Wemmick, who must look after his *Aged Parent*). Likewise, the novel can be read as a small odyssey of personal identity search (up to the really astounding end – where Stevens' most unlikely preoccupation with *bantering* re-emerges...), in parallel with *living up to the standards*, trying to match the cultural (and social) *paragon*.

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Stevens can be conceived of as a soldier fighting under the banner of a *higher* cause – which he does not however understand very well, unfortunately (or else, he only partly and outwardly understands – as a matter of form, or concept, or rather as a mere convention). Serving his profession is tantamount, with Stevens, to giving up his life for its sake, and being a *professional* rather than a mere *human being*.

Far from being an automaton, or a mere puppet, Stevens can also be regarded as a kind of *samurai* dedicated and duly subordinated to the idea of *high status*, in the form of genteel, even highbrow behaviour – mainly by the agency of (dainty, highly conventionalized) conversation. That could be seen as another (implicit) sign of Ishiguro's *Japaneseness*. The author being so much British and so much Japanese (cf. the “international theme” with Henry James, only in an upside-down perspective), his creature, Stevens, can be, even tacitly related to Ishiguro's own “Japaneseness”, as a complex representation of an... “English samurai”. Stevens actually is a *samurai-butler*... (For it is maybe only in England and Japan that such powerful and level-headed individuals can live as the butlers mentioned in the two anecdotes narrated in the novel – v. the fragment on p. 240 in the novel).

One of the streams of the story is that of an individual's private (and maybe humble) tragedy. Stevens goes so far in the process of “fusing” himself into his *official / professional* character, that he begins to lose fragments of his personality, of his stance as a ‘true’ human: for example, he begins to be left without a forename (see the passage in which, in near desperation, Miss Kenton asks him his *forename*, his Christian name; Stevens seems to be one of these characters who had no childhood, those people you could virtually imagine only in the “adult version”). With Stevens, the paragon of “the professional man” seems to meet the echoes of “the man of destiny” (in the book, his master, Lord Darlington, and the latter's likes): “The butler – whose only name seems to be Stevens, as nobody uses his first name – must have been born a butler. He has no personal belongings or wishes other than to serve his master. He has no childhood memories that he sees fit to mention, and he gives up life for the sake of his profession, in which he is indeed unsurpassed.” (Vianu: 235).

Stevens can be considered a replica (an imperfect one – or even, as one might say, a second-rate one) of what the French founders of modern civility used to call *bien-pensants* and *bien-parlants* characters (i.e. perfect gentlemen and gentle-ladies, behaving and speaking beyond reproach), such as the protagonists in Jane Austen's literary universe. Ishiguro's novel can be seen as a comedy of manners at its best, which possesses an additional Victorian tinge; however, through his personal imperfections (mostly of a rhetorical nature, visible in the efforts he makes when building his personal *shield*, an absolute prerequisite to defend himself against completely, unconditionally sharing confidences with the reader), Stevens, the main character of the book, shows his core humanity. In order not to expose his (human, inherent and understandable) suffering and shortcomings, he shrinks into his own self (following a complicated rhetoric, and a rather complex narrative procedure). Hence a ceremonious, highbrow, if rather grotesque, and often strangely convoluted (personal and verbal) style...

The textual occurrence of the word *wheel* and its signs or related terms (e.g. *hub*, *centre*, etc.) support the metaphor of change, transformation, overturning/upturning a state of reality (compare also with the recurrent notion of *ladder*, which suggests the idea of ranking, establishing a hierarchy). Yet, the (then) present looms violently behind the scenes. The “real” – i.e. topical – history of the present (the plot is set in 1956 – the year of the international crisis of the Suez Canal) is left unmentioned, as though it did

not simply exist (this kind of oblivion can be compared to Jane Austen's anhistoric narrative: she did not even mention the French Revolution in her books).

Stevens indulges in, and he is even proud of, being one of the chief arrangers (or engineers) of the back scenes (or else, being an essential assistant for the props that the stage of the oncoming historic events needs) – so he can ultimately very well imagine himself as a co-author of those events, possibly a “great director” of history itself ... He does not (voluntarily) aspire to be a re-writer of history – and yet later life seems to be pushing him towards that frustrating, second-rate stance. (And this is something – possibly – attributable to the larger postmodern literary context of the age when the novel was written).

A tentative effort meant to find, or at least suggest some possible postmodern influences or hints (see the quotation below – from Matthews & Groes: 117) could come up with such remarks as: The author is writing “according to a model” (parodically, as it may be suspected), cf. the reverse relationship between life and reality (Oscar Wilde is often quoted to have said that it is life that somehow copies literature... in anticipation: “Literature always anticipates life. It doesn't copy it but moulds it to its purpose”). Here are some illustrations from the corpus provided by Ishiguro's text: the attitude, and the commentary, Stevens has about trying to closely follow the advice in the “famous” travel guide authored by the equally “reputed” writer (“Mrs Jane Symon's *The Wonder of England*”); the butler goes to extreme lengths, striving to give justice to that fine lady writer (v. the passage in the text where Stevens wants to climb the hill..., and what he finds interesting and beautiful in actual reality). He has a moment's hesitation when he feels he has to justify something that is not quite “as it should be”, or “according to the book” in point of being touristically beautiful, culturally attractive and interesting, etc.

Another possible mark of postmodernism-like ‘reading-and-writing reality’ is the suggestion contained in the scene from the chapter titled *Day Three*, loosely comparable to the universally famous Francesca da Rimini and Paolo Malatesta scene, in Dante's *La Divina Commedia* – where love rises from sharing the reading of the same romance book... Unfortunately for Stevens, his being caught unawares reading a *polite book* generates shame and excruciating self-consciousness.

Understatement, *might-have-been*, (the necessity of) reading twice, the predominance of *evening* sensitivity..., they can all be detected in the textual figure of the *trip*. Moreover, the symbol of the *quest*, of the *maze*, etc., represents both Stevens's memories and his trip – as both of them are reunited by the likelihood of re-writing and repeating (as would-be actions, and wishful thinking).

The character does not say too much: so, from this angle too, *subjectivity* with Stevens can be equated with *unreliability*: “The novel is written in the first person: the butler speaks, but we get to know nothing for sure about anything. His eyes are distorting mirrors, and we are offered the facade, while we have to dig deeply beyond the words uttered by Stevens in order to get to the spicy story, to emotion, to some human reaction” (Vianu: 237). Not taking the uttered message at face value helps us to read the ‘literary reality’ of the thing (“His whole life he has been training himself to say the right thing (...) His language has a certain correctness about it parading a certain discretion, a secrecy of the mind. He was used to doing the right and expected thing, and speak the same. Stevens talks about himself, with his correct reactions and colourless language, as about the puppet of Darlington Hall, but this ridiculous impression is strongly contradicted by the latent substance of the text” (Vianu: 238).

Moreover, we think that Stevens's perfect, almost inhuman restraint and calmness can be safely equated to a type of monumental *deviousness*.

Now, here is a quotation from Ishiguro himself about his not being *postmodern*: "Thinking further about the characteristics of postmodernism writing, I'm personally not interested in 'metafiction', in writing books about the nature of fiction. I've got nothing against such books, but for me there are more urgent questions than the nature of fiction" (quoted from Matthews & Groes: 117). Yet, as stated by the renowned Japanese novelist Haruki Murakami (Matthews & Groes: VII-VIII), Ishiguro's work represents an intricate whole, like the painstaking, repetitively augmenting process of painting a cathedral... So, seen in retrospect, Ishiguro was the writer of his own overall writing project.

Postmodern fiction is characterized, among other specific features, by a specific kind of purely literary ironic *subversivity* – sounding historical consciousness along certain specific directions implying mitigation of modern violence, merging diegesis and ideological points, and by unreliability primarily based on elusiveness and ellipsis. This *unreliability* of the narrator, as it appears in Kazuo Ishiguro's novel, could be possibly equated to an attempt at calling into question, or tentatively reassessing, the old literary convention of the confession-making writer/narrator.

Very much like Jane Austen (and most of her characters), the author (as well as his *creature*, Stevens) fosters the cult of "proper" or "appropriate" form, the pattern of (mostly verbal) behaviour, as well as the cult of formal, *lofty* conversation, a rather schematized (and rather dry, possibly also inauthentic and pompous) type and means of communication.

Stevens, half-hidden in the (relative) shadow of his gentlemanly job, admires, both enchanted and deeply impressed, the (again, relative) splendour of the *gentlemen* he attends to. This is the unerring model he seeks, and consequently uses, with respect to both social behaviour and language.

The book occasionally looks like a genuine (though, of course, implicit) course book in "refined conversation" (which tends to be decent, while saying little if anything). Therefore we believe it would not be an overstatement to say that a parodic intention can be perceived quite easily – cf. also the original subtitle of Eugène Ionesco's play *La Cantatrice Chauve*, i.e. *L'Anglais sans peine* (i.e. *Learn English Rapidly*) – however, on a different level of literary relevance and with an altogether dissimilar type of message; (anyway, Ishiguro's writing has nothing to do with the aesthetic ideas of the *absurd* literary trend).

In this context, parody serves to lower the point of view down to the "grass-roots": we are made privy to how history, "made" by the diplomats and pseudo-diplomats assembled in the salon or in the banquet hall, is seen by the man who must prepare their meals, drinks, snacks, bed, bathroom, foot bandages and plaster patches, etc. After all, these refreshments, comforts and facilities are meant for the "great men", the "select few" of human history – whom Stevens can imagine having fruitfully interacted with, although by no means having fraternized with... (In the context, let us remember that witty saying according to which the "actual truth" about the great people can only be learned from their wives, attendants or "reliable / trustworthy people": the "true" memoirs of a great scientist or political leader, for instance, should be those written or inspired by the personal recollections of, say, their chamber-maids, chauffeurs or butlers). Taking this metaphoric hint, one has to admit that Stevens is a worthy, reliable, most dignified Sancho Panza, or someone one could call a... Quixotic Sancho. (Actually, in the Don Quixote vs. Sancho Panza literary opposition, the figure of

Stevens can mean heroically assuming a human stance, transferred into ideality – vs. sheer commonsensicality and consistent pragmatism... The latter stance is paradoxically represented, in the book, by Mrs Kenton! Such scenes of attempted “awakening to reality” are relatively abundant in the novel – as for instance the one in which the two characters squabble over the more and more apparent diminution of old Mr Stevens’ professional capabilities).

Actually, the game played via the parodic vision of history has some older and famous models in the history of English literature: e.g., the battle of Waterloo as depicted in Thackeray’s *Vanity Fair*, or the historical figures of past ages viewed and analysed by ordinary, flesh-and-blood characters, in the novel *Henry Esmond*.

It essentially depends on what *key* the reader uses when confronting the various scenes that lend themselves to a parodic interpretation (although one can change the perspective during the reading, in much the same way as one can focus the film camera to shoot scenes presenting closer or remoter objects); the reading can be comical or *elegiac* – we think the adjective is preferable here instead of the term *sentimental*.

Most criticism about *The Remains of the Day* has mainly addressed the narrative techniques Ishiguro used, while relatively little has been said with respect to the *stylistic* perspective proper, which primarily involves language and its various structures and functions. *Le style, c’est l’homme même*, as Buffon, the French classicist, claimed – and his is a universal truth, after all: to a very significant extent, human beings *are* the language they use. Now, the British (and mainly the English) have always had this special (sometimes frustrating, even painful) consciousness in relation to the language they speak, as *the* defining mark in social (i.e. human) terms (and lots of excerpts from Dickens’s, George Eliot’s, Thomas Hardy’s, etc. novels can substantiate this remark). If we analyze the novel from this specific angle, we can rightly say that, in *The Remains of the Day*, style becomes, even implicitly, one of the major themes of the book. And indeed, the plot in G. B. Shaw’s *Pygmalion* was interpreted in dozens of different ways (in both literature and real life), by thousands of actors, in thousands of different circumstances. On the other hand, let us not forget that Kazuo Ishiguro was coming from the area of a different culture, and a different (native) language. With Ishiguro, culture shock must also have been *linguistic* – at an initial point, or, more probably, later in adult, hyper-conscious life! One could justly consider that Stevens is *his own* Higgins: from this point of view, we can well compare his reading “polite books”, and his various “didactic” endeavours, to the pronunciation drills that Professor Higgins tortures Eliza Doolittle with, as part of his process of shaping his linguistic Galatea. (Quite paradoxically, Stevens is also *his own* Galatea).

Reverting to the notion of *style*, one has to add an admittedly truistic, and yet useful, remark – i.e. the “voice” of the character-narrator is really his *style*. And this is maybe the very reason why the film based on the novel – which was actually acclaimed as a very good piece of art (in its own right, and in its own specifically artistic manner, as an exceptional cinematic interpretation of a literary piece) – cannot possibly (and naturally) render the stylistic specificity of the main character’s speech, otherwise than very fragmentarily and rather randomly. Quite paradoxically again, Stevens *is* an undeniably engaging character, primarily through his deep humanity (which he seems so eagerly careful to conceal, by keeping a typically English *stiff upper lip*); a humanity that can be said to be rather sparingly or indirectly externalized (and rendered by the implicit author), in spite of the fact that his speech, his language style is predominantly dry, rather terse, and obsolete (at least at first glance). Yet, if we look at things more deeply, we may after all draw the conclusion that the humanity of the character’s

linguistic style comes from that very personal, and at the same time unmistakably British, self-consciousness and wariness of verbal contact and addressing (in conversation, verbal style, etc.).

Stevens's "literary style" can be seen, incidentally, as an extended exercise of "good usage" in the English language, the dominant characteristic features of which are: downtoning, restraint, mitigating, circumlocution, explication, periphrastic – and occasional paraphrastic – structures. One could easily imagine it in terms of phonetics: the character's pronunciation (definitely very close to a classical inter-war RP variant), is really part and parcel of the substance of the novel. Speaking of actual pronunciation (which should necessarily be (hyper-)correct, using elevated, formal, logic, elegant if not downright bookish intonation), the experience of the audio-book and that of the film starring Anthony Hopkins are quite relevant in outlining the main character – though of course each listener may have his/her own satisfactory or disappointing personal impressions. (Too bad for those who saw the movie first! Or maybe, as the writer implied in an interview, was the film a welcome supplement to further exposing the intrinsic humanity of the main character?)... Here is what Ishiguro has to say about cinema vs literature): "A film has to be related to the book, like a cousin. Film is a very practical form and there are many considerations in play as to, say, who should play Stevens. (...) What I'm saying is that decisions in the film world are often made according to things like that. You're not necessarily looking for the person who would be the perfect embodiment of the author's vision. Anthony Hopkins did a superb job. He was different to the Stevens I had in my head, he created another version, another kind of Stevens, to the point where I imagined Stevens being like him" (Quoted from Matthews, & Groes: 123).

We could conclude – for the time being – with a (far from) final remark: by primarily using the valencies of style, the profoundly human, pathetic quality of the manner of behaving typical of an Englishman could be expressed with such incredible artistry by a typical Japanese.

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THE IMAGE OF GOD AND THE IMAGE OF THE WORLD: ISAAC NEWTON ON RELIGION AND IDOLATRY

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Abstract: In this paper I propose to explore the source of Newton's anti-animism, as well as the consequences (theological and historical) presented by him. To begin with, the reason of the Newtonian anti-animism is the ancient idolatry, not only its religious aspect, but also the philosophical component it generates. Thus, the conditions in which the ancient idolatry is born and its consequences on the conception of the physical universe will constitute the subject of the first part of this paper. Secondly, the way in which this idolatry corrupts the radical monotheism of primitive Christianity and the religious consequences of this process will be discussed in the second part of this article.

Keywords: Newton, idolatry, antitrinitarianism.

The second edition of Isaac Newton's *Principia Mathematica* (1713) contains a general conclusion (Scholium Generale) about the system of planets and the monarchical character of God. This theologically charged appendix is still a source of fascination to those interested in Newton's religious writings. Thousands of manuscript folios on Church history, biblical prophecies or the corruption of the original religion were written by the English natural philosopher. Many of the ideas represented in an oblique fashion in the General Scholium relate to ideas detailed in much more explicit ways in his private papers. Scholars may speculate both a tendency of religious and theological iconoclasm in Newton's writings, this could be the reason for his radical agnosticism regarding the divine nature and, consequently, for an antitrinitarian conception. As we delve deeper into this topic, there are two constant threads which can be observed in some of Isaac Newton's papers (be them published or unpublished, on natural philosophy or theology), namely a non-metaphysical approach and a physical-theological agnosticism.

Newton on the Origin of Idolatry

In the addenda to the second edition of *Principia*, Newton lays out his conception about the God of dominion in opposition to the understanding of the Deity as the soul of the world, "non ut Anima mundi" (Newton, 1713: 482). This antianimistic statement reveals the matter of the interaction of God with nature. Newton concludes that God acts in the world as *Pantokrator* or *Imperator universalis*, and this could be possible due to his substantial omnipresence.⁴⁶ His antianimism, including its religious connotations, is developed in the historical writings about the origins of civilization. The original philosophical religion shared by the entire humankind in the first post-

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⁴⁶"He [God] rules all things, not as the world soul but as the lord of all. And because of his dominion he is called Lord God *Pantokrator* (That is, universal ruler). [...] He is omnipresent not only *virtually* but also *substantially*; for action requires substance [*lit.* for active power [*virtus*] cannot subsist without substance]." (Newton, 1999: 940-941)

diluvian generations has been corrupted by animist cosmological theosophies which gave birth to different idolatrous cults (Buchwald, Feingold, 2012: 127-163). In a manuscript from the early 1690s, Newton presents in detail the results of his research on the original religion and its alteration process.

The most ancient and most widespread religion in the first ages was that of the Prytanea or the Vestal Temples. This was diffused across all nations until the first memory of things (Yahuda MS 41, 1').

This revealed religion received and spread after the Flood by Noah and his sons contained some essential elements concerning the understanding of the physical world. The temples of Prytanea were built around a fire as a symbol of heliocentrism. As such, investigating nature also had a religious dimension, that of worshipping the Creator, whose omnipresence constituted the main philosophical truth about the God–universe relationship.⁴⁷ To Newton, the religion of Prytanea was the primordial philosophical religion by reason of its universality: it was not preceded by any other religion and no subsequent religion presented so wide an expansion (from Egypt to Scandinavia and from Britain to China) without the support of a military power (Yahuda MS 41, 3^{r-v}). This true and primitive philosophical religion of Prytanea had been designed through “the frame of ancient temples” to preserve and transmit the very religious and natural philosophical truths about God and nature. In other words, it was “the most rational of all others till the nations corrupted it” (Yahuda 41, 7^r). The original religion was in fact a natural religion whereby the image of natural world was the image of God’s creation.

So then twas one designe of the first institution of the true religion to propose to mankind by the frame of the ancient Temples, the study of the frame of the world as the true Temple of the great God they worshipped. And thence it was that the Priests anciently were above other men well skilled in the knowledge of the true frame of Nature & accounted it a great part of their Theology (Yahuda MS 41, 7r).

Beyond the assertion of the Creator’s omnipresence, the primitive philosophical religion was establishing a clear agnosticism on how God acts in the world. The corruption of the religion promoted by Noah’s sons was brought about precisely by a lack of a proper understanding of the ubiquity of the one true God. The ancient idolatry started with the worship of celestial bodies, sprung from a tendency to honour ancestors (Yahuda 41, 8^r). The ancient named stars, towns or rivers after their ancestors, heroes and founders of cities. Firmly convinced that the spirits of their ancestors dwell in the stars, not only the authentic religion was corrupted, but also the primitive astrology (Yahuda 41, 9^{r-v}). Celestial bodies were endowed with human qualities and virtues, and the new gods were praised in Prytanea along with the real Creator, receiving as a justification of their deity the name of the only true God (Yahuda 41, 10^v). A lengthy process of animating the physical universe leads to the birth of new animistic theosophies which, along with the steady rise of the ancient idolatries, provide an opportunity to the development of some metaphysical concepts about the world. These new feigned cosmologies partly relied on some of the philosophical truths of Prytanea, such as the necessity of the divine intervention in the natural world, heliocentrism, gravity or the inverse-square law. But most importantly they altered the

⁴⁷“The whole heavens they reckoned to be the true & real Temple of God & therefore that a Prytanæum might deserve the name of his Temple they framed it so as in the fittest manner to represent the whole systeme of the heavens.” (Yahuda MS 41, 6r)

understanding of God's presence in the world by animist doctrines, something recognized by Newton as *anima mundi*. As such, for Thales, God becomes the mind of the world (Yahuda 17.1, 10^v), Pythagoras conceived of a unity between God and nature and he taught on the transmigration of spirits in the celestial bodies, the Stoics believed that the heavens were parts of Jupiter and that the creation was alive and had reason, while the Platonists considered the stars as being the purest creatures (Yahuda 17.3, 12^v). If the priests had the task to conserve and pass on the whole of Prytanea's knowledge (Yahuda 41, 7^r), they are also the ones on whom the blame is cast for its corruption and the spreading of the new theosophical doctrines. Having started in Egypt, this idolatrous process was extended to Mesopotamia and Greece (CUL MS 3965, ff. 328-89, 654-656). Religion, hieroglyphs and the images of the Egyptian gods are for Newton the proof of their commitment to heliocentrism. The religious ceremony was in fact a method to express the science of the heavens. Regarding the origins of atomism, Newton believes that Moschus the Phoenician is the source of the pre-Aristotelians such as Democritus, Heraclitus or Pythagoras. In this way, we can retrace the transmission path of the concept "all matter consists of atoms" (CUL MS 3965.6, 270; Buchwald, Feingold, 2012: 145). Most importantly, we can find the latter information in drafts of natural philosophical writings. In a manuscript intended for the 1717 edition of the correspondence between Leibniz and Clarke, after a criticism of the Cartesian understanding of God's omnipresence, Newton asserts the substantial omnipresence and rejects any metaphysical approach in natural philosophy.

Metaphysics originates from the ancient Theogony of the Gentiles, where the Gentiles were everywhere feigning that the Sun, the Moon, the stars, the elements, intelligences, humane souls, animals, and everything which is in nature are either parts of the highest God or either His powers. From this it follows that nature herself is the highest God. In this philosophy, the Gentiles founded their idolatry. And Moses, by abolishing [this] cult of parts of the world, condemned this philosophy and established Lord God as omnipresent and distinct from nature. (CUL MS 9597.2.14, f. 4^r translated in Ducheyne, 2012: 261-262)

Just as I stated in the beginning of this paper, any attempt to explain the divine ubiquity and the way in which God acts in the world represent an exercise beyond the boundaries of both natural philosophy and revelation, "for there is no way (without revelation) to come to the knowledge of a Deity but by the frame of Nature" (Yahuda MS 41, 7^r). And for Newton this process bears the name of metaphysics. Against Prytanea's agnosticism, the ancient idolatrous theosophies have developed metaphysical conceptions of God and the universe. Aiming to combat these doctrines Moses re-established the teaching of Noah (of the old Prytanea) about a God of dominion, omnipresent in his creation. This particular type of agnosticism regarding the precise manner in which God acts in the physical world can be found in General Scholium, where the source of gravitation is discussed (Newton, 1999: 943).⁴⁸

There are three essential similarities observed between the General Scholium and Newton's stance on primitive religion and its corruption: the antianimistic statement, the understanding of the substantial omnipresence, and the agnostic feature of natural philosophy concerning God's *modus operandi*. Newton's 1717 *Opticks* ends

⁴⁸"I have not as yet been able to deduce from phenomena the reason for these properties of gravity, and I do not "feign" hypotheses. For whatever is not deduced from phenomena must be called a hypothesis; and hypotheses, whether metaphysical or physical, or based on occult qualities, or mechanical, have no place in experimental philosophy." (Newton, 1999: 943)

with a resonating query about the development of natural philosophy, emphasising that even from ancient times the practice of (true) philosophy was integral to the domain of “sacred philosophy” (Yahuda MS 16, 1¹). Despite its idolatry, the ancient philosophy has a religious goal, to worship the true Creator of all things.⁴⁹ Here Newton aims also at the modern metaphysical philosophies, which, by excluding God from nature, prove to be a path towards atheism. But metaphysical conceptions are not only the result of the primitive religion corruption, but they have also altered the original Christian doctrine.

On the Monarchian Side: Newton’s Antitrinitarian Theology

Newton’s antitrinitarian theology was developed on the investigation of ancient historical and theological sources. For Newton, ancient doctrinal sources enjoyed greater authority than contemporary ones. In accordance with the ante-Nicene Fathers, he establishes the divinity of the Father and the Son on the basis of the criterion of *dominion*, thus dispensing with “metaphysical speculations” (ousia, homousios, hypostasis). Most of his own religious statements can be dated after 1700. His theological language is stereotypical and abounds in compilations or paraphrases of biblical verses, because “all the old Heresies lay in deductions, the true faith was in the text” (Yahuda MS 15.1, f. 11¹). For Newton the unaltered form of the Christian doctrine precedes the Arian dispute, because the theological confrontation of the fourth century is characterized by the corruption of the theological language faithful to the Scriptures by concepts originating in the pagan philosophy and theology. This phenomenon begins at the end of the second century and reaches its peak in the fourth century.

the metaphysical Theology of Orpheus Plato & other heathen Philosophers began to spread \manifestly/ in the churches before the end of the second century, & infected not only those who separated from her & became hereticks of note, but also many others who did not separate, & particularly that it insinuated it self into the Churches of Antioch & Rome & the school at Alexandria. And therefore we need not wonder if it still got grownd in the third century & prevailed in the fourth. (Sotheby Lot MS 255.2, f. 2¹)

In his theological and historical analysis, Newton establishes an important methodological criterion, to keep separately theology and philosophy: “That religion & Philosophy are to be preserved distinct. We are not to introduce divine revelations into Philosophy, nor philosophical opinions into religion” (Keynes MS 6, f. 1¹). Distortion of the original Christian teaching was caused by the intrusion of metaphysical philosophy, Gnostic and Cabalistic opinions, by the imprudent acceptance of foreign scholars inside the Church.

[Many] writers of the first ages is to be looked upon as not derived from the Apostles by tradition but unwarily brought into the Church from the Theology of the heathens or Cabbalists in w^{ch} learned men happened to be \educated &/ instructed before they became

⁴⁹“For so far as we can know by Natural Philosophy what is the first Cause, what Power he has over us, and what Benefits we receive from him, so far our Duty towards him, as well as that towards one another, will appear to us by the Light of Nature. And no doubt, if the Worship of false Gods had not blinded the Heathen, their moral Philosophy would have gone farther than to the four Cardinal Virtues; and instead of teaching the Transmigration of Souls, and to worship the Sun and Moon, and dead Heroes, they would have taught us to worship our true Author and Benefactor.” (Newton, 1718: 381-382)

Christians, or from the Theology of the hereticks who by their emissaries endeavoured to corrupt the Church. (Yahuda MS 15.2, f. 38^r. See also ff. 28^v, 32^v, 42^v)

The effect of mixing Christian theology with pagan philosophy reaches its peak in the dispute between Arius and Athanasius. In Newton's view, the two Alexandrines proposed a theological language in which speculation and innovative concepts altered the original content of Christian belief.

The Greek[s] to preserve the Church from these innovations & metaphysical perplexitys & put an end to the troubles occasioned by them anathematized the \novel/ language of Arius in several of their Councils, & so soon as they were able repealed the novel language of the homousians, & contended that the language of the scripture was to be adhered unto. (Yahuda MS 15.7, f. 154^r)

In Newton's unpublished papers God is conceived in relation to his creation as Monarch of the universe – which constitutes his dominion (monarchy) – and this is the proper character of God; from this it follows that Deity is conceived as the dominion of God. Even in the General Scholium, Newton states that “godhood (deitas) is the lordship of God” (Newton, 1999: 940). All this with the aim of preserving God's oneness using the monarchial criterion of dominion, which ensures both the unity of the Deity, and the real and active (*substantial*, in Newton) presence of the Creator in his creation.

The reconstruction of Newton's conception of the Godhead has as a starting point the hypothesis I advanced before in this paper, that simple truths of early Christianity have been corrupted with metaphysical distinctions and abstractions of Hellenic philosophy and Gnostic thought. Speaking about lack of consensus regarding the character of the Logos in the ancient Church, Newton writes: “By these instances it is manifest that Pla/to/nism began to spread much in the Churches before y^e end of y^e second century. And therefore we need not wonder if it prevailed in y^e fourth.” (Yahuda MS 15.5, f. 87^v) Moreover, the “novel language” Athanasians and Arians have been charged for abuses some categories improper to scriptural language. This approach was not short of consequences in regard to the expression of the divine unity between the Father and the Son, consecrated in the Church of the first centuries as a unity of dominion, therefore a Monarchian unity.

Arius & Athanasius had both of them perplexed the Church with metaphysical opinions & expressed their opinions in novel language not warranted by scripture. [...] the Greek Churches rejected all metaphysical divinity as well that of Arius as that of the Homousians & made the father & son one God by a Monarchical unity, an unity of Dominion. (Yahuda MS 15.7, f. 154^r)

Here, Newton confirms the monarchian criterion of the unity of the Deity, the principle of dominion. The Son and the Father are divine, because they rule together over the same *dominion*. Athanasian Trinitarianism or Arius' *trias* distorts this conception of the unity between the Father and the Son, at the same time altering the monotheistic essence of Christianity. According to Newton, in order to explain the idea of consubstantiality between the Father and the Son, Trinitarians resort to a metaphysical “conceptual pair” (οὐσία - ὁμοούσιος) forbidden by the Scripture. In a manuscript dated after 1710, Newton comes up with seven reasons against the use of these philosophical terms, such as: it would give rise to the possibility of conceiving the Logos as an emanation from the being of the Father, the word *homousios* is nowhere to be found in the Bible, therefore it is not revealed, or this term is ambiguous and it leaves

room for interpretation. (Yahuda MS 15.1, ff. 7^r-11^r) Taking this analysis as a starting point, Newton brings to discussion the fact that the origins of the Arian controversy are to be found in Gnostic concepts and he assimilates the language of the Homousians to a heretical tradition.

this language was first used by hereticks such as were the Cataphrygians & Sabellians. It was their language & \was/ condemned by the \ancient/ Church, & gave occasion to the Arian controversy. (*ibidem*, f. 9^r)

Talking about the nature of God or conceiving the relationship between the Father and the Son in terms of substance (either consubstantial or subordinated to one-another) lead inevitably to idolatry. Such a language denotes remnants of pagan religions that penetrated Christianity through the Gnostic currents.

The heathens & \Gnosticks supposed/ not only their Gods but even the souls of men \& the stars to be/ of one substance wth the supreme God \& yet were Idolaters for worshipping them/. (Yahuda MS 15.5, f. 98^v)

To consider that the stars or souls of humans (i.e. creation) are of one substance with the Creator represents the expression of pagan idolatry. Similarly, the worship of Christ motivated by his consubstantiality with the Father distinguishes itself by no means from idolatry, even if Christ is considered a divine being created before the world or nothing more than a mere human. Consubstantiality is not to be confounded with dominion (the only valid principle for honouring God and Christ), but it negates the worship of the Father and transforms it into a form of idolatry.

And \he/ that is of this opinion may beleive Christ to be of one substance with the father without making him more then a meer man. Tis not consubstantiality but power & dominion w^{ch} gives a right to be worshipped. And to worship a consubstantial being \wholy/ destitute of power & dominion \is/ worshipping a vanity & by consequence idolatry. (*ibidem*)

Founding his argument on this premise, Newton questions the introduction and validation of *homousios* in the synods of the Church (once, the ground for Paul of Samosata's excommunication) and tries to retrace the history of the doctrinal problem generated by the terms *ousia*, *homousious*, *homoiusios*, *hypostasis* etc. To Newton, Christ can be worshipped in respect of the power and dominion received from the Father for his redeeming sacrifice. (Yahuda MS 15.7, 154^r, SL255.7, 2^f) Firstly, Newton complains that *homousios* was introduced against the convictions of the majority of the Synod in Nicaea, since this term was adopted in order to oppose the conceptions of Arius. The adoption of this term was approved through the intercession of Emperor Constantine I, not yet baptized in the year 325 and not yet having the quality of a council member. Additionally, the mistranslation of the term *homousios* into Latin by Hosius (*unius substantiae* instead of *consubstantialis*) led to such misunderstanding of the Council of Nicaea in the West, that the Eastern Churches were charged of Arianism by the West and the Western Churches were charged of Sabellianism by the East. To the Greeks, the avoidance of the confusion between natures was done by the use of *hypostasis*, a term similar to the Latin *substantia*. Thus, the consequence of such misunderstanding generated the theory of consubstantiality, which is formulated for the first time with regard to the three divine Persons during the reign of Julian the Apostate, an admirer of pagan cults (Keynes MS 11, f. 1^r). Thus, Newton explains the process of corrupting original Christian monotheism by employing ontological categories supplied by ancient philosophy.

Newton's antitrinitarianism becomes a source for his iconoclasm since the divinity of Christ is not ontological. In this way, we repeatedly find in the theological manuscripts of the natural philosopher statements against the cult of images. One of the reminiscences of polytheist cults in Christianity was precisely the cult of images (Yahuda MS 11, 6^r-7^r). In a manuscript dating from the time of the General Scholium, Newton was firmly classifying this practice as an idolatrous sin.

[T]he sin of Idolatry consists in making & worshipping the images of dead men or of other things in heaven above or in the earth beneath or in the waters below the earth that is of birds beasts or fishes (contrary to the second commandment) upon a supposition that by virtue of the souls of dead men or of the supreme God or any other Spirits or Demons good or bad inhabiting them or upon any other account they can hear & see their worshippers or do them good or hurt. To ascribe such powers to them is to feign them Gods (such Gods as the heathens worshipped) & to love or feare or trust in them or express such love feare or trust by prayers praises thanksgivings sacrifices adorations or any other outward action or service is the idolatry of the old heathens forbidden in the second commandment (Keynes MS 7, 1^v).

This being the situation, the biblical verse by which the Son is identified as "the image of the invisible God" (Colossians 1:15) has for Newton a spiritual meaning, without having an ontological content associated (Keynes MS 2, 5^r, 12^v). However, to recover the authentic Christian belief requires a dialectical opposition between biblical doctrine and pagan idolatry, which in turn reveals the metaphysical encroachments.

Conclusion

There are many theological insights in Newton's natural philosophical papers. In the succinct and comprehensive text of the General Scholium, we can observe particular references regarding his agnosticism, antitrinitarianism or a non-metaphysical approach. Newton's agnosticism regarding the way in which God acts in the world is expressed when he discusses the source of gravity. On the one hand, the substantial omnipresence of God is a principle of action in the world, "for action requires substance" and in God "all things are contained and move".⁵⁰ On the other hand, the precise manner in which Divinity acts in the physical universe remains unknown,⁵¹ since it cannot be perceived by studying natural phenomena: "I have not as yet been able to deduce from phenomena the reason for these properties of gravity, and I do not feign hypotheses" (Newton, 1999: 943). On the antianimism professed in the Scholium I made some remarks in the first part of the paper. The Newtonian definition about God as Lord of the universe required the antianimist statement "non ut Anima mundi." Against an animist conception of Divinity, Newton proposes a biblical conception of *God Pantokrator* (a term borrowed most likely from the Book of Revelation, the most frequently quoted by Newton). When mentioning "the blind metaphysical necessity",

⁵⁰"He is omnipresent, not only *virtually* but also *substantially*; for action requires substance [*lit.* for active power [*virtus*] cannot subsist without substance]. In him all things are contained and move, but he does not act on them nor they on him. God experiences nothing from the motion of bodies; the bodies feel no resistance from God's omnipresence." (Newton, 1999: 942-943)

⁵¹"It is agreed that the supreme God necessarily exists, and by the same necessity he is *always* and *everywhere*. It follows that all of him is like himself: he is all eye, all ear, all brain, all arm, all force of sensing, of understanding, and of acting, but in a way not at all human, in a way not at all corporeal, in a way utterly unknown to us." (*ibidem*: 942)

Newton alludes to the Cartesian hypothetical method. The anti-Cartesian approach can be easily noticed even from the beginning of the Scholium, when he criticizes the theory of vortices. Newton's desideratum not to introduce hypotheses in natural philosophy is built in opposition to the Cartesian tradition, to which he associates the label of metaphysical philosophy (Ducheyne, 2012: 253-263).

Regarding the antitrinitarian overtones, two years after the publication of the second edition of the *Principia*, the first theological criticism was made against the new addenda from 1713. The Calvinist cleric John Edwards, in a polemical work against Samuel Clarke's *The Scripture-Doctrine of the Trinity* (1712), labelled the short Newtonian appendix as an antitrinitarian text. Therefore, the former President of the Royal Society was associated both with the Socinianism of Johannes Crellius and with the Arianism of William Whiston (Snobelen, 2001: 192-196). Edwards' reasons were the use of the term "God" as a relative word (which does not denote the essence of Divinity, but his office as the supreme Governor) and the formula "Deus summus," which, following the ancient Arian doctrine, denoted the subordination of Christ to the Father (Edwards, 1714: 37-40). More than that, regarding the divine substance, Newton expresses again his agnosticism, "we have ideas of his attributes, but we certainly do not know what is the substance of any thing" (Newton, 1999: 942).

Therefore, Isaac Newton developed a specific agnosticism regarding the relationship between God and the physical world. From the natural phenomena, Newton states in his *Principia*, we can postulate God's permanent activity in the world, but we cannot know how it is performed. This kind of natural philosophical agnosticism is the source of Newton's rejection of any metaphysical explanation of the world and Scripture, namely, his antianimism and antitrinitarianism.

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IMAGE, IDENTITY, REPRESENTATION IN VIRGINIA WOOLF'S "JACOB'S ROOM"

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Abstract: The paper illustrates the way in which Jacob's identity is revealed to us throughout the novel, not so much directly as by means of the impressions that other people have of him. We are only offered a series of images of the main character, which do not actually help us to form a distinct opinion of him, Virginia Woolf stating repeatedly that it is in fact impossible to truly know somebody. This is especially true for someone whose life ends before it really began and who becomes representative of the young men killed during World War I.

Keywords: identity, image, impression.

In the *Oxford Advanced Learner's Dictionary* the first meaning of *identity* is "who or what sb/sth is" (Hornby, 1996: 589). A more complicated definition is offered by Fearon, who differentiates between social and personal identity and states that the latter is:

a set of attributes, beliefs, desires, or principles of action that a person thinks distinguish her in socially relevant ways and that (a) the person takes a special pride in; (b) the person takes no special pride in, but so orient her behaviour that she would be at a loss about how to act and what to do without them; or (c) the person feels she could not change even if she wanted to. (1999: 11)

In other words, personal identity is what sets a person apart from others and may include the person's name, gender, ethnicity, family status, occupation, etc.

The *image* is "a general impression that a person, an organization, a product, etc. gives to the public; a reputation." (Hornby, 1996: 592), while *representation* is "the action of representing sb/sth or the state of being represented". The verb *to represent* has many meanings, among which we should mention: "to be a member of a particular group and be present to speak or act on its behalf"; "to be an example or expression of sth; to be typical of sth"; "to show an image of sb/sth; to depict sb/sth" (Hornby, 1996: 994).

In the novel *Jacob's Room*, Virginia Woolf reveals to us the identity of the main character not so much directly as by means of the impressions the others have of him. We are thus offered various images of Jacob, which we are supposed to put in order as in the case of a puzzle, in order to understand who he is. But, however attentive we are to all details, Jacob's identity still remains elusive. We are not much wiser in this respect at the end of the novel than we were when we began reading it. It is impossible to truly know a person, especially one whose life ends before it really began, as Jacob's did because of the war.

The novel follows Jacob from childhood till a little after his death, chronologically, but not in a traditional manner. There is no plot in the traditional sense of the word. All the reader is offered are some impressions and fragments of dialogues.

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At one point Virginia Woolf comments: "It is no use trying to sum people up. One must follow hints, not exactly what is said, nor yet entirely what is done." (1992: 25, 149) And this is exactly what she does. The impressions belong to Jacob's friends and family members, but also to strangers that he meets only once in his life. Actually, the persons who should know him best, his mother and his brothers, do not offer us any insight into what he really is. His brothers do not characterize him in any way. Neither are we offered information about his relationship to them. His mother, Betty Flanders, thinks of him as "the only one of her sons who never obeyed her" (Woolf, 1992: 17) and "was unreasonably irritated by Jacob's clumsiness in the house" (Woolf, 1992: 66). Captain Barfoot, her admirer, "liked him best of the boys; but as for saying why..." (Woolf, 1992: 66).

His acquaintances and friends are a little more generous with us in this respect. Mrs. Durrant, his friend Timothy's mother, considers Jacob "extraordinarily awkward (...) but so distinguished-looking" (Woolf, 1992: 55). Timothy Durrant, "never made any comment at all" (Woolf, 1992: 65), while Julia Eliot calls him "the silent young man." (Woolf, 1992: 65) and Dick Graves considers him "the greatest man he had ever known". (Woolf, 1992: 105) Two of the women he loves express an opinion of him. Sandra Wentworth Williams also considers him "very distinguished looking." (Woolf, 1992: 141), while Clara Durrant, Timothy's sister, writes in her diary, "I like Jacob Flanders (. . .) He is so unworldly. He gives himself no airs, and one can say what one likes to him, though he's frightening because..." (Woolf, 1992: 65). Clara does not have sufficient room on the diary page, and, refusing to spill onto the next day, does not finish her idea.

The only "physical description" we have of Jacob is from a complete stranger, Mrs. Norman, the woman travelling in the same compartment with him in the train that takes him to Cambridge. She sees Jacob only once, on this occasion, and will forget him completely afterwards. She is afraid that he might attack her, therefore she studies him carefully while he is reading the *Daily Telegraph*. Maybe the fact that she needs to notice closely a man that she fears makes her see so many details. For the other characters he is just an ordinary fellow, somebody they meet very often, somebody who is familiar to them, so they do not feel the need to study him in detail. To Mrs. Norman Jacob appears as a "powerfully built young man". (Woolf, 1992: 24)

Taking note of his socks (loose), of tie (shabby), she once more reached his face. She dwelt upon his mouth. The lips were shut. The eyes bent down, since he was reading. All was firm, yet youthful, indifferent, unconscious – as for knocking one down! No, no, no! [...] Grave, unconscious ... now he looked up, past her ... he seemed so out of place, somehow, alone with an elderly lady ... then he fixed his eyes – which were blue – on the landscape. He had not realized her presence, she thought. (Woolf, 1992: 24)

This is Jacob at 19, but the shabbiness will be present later as well in the form of shabby slippers or trousers.

The author herself finds it difficult to categorize him.

[...] distinction was one of the words to use naturally, though, from looking at him, one would have found it difficult to say which seat in the opera house was his, stalls, gallery, or dress circle. A writer? He lacked self-consciousness. A painter? There was something in the shape of his hands (he was descended on his mother's side from a family of the greatest antiquity and deepest obscurity) which indicated taste. Then his mouth – but surely, of all futile

occupations this of cataloguing features is the worst. One word is sufficient. But if one cannot find it? (Woolf, 1992: 65)

Still, Virginia Woolf presents him as somebody interested since early childhood in animal life. Instead of spending his time with his brothers he wanders alone, collecting the jaw of a sheep found on the beach, a crab, and insects, like glow-worms, which he keeps in pill-boxes, or butterflies. He is also fond of reading. In London he is singled out from the other passengers by the fact that he is the only one carrying a book, Finlay's *Byzantine Empire*. He reads Marlowe at the British Museum and Plato's *The Phaedrus*. When he was a child he was taught Latin and chose the works of Byron in one volume as a keepsake from his teacher. Among his other occupations Woolf mentions playing chess and hunting. He is also successful with women: Clara Durrant, Florinda, Fanny Elmer, two dancers. Of all women, he himself honours Clara Durrant the most. "But to sit at a table with bread and butter, with dowagers in velvet, and never say more to Clara Durrant than Benson said to the parrot when old Miss Perry poured out tea, was an insufferable outrage upon the liberties and decencies of human nature – or words to that effect." (Woolf, 1992: 118) That is perhaps why he gets involved with other, less "honourable" women, such as Florinda, Fanny or even Sandra Wentworth Williams.

But we do not form an opinion about somebody only from the way in which the respective person is seen by others. We have to follow them ourselves. Throughout the novel we see Jacob in various hypostases, sometimes alone, but more often surrounded by people, either his friends (and their families) or mere acquaintances. On these occasions we get only fragments of conversations that are rather attempts at communicating or instances of his behaviour that allow us to form only a superficial opinion about him. For example, we see him at King's College Chapel, attending service. He is attending only physically, otherwise not being particularly attentive, with "his head thrown back" and "his hymn-book opened at the wrong place" (Woolf, 1992: 27) and winking at his friend Timmy Durrant. It is a behaviour maybe typical of a young man in this situation. Or we see him attending a formal dinner party, with the Durrants and others, where he has to wear a dinner jacket and eat properly after six days spent in the open air on the Durrants' boat and eating tinned food and ham from the bone. When he is with his colleagues we find him talking about various things, expressing opinions, arguing about intellectual matters. He appears as a privileged young man, who gets invited in the house of one of his professors, at the Countess of Rocksbeer's and at various parties. The Durrants clearly appreciate him, as he spends a summer holiday with them and is invited to join them again the following summer. After parties he is happy to return to his place, enriched by the experience, but also tired and eager to rest.

It is scarcely necessary to say how well-disposed Jacob felt towards them; how it pleased him to let himself in with his latch-key at his own door; how he seemed to bring back to him into the empty room ten or eleven people whom he had not known when he set out; how he looked about for something to read, and found it, and never read it, and fell asleep. (Woolf, 1992: 106)

The place where a person lives tells us many things about him/ her. Here is a description of Jacob's room in Neville's Court, Cambridge:

Jacob's room had a round table and two low chairs. There were yellow flags in a jar on the mantelpiece; a photograph of his mother; cards from societies with little raised crescents, coats of arms, and initials; notes and pipes; on the table

lay paper ruled with a red margin – an essay, no doubt – ‘Does History consist of the Biographies of Great Men?’ There were books enough; very few French books. [...] Lives of the Duke of Wellington, for example; Spinoza; the works of Dickens; the *Faery Queen*; a Greek dictionary with the petals of poppies pressed in silk between the pages; all the Elizabethans. His slippers were incredibly shabby, like boats burnt to the water’s rim. Then there were photographs from the Greeks, and a mezzotint from Sir Joshua – all very English. The works of Jane Austen, too, in deference, perhaps, to some one else’s standard. Carlyle was a prize. There were books upon the Italian painters of the Renaissance, a *Manual of the Diseases of the Horse*, and all the usual text-books. Listless is the air in an empty room, just swelling the curtain; the flowers in the jar shift. One fibre in the wicker arm-chair creaks, though no one sits there. (Woolf, 1992: 33)

The things he keeps in his room tell us about the important place his mother plays in his life, about the fact that he is active socially, has intellectual preoccupations, likes reading and art. But the room is empty and his presence is only felt as a potentiality.

We also have a description of his rooms in London:

This black wooden box [...] stood between the long windows of the sitting-room. The street ran beneath. No doubt the bedroom was behind. The furniture – three wicker chairs and a gate-legged table – came from Cambridge. These houses (Mrs. Garfit’s daughter, Mrs. Whitehorn, was the landlady of this one) were built, say, a hundred and fifty years ago. The rooms are shapely, the ceilings high; over the doorway a rose, or a ram’s skull, is carved in the wood. The eighteenth century has its distinction. Even the panels, painted in raspberry-coloured paint, have their distinction... (Woolf, 1992: 65)

Details from both descriptions are resumed in the final part of the novel, after Jacob’s death. He had left everything as if he had expected to return, nothing is arranged. Betty Flanders is confused about everything and does not know what to do with Jacob’s shoes, but otherwise the world goes on living. The rooms have been the same since the 18th century.

The eighteenth century has its distinction. These houses were built, say, a hundred and fifty years ago. The rooms are shapely, the ceilings high; over the doorway a rose, or a ram’s skull, is carved in the wood. Even the panels, painted in raspberry-coloured paint, have their distinction. [...]

There were Sandra’s letters.

Mrs. Durrant was taking a party to Greenwich.

Lady Rocksbeer hoped for the pleasure...

Listless is the air in an empty room, just swelling the curtain; the flowers in the jar shift. One fibre in the wicker arm-chair creaks, though no one sits there. (Woolf, 1992: 173)

During the novel we see Jacob less in his rooms and more in other places. We see him as a child on the beach in his native Scarborough, then at 19 in Cambridge, and at 22 and 25 in London. He is also interested in seeing other countries. When his mother’s cousin dies and leaves him a hundred pounds he decides to use it to travel, and goes to Paris briefly, then crosses Italy and finally reaches Greece. We have no clear impression of his about Versailles, which he visits in Paris. Italy seems to him a hot country, with no grass, only earth clotted into dust even if it is only April, with olive

trees and white villages, very different from England. The first sight of Greece is also disappointing. In Patras “he had met several droves of turkeys; several strings of donkeys; had got lost in back streets; had read advertisements [...]; children had trodden on his toes; the place smelt of bad cheese.” (Woolf, 1992: 132) After Greece he plans to visit Rome even without money, though he considers Roman civilization inferior. But he does not do it. Together with the Williamses, a family met during the travel, he visits Corinth and Athens, then Constantinople. He is 26. After Constantinople, he returns to London, but does not tell much about his adventure. Bonamy guesses that he is in love, but Jacob does not tell anything about that either.

In spite of all these details, the novel defies any simple classification of Jacob’s identity.

The novel begins with Jacob being lost on the beach and his brother Archer shouting ‘Ja-cob! Ja-cob!’ (Woolf, 2); in the final chapter, in despair it seems, Bonamy cries ‘Jacob! Jacob!’ while standing looking out of the window of Jacob’s room (Woolf, 225). These cries for Jacob might well be echoed by the reader, because, after over two hundred pages, we are no closer to understanding the real nature of Jacob. This is part of Woolf’s exploration of identity: we hear lots of conversations about Jacob; we hear a lot of what he says; we know which authors he has read; which university he attended and the names of the different women he is involved with throughout the novel – but we are no closer to discovering the real Jacob. (Wheeler 2011: 1)

As a matter of fact, throughout the novel, Woolf dwells frequently on our impossibility of truly knowing other people. “Nobody sees any one as he is [...]. They see a whole – they see all sorts of things – they see themselves” (Woolf, 1992: 25) Or:

The proximity of the omnibuses gave the outside passengers an opportunity to stare into each other’s faces. Yet few took advantage of it. Each had his own business to think of. Each had his past shut in him like the leaves of a book known to him by heart; and his friends could only read the title, James Spalding, or Charles Budgeon, and the passengers going the opposite way could read nothing at all – save ‘a man with a red moustache,’ ‘a young man in grey smoking a pipe.’. (Woolf, 1992: 59)

We are offered only rare access to Jacob’s thoughts. Thus, Woolf implies that Jacob’s identity, besides being impossible to capture, is constructed by his surrounding community rather than by his internal consciousness and that identity cannot be contained by any single mind or impression. (cf. Farina, 2009) “Moreover, Jacob’s details are ultimately insignificant after his sudden death in the novel’s final chapter. As Bonamy and Betty Flanders aimlessly catalogue the details of his empty room, Jacob’s absence represents the novel’s final resignation to the mystery identity.” (Farina, 2009)

According to Weston,

In *Jacob’s Room* (...), narrative is a way to process loss by exploring the sense and shape of the absence that loss creates. (...) a third person narrates, creating the sense that while this is a deeply personal loss for his family, it also evokes the generalized sense of collective loss of the generation lost on the battlefields of World War I. This novel is driven by the need to revisit Jacob’s life story up until and just after his death as a means of recasting that narrative in the light of his death. (2009: part I)

This theme of loss would then be the reason why the plot of the novel seems incomplete, we have limited access to Jacob’s interiority and ultimately we cannot

know him very well. Narratorial incompleteness is a reflection of the sense of incompleteness or lack experienced by those left behind, but it also reflects the incompleteness of Jacob's life. We cannot know Jacob completely because he is not a fully developed personality. He is presented as we recall somebody who died. "*Jacob's Room* uses indirection to confront its readers with the catastrophic loss of a generation through the exemplary death of one its members". (Weston, 2009: part IV) His little absences throughout the novel are then a sort of rehearsal for the final one.

Let us return to the elements that compose personal identity. Name: Jacob Alan Flanders. Gender: male. Ethnicity: English. Family status: single. Occupation: student. But a person is much more than this. And yet, even if we have seen Jacob's image in the eyes of various people and the way in which he becomes a representative of the young men who died during World War I, we cannot say with certainty that there is much else we know about him.

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STEINBECKIAN IMAGERY IN “OF MICE AND MEN”

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Abstract: Steinbeck is well-known for his appeal concerning nature, its exposure in his work and so the use of imagery in writing *Of Mice and Men* was no surprise to anyone. This paper points to the accentuated use of imagery that the author exposes while trying to portray an accurate image of the life the migrant workers had to endure. His vivid and clear tracing of characters and nature brings the readers closer to his protagonists empathizing with them in a more humane manner. The title of his novel is related to a Robert Burns poem dealing with the struggle of a mouse which is facing winter without the comfort of a secure home, although it had built it in advance. The human intrusion with nature is the reason why the mouse cannot continue with its life in the way that it had initially planned. The direct parallelism to the condition of the protagonists, who are also without a stable home arrangement, is meant to underline the resemblance people and animals share. Unfortunately, for Steinbeck's characters, the dream they have for a better future is doomed from the start, much as that of the poor mouse which is in danger of not surviving the winter.

Keywords: imagery, nature, animals, people.

Of Mice and Men represents one of Steinbeck's most famous and well-read novels as it is not only studied all over the world, but because it brings out, in a very simple manner, many of the author's ideas related to individuals, communities and the harsh living conditions Americans were facing. Under the influence of the Great Depression, Steinbeck describes the fate of the common man, lonely and hopeless in his struggle to survive, dreaming about a future that will delay its coming. The writer seems to say, “this is the way things are,” just as epitomized by the original title of the novel, “Something that Happened.”⁵²

Steinbeck is well-known for his appeal concerning nature, its exposure in his work and so the use of imagery in writing *Of Mice and Men* was no surprise to anyone. The title of his novel is related to a Robert Burns poem dealing with the struggle of a mouse which is facing winter without the comfort of a secure home, although it had built it in advance. The human intrusion with nature is the reason why the mouse cannot continue with its life in the way that it had initially planned. The direct parallelism to the condition of the protagonists, who are also without a stable home arrangement, is meant to underline the resemblance people and animals share. Unfortunately, for Steinbeck's characters the dream they have for a better future is doomed from the start, much as that of the poor mouse which is in danger of not surviving the winter:

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⁵² The title *Of Mice and Men* was taken from one of Robert Burns' poems entitled “To a Mouse” that has become extensively popular being widely quoted: But, Mousie, thou art no thy lane, / In proving foresight may be vain: / The best laid schemes o' mice and men / Gang aft a – gley / An' leave us nought but grief an' pain / For promis'd joy // (Burns 2003: 28). In *To a Mouse*, Robert Burns intends to expand the mouse's situation to humanity while in *Of Mice and Men*, Steinbeck enlarges upon the experience of two migrant workers living in the Depression era to the human condition. The dreams of the two men are meant to never come true. The final part of the novel is similar to the destroying of the field mouse's nest by the ploughs of the men working the land and even though not precisely tragic it can be considered a part of the pattern life sequences: the plans men make for themselves are not safer than those of a mouse.

“Steinbeck’s use of the biological indicates a static view of human nature represented through simplistic rendering of nonhuman animals. From this perspective, human beings are no more than a sophisticated incarnation of animal drives and instincts, devoid of the nobler aspects that can characterize our species.”⁵³

The imagery the author wants to expose to the readers is meant to penetrate the belief that there exist inherent ties to the nonhuman beings having in mind the political, social, spiritual values that make men unique. However, the human spirit has to permanently be connected to the biological realities and relationships with animals. In a world where there is confusion about what it means to be human, the author is willing to make his readers wonder about their struggle to embrace feelings and behaviour proper for an individual and not an animal. Although critics have sometimes hinted at animalism when referring to Steinbeck’s use of animal imagery, this negative part of human drives does not represent in any way the author’s intention of bringing together the duality of man – physic and intellect – and the social urge of having the intellectual nature prevail over atavistic urges:

The message in *Of Mice and Men* has progressed from the wholly negative vision of *In Dubious Battle*, as the characters manage to embrace their humanity regardless of their inability to control the outcome or direction of their lives. Thus, *Of Mice and Men* is an affirmation of human commitment and development that, while extinguished by unyielding circumstance, has value in and of itself.⁵⁴

George never wants to give up Lennie but in the end he is forced by the circumstances and he gets to show his animalistic side. If through the novel his friend is the one regarded as the holder of the animalistic side as he does not have much understanding for the gravity of real life issues, in the end he is really the one trusting and appreciating his friend with no restraint.

The author’s desire of introducing the readers in his protagonists’ story leads him to start the novel with a detailed description of the place where George and Lennie are:

A few miles south of Soledad, the Salinas River drops in close to the hillside bank and runs deep and green. The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On one side of the river the golden foot hill slopes curve up to the strong and rocky Gabilan Mountains, but on the valley side the water is lined with trees – willows fresh and green with every spring, carrying in their lower leaf junctures the debris of the winter’s flooding; and sycamores with mottled, white, recumbent limbs and branches that arch over the pool.⁵⁵

As nature is following its course the two men seem to only be intruding with their presence. Their footsteps are the hint of something going to change that will perturb the stable well-being of the animals, which is rather symbolic of the way in which Lennie dies, not knowing what to expect and barely perceiving what he had actually done:

⁵³ Josephine Levy. “Biological and Animal Imagery in John Steinbeck’s Migrant Agricultural Novels: A Re-evaluation” in *Between Species*. 1994, 10(1): 67.

⁵⁴ Josephine Levy. “Biological and Animal Imagery in John Steinbeck’s Migrant Agricultural Novels: A Re-evaluation” in *Between Species*. 1994, 10(1): 67.

⁵⁵ John Steinbeck. *Of Mice and Men*. Penguin Group US, 1993, p. 1.

On the sand banks the rabbits sat as quietly as little gray sculptured stones. And then from the direction of the state highway came the sound of footsteps on crisp sycamore leaves. The rabbits hurried noiselessly for cover. A stilted heron labored up into the air and pounded down river. For a moment the place was life less, and then two men emerged from the path and came in to the opening by the green pool.⁵⁶

The image of rabbits is recurrent throughout the novel as owning them is Lennie's ultimate goal. His main focus is of doing what is requested of him in order to obtain the privilege of achieving his dream. The desire to tend for the little animals and to prove that he is capable of being responsible for other beings, as he most definitely is not for himself, draws his attention to the actual dream of sharing a house with George. His friend's main concern is to keep Lennie out of trouble and make sure that unfortunate incidents such as the one from the previous farm never occur again. His retelling of the event brings the readers close to visualizing Lennie's gesture and the following reactions: "So he reaches out to feel this red dress an' the girl lets out a squawk, and that gets Lennie all mixed up, and he holds on 'cause that's the only thing he can think to do."⁵⁷

George wants to secure the chances of ever getting a home of their own, where there would be no boss and no orders. "To George and Lennie in *Of Mice and Men*, for example, land represents fulfilment; out of their deprivation they dream of having land, and their dream is a need for identification. Without it they are alienated fragments of men, less than whole."⁵⁸

While George is searching for a way to make his life matter, Lennie focuses on the rabbits and tries to listen to his friend's advice about the proper manner to behave in order not to create any inconvenience. The image of the little furry animals appears in a rhythmic pattern throughout the novel, from the beginning to the end. On the first page of the book, the author introduced the rabbits that make the scenery look like a place from Eden.⁵⁹ Using this image, Steinbeck foreshadows that something fearful will happen and all their dreams will be ruined in the end. The topos of the word however has a richer significance as in the mythology of the Amerindians a rabbit is a mediator between the human world and that of the dead. According to Chevalier's *Dictionary of Symbols*, the rabbit is the symbolic of the moon and in almost all mythologies rabbits represent an accomplished life full of happiness and pleasure.

Rabbits also epitomize the universe of the novel as Steinbeck foregrounds the rabbits many times so as to reveal Lennie's unfulfilled dream, as they are all he hopes for. They offer the simple "access" to the soft fur that he likes so much to touch. Rabbits are the source of comfort Lennie needs. Critics found an answer: rabbits played a major role during the Great Depression in the American society and especially in California. Even the U.S. Government encouraged the raising of rabbits for meat. In the 1940s the sales of rabbit meat were above those of poultry sales. But as America started to become prosperous, rabbits were no longer bought for their meat but as house pets.

In *Of Mice and Men*, they become the symbol of Lennie and, especially, of George's dream of having their own farm, their personal Garden of Eden. They hope to find there a location where they could lead a wonderful life. For the two, this *safe place*

⁵⁶ *Idem.*

⁵⁷ John Steinbeck. *Of Mice and Men*. Penguin Group US, 1993, p. 41.

⁵⁸ Todd M. Lieber. "Talismanic Patterns in the Novels of John Steinbeck" in *American Literature*. 1972, 44, (2): 267.

⁵⁹ As the rabbits are among the animals that populated Heaven at the time of Adam and Eve.

is the farm that George constantly describes to Lennie: "Well," said George, "we'll have a big vegetable patch and a rabbit hutch and chickens. And when it rains in the winter we'll just say the hell with going to work, and we'll build up a fire in the stove and set around it an' listen to the rain comin' down on the roof..."⁶⁰

Many of Steinbeck's characters have a place they can retreat from life and try to find meaning and peace. In *Of Mice and Men* besides the dream farm there are the cave and the thicket in the willows, where the two protagonists find cover when in need. However, the spaces that Steinbeck chooses for his characters lead to all sorts of dreams and illusions and it becomes evident that they are actually helpless in front of the harsh living conditions and Lennie's special needs only foil their plans. So, the expectations of rabbits are mere hopes of a child as these symbolic ones will have the same end as the little animals crushed by Lennie's blundering strength. There is an inner condition he cannot control; he never means to do anything wrong, but he cannot help touching soft things with his enormous but sensitive hands. Unfortunately, he kills without intention everything he touches and there is no other way out for him, but to be treated in a similar manner to an animal. His underdeveloped mind repeatedly brings up the topic of furry animals (rabbits, mice, puppies), which offer him comfort. They are small and helpless and in need of caring and attention, as it is his case. His impressive exterior compared to his childish behaviour and innocent intentions represent Steinbeck's way of creating a contrasting image between what we see and what really is.

The use of rabbits, mice, and puppies to represent the dream reveals the universal longing for comradeship and satisfaction within the human community. The softness and innocence of the creatures Lennie loves characteristically reveal the fragile and delicate nature of the romantic dream he clumsily, but earnestly, pursues.⁶¹

George and Lennie's story is meant to impress the readers waking them to reality as "He means to agitate, to provoke, to anger, to cause doubt and raise a multitude of questions. In the manner of Socrates, this is the first real step towards philosophising."⁶² The author's intentions are those of making everything clear in his readers' minds. In order to do so he uses animal imagery reminding of his scientific interest and of the fact that we are so small in comparison to the universe. Lennie's height and aspect is similar to a bear's, meaning that he can frighten his enemies by having an obvious advantage, which discourages any violent act from others, who would never dream of beating someone so impressive: "a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely and only moved because the heavy hands were like pendula."⁶³

Steinbeck continues with the animal associations when he describes Lennie's habits; he "dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse."⁶⁴ Although

⁶⁰ John Steinbeck. *Of Mice and Men*. Penguin Group US, 1993, p. 18.

⁶¹ Josephine Levy. "Biological and Animal Imagery in John Steinbeck's Migrant Agricultural Novels: A Re-evaluation" in *Between Species*. 1994, 10(1): 67.

⁶² Hart, Richard E. "Moral Experience in *Of Mice and Men*: Challenges and Reflection" in Stephen K. George (ed.), *The Moral Philosophy of John Steinbeck*. The Scarecrow Press Inc. Maryland: Lanham, 2005, p. 63.

⁶³ John Steinbeck. *Of Mice and Men*. Penguin Group US, 1993, p. 4.

⁶⁴ John Steinbeck. *Of Mice and Men*. Penguin Group US, 1993, p. 4.

Lennie is viewed in connection with large animals, he does not seem harmful in any way. It is true that he could hurt people around and eventually he does, but there is no intention in his behaviour, just like an animal he acts based on instinct, not on reason. His reality is different from the one others envision and he feels more comfortable among animals than certain people. This might be the reason why he walks around with a dead mouse in his pocket. He does not want to admit the harsh situation they are in and refuses to accept reality. George, on the other hand is well aware of what is going on around them and, although at times is overwhelmed by his task of caring for Lennie, he appreciates the latter's loyalty, which is compared to that of a dog.

The dog image appears once again when Curley's anger is described as he is presented acting like a terrier which wants to show its anger at any cost and chooses to pick on taller and heavier men as he is quite the opposite image of such a fellow "a thin young man with a brown face, with brown eyes and a head of tightly curled hair. He wore a work glove on his left hand, and, like the boss, he wore high-heeled boots."⁶⁵ This might be the reason why Lennie seems such a good target for Curley to release his anger and set straight things which can develop only in his imagination. Unfortunately, Lennie cannot be defeated so easily and when George agrees to let his friend take the lead in the fight Curley is so eagerly expecting there is no way out of the situation for him who is seen by everybody present "flopping like a fish." The humiliation felt by Curley is unbearable and this is one of the reasons why he is so willing to kill Lennie after the sudden death of his wife. His behaviour is that of a prey animal searching for his next victim, wanting to take all his frustrations and place them on one single person who could make it all improve at emotional level once the rage is expressed.

In Steinbeck's world, human beings do not operate on a plane above other life forms; they function as an extended and sophisticated species that retains an animal nature within. This nature is an integral reality that, once understood and accepted, aids in the journey toward a uniquely human spiritual fulfilment. This journey is explored, with increasing degrees of success.⁶⁶

For Steinbeck's characters love, friendship and appreciation are the most important principles in life and this is the reason why George's ultimate sacrifice is that of saving Lennie from even more misery, while re-telling the happy story of their dream house and independence. However, there was no choice for George but to take

the gun and steadied it, and he brought the muzzle of it close to the back of Lennie's head. The hand shook violently, but his face set and his hand steadied. He pulled the trigger. The crash of the shot rolled up the hills and rolled down again. Lennie jarred, and then settled slowly forward to the sand, and he lay without quivering.⁶⁷

The hills were echoing George's pain and Lennie's sad story of being excluded, just to spare him the pain of humiliation and misunderstanding. His inability to fit in the world is resented by his friend, whose gesture only shows commitment and infinite loyalty.

Throughout the entire novel it is obvious the accentuated use of imagery that the author exposes while trying to portray an accurate image of the life the migrant

⁶⁵ *Ibidem*, p. 26.

⁶⁶ Josephine Levy. "Biological and Animal Imagery in John Steinbeck's Migrant Agricultural Novels: A Re-evaluation" in *Between Species*. 1994, 10(1): 67.

⁶⁷ John Steinbeck. *Of Mice and Men*. Penguin Group US, p. 105.

workers had to endure. His vivid and clear tracing of characters and nature brings the readers closer to his protagonists empathizing with them in a more humane manner.

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‘MIRRORING’ IMAGES: A READING OF POUND’S “IN A STATION OF THE METRO” AND ALDINGTON’S “PENULTIMATE POETRY”

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Abstract: This article attempts to offer a reading of “In a Station of the Metro” and “Penultimate Poetry”, two poems written by two imagist poets, Ezra Pound and Richard Aldington, by drawing on the concept of ‘mirroring’ images, a concept I use to suggest an analogy between the optical effect of the mirror image and what it reflects and the two-line structure these poems contain. For their reading I draw extensively on a discussion of the *hokku* technique, which is used in Japanese poetry and which both poets liked, as a technique that allows for the recording of the instant emotion.

Keywords: image, Imagism, *hokku/haiku*, Pound, Aldington.

Initiated by Ezra Pound, Richard Aldington, and H. D., Aldington’s wife, and drawing primarily on T. E. Hulme’s principles, Imagism as a poetic movement had in its focus insistence on precise images, “direct treatment of the ‘thing,’ whether subjective or objective” (Pound, 1935: 3), emphasis on clear and sharp language, which relied on the rhythms of everyday speech. My intention in this paper is not to discuss Imagism *per se* but to use its emphasis on exact image as a departure point to read two poems by two main representatives of Imagism, particularly in its early stage, Ezra Pound and Richard Aldington. The poems I will discuss are Pound’s “In a Station of the Metro” and Aldington’s “Penultimate Poetry,” a parody of Pound’s poem.

Before discussing them, I would first like to expand a little bit on Pound’s and Aldington’s views on image and especially their connections to Japanese poetry, whose techniques, especially that of *hokku*, is thought to have inspired both poets. My idea is to first point out any difference in their approach to image and their reliance on Japanese poetry in order to focus next on their poems and read them in terms of what I call ‘mirroring’ images, a concept I have coined for this analysis and which I will refer to in detail in due course.

Pound’s view of image developed as a result of his encounters with several cultures and the work of many poets, especially Japanese, from which he got his inspiration to use the *hokku*, a Japanese poetic technique, whose best illustration is his “In a Station of the Metro.” In his essay “Vorticism,” Pound recounts how he arrived at this *hokku*-like poem, an explanation often quoted by scholars as a reference for Pound’s growth from Imagism to Vorticism.

At this point it is important to elaborate some aspects of the *hokku* in order to understand how it informs Pound’s poetic principles of Imagism in general, more precisely his understanding of the image, and his composition of “In a Station of the Metro” in particular. In *Haiku and Modernist Poetics*, Yoshinobu Hakutani (2009) provides substantial evidence to account for Pound’s interest in haiku by trying to locate his source(s) of inspiration. From his analysis, of interest to this paper is how Hakutani elaborates on aspects of *hokku* that Pound’s poetry reflects and which he adopted. Hakutani (2009, 77) tries to account for how Pound got from *hokku* poetry the

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inspiration for precision of language in poetry, for the elimination of words that do not contribute to meaning: "What appealed to Pound was the terseness and intensity of imagery in a *hokku*." To define the *hokku*, Hakutani (*ibidem*: 71) resorts to Noguchi's "What Is a Hokku Poem?":

Noguchi first defined *hokku* as an expression of Japanese poets' "understanding of Nature," [...]. Noguchi differentiated between the "suggestive" and subjective coloration of English poetry and the Japanese *hokku*, "distinctly clear-cut like a diamond or star." [...] I value the '*hokku*' poem, at least some of them, because of its own truth and humanity simple and plain." [...] the *hokku* poet expresses the spirit of nature, rather than the will of man or woman.

He also locates the source of Noguchi's definition of *hokku* in the Zen philosophy, a discipline of the mind: "Zen does not recognize human reality, the existence of good and evil, because this reality is the creation of human will rather than the spirit of nature." (*ibidem*)

In a more technical definition, haiku:

is a Japanese lyric genre with seventeen syllables arranged in three units in a 5-7-5 pattern [...] it must also include a *kigo* (季語), a word or phrase that indicates one of the "five seasons" (four natural seasons and the New Year's Month). In many cases it also has a *kireji* (切れ字), a "cutting word" that indicates a caesura. (Mi-Jung Jang, 2011: 236-37)

It has already been noted that in his "In a Station of the Metro," Pound, instead of the 5-7-5 syllable scheme, goes for a 17-19 syllable poem with a 'super-pository' structure. Pound "applied the principle of terseness and intensity to the construction of a single image in his poetry" (Hakutani, *op. cit.*: 77), which he resorted to see as "a form of super-position, that is to say [...] one idea set on top of another" (qtd. in *ibidem*: 77).

Imbued with such ideas, Pound, in his essay "Vorticism," equates the image to a vortex, "from which, and through which, and into which ideas are constantly rushing" (1970: 92), whereas in "As for Imagisme" he called the image "a sketch, a vignette, a criticism, an epigram or anything else you like. It may be impressionism, it may even be very good prose" (1915: 349). He draws on another comparison to illustrate his idea, that between the painter, who uses colour "because he sees it or feels it" and the author who likewise uses images "not because he thinks he can use it to back up some creed or some system of ethics or economics" (Pound, *op.cit.*: 86). Hakutani (*op. cit.*: 71) explains that Pound saw the image as "a seed capable of germinating and developing into another organism" and his *hokku*-like poem is an illustration of this.

Although Aldington shared Pound's interest for Japanese art, he seems to have been more "interested in the color prints by Utamaro, Hokusai, and others found in the British Museum than in Japanese poetry" (*ibidem*: 75). Ewick (1996: 241) does not deny the fact that Aldington got inspired by Japanese art and poetry, but explains that in defending Imagism, he, unlike Pound and Flint did not resort to "Japanese verse for justification." Nevertheless, he adds that Aldington "incorporated into his own work Pound's technique of super-position; [...] patterned poems on ukiyoe in the British Museum Print Room, copied and kept translations of Japanese poems and songs, and according to Miner (17) carried to the battlefields of France a notebook for recording his own 'hokku'" (Ewick, *ibidem*).

Despite their shared interest for imagism, both poets engaged in a binary rhetoric, which Diana Collecott (2000) explains in terms of Hellenism and anti-Hellenism, with Aldington taking sides with the first and Pound with the second and which some other scholars have read in light of Aldington's reported disapproval of Pound's imposing manner of his ideas.

In this article I will discuss Pound's poem "In a Station of the Metro," which exemplifies his theory of image as a vortex and Aldington's "Penultimate Poetry," a parody of the first. I will discuss them in terms of what I call 'mirroring' images, a concept I use to draw an analogy between the optical effect of mirroring surfaces and the lines of these poems. By that I want to demonstrate that the two lines in Pound's poem are like mirroring images that work by reflection but unlike real objects in which it is the optical effect that creates the idea of one mirror image generated out of an object/image and reflected on a mirroring surface, in Pound's poem this effect owes much to the use of the *hokku*-like form.

Before discussing Pound's poem in these terms, I would like to expand a little bit on the optical effect that is created when the mirror image is merged with the object it mirrors. It is an effect that creates impressive pictures or landscapes especially near water surfaces. Here the water surface serves as a boundary line that optically separates the object/image from its mirror image, which is identical with the object/image except that it appears as the object's reversed form. But when you look at it, beyond the beautiful effect, you get the idea of a whole despite of the two parts contained in it. The same effect is created by Pound in "In a Station of the Metro." This explanation is very much in line with Pound's description of his poem:

The 'one image poem' is a form of super-position, that is to say it is one idea set on top of another. I found it useful in getting out of the impasse in which I had been left by my metro emotion. (Pound, *op. cit.*: 89)

Pound's poem reads:

The apparition of these faces in the crowd;
Petals, on a wet, black bough. (Pound, 1957: 35)

The 'mirroring' interpretation is sustained by several elements in the poem as well as several readings and interpretations by critics and scholars. I will take them one by one. First of all, the form of super-position, which Pound literally explains as "one image on top another" is to be found in mirroring images as well. In Pound's poem the image that is mirrored is "these faces in the crowd," whereas the mirroring image is "Petals, on a wet, black bough." The word "apparition," a form of appearance, despite its ghostly connotations, reinforces the references to the 'mirroring' interpretation.

One other element that sustains this interpretation is punctuation. In "Pound's 'Metro' Hokku": The Evolution of an Image Poetry," Randolph Chilton and Carol Gilbertson (1990) argue about the poem's important place in the realm of modernist poetry and imagist poetry in particular. By drawing on the several revisions and printings of the poem, they try to point out how this poem has evolved. Originally published in 1913 in *Poetry*, the poem was published again in 1916 in *Lustra*. The authors observe that between the two publications there is a slight difference, the colon in the first one has been replaced, probably due to the printer's neglect, by a semicolon. Despite this intentional or unintentional error, Pound never changed it in subsequent

publications. The authors argue about how the changed punctuation further separates the images. By definition, a colon "a punctuation mark (:) used to precede a list of items, a quotation, or an expansion or explanation," whereas a semi-colon is "A punctuation mark (;) indicating a pause, typically between two main clauses, that is more pronounced than that indicated by a comma" (*Oxford Dictionary* 2015). A semicolon can be used between two closely related independent clauses, provided they are not already joined by a coordinating conjunction. Semicolons can also be used in place of commas to separate items in a list, particularly when the elements of that list contain commas. Such a separation can also be inferred by the lack of the copula *be* or the preposition *like* in the poem. Thus punctuation in this case plays the role of a mirror that produces two images, the image and the mirror image.

In poetry, these features correspond to a *hokku*, which Pound adopted for this poem:

Pound seized on the unique form of "super-position" which, he observed, constitutes a *hokku*. To him, the *hokku* often consists of two disparate images in juxtaposition, and yet it appears as a single image. Lacking the copula *is* or the preposition *like*, the image cannot be metaphoric or analogical. (Hakutani, *op. cit.*: 83)

The use of semi-colon plays the role of the mirroring surface or of the dividing line in this case, which separates the two images and dismisses the possibility for a metaphorical reading of the mirrored image:

The poem's structure tempts us to read a metaphorical connection between the first picture and the second – between the faces and the petals. But the semicolon prevents an explicit connection, and as soon as we try to specify or paraphrase a connection, it disappears. (Chilton and Gilbertson, 1990: 229)

By analogy, when an image is mirrored on a surface it produces another image, its own reversed image. Both images are by effect brought together as a whole, as one single image that leaves one spellbound when looking at it. Similarly,

As Pound's account of the composition of the metro poem shows, he had no intention of likening the image of the beautiful faces in the crowd to the image of petals on a wet, black bough or of making one image suggestive or representative of the other.²⁰ If one image is used to suggest another or to represent another, both images would be weakened. But if one image is used to generate or intensify another, and the other image, in turn, intensifies the first one, then the whole poem as one image would be intensified. (Hakutani, *op. cit.*: 83)

This coalescence of two unlike images responds to Pound's summing up of his feelings that day at the underground station and his subsequent thoughts, that moment when "a thing outward and objective transforms itself, or darts into a thing inward and subjective" (Pound, *op. cit.*: 89). Thus the two images should be read in relation to one another. Whether this reading alludes to a union of two worlds, ours with the underworld as suggested by some scholars or to the union of humanity ("faces") with nature ("petals") as proposed by others depends on the perceiver. Pound's urge for the expression of instant emotion at the view of those faces and his initial frustration at the

composition of this poem until he ended up with a two-line poem⁶⁸ should suggest that "[c]reating such an image needs no preparations, no explanations, no qualifications" (Hakutani, *op. cit.*: 83). This union of images, this emergence of one image from another is due to the *hokku* structure of the poem and the mirroring quality underlying it. For analogy, the two images in the poem when one reads it spring up instantly as reflections of each other, an effect one can easily note when looking at oneself in the mirror or when objects or images are reflected on a mirroring surface. It is this same effect that brings them together as a whole.

In its turn, Aldington's poem does not seem to feature the same effect. Published in 1914 in *The Egoist*, "Penultimate Poetry" in its parodic form is loyal to the formal features of the first printing of "In a Station of the Metro" and has retained the colon. The poem reads:

The apparition of these poems in a crowd:
White faces in a black dead faint. (Aldington, 1915: 36)

Aimed at ridicule, it goes without saying that one does expect this poem to be similar in subject matter as Pound's. Technically speaking, Aldington has retained some features of Pound's poem such as the use of the word "apparition," of the colon and the two-line structure. But the word "faces," which Pound uses in the first line, here appears in the second line with the word "poem" overtaking it. The mirror image is absent here. The use of the colon suggests expansion or explanation and not separation. What is more, in a *hokku* poem, the presence of elements of nature, of seasons, in particular, is important. This is missing from Aldington's parody. Although a parody, Aldington's poem has not followed the *hokku* conventions closely⁶⁹. That he uses the word "poems" in plural should suggest that his irony is directed against several poems, not only this particular one. What is more, the word "apparition" in Aldington's version serves a different purpose from Pound's. In my view, it adds to the humorous element of his super-pository structure by connoting with the binary white-black in the second line and thus alluding to a ghostlike effect in rather comic lines. As Diepeveen (2014: 72) notes:

"Penultimate Poetry" seems less directed at imagist poetry in general than at Ezra Pound: Pound's exoticism, diction, hortatory tone, rapid shifts in tone, and baffling Provençal. The immediate instigation for Aldington's parodies was not only Pound's "In a Station of the Metro," but a series of poems Pound published in the November 2013 issue of *Poetry*.

What can finally be said is that although Imagism informs the writing of both poets at least in the years when Imagism was most active and the poems under

⁶⁸ In his essay "How I Began" (1913) Pound explains how he wrote "In a Station of the Metro." At first he wrote "a thirty-line poem which he then cut in half, and then finally succeeded in compressing into one hokku-like sentence'." (Beach, 2003: 26).

⁶⁹ Hakutani explains that "Richard Aldington, who joined in 1911, was more interested in the color prints by Utamaro, Hokusai, and others found in the British Museum than in Japanese poetry.¹¹ The fact that Pound was more seriously interested in Japanese poetry than was Aldington is indicated by a parody of Pound's metro poem that Aldington published in the January 1915 issue of *The Egoist*." (Hakutani, *op. cit.*: 75)

discussion were written⁷⁰, the case of "In a Station of the Metro" and "Penultimate Poetry" testifies to the poetic 'disagreements'⁷¹ between them. One might argue that "Penultimate Poetry" was intended as a parody of Pound's *hokku*-like poem and that it should be viewed merely as such. Nevertheless, even in its parodic form, Aldington's "Penultimate Poetry" fails to grasp all the elements in Pound's poem it proposed to spoof, namely the *hokku*. While Pound's poem follows the *hokku* conventions more closely, Aldington's poem is limited to an imitation of the two-line structure and, unlike Pound's poem, it fails to record the instant emotion, an important element for *hokku* poems.

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⁷⁰ Imagism was known as such upon Pound's announcement to H. D. and Aldington in December 1912 that they were Imagistes. After Pound's embrace of Vorticism, another term coined by him, the Imagists continued as a group under Amy Lowell's guidance until 1917.

⁷¹ As mentioned earlier, evidence of these 'disagreements' is the fact that Aldington wrote several parodies of Pound's poems: "Aldington supplemented his broadside on 'Anti-Hellenism' with a spoof of Pound's contemporary poems, which drew attention to their range of foreign sources. Pound pronounced these parodies 'excellent': they were certainly more successful than the pastiche of Symonds' *The Greek Poets* with which Aldington's article culminated." (Collecott, 2000: 61)

THE CONCEPTS OF DEATH AND DYING IN HENRY JAMES

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Abstract: Henry James's entire fiction abounds in images of death that develop the plot, give shape to the atmosphere and accentuate the climaxes of his works. The typology of his characters ranges from suicidal artists to murderous lovers and in his tales and novels death comes in every shape: fall, poison, drowning, gunshot, execution or natural causes, offering a whole dimensionality to the final act of passing through the way in which it patterns identity and ultimately creating a gothic spectacle of the interconnectivity between life and death, the dead and the living. Although death has been established to be one of the major literary themes, the Jamesian representation of it is varied and complex. The present paper aims at analysing the author's view on mortality and its consequences on his style and perception of the subject.

Keywords: mood, plot, death, mortality

Although Henry James's novels do not abound in images of corpses or actual moments of death, his fiction is full of death that conducts the plot and the development of the events, offers different nuances to the mood, and emphasizes the climaxes of his novels and tales. James chose to cast in the role of his protagonists a wide range of characters from suicidal artists to "murderous lovers, adventurous heiresses, romantic consumptives, fallen soldiers, intrusive biographers, and faithful keepers of the flame" (Cutting, 2005: 1). As for the method of death, the American author also utilized a large variety of instances and settings (poison, drowning, gunshot, fall, execution or natural causes), some of them even violent, but all having the same outcome – the end of life. Henry James manages to give the readers some of the most notorious narrative hauntings, and is one of the most acknowledged writers to have explored again and again the bizarre connection between the living and the dead. However the death painted by James is varied and complex and is a recurring pattern throughout his novels enhancing his narrative structures and strategies, his own subjects and styles:

The Jamesian ghostly avoids generic trappings, such as overtly supernatural manifestations, in favor of carefully controlled uncertainty and suggestive blurring of conceptual borders. With its characteristic use of unspecificity and absent centers, James's late style is especially uncanny. His novels and tales derive a haunted quality from being written from the point of view of outsiders, such as children, servants, sensitive bachelors, and Americans adrift in Europe. (Cutting, 2005: 1)

Like the author himself, many Jamesian characters are haunted by their failed lives. Since he stands at the "side" of literary history due to his geographical position (caught between America and England) and to his ambivalent literary canon (caught not only between two centuries but also between two national literatures) James himself was probably haunted by his failure to fully adapt in England on one side and by the Civil War in which he did not fight on the other. Taking into consideration the

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importance of haunting as a theoretical concept the success of his famous ghost story, *The Turn of the Screw* (1898) is not surprising at all.

Henry James uses the language of religion in his narrative to power it up to a secularized world since the “sacred” for him is like a condensation of various terms such as abnegation, deliverance, fetishism, dedication, blasphemy, immolation, prohibition, and the cult of the dead that he employs in order to give shape to the narrative form, defending it at the same time from the accelerating changes of modernity. He either includes death as a subtle motif on the surface of his fiction or as a “trademark” to secure the overall tonality and to suggest affiliation to reality: “The organic quality of his style, in which *ideas* are integrated into a complex fabric of narrative structure, contemporary reference, and urbane style, means that *death* cannot be isolated without a degree of violence towards the characters and the whole textual game” (Cutting, 2005: 4). However *The Europeans* (1878) commences with a description of a snowy graveyard and ends with a final sentence that informs of a death and a future marriage.

Even some of James’ most genuine works, *The Turn of the Screw*, *The Portrait of a Lady* (1881) and *Daisy Miller: A Study* (1878), are famous for their salient use of death which is integrated inside the different aspects and levels of the narrative structure. *Daisy Miller*, James’s first great success surprises with the death of the heroine at the finale although it offers closure: Winterbourne socially isolates Daisy and in a few abrupt sentences the readers learn about her sudden temperature that causes her demise from this world. The final pages of the novel, with their account of Daisy’s death, seem to encapsulate the essence of the tale as a whole, its equivoque and stylistic equilibrium. The death of the protagonist in the last pages has the purpose of inviting the reader to imagine its meaning:

It comes as neither a complete surprise nor a foregone conclusion; the narrative has been building up to the death by carefully weaving its possibility in advance into the fabric of plot, characterization, and tone, so that when the death arrives it can make sense. Numerous small signposts to the possibility of a tragic outcome give expression to a sense of fatality that weighs against the vitality of Daisy’s youthful, American personality, which is built up with equally deft touches. Whereas she seems determined to live and yet dies at the end of the story, Winterbourne seems never to become fully alive but almost to have died in spirit before it began. The closing pages present her death as a condensed climax, over with all too quickly, while his moribund and chilly nature diffuses, purposeless and unfocussed, throughout the tale. What is the justice, lesson, or tragedy, if any, in Daisy’s death? What judgment does it pass on Winterbourne, or on James? How might it explain all that has gone before? These basic interpretative questions, left without clear answer from the narrator, help to define the pleasures of the ending and to explain the popularity of the tale. (Cutting, 2005: 5)

According to Shoshana Felman, in *The Turn of the Screw* the narrative is constructed around the ending, namely Miles’s mysterious death, describing the return from the grave of the dead servants:

If the story has thus managed to lose at once its author, its authority, its title and its origin, *without losing itself* – without being itself suppressed, obliterated or forgotten – it is because its written record has been repeatedly and carefully *transferred* from hand to hand: bequeathed first from the dying governess to Douglas, and then by the dying Douglas to the narrator. It is thus

death itself which moves the narrative chain forward, which inaugurates the manuscript's displacements and the process of the substitution of the narrators. By so doing, death paradoxically appears not as an end but rather as a starting point: the starting point of the *transferral* of the story, that is, of its survival, of its capacity to go on, to subsist, by means of the repeated *passages* which it effects *from death to life*, and which effect the narrative. (Felman, 2003: 173)

Death ultimately contributes to the legendary ambiguity of the tale as we do not know for sure what has caused Miles's death (the crush of the governess/the scare that weakened his already frail heart) or if he actually recovered and grew up to become Douglas. The last interpretation is hard to take into consideration although ambiguity is preserved until the final line of the narrative:

But he had already jerked straight round, stared, glared again, and seen but the quiet day. With the stroke of the loss I was so proud of he uttered the cry of a creature hurled over an abyss, and the grasp with which I recovered him might have been that of catching him in his fall. I caught him, yes, I held him – it may be imagined with what a passion; but at the end of a minute I began to feel what it truly was that I held. We were alone with the quiet day, and his little heart, dispossessed, had stopped. (James, 2015: 84)

Felman concludes that, in the case of *The Turn of the Screw*, the element of death with all of its stances is blunt and obvious in every aspect of the novel and it is what defines the origin, development and endpoint of the narrative. Using framing and ambiguity techniques to attract the reader already lured by the supernatural, James's fiction is not uniformly deathly, and thus not generalized to all his authorial phases. However it is interesting to observe how the representations of death span over his entire career although to different degrees.

Depending on the totally opposed perspectives, the scientific and the religious one, death is seen as "an extinction of individual consciousness through irreparable damage to the physical body," or as "a release of the soul from the body to enter a new form of life" (Cutting, 2005: 8). A literary realist and not a religious novelist, Henry James's depictions of death contain layers of irony concerning the transcendence of death. Unlike Gustave Flaubert's realism in *Madame Bovary* (1856) which underlines the physiological aspects of Emma's death and her emotional, mental, and sexual degradation, James's fiction manages to cut off these kind of details and concentrates more on social and psychological relations. However "his novels and tales manoeuvre their characters into conditions determined by social and material realities with which they must come to terms. Again and again, death is one such actuality: a reality felt and ultimately inescapable, however ingeniously represented" (Cutting, 2005: 8). His novels expose a reality of death that is most of the times purified through a filter of self-conscious style and a point-of-view technique that have as main purpose to record social, mental and individual connections.

The concept of death is not represented only as a single, absolute event at the end of a character's lifetime but as a gradual and partial process:

Even while 'we' nominally go on those parts of us that have been overdarkened become as dead; our extinct passions and faculties and interests, that is, refuse to revive; our personality, by which I mean our 'soul,' declining in many a case, or in most, by inches, is aware of itself at any given moment as it is, however contracted, and not as it was however magnificent; we may die piecemeal, but by no sign ever demonstrably caught does the 'liberated'

spirit react from death piecemeal. The answer to that may of course be that such reactions as can be 'caught' are not claimed for it even by the fondest lovers of the precarious idea; the most that is claimed is that the reaction takes place somewhere – and the farther away from the conditions and circumstances of death the more probably. (James, 1999: 119)

This view tends to be more accentuated as James ages since there is an obvious pattern of his endings that try to show the characters go through various emotional, moral, or social traumas equivalent to physical death. Claire de Cintré, the heroine of *The American* (1876-1977), chooses to give up love and the world, at the end of the narrative and commits herself to living in a Carmelite convent, entrapping herself in a self-made tomb:

The altar was on the hither side of the screen, and between it and the entrance were disposed several benches and chairs. Three or four of these were occupied by vague, motionless figures – figures that he presently perceived to be women, deeply absorbed in their devotion. The place seemed to Newman very cold; the smell of the incense itself was cold. Besides this there was a twinkle of tapers and here and there a glow of colored glass. Newman seated himself; the praying women kept still, with their backs turned. He saw they were visitors like himself and he would have liked to see their faces; for he believed that they were the mourning mothers and sisters of other women who had had the same pitiless courage as Madame de Cintre. But they were better off than he, for they at least shared the faith to which the others had sacrificed themselves. Three or four persons came in; two of them were elderly gentlemen. Everyone was very quiet. Newman fastened his eyes upon the screen behind the altar. That was the convent, the real convent, the place where she was. But he could see nothing; no light came through the crevices. He got up and approached the partition very gently, trying to look through. But behind it there was darkness, with nothing stirring. (James, 2014: 315)

In other examples in James's fiction we find out that as long as physical death has not yet announced its presence, life continues to offer some meaning, even if the narrative line, like in the case of *The American*, is set towards demonstrating its irreversible limitations: Claire will stay inside the convent for the rest of her life, even if she will live in a state of suspended animation. For James's characters life as we know it is a stage they never fully reach. Strether's recommendation to young Bilham in *The Ambassadors* (1903) stands as proof of the Jamesian male character who never lived:

Live all you can; it's a mistake not to. It doesn't so much matter what you do in particular so long as you have your life. If you haven't had that what have you had? ...I haven't done so enough before - and now I'm too old; too old at any rate for what I see. ...What one loses one loses; make no mistake about that. ... Still, we have the illusion of freedom; therefore don't be, like me, without the memory of that illusion. I was either, at the right time, too stupid or too intelligent to have it; I don't quite know which. Of course at present I'm a case of reaction against the mistake. ... Do what you like so long as you don't make my mistake. For it was a mistake. Live! (James, 2008:5)

In order to be acknowledged, the Jamesian depictions of death and dying need to be analyzed from the perspective of having shared systems of meaning, starting with elementary levels of language and grammar and ending with complex discursive practices of genre conventions and character types as they acquire the status of patterns that speak for others and tell their story. The author is the creator and the destroyer of

his characters' fates but at the same time, he gives his writings a sense of life since the excitation of the senses and of the intellect forms a background for real meaning and value.

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REPRESENTATIONS OF SELF, OTHER AND THE WORLD IN CONTEMPORARY FICTION AND FILMS

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Abstract: *Identity is the representation we have of ourselves, and it can be submitted to pressure by traditional mentalities, consumerist society, peers. It is easy to begin doubting oneself and go through an identity crisis, as can be seen in the films made based on the true lifestories of Elizabeth Gilbert and Julie Powell.*

Keywords: *Self, the Other, image, identity, crisis.*

Identity is about belonging, about what you have in common with some people and what differentiates you from others. At its most basic it gives you (...) the stable core of your identity. But it is also about your relationships, your complex involvement with others and in the modern world these have become even more complex and confusing. Each of us live with a variety of potentially contradictory identities, which battle within us for allegiance. (Weedon, 2004:1)

Identity, the representation a person holds of himself/herself, is associated with the notion of well-being, of happiness or satisfaction with one's life. In today's consumerist society, traditionally stable forms of identity construction, such as community, class, religion, family or nationality, have become eroded, particularly in urban environments (see Dittmar, 2008:12), so identity is not ascribed but achieved by the individual. An important element of such achieved identity is the acquisition and consumption of material goods and wealth. However, this is not always the key of a happy, fulfilled life.

The reason for Elizabeth Gilbert's book, *Eat, Pray, Love*, published in 2006, is a deep personal crisis she was going through at 31. In spite of, apparently, having anything she wanted, she found herself unhappy and unable to enjoy what for others would seem the "perfect life":

"Wasn't I proud of all we'd accumulated – the prestigious home in the Hudson Valley, the apartment in Manhattan, the eight phone lines, the friends and the picnics and the parties, the weekends spent roaming the aisles of some box-shaped superstore of our choice, buying ever more appliances on credit? I had actively participated in every moment of the creation of this life – so why did I feel like none of it resembled me?" (Gilbert, 2006:14)

The pressure of society manifests itself not only in making people keep up with the Joneses, but also with regard to family life. Women are supposed to get married and have children, especially at a certain age (less than in the past, it is true, but there is still a pressure, especially from parents and close relatives), to "follow the tradition"², and

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² First you are a child, then you are a teenager, then you are a young married person, then you are a parent, then you are retired, then you are a grandparent—at every stage you know who you are, you know what your duty is and you know where to sit at the reunion. You sit with the other

failure to do so may lead to feelings of entrapment and insecurity. That is why Liz Gilbert cries herself to sleep on her bathroom floor every night, and feels that she needs to get out of her marriage:

I don't want to be married anymore. I don't want to live in this big house. I don't want to have a baby. But I was supposed to want to have a baby. I was thirty-one years old. My husband and I—who had been together for eight years, married for six—had built our entire life around the common expectation that, after passing the doddering old age of thirty, I would want to settle down and have children. [...] But I didn't—as I was appalled to be finding out—want any of these things. (Gilbert, 2006:13)

In these circumstances, having an affair with another guy, a younger actor, is a kind of a life buoy for her. The interesting thing is that, in her case, her identity and even her appearance seems to be defined by the men she goes out with, as shown in the remark somebody makes to her:

Some time after I'd left my husband, I was at a party and a guy I barely knew said to me, "You know, you seem like a completely different person, now that you're with this new boyfriend. You used to look like your husband, but now you look like David. You even dress like him and talk like him. You know how some people look like their dogs? I think maybe you always look like your men." (Gilbert, 2006:66-67)

As she fails to find balance and happiness even in this affair, Elizabeth devises a plan to travel for a whole year, in search of her true self. In her case, adventure (whether it is an adventure with another man or a travel adventure) serves to 'hold the I together', to preserve the solidity of selfhood, by finding new ways of reinventing itself. Travel may serve to annihilate, or negate, the dimension of "real" life altogether.

Early psychoanalytic thinkers tended to view travel as the expression of a longing to gain freedom from the constraints of the social world. Freud himself introduced the idea that travel gives expression to a latent protest. In his 1936 essay *A Disturbance of Memory on the Acropolis*, he wrote that he "had long seen clearly that a great part of the pleasure is rooted (...) in dissatisfaction with home and family" (see Levin, 2008:16)

Turning from fiction to film, the "cinema is directly implicated in the production and reproduction of meanings, values, and ideology in both sociality and subjectivity, and therefore should be better understood as a signifying practice, a work of semiosis: a work that produces effects of meaning and perception, self-images and subject positions for all those involved, makers and viewers". (Teresa de Lauretis, in Bower, 2004:3)

Food scenes in films not only signify social class, identity and nationality, but also provide insight into the complex ways in which food and eating are entangled with other aspects of social/cultural development. (Ferry, 2003:1) "It is possible to 'say' things with food—resentment, love, compensation, anger, rebellion, withdrawal. This

children, or teenagers, or young parents, or retirees. Until at last you are sitting with the ninety-year-olds in the shade, watching over your progeny with satisfaction. Who are you? No problem—you're the person who created all this. (Gilbert, 2006:93)

makes it a perfect conveyor of subtext; messages which are often implicit rather than explicit, but surprisingly varied, strong, and sometimes violent or subversive.

“I used to have this appetite for food, for my life, and it is just gone. [...] Since I was 15, I’ve either been with a guy or breaking up with a guy. I have not given myself two weeks of a breather to just deal with, you know, myself.” (film lines, *Eat, Pray, Love*)

Liz learns Italian with her tutor, while having dinner on a terrace, surrounded by people doing the same thing, talking and enjoying their meals and life the way Italians do. During Giovanni and Liz’s conversation, the camera focuses on their dishes, on the way they appreciate the food and the wine. Liz also has something to teach Giovanni. Jokingly, she presents him the wine jug which is, in fact, a “therapist”, i.e. a comforter, a healer.

After arriving in Rome, Liz walks on its streets, enjoys the atmosphere and, seated on a bench, she eats an icecream. Next to her, two nuns are doing exactly the same thing. Liz turns her head, looks at them and smiles. The camera has performed a movement from the top of the church behind to Liz, and then enlarges the view, following her gaze, to show us the two nuns, nonchalantly enjoying their icecream. It’s a city where everyone enjoys the small pleasures of life.

Liz encourages a friend, who is reluctant to eat pizza for fear of gaining weight:

I’m tired of saying no and going to bed remembering everything I’ve eaten the day before. [...] I’m going for it. I’m going to finish this pizza and tomorrow we’ll go on a date and buy bigger jeans.

Proving that she has now reached a balance, the phase of accepting herself even with a “muffin top” (an extra layer of body fat around her waist) and simply enjoying life. Her newly gained self-confidence is due to her visit to Italy, to her contact with the Italian tastes and practices of daily life, to appropriating that Italian lifestyle of “dolce far niente”.

Another case in which personal crisis is linked to identity crisis can be seen in the film *Julie and Julia*, based on the true stories of Julia Child and Julie Powell (the author of the book). In 1949, Julia Child, the wife of a diplomat, was in Paris, wondering how to spend her days while her husband was busy at work. After hat-making lessons, she learns how to cook (because she loves eating) and writes a book teaching Americans how to cook French recipes, step by step.

In 2002, an unhappy Julie Powell – who hates her job as a secretary for a government agency dealing with the aftermaths of 9/11, who has moved to Queens, to a really small apartment over a pizzeria, and who is snubbed at by her so-called “successful” friends/ex-classmates – decides to cook Julia Child’s recipes and blog about her “adventure”, thus regaining her self-esteem and balance, just like Julia Child did when she found the joys of cooking.

Although having big dreams in college (“once the editor of the Amherst literary magazine “the one we all knew would be ‘The One’, who “temped for eight years before giving up on her novel”), Julie Powell works for the government, in a position in which she has no authority, in a cubicle (which is somewhat depersonalizing, depriving people of their sense of identity, of the feeling of work community),

answering the phones from the families of the victims involved in the 9/11 attack, in other words dealing with a lot of frustration, complaints, unhappiness and feelings of helplessness. On top of that, she and her husband have had to move in a shabby and small apartment. It is easy to see how this could lead to a deadlock:

Earlier that evening [...] when I was standing in the Korean deli staring at produce, I'd been thinking, "I'm twenty-nine, I'm never going to have kids or a real job, my husband will leave me and I'll die alone in an outer-borough hovel with twenty cats and it'll take two weeks for the stench to reach the hall." (Powell, 2005:19)

For Helga Dittmar (2008:2-3), within this economic landscape, selfishness and materialism are no longer being seen as moral problems, but as cardinal goals of life. We have adopted a world view in which the worth and success of others is judged not by their apparent wisdom, kindness, or community contributions, but in terms of whether they possess the right clothes, the right car, and more generally, the right "stuff".

According to Symbolic interactionism theory, developing a sense of identity stems from the human ability for self-reflexivity, or viewing oneself from the *perspective of the other*. (...) Material objects, or the symbolic meanings associated with them, can serve as imaginary points of view from which to see the self, too (eg. a Rolex watch is a symbol of wealth and success). (Dittmar, 2008:18)

Every month, Julie has "Cobb salad" lunch with a group of friends, former college mates, as we gather. It is a dreaded event, as Julie feels inferior. They are all successful, career women, flashing their expensive clothes and phones, always busy and careful at what they eat: each of them wants something left out of their Cobb salad (no bleu cheese, no beets, no bacon, no eggs).

While Sandra Lee Bartky talks about internalized oppression through obsessive dieting and exercising, elaborate makeup and skin-care routines, and alluring ornaments and clothing, women "discipline" their bodies (see Tietjen Meyers, 2002:21), Helga Dittmar sees the "body perfect" as only one ideal identity, while the other refers to the "good life", where an affluent lifestyle, studded with expensive consumer goods, possessions, and activities, is heralded as a material ideal (Dittmar, 2008:14) The perfect body and material success are associated with control, autonomy, an interesting personal life, happiness.

As people judge others on dimensions that are personally relevant, Julie feels she has achieved nothing in her life, she is a mid-level bureaucrat, with nothing to show for it, like her friends. Her decision to blog her way through Julia Child's cookbook proves to be a life-saving (or rather mind-saving/identity-saving) idea, and helps her regain her self-esteem.

Conclusions:

In the two books and their films, travelling, cooking, writing about it all serve as a way of overcoming the crisis which affected or threatened to affect the protagonists' self-esteem and even identity. While we see how they went on and solved their issues, we also see how the world around influences them, how society can put pressure on personal identities through traditional beliefs, consumerist practices and social ties, and how easy it is to have an identity crisis.

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REPRESENTATIONS OF WOMEN AS VICTIMS IN VICTORIAN FICTION: CHARLOTTE BRONTË'S "JANE EYRE"

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Abstract: *This paper is intended to look deeper into the literary representation of the physical (and moral abuse) of a nineteenth-century female character, more precisely the title character of Charlotte Brontë's Jane Eyre. Our intention is to analyse the manner in which women of poor social status were treated in the Victorian Era and what consequences the respective treatment has on their subsequent development.*

Keywords: *violence, victim, woman, abuse.*

Charlotte Brontë's literary activity is by far the most significant of the Brontës' and one of the most important contributions to the development of the English novel as a whole – this particular female author wrote a significant number of novels that strove to transform the perception of women's status in a nineteenth-century male-dominated society. Generally, life is considered from the point of view of the woman, while "her male counterpart is important only in so far as he has found a way to her (n.r. the heroine's) heart" (Sejourne 109). The typical heroine to be met with in Charlotte's fiction is not an idealised version of femininity – for the first time, the woman is not an extremely beautiful human being, but rather an ordinary and poor one whose attractiveness to men is not necessarily based on physical appearance.

Of all the novels written by Charlotte Brontë, *Jane Eyre* (1847) has enjoyed great popularity since its publication and till contemporary times. The novel opens with Jane, an orphan, isolated ten-year-old, living with the Reeds, a family that dislikes her because she is poor. After daring to confront the Reed children, Jane is sent off to Lowood School, where she continues to suffer privations, but befriends Helen Burns, who upholds a doctrine of Christian forgiveness and tolerance. Despite her security at Lowood, Jane is dissatisfied and yearns for new adventures. She accepts a position as governess at Thornfield Manor and is responsible for teaching a vivacious French girl named Adèle. After some waiting, Jane finally meets her employer, Edward Rochester, a detached man who seems to have a dark past. Although Mr. Rochester is not handsome in the traditional sense, Jane feels an immediate attraction to the man, based on their intellectual communion. She falls in love with Rochester and he eventually asks her to marry him. The wedding ceremony is interrupted by a solicitor from the community, Mason, who reveals that Rochester already has a wife: Mason's sister, Bertha, who is kept in the attic in Thornfield. Rochester confesses to Jane that in his youth he needed to marry the wealthy Bertha for money, but was unaware of her family's history of madness. Despite his best efforts to help her, Bertha eventually descended into a state of complete madness that only her imprisonment could control. Jane still has feelings for Mr. Rochester, but she cannot allow herself to become his mistress: she leaves Thornfield, is helped by the Rivers (St. John, Diana and Mary) family and finds a job as a teacher. She also inherits a large sum of money from her uncle, John Eyre, and splits it with the Rivers, who are in fact her cousins. St. John

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repeatedly asks her to marry him and leave with him to India on a missionary work, but she refuses. She returns to Thornfield, only to find it burnt down by Bertha, and she finds Rochester, who had lost his eyesight and a hand in the fire, at a nearby estate. The two are reunited and soon get married. At the end of the novel, Jane informs the readers that she and Mr. Rochester have been married for ten years, and Mr. Rochester regained sight in one of his eyes in time to see the birth of his first son. By the end of *Jane Eyre*, the eponymous character is a strong, independent woman, who has managed to reach a balance between passion and reason.

Various labels have been applied to *Jane Eyre* along time; first of all, the novel was conceived as a bildungsroman, since it deals with the formative years of the main character, whose moral and psychological development is depicted¹. The main quest in *Jane Eyre* is Jane's search for family, for a sense of belonging and love. However, this search is constantly tempered by Jane's need for independence. She begins the novel as an unloved orphan who is almost obsessed with finding love as a way to establish her own identity and achieve happiness. She does not feel as though she has found her true family until she falls in love with Mr. Rochester at Thornfield. However, she is unable to accept Mr. Rochester's first marriage proposal because she realizes that their marriage - one based on unequal social standing - would compromise her autonomy. Jane similarly denies St. John's marriage proposal, as it would be one of duty, not of passion. Only when she gains financial and emotional autonomy, after having received her inheritance and the familial love of her cousins, can Jane accept Rochester's offer. In fact, the blinded Rochester is more dependent on her (at least until he regains his sight). Within her marriage to Rochester, Jane finally feels completely liberated, bringing her dual quests for family and independence to a satisfying conclusion.

Secondly, the Gothic elements that are present throughout the pages of the novel made one value the Gothic substance of the novel: rather popular in the 18th to early 19th centuries, Gothic novels are characterized by an atmosphere of mystery and horror and have a pseudo-medieval setting²; they focus on the mysterious, take place in dark, sometimes exotic, settings (often houses that appear to be haunted); but still entail an element of romance. Brontë uses many elements of the Gothic literary tradition to shape an impression of suspense and drama in the novel. First of all, she resorts to Gothic techniques in order to set the stage for the story. Thus, in their majority, the narrative takes place in a gloomy mansion, Thornfield Hall, "a fine old hall, rather neglected of late years perhaps, but still it is a respectable place; yet you know in winter-time one feels dreary quite alone in the best quarters" (*Jane Eyre*, Chapter 11). The manor has secret chambers and there is a mysterious demonic laugh that belongs to the madwoman in the attic. The novelist also introduces a sense of the supernatural, alluding to terrifying ghosts of dead characters (Mr. Reed):

Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room; at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern carried by some one across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift darting beam was a herald of some coming vision from another

¹ <http://www.merriam-webster.com/dictionary/bildungsroman>.

² cf. <http://oxforddictionaries.com/definition/english/Gothic%2Bnovel>

world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. (Chapter 2)

The double is a frequent feature of the Gothic novel, and in a sense Jane and the madwoman in Rochester's attic are doubles - two wives, one of whom is sane, and the other insane. More importantly, however, Brontë uses the Gothic stereotype of the Byronic hero to formulate the primary conflict of the text, to be discovered in the very physical appearance of the man:

"with his broad and jetty eyebrows; his square forehead, made squarer by the horizontal sweep of his black hair. I recognised his decisive nose, more remarkable for character than beauty; his full nostrils, denoting, I thought, choler; his grim mouth, chin, and jaw - yes, all three were very grim, and no mistake. His shape, now divested of cloak, I perceived harmonised in squareness with his physiognomy" (Chapter 13).

A dark and rather detached man, Edward Rochester is the focal point of the passionate romance in the novel and ultimately directs Jane's behaviour beginning at her time at Thornfield.

Not less important is the approach to the novel via its feminist content. Indeed, *Jane Eyre* awakened women's awareness to be independent and added more value to the life of a woman in the Victorian era. In the nineteenth century, women were considered to be subordinated to men, as they were forced to depend on the latter physically, financially and spiritually. The male characters' repeated oppression upon the heroine of the novel reveals the low social status of women in that period of time. It is beyond any doubt that Charlotte Brontë brought about the idea of feminism in this novel, but it is equally true that she did not intend to demonstrate the concept perfectly. The ideology of feminism is supposed to advocate equality (be it political, legal, educational, or even intellectual) between the sexes. On the other hand, *Jane Eyre* asserts the woman's right to love and lead a happy sentimental life; the heroine of this novel is entitled to obtaining happiness "provided she does not leave the path of virtue" (Sejourne 137). In its pages, the man would be bound for destruction without the woman's support (see Rochester).

The objective of this paper is to bring into discussion another aspect that is worth mentioning when talking about Victorian women: the abuse and manipulation that marked their lives and *Jane Eyre* is again an illustrative example in this sense, such episodes being scattered throughout her existence.

Jane's status of an orphan child gives way to abusive behaviour from the beginning. Her life until the age of ten is marked by constant abuse perpetrated against her by her aggressive cousin, John Reed, a fourteen-year-old schoolboy, as well as by the mockery of the household, and, very importantly, by the physical and mental abuse of her Aunt Reed. In fact, the first episode of physical assault reveals to the reader from the first chapter of the novel, when John throws a heavy book at her head on account of her being inferior to his social class. The clash between the two children is rendered by the novelist with striking detail, as follows:

"You have no business to take our books; you are a dependent, mama says; you have no money; your father left you none; you ought to beg, and not to

live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they ARE mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows."

I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded." (Chapter I)

The girl's reaction to the treatment is only verbal, as she dares to address with such words as: "Wicked and cruel boy!" I said. "You are like a murderer - you are like a slave - driver - you are like the Roman emperors!" (Chapter I). However, the assault continues:

"He ran headlong at me: I felt him grasp my hair and my shoulder: he had closed with a desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering; these sensations for the time predominated over fear, and I received him in frantic sort. I don't very well know what I did with my hands, but he called me "Rat! Rat!" and bellowed out aloud." (Chapter I)

Though a victim in this conflict, the little girl continues to suffer the same kind of treatment when she is sent to the Red Room, "a square chamber, very seldom slept in", where she is forced to recollect the moments experienced and to draw painful conclusions:

All John Reed's violent tyrannies, all his sisters' proud indifference, all his mother's aversion, all the servants' partiality, turned up in my disturbed mind like a dark deposit in a turbid well. Why was I always suffering, always browbeaten, always accused, for ever condemned?

Moreover, the continuous verbal and physical mistreatment significantly alters the inner structure of the girl, who realizes that her "worse ailment was an unutterable wretchedness of mind: a wretchedness which kept drawing from me silent tears".

After Jane recovers from the abuse perpetrated against her by John Reed, one of the servants, Miss Abbot, says of Jane, "If she were a nice, pretty child, one might compassionate her forlornness; but one really cannot care for such a little toad as that" (Brontë 28).

John's physical abuse of Jane is not the only abuse to be met with in this novel. Although her cousin's attitude inflicts pain on her, it is the abuse of her Aunt Reed that hurts the little girl the most. Aunt Reed's first maltreatment of Jane is described on the first page of the novel. Aunt Reed gathers her children around her for a happy family moment. Jane, however, is excluded from the group and forced to witness the scene from the outside. Jane says,

"[Aunt Reed] regretted to be under the necessity of keeping me at a distance; but that until she could discover by her own observation that I was endeavouring in good earnest to acquire a more sociable and childlike disposition, a more attractive and sprightly manner, she really must exclude me from privileges intended only for contented, happy little children" (Chapter I).

Aunt Reed later resorts to physical abuse when she shakes Jane soundly and boxes her ears. Even after such a treatment, the woman thinks Jane has not endured enough and orders the maids to lock the girl in the red room, a cold, silent room which the latter believes to be haunted by her uncle's ghost. After spending time in the Red Room, Jane suffers a fit and, for several days after this moment, she falls in and out of consciousness. The time spent there alters her soul and, after getting out, she no longer enjoys her normal pleasures.

Jane's only solace at the Reeds' seems to be Bessie the nurse. After Jane is locked in the Red Room, Bessie wants to alleviate Jane's pain by offering the little girl her favourite books and foods. Nevertheless, Bessie never tries to stop the abuse of Jane and often makes things worse by telling on Jane for minor incidents. Jane thinks of Bessie in the following terms:

"When gentle, Bessie seemed to me the best, prettiest, kindest being in the world; and I wished most intensely that she would always be so pleasant and amiable, and never push me about or scold, or task my unreasonably as she was too often wont to do" (Chapter 3).

Forced to cope with such a cruel treatment from her relatives and from the servants of the house as well, little Jane finds refuge in the feelings she develops for a toy:

"human beings must love something, and, in the dearth of worthier objects of affection, I contrived to find a pleasure in loving and cherishing a faded graven image, shabby as a miniature scarecrow. It puzzles me now to remember with what absurd sincerity I doated on this little toy, half fancying it alive and capable of sensation. I could not sleep unless it was folded in my night-gown; and when it lay there safe and warm, I was comparatively happy, believing it to be happy likewise" (Chapter 3).

Along time, there have been numerous attempts at identifying the novel *Jane Eyre* with a feminist manifesto. By means of the main female character, the novelist manages to illustrate feminine power and need of independence, and when Jane Eyre and Rochester finally get married, they do so as equals, with Jane being "her own mistress". In that patriarchal society, the female character that has been under discussion manages to reach a balance between independence and wealth but, at the same time, claims that she will not depend on the man she has married. It can safely be argued that, by the end of this literary work, gender roles have somewhat been reversed, with the man depending on the woman to "be his eyes and his hands".

Throughout *Jane Eyre*, the female protagonist finds herself forced to escape from a dominant masculine figure who attempts to hurt her or force her to abandon her morality or disregard her sentiments. At some level, each male figure in the novel seems prone to an oppressive and controlling attitude, trying to exert male power over Jane as a woman. Jane fights back against the sadistic John Reed, escapes the religious hypocrisy and forced starvation endured at the hands of Mr. Brocklehurst, refuses to be Rochester's mistress although he threatens her with violence, denies St John Rivers a loveless marriage and the prospect of rape, and finally marries Rochester as his equal, although it can even be said that he now depends upon her. Her exertion of power against these male figures represents an opposing view to that which was common at the time. Thus, overall, the novel is thought to depict a patriarchal society in which women

were expected to know their place. The fact that Charlotte Brontë challenges this patriarchal society through the character of Jane makes the novel scathing and critical of the role of women in the 19th century.

In addition to its being approached as a manifesto of feminism, *Jane Eyre* could be identified more broadly as a novel of power to the oppressed class. Jane Eyre challenges the notion that poverty is an offence, which is obvious from the fact that some of the best people in the novel are destitute and deprived. She manages to give a voice to the powerless by exerting her own power over those who attempt to withhold it; she knows what is right and wrong and the readers sympathise with her options, while Brontë simultaneously positions us to see the injustice exerted by the upper, ruling class.

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**L'IDENTITE NATIONALE ET SES MANIFESTATIONS A
TRAVERS LE DISCOURS D'INVESTITURE**
Analyse comparative des discours français et géorgien

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Abstract: *In this work we aim to examine the phenomenon of the national identity in the French and Georgian political discourses. Taking into account the institutional framework of the inaugural speeches we have chosen as a study framework the inaugural speeches delivered by the President of France Francois Hollande in 2012 and by the President of Georgia Giorgi Margvelashvili in 2013.*

The comparative analysis showed that in the French and Georgian discourses the constituent components of the national identity have very different significance. Determining the French identity Francois Hollande focuses on the country's strength and its importance internationally, at the same time the discourse revealed the diversity of the country and the values of the republic. And in the discourse of Giorgi Margvelashvili the main components of the national identity are: the particularity of the country - alphabet, area, Georgian positive aspects, the bravery, intelligence - and religion.

Keywords: *French National Identity, Georgian National Identity, Inauguration Speech.*

Dans le présent article nous avons pour objectif d'étudier le phénomène de l'identité nationale dans le discours politique français et géorgien. Les résultats de notre recherche, menée à la base des méthodes interdisciplinaire et comparative, nous donnera la piste vers les piliers de l'identité nationale de la France et de la Géorgie, l'un d'entre eux - le puissant du monde dont l'identité nationale s'est construite à travers la Grande Révolution et l'autre - le pays transcaucasien dont l'identité nationale a été gravement menacée sous le régime soviétique.

Nous avons beaucoup hésité quel type de discours politique aurait contribué le mieux à manifester les piliers de l'identité nationale du pays mais enfin, en prenant en compte le cadre institutionnel du discours d'investiture, nous avons choisi comme notre corpus d'étude les discours prononcés par le président de la république française François Hollande en 2012 et par le président de la république géorgienne Giorgi Margvelashvili en 2013 lors de leurs inaugurations.

Il est de notoriété publique que le psychologue Eric Erikson est le premier scientifique qui introduit le concept de *l'identité* dans les sciences humaines au XXe siècle. Dans son ouvrage *Enfance et société*, publié en 1950, il traite le phénomène de l'identité au niveau individuel où l'auteur étudie le rôle de l'interaction sociale dans l'élaboration de l'individu. Pour lui, « l'identité est une réalité intime, un ressenti » (Erikson, E., 1972: 17). Quant à l'utilisation du terme *Identité* au sens large, celle appliquée à la nation, elle devient actuelle à partir des années 1980. Un des premiers ouvrages où le terme *Identité* est utilisé au niveau national est celui de Ferdinand Braudel *Identité de la France*, publié en 1986.

Le phénomène de l'identité nationale est très complexe et les recherches dédiées à lui, très actuelles. Pour Carmen Alen Garabato, « l'identité d'un peuple est avant tout,

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une question de représentations, et notamment de représentations interculturelles, car elle renvoie à façon dont le groupe s' imagine par rapport aux autres » (Alen Garabato, C., 2012: 364). Le point de vue pareil est développé par Gérard Noiriel dans son ouvrage *A quoi sert l'identité nationale* en dégagant l'origine et l'histoire comme les composantes qui assurent la stabilité de l'identité nationale du pays. Selon lui,

Une nation existe parce que ses membres possèdent des caractéristiques qui permettent de les distinguer des représentants des autres nations. Les membres d'une nation doivent donc revendiquer une même origine et faire état d'une permanence à travers l'histoire (Noiriel, G., 2007: 14).

D'après Anne-Marie Thiesse, l'identité nationale est en même temps plastique et structurante: « Parler de l'identité nationale c'est donc évoquer une construction d'une grande complexité, à la fois plastique et structurante, qui affirme la stabilité de la communauté en permettant son renouvellement » (Thiesse, A. M., 2010: 34).

Bien qu'il existe nombre de classifications plus ou moins différentes des composantes de l'identité nationale, nous proposons ici celle élaborée par Anthony D. Smith. Il est à noter que les rôles des composantes suivantes se différencient selon les pays s'y ajoutant également les composantes particulières pour un pays donné.

1. Le territoire historique - la patrie
2. La mémoire historique et le mythe commun
3. La culture sociale commune
4. Le droit commun
5. l'économie commune (Smith, A. D., 2008:17).

A propos de l'identité française, il est intéressant de citer le point de vue d'Anne-Marie Thiesse développé dans son ouvrage *Faire les Français, quelle identité nationale* qui souligne la difficulté de cerner les piliers de l'identité nationale française en posant les questions concernant les phénomènes extrêmement différents:

S'agit-il de la symbolique étatique, le drapeau, la marseillaise ou de la langue française ? Du port de la casquette ou de l'histoire nationale ? Des châteaux de la Loire ou des valeurs républicaines ? Des services publics ou des 365 fromages ? De nos ancêtres Gaulois ou de la laïcité ? (*ibidem*).

Au sujet de l'identité nationale géorgienne, nous pouvons évoquer la triade de piliers de l'identité géorgienne suivante: la patrie, la langue, la foi, proposée par Ilia Chavchavadze – l'écrivain et l'homme social géorgien, considéré comme le père fondateur de la nationalité géorgienne telle qu'elle commence à apparaître au XIXe siècle.

Nous vous proposons ci-dessous les résultats de notre analyse qui sera intéressant en tant que s'orientant en particuliers vers les composantes accentuées par les présidents en exercice de la France et de la Géorgie, elle reflète l'image actuelle de l'identité nationale de deux pays.

Hollande en commençant son discours, met en avant la grandeur et l'importance de la France, il mentionne les domaines différents, comme par exemple la science, l'agriculture, le service public, la culture, l'entreprise, - « les atouts » qui sont bien développés dans le pays. Nous citons le début de son discours :

Nous sommes un grand pays qui, dans son histoire, a toujours su affronter les épreuves et relever les défis qui se présentaient à lui. A chaque fois, il y est parvenu, en restant lui-même. Toujours dans l'élévation et l'ouverture. Jamais, dans l'abaissement et le repli.

Il continue également :

Dès lors qu'une volonté commune nous anime, qu'une direction claire est fixée et que nous mobilisons pleinement nos forces nos atouts. Ils sont considérables : la productivité de notre main-d'œuvre, l'excellence de nos chercheurs, le dynamisme de nos entrepreneurs, le travail de nos agriculteurs, la qualité de nos services publics, le rayonnement de notre culture et de notre langue sans oublier la vitalité de notre démographie et l'impatience de notre jeunesse.

A la différence de Hollande, Margvelashvili décrit avec fierté, les actes héroïques, les caractéristiques positives de Géorgiens, il met l'accent sur les chefs d'œuvre des domaines de la littérature, de la peinture, de la musique, en particuliers, sur l'attractivité de la nature du pays et sur la langue géorgienne - les deux phénomènes considérés comme les piliers de l'identité nationale pendant des siècles. Il est à noter que les Géorgiens sont très fiers de la diversité géographique de leur pays - ayant la mer, le semi désert, les sommets de plus de 5 000 mètres au-dessus du niveau de la mer sur la superficie de 69000 km carré, mais aussi de l'alphabet géorgien, créé aux IIIe siècles avant J. C., à lequel l'UNESCO a donné le statut du patrimoine culturel immatériel.

Selon Margvelashvili :

მე ვხედავ ქვეყანას, რომელსაც მსოფლიო იცნობს არა პოლიტიკური კრიზისებით თუ ჰუმანიტარული პრობლემებით, არამედ მისი განსაცვიფრებელი სილამაზით, ცხოვრების სილადით და, რაც მთავარია, მშრომელი, შემოქმედი, კეთილშობილი, სტუმართმოყვარე ხალხით.

Je vois le pays qui est connu dans le monde non pas pour des crises politiques ou pour des problèmes humanitaires mais pour sa beauté exceptionnelle, pour l'aisance de la vie et, plus important encore, pour son peuple travailleur, createur, bon et accueillant.

მე ვხედავ ენერგიას, რომელმაც რუსთაველს „ვეფხისტყაოსანი“ შეაქმნევინა, რომელმაც ექვთიმე თაყაიშვილს, თავგანწირვის ფასად, წინაპართა საუნჯის დაცვის ძალა მისცა; ენერგიას, რომელმაც ფიროსმანს „შავი ლომი“ დაახატინა და ექიმ იოსებ ჟორდანიას სიცოცხლე დაათმობინა პატარა გოგონას გადასარჩენად; ენერგიას, რომელმაც საოცარი ხელოვნებით გამოჰყედა ხახულის კარედი და მტრის წინაშე ქედი არ მოახრევიანა გიორგი ანწუხელიძეს. მე ვხედავ იმ ალტაცების გამეორებას, რომელიც მოჰგვარა მსოფლიოს მცხეთის ჯვრის სიდიადემ, ქართული ანბანის უნიკალურობამ.

Je vois l'énergie qui a fait écrire *Le chevalier à la peau de tigre* à Shota Rustaveli, qui a donné la force de défendre le trésor ancestral à Ekvtime Takaishvili au prix de son sacrifice, l'énergie qui a fait dessiner à Pirosmeni *Le lion noir* et l'énergie qui a fait ceder sa vie au médecin Ioseb Jordania pour sauver une petite fille, l'énergie qui a fait forger le triptyque de Khakhoulis par un art miraculeux et qui n'a pas fait courber le dos à Guiorgui Antshukelidze devant l'ennemi. Je vois l'admiration répétée du monde pour le génie de Djvari de Mtsketa, pour la particularité de l'alphabet géorgien.

Dans son discours Hollande insiste régulièrement sur la puissance de la France à travers l'Europe ou le monde. A part les phrases générales, il mentionne les faits concrets d'où il est clair que la France est un pays initiateur qui peut prendre des décisions importantes au niveau européen. Alors que dans le discours géorgien Margvelashvili exprime la volonté du pays d'être considéré comme un partenaire fiable à l'échelon international, d'être le lieu de la coopération entre l'Asie et l'Europe. La position développée par Hollande est exprimée dans les extraits suivants de son discours :

« La France est une nation engagée dans le monde. »

« En ce jour, bien des peuples, et d'abord en Europe, nous attendent et nous regardent. »

A nos partenaires, je proposerai un nouveau pacte qui allie la nécessaire réduction des dettes publiques avec l'indispensable stimulation de l'économie. Et je leur dirai la nécessité pour notre continent de protéger, dans un monde si instable, non seulement ses valeurs mais ses intérêts, au nom du principe de réciprocité dans les échanges.

Quant à Margvelashvili, comme nous avons déjà noté, pour lui :

« როგორც სახელმწიფოს მეთაური, აქტიურად ვიმუშავებ საერთაშორისო ეკონომიკური და პოლიტიკური პროექტების განსახორციელებლად, ხელს შეეწყობ საერთაშორისო არენაზე საქართველოს სანდო პარტნიორად დამკვიდრებას. »

En tant que le chef de l'Etat, je travaillerai activement pour la mise en œuvre les projets économiques et politiques internationaux, je soutiendrai que la Géorgie soit considérée comme un partenaire fiable sur la scène internationale.

« საქართველოს აქვს ისტორიული მისია იქცეს ევროპასა და აზიას შორის თანამშრომლობის, დიალოგისა და თანხმობის ადგილად. »

La Géorgie a la mission historique de devenir le lieu de l'accord, du dialogue et de la coopération entre l'Asie et l'Europe.

Hollande souligne également le rôle de la France comme contributeur au maintien de la paix dans le monde ou à la préservation de la planète. Par contre, dans le discours géorgien l'enjeu du pays est d'être capable de se défendre contre les dangers extérieurs. Mais en même temps, Margvelashvili met en valeur la participation des armées géorgiennes dans le processus de la sécurité internationale en Afghanistan.

Selon le président de la France :

« Tel est le mandat que j'ai reçu du peuple français le 6 mai : redresser la France dans la justice. »

« Ouvrir une voie nouvelle en Europe. Contribuer à la paix du monde comme à la préservation de la planète ».

Alors que pour le président géorgien :

« როგორც უმაღლესი მთავარსარდალი, ვაცხადებ, რომ ვიზრუნებ ქვეყნის თავდაცვისუნარიანობის ასამაღლებლად. ჩვენ მუდამ მზად ვიქნებით, გარე საფრთხეების მოსაგერიებლად. »

Comme le Chef de l'Armée, je déclare que je travaillerai pour améliorer la capacité de l'Etat dans le domaine de la défense. Nous serons toujours prêts pour nous défendre contre les dangers extérieurs.

საქართველო კვლავაც აგრძელებს მნიშვნელოვანი წვლილის შეტანას საერთაშორისო უსაფრთხოების უზრუნველყოფის საქმეში. ჩვენ ვამაყობთ ჩვენი შეიარაღებული ძალებით, რომელთაც საკუთარი პროფესიონალიზმით მნიშვნელოვანი წვლილი შეაქვთ არა მხოლოდ ჩვენი ქვეყნის, არამედ გლობალური უსაფრთხოების დაცვაში, მათ შორის ავღანეთში ISAF-ის მისიაში მონაწილეობით.

La Géorgie continue toujours à contribuer de manière importante à la sécurité internationale. Nous sommes fiers de nos forces armées qui avec leur professionnalisme soutient considérablement la sécurité de notre pays mais aussi la sécurité globale, y compris leur participation dans la mission ISAF en Afghanistan.

A part de la puissance du pays qui, comme nous avons vu, est bien manifestée dans le discours français, Hollande donne beaucoup d'importance aussi aux valeurs républicaines. Le président évoque dans son discours le texte fondamental de la Grande Révolution française *La Déclaration des Droits de l'Homme et du Citoyen* où les droits naturels des individus y inscrits sont universels. C'est pourquoi Hollande souligne le rôle de la Déclaration à l'égard de l'humanité toute entière. La Déclaration définit les valeurs fondamentales de la démocratie comme par exemple: la liberté de l'expression, la liberté de la volonté, l'égalité, la propriété, la sûreté. Ce sont les principes sur lesquelles est fondée la République française jouant naturellement un rôle important dans le processus de la construction de l'identité nationale du pays. En général, les valeurs républicaines sont assez fréquentes dans le discours politique français et nous en avons trouvé nombreuses dans le discours d'investiture de Hollande :

« La Déclaration des droits de l'Homme et du Citoyen a fait le tour du monde. Nous devons en être les dépositaires et nous situer aux cotés de toutes les forces démocratiques du monde qui se recommandent de ses principes. »

« La France respectera tous les peuples ; elle sera, partout, fidèle à sa vocation qui est de défendre la liberté des peuples, l'honneur des opprimés, la dignité des femmes. »

« Par son histoire, par sa culture, par ses valeurs d'humanisme, d'universalité, de liberté, elle y occupe une place singulière. »

Dans le discours géorgien les valeurs sont assez ponctuelles mais si dans le discours français elles sont considérées comme la source, le fondement de l'identité nationale, dans le discours géorgien ils sont plutôt les buts vers lesquelles s'oriente le pays. En même temps, Margvelashvili accentue la conscience européenne des Géorgiens, son appartenance à la civilisation occidentale, mais en sous-entendant l'histoire difficile du pays (l'annexion du pays par l'empire de Russie en 1801 et puis par le régime soviétique en 1921), il déclare que la Géorgie n'avait pas encore la possibilité de les transformer en dimension institutionnelle étatique. Selon son propre mot :

ქართველი, თავისი ინდივიდუალური შეგნებით, ევროპელია; თავისი ბუნებით - კი დასავლური ცივილიზაციის ორგანული ნაწილი. მაგრამ ჩვენ, აქამდე ვერ ვახერხებდით, ჩვენი ევროპელობა სახელმწიფოებრივ ინსტიტუციურ განზომილებაში გადაგვეტანა.

Le Géorgien, par sa conscience individuelle, est européen, par son caractère – elle fait partie intégrante de la civilisation occidentale. Mais jusqu'à présent, nous n'avions pas la possibilité de transformer notre aspiration européenne en dimension institutionnelle étatique.

« რა პოზიციებიც არ უნდა ჰქონდეთ მოქალაქეებს არჩევნების დროს, ჩვენ ყველას გვაერთიანებს ერთი მიზანი - მშვიდობიანი, გაერთიანებული, დემოკრატიული, განვითარებული და ლალი საქართველო. »

Quel que soit le choix des citoyens dans les élections, un but commun nous réunit tous - la Géorgie bien développée, démocratique, unifiée et pacifique.

En basant sur les résultats de notre étude nous pouvons dégager un pilier particulier de l'identité nationale française, celui - la diversité. Sur le même sujet F. Braudel dans son ouvrage *Identité de la France* la traite comme un pilier particulier de l'identité française en l'étudiant au niveau territorial, langagier, confessionnel (Braudel, F., *op. cit.*). Nous mentionnons également la conclusion de l'ouvrage *Etre Français*

aujourd'hui de Marchand P. et Ratinaud P. selon lesquels les résultats de leur étude n'ont montré clairement qu'une chose - la diversité française (Marchand P., Ratinaud P. 2012).

La position de Hollande sur la diversité française est suivante:

« La première condition de la confiance retrouvée c'est l'unité de la Nation. Nos différences ne doivent pas devenir des divisions. Nos diversités des discordes. Le pays a besoin d'apaisement, de réconciliation, de rassemblement. »

Quel que soit notre âge, quelles que soient nos convictions, où que nous vivons – dans l'Hexagone ou d'outre mers dans nos villes comme dans nos quartiers et nos territoires ruraux, nous sommes la France. Une France non pas dressée contre une autre, mais une France réunie dans une même communauté de destin.

A la différence du discours français, le discours géorgien manifeste *la religion* comme le pilier particulier de l'identité nationale. Depuis la restauration de l'Indépendance (en 1991), l'importance du rôle de la religion s'accroît en Géorgie. Selon les chercheurs, les causes de l'influence croissante de l'Église sur la population peuvent être dues à l'impossibilité de la population géorgienne de pratiquer ses croyances sous le régime soviétique et/ou à la méfiance envers des institutions sociopolitiques encore faibles. Le fait que l'influence de l'Église soit très importante en Géorgie indépendante est bien visible dans le discours d'investiture géorgien. Au début de son discours, le président salue nommément le patriarche de la Géorgie – Ilia II, il évoque le Dieu également comme dans d'autres parties mais aussi à la fin de son discours. Voyons le début du discours géorgien:

« მოგესალმებით, ბატონო პრემიერ-მინისტრო, ბატონო პარლამენტის თავმჯდომარე. მივესალმები უწმინდესსა და უნეტარესს, საქართველოს კათოლიკოს პატრიარქს;»

Je vous salue, Monsieur le Premier Ministre, Monsieur le président du Parlement, je salue Sa Sainteté et Sa Béatitude Ilia II, le catholicos patriarche de la Géorgie.

Margvelashvili finit son discours par les mots suivants :

«უდიდესი პატივი და ტვირთია იყო საქართველოს პრეზიდენტი და დღეს მე ღმერთს ვთხოვ, მომცეს ძალა, ღირსეულად ვზიდო პასუხისმგებლობა, რომელსაც ჩვენი დიდებული ქვეყნისა და ხალხის მსახურება მაკისრებს.»

Il est du plus grand honneur et de la plus grande importance d'être le président de la Géorgie et, aujourd'hui, je prie Dieu de me donner la force d'assumer les responsabilités, que m'imposent notre splendide pays et le service de notre peuple.

Mais certainement malgré la prédominance de l'orthodoxie, qui est la seule Eglise à avoir un concordat avec l'Etat, d'autres religions ont une longue présence dans le pays et les relations entre eux ont été pendant des siècles globalement pacifiques. Dans son discours d'investiture, Margvelashvili comme le président du pays, exprime clairement son respect à l'égard de représentants des autres religions en Géorgie.

როგორც პრეზიდენტი, ვიქნები საქართველოს სამოციქულო ავტოკეფალურ მართლმადიდებელ ეკლესიასთან საკონსტიტუციო შეთანხმების დაცვის გარანტი. ამავედროულად, განუხრელად დავიცავ საქართველოში მცხოვრები ყველა აღმსარებლობის წარმომადგენელთა კონსტიტუციურ უფლებებს.

En tant que président, je serai le garant du soutien de l'accord constitutionnel passé avec l'Église orthodoxe géorgienne. Également, je respecterai rigoureusement les droits constitutionnels des représentants de toutes les religions qui peuplent la Géorgie.

Comme on pouvait s'y attendre, la situation est toute différente dans le discours français où Hollande ne met accent que sur la laïcité, une valeur fondamentale de la République. Selon lui :

« Et je réaffirmerai en toutes circonstances nos principes intangibles de laïcité, comme je lutterai contre le racisme, l'antisémitisme et toutes les discriminations. »

Nous pouvons donc conclure que selon les résultats de notre étude, les piliers de l'identité nationale française sont la puissance du pays, les valeurs républicaines, la diversité alors que dans l'identité géorgienne nous avons repéré la particularité de la patrie – l'alphabet, le territoire, les caractéristiques positives des Géorgiens, héroïsme, sagesse - et la religion. L'analyse comparative qui a révélé la spécificité très intéressante des identités nationales françaises et géorgiennes nous suggère d'ouvrir des nouvelles pistes de la recherche et de dédier les analyses profondes/comparatives à chaque pilier des identités nationales des pays donnés.

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EN-QUETE IDENTITAIRE ET REPRESENTATIONS ARTISTIQUES : L'EXEMPLE D'ASSIA DJEBAR

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Abstract: *Like any literary, the French-language Algerian novel is a space where the question of identity arises with constancy. This is an ongoing problem in the fictional creations. The texts of the French-speaking Algerian writer Assia Djebbar, a mesh carry in their search for identity but also full of intertextual references and interdiscursive cinema, painting, music, photography and mosaics.*

His passion for the arts was not without influence on his writing. The author operates a cross art form in his fiction writing which works as an equivalent of the sound and image. Elements of both intersemiotic and intertextual, but also representative of the culture traits of the author, the word signs, and iconic musical that refer to the countless sources they would be explained by the desire of transgression, transcendence and of Liberty? What intermedial issues related to this practice?

It would be interesting to reflect, from the Algerian contemporary novel Djebbarien more accurately, on the quest and construction of identity on one hand and artistic performances in his second novel.

Keywords : *identity, arts, novel.*

Introduction

Il est largement attesté que les sociétés postcoloniales¹ sont, avec les indépendances, confrontées à une question qui se pose d'une manière criante : la problématique de l'identité (l'image de soi et de l'image de l'autre) et qu'on peut formuler ainsi : quelle identité, pour quelle société ? Mais, inéluctablement ces sociétés connaissent le plan historique, politique, social et culturel des changements fondamentaux qui ne peuvent être interprétés sans l'aide, entre autres, des artistes, des écrivains et des peintres.

D'ailleurs, la construction identitaire, un projet très convoité, se nourrit des pratiques artistiques, de la plus légitime à la plus populaire. L'objet d'art ou le produit culturel est, en effet, à la fois l'émanation et l'écho du milieu socioculturel dans lequel il est produit ou interprété. Il est aussi une marque de la trajectoire personnelle de son auteur. Et c'est parce que l'art exprime et façonne les identités que la question identitaire est omniprésente dans la littérature, voire les autres expressions artistiques. Elle semble même une importante source d'inspiration et de création littéraire et artistique.

Dans le roman postmoderne, nous retrouvons dans une fiction romanesque différents modes d'expressions artistiques : peinture, sculpture, musique, architecture, danse. Une relation de coprésence, de transposition, d'intégration et d'interdépendance permanente des différentes formes d'expression artistique est d'ailleurs affirmée à la suite des travaux de Bakhtine, Kristeva, Zima, Müller.

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¹ A la suite des études littéraires nord-américaines consacrées aux littératures minoritaires et aux théories postmodernes élaborées par des philosophes français (Jean-François Lyotard, Jacques Derrida, etc.), les critiques anglo-saxons les plus influents (Homi Bhaba, Henri Louis Gates, Edward Saïd, Helen Tiffin, etc.) ont élaboré une théorie : le postcolonialisme.

Mais au sein de cette problématique de l'identité et des rapports entre texte et expressions artistiques, une figure de proue de la littérature algérienne s'impose : Assia Djebar¹ (1936-2015). En vérité, son œuvre se résume à une quête d'identité à travers une succession de prises de conscience.

Notre réflexion porte d'une part sur le rôle de la littérature dans la formation des identités, et d'autre part, sur les places et fonctions du visuel, du pictural et du sonore dans l'acte de création littéraire, dans le roman contemporain algérien plus exactement djebarien.

Comment se noue le lien entre l'art et l'identité ? Quelles formes d'expression artistiques sont privilégiées par cette auteure ? Quels sont les enjeux intermédiaires liés à la pratique littéraire ?

Ces pistes de réflexion permettront d'échanger sinon de répondre à une interrogation plus fondamentale : Que suggère le recours dans le roman à une autre forme d'art ?

1-L'identité ou le nœud de la question

D'aucuns ne considèrent l'identité comme un concept large, fluctuant et dont les contours sont flous. Il reste insaisissable à chaque fois qu'on essaie de le « définir ». Il a souvent fait l'objet de redéfinitions de plus en plus problématiques qui font que son essence n'est jamais figée. En effet, l'identité, c'est-à-dire cette reconnaissance de moi en l'autre, de l'autre en moi, se caractérise par un aller-retour de correspondances et de différences. Aussi, il est connu depuis Foucault, que l'individu est composé d'un nombre important d'identités. Les lignes de force de telle ou telle caractéristique se croisent formant une identité souvent changeante et en tout cas temporaire.

Comme toute œuvre littéraire, le roman d'Assia Djebar est un espace où se pose avec constance la question de l'identité. Celle-ci en constitue le thème central mais est souvent différemment approchée.

Avec *L'Amour, la fantasia*, cette auteure met en place une narratrice personnage qui recueille ce que les autres femmes disent. Elle entend démontrer que la femme n'est pas cette identité unique, que l'identité n'est pas « une » mais qu'elle est « plusieurs ». Dans son roman, elle relit les archives françaises et insère les voix des femmes pour non seulement évoquer le passé grâce à la mémoire féminine mais pour lui rendre aussi son identité plurielle.

Près d'un siècle et demi après Péliissier et Saint Arnaud [deux militaires français qui consignent dans leurs rapports les opérations de colonisation], je m'exerce à une spéléologie bien particulière, puisque je m'agrippe aux arêtes des mots français - rapports, narration, témoignages du passé. Serait-elle, à l'encontre de la démarche « scientifique » [...], engluée d'une partialité tardive ? (Assia Djebar, 1985 : 113)

Décrivant une tension entre l'écriture de soi et l'écriture de l'Histoire, Assia Djebar énonce l'idée que la quête de soi (« *spéléologie bien particulière* ») passe aussi par la

¹Son vrai nom : Fatima Zohra Imalayenne. Née le 30 juin 1936 à Cherchell (Algérie). Ancienne élève de l'École normale supérieure de Sèvres (1955). Docteur es lettres de l'université de Montpellier. Professeur d'Université à la faculté d'Alger. Éluë à l'Académie française, le 16 juin 2005 (5e fauteuil). Auteure de nombreuses œuvres. A obtenu plusieurs prix littéraires. Décédée le 6 février 2015.

quête des mots. *L'Amour, la fantasia* qui nous propose une plongée dans les souvenirs de la narratrice, en même temps qu'un regard sur l'Histoire, inscrit donc l'identité plurielle féminine par l'évocation de la fraternité des femmes de l'Algérie d'hier et d'aujourd'hui. Cette écriture plurielle permet la reconstruction d'une identité à partir différentes facettes de langage.

Dans l'autre roman, *Les nuits de Strasbourg*, le « je » est très affiché. Il est dans la plupart des cas narrateur et personnage. Cette instance énonciative représente l'identité individuelle de l'héroïne principale du roman, Theldja. Néanmoins, les différents déplacements de celle-ci dans la ville de Strasbourg sont le signe d'une quête d'origine perdue qui se traduit dans le roman par des réminiscences. L'intrusion de la mémoire permet au sujet fictif de rester en contact avec le passé, et, partant avec le pays d'origine. La rencontre avec l'autre, représenté par François, déclenche une certaine dynamique identitaire. Elle permet non seulement la rencontre de l'autre, mais aussi avec soi-même. En ce sens Julia Kristeva écrit : « *Etrangement, l'étranger nous habite : il est la face cachée de notre identité, l'espace qui ruine notre demeure, le temps où s'abîment l'entente et la sympathie.* ». (Julia Kristeva, 1988 : 9). A. Djébar, met en texte une héroïne qui représente à la fois une identité collective et individuelle. En reprenant la conception de Paul Ricœur¹, nous constatons que la première statique et renvoie à un pays, une culture, et une langue ; c'est l'identité-*idem*² (*mêmeté*). La deuxième est l'identité-*ipse*³. Celle-ci œuvre au changement, au différent et concerne l'identité individuelle. Theldja doit construire sa propre identité car elle est tiraillée entre les deux rives, deux mémoires : celle du pays, et celle de l'enfance. La déterritorialisation⁴ des différents personnages du récit, dont la plupart sont en situation d'exil, leur a procuré le sentiment d'étrangers (étant donné qu'ils se trouvent dans une terre étrangère), et d'altérité. Les personnages comme Theldja, Hans, Eve, vivent loin de leur pays natal et donc vivent entre deux identités culturelles. Cette situation leur a permis de penser autrement leur appartenance et, par conséquent, leur identité. Celle-ci ne peut pas être une rupture totale avec celle héritée du groupe social d'origine, mais une sorte de prolongement ou de renouvellement.

Ainsi, par le biais de la mémoire, Assia Djébar tente une re-construction de l'identité, des questionnements sur soi confirmés et enrichis par la rencontre de l'Autre. Elle forge et dessine une identité textuelle qui se veut une traduction formelle et esthétique d'une identité réelle, confirmant par là les propos d'Amin Maalouf, qui précise que « *l'identité n'est pas donnée une fois pour toutes, elle se construit et se transforme tout au long de l'existence.* »⁵

2-Formes artistiques et roman

La construction de l'identité ne se limite pas au textuel. L'œuvre d'Assia Djébar est un moment essentiel dans l'exploration de la polyphonie du monde d'aujourd'hui (sons, images, textes, langues parallèles et communes). Le visuel, le pictural et le sonore sont aussi présents chez l'écrivaine algérienne d'expression française Assia Djébar. Elle a toujours voué un intérêt particulier à la littérature et aux arts. En effet, son intérêt pour

¹ Ricœur, Paul, *Soi-même comme un autre*, Éd. du Seuil, Paris, 1990

² *idem* : « le même ». (latin : *idem*; anglais : *s+-ameness*; allemand : *Gleichheit*)

³ *ipse* : identité réflexive (latin : *ipse*; anglais : *selfhood*; allemand : *Selbstheit*)

⁴ Concept forgé par G.Deleuze et F.Guattari dans *L'Anti-Oedipe* en 1972.

⁵ Maalouf, Amin. *Les identités meurtrières*, Grasset, Paris, 1998, p.30

les arts n'a pas été sans influencer son écriture. Ses récits font tour à tour référence au cinéma, à la peinture, à la musique confirmant ainsi la relation aux arts mise à l'œuvre dans la prose de Djébar. Elle aime combiner ses expériences cinématographiques et artistiques et les faire transparaître dans ses productions littéraires. De tels procédés d'écriture sont aptes à créer des effets que des techniques en usage dans d'autres arts produisent habituellement.

2-1-Le visuel ou l'œil-caméra

Dans les milieux littéraires, Assia Djébar est connue souvent comme écrivaine. Mais comme elle a produit des réalisations cinématographiques, elle n'est pas en reste du monde du cinéma. Cela n'a pas échappé aux critiques qui ont exploité le rapport entre l'expérience cinématographique et la création littéraire pour caractériser son écriture comme une « écriture-caméra ». Elle semble écrire comme avec une caméra à la main plutôt qu'un stylo. Tout semble ne passer que par son regard (un regard-caméra). A ce propos, l'universitaire Beïda Chikhi¹ affirme que : « *le regard, sujet ou objet de perception, inaugure [...] un geste de mise en spectacle qui donne naissance à une véritable institution de l'image* »². Dans ses textes, la romancière ne présente l'univers de ses personnages au lecteur qu'à travers leurs propres yeux (qui se veulent « caméra » également). Un exemple illustre cela : celui d'un personnage dans la nouvelle *Femmes d'Alger*, la femme du chirurgien Ali qui est décrite physiquement avec beaucoup de précision (sa tête, son visage plus particulièrement), mais elle semble à peine reconnaissable. Il met du temps à reconnaître le corps de sa conjointe qui est étendu devant lui.

Tête de jeune femme aux yeux bandés, cou renversé, cheveux tirés — le brouillard de la pièce étroite empêche d'en voir la couleur — ou châtain clair, plutôt auburn, serait-ce Sarah ? non, pas noirs... La peau semble transparente, une perle de sueur sur une tempe... La goutte va tomber. Cette ligne du nez, la lèvre inférieure à l'ourlet rose vif : je connais, je reconnais (Assia Djébar, 1980 : 11)

En plus des personnages qui y sont posés en qualité de témoins oculaires de l'univers dans lequel ils évoluent ; les « scènes » et « spectacles » sont parfois clairement présentés comme des films à visionner. Bien qu'ils ne soient pas déclarés « cinématographiques », les passages reproduisent des effets visuels et sonores proches de ceux du septième art.

L'œil-caméra qui se déploie à travers l'œuvre fait penser à l'une des techniques du Nouveau Roman, appelé également « L'école du regard » en raison du rôle considérable qui y est accordée à la description. À ce propos, Alain Robbe-Grillet constate que :

Le cinéma ne connaît qu'un seul mode grammatical: le présent de l'indicatif. Film et roman se rencontrent en tout cas, aujourd'hui, dans la construction distants, d'intervalles et de successions qui n'ont plus rien à voir avec ceux des horloges ou du calendrier.³

¹ Beïda Chikhi a étudié la question de l'influence picturale dans *L'Amour, la fantasia* dans plusieurs textes et articles, comme dans *Désir d'histoire et d'esthétique* et « Les espaces mnémoniques dans les romans d'Assia Djébar » (*Itinéraires et contacts de cultures : Autobiographies et récits de vie en Afrique*, vol. 13, no 1, 1991, pp. 103-108)

² Chikhi, Beïda, « Dialogue avec les peintres », dans *Littérature algérienne (désir d'histoire et esthétique)*, Paris, L'Harmattan, 1997, p. 160

³ Robbe-Grillet, Alain, « Temps et description dans le récit d'aujourd'hui », *Pour un nouveau roman*, Paris, Minuit, 1963, p. 130

Par moment, Assia Djébar, la romancière, cède la place à la cinéaste qui déploie image, son, odeur et voix dans le but de faire revivre cette guerre avec tout son tumulte et son mouvement. S'imprégnant d'une grande partie des récits de guerre, elle arrive non sans peine à intégrer des procédés filmiques à la narration. Parlant de l'influence de l'image, Louis Marin dans son ouvrage « Des pouvoirs des images » indique que « *L'image traverse les textes et les change; traversés par elle, les textes la transforment* »¹. Mais cette influence cinématographique sur l'écriture djébarienne trouve sa source dans la réalisation pour le compte de la télévision algérienne de deux longs métrages: *La Nouba des femmes du mont Chenoua*² (1978) et *La Zerda ou les chants de l'oubli*³ (1982). L'auteure elle-même relie la réalisation de ses deux films à l'écriture de *L'Amour, la fantasia* et au troisième volet du quatuor *Vaste est la prison*. Elle souligne dans un entretien la filiation artistique qui relie et rapproche ses œuvres :

Tout ce que j'ai pris là [...] est devenu du texte. Il se trouve en effet dans la IIIe partie de *L'Amour, la fantasia*. [...] Quand j'ai commencé à écrire le volume, la troisième partie ne devait pas porter au présent. C'est en cours d'écriture que j'ai compris que si je reconstituais la guerre du XIXe siècle, il fallait aussi passer par la guerre vécue par les femmes. L'utilisation de ce matériau de repérage sonore n'est donc venue qu'après, comme contrepoint, comme mémoire des femmes de ma tribu.⁴

Enfin, il ressort que « l'écriture-caméra » d'Assia Djébar crée inévitablement des effets de visualité cinématographiques aussi nombreux que diversifiés et préside grandement à l'écriture du récit djébarien. Explorant le visuel comme un nouveau mode de l'expression des identités et des paroles des femmes algériennes, l'auteure a exploité ses expériences cinématographiques qui lui ont permis d'orienter son écriture vers une quête identitaire, laquelle se trouve au centre de son quatuor romanesque.

2-2- L'aventure picturale

Assia Djébar, à l'instar de plusieurs auteurs, beaucoup plus les poètes, a emprunté un chemin particulier, celui du croisement des arts. L'exemple que nous retenons est la rencontre de la peinture et de la littérature. En effet, dans ses textes, le pictural, comme le visuel, se mêle au romanesque. La peinture nourrit l'imaginaire et la narration visuelle s'enrichit davantage par l'interférence du pictural. Le lecteur de *L'Amour, la fantasia* ne peut lui échapper une telle remarque. Le croisement entre expression romanesque et expression iconographique s'annonce à partir de la couverture choisie pour le roman. Le titre du livre se lit sur une toile de fond, le tableau d'Eugène Delacroix : *L'Enlèvement de Rebecca*⁵. Il évoque aussi, sur un mode

¹ Marin, Louis, *Des pouvoirs des images*, Glòses, Paris, Seuil, 1993, in <http://culturevisuelle.org/.../des-pouvoirs-de-limage-louis-marin/>

² Film réalisé sous forme d'une série d'entretiens effectués auprès des maquisardes algériennes de la guerre d'indépendance, membres de la tribu des Béni Ménacer dans la région de Cherchell.

³ Ce film puise dans quelques documentaires tournés par les Français pendant l'époque coloniale au Maghreb de 1912 à 1942.

⁴ Mireille Calle-Gruber et Hélène Cixous (dirs.), « Rencontre avec Assia Djébar », *Au Théâtre Au Cinéma Au Féminin*, L'Harmattan, Paris-Montréal, 2001, p. 94

⁵ Le tableau de Delacroix décrit un enlèvement d'une héroïne littéraire, la belle Rebecca du roman *Ivanhoé* écrit par Walter Scott en 1819.

d'association, les différents tableaux de fantasia, créés par Delacroix et Fromentin¹. En effet, l'intérêt pour la peinture chez Assia Djebar² commence par *Femmes d'Alger dans leur appartement* (1980)³ où deux peintres, Delacroix et Picasso, façonnent le regard porté sur l'œuvre et les personnages. Djebar propose dans son recueil de nouvelles une réécriture⁴ de la toile du peintre français Delacroix. Mais elle y ajoute beaucoup d'idées et de thèmes qui ne sont pas présents dans le tableau. Ainsi, la nouvelle « *Femmes d'Alger* » nous renseigne sur le rapport que Djebar entretient avec les Femmes d'Alger de Delacroix « *avec son propre mode de langage, ses propres outils, sa propre forme [...]* »⁵.

Comparable aux deux toiles de Delacroix, l'œuvre d'Assia Djebar comporte deux parties intitulées « Aujourd'hui » et « Hier », elle représente deux époques de l'évolution de la femme algérienne : avant la guerre d'indépendance, et pendant et surtout après la guerre.

La démarche de l'auteure consiste, d'ailleurs, dans de nombreux passages à médiatiser l'écriture picturale à travers le jeu des lumières, des couleurs, des formes et des attitudes. Munie de son pinceau-plume, elle rend compte par moment de la théâtralité qui se dégage de certaines scènes et tente de retracer les spécificités du médium emprunté. C'est en déchiffrant les codes picturaux de l'artiste romantique que Djebar tente de récupérer et se les approprier ensuite lors de la rédaction de sa nouvelle : « *En effet, le texte utilise le code pictural comme médiateur afin d'enrichir son propre univers esthétique. Aussi l'émergence de la peinture dans l'œuvre [...] est-elle médiatisée par une esthétique littéraire [...]* »⁶.

Enfin, loin de décrire ou de commenter ce que donne à voir Femmes d'Alger de Delacroix, l'auteure dévoile dans sa nouvelle plutôt ce que l'œuvre picturale ne montre pas à propos de la femme algérienne. En s'y adressant elle-même comme écrivain, elle explore et refaçonne le sens du tableau de Delacroix, et ses personnages femmes s'expriment et deviennent les observatrices au lieu d'être les observées. Ayant une double visée : esthétique et libératrice, l'appropriation du tableau reste un outil important parmi plusieurs autres outils qui contribuent au projet postcolonial des écrivains comme Assia Djebar.

2-3- La médiation musicale

Une autre dimension est remarquable dans les romans d'Assia Djebar : celle du sonore. Un rapport étroit entre musique et littérature semble caractériser l'écriture de cette écrivaine. La musique sert, parfois, la thématique de l'œuvre; comme elle peut constituer un interstice et un trait représentatif de la culture individuelle de l'auteure.

¹ Peintres français du XIX^{ème} siècle.

² Des critiques ont cherché à cerner l'interprétation que propose le regard djebarien des toiles de Delacroix et Picasso comme Laurence Christiane Huughe, Stéphanie Boibessot, Anne Donadey, Emer O'Beirne, Michèle Bacholle, Madeleine Dobie et Mireille Calle-Gruber, Beida Chikhi...

³ « Femmes d'Alger dans leur appartement » est le titre d'une œuvre d'Assia Djebar (1980) et des deux tableaux du peintre Eugène Delacroix (1834, Paris, Louvre).

⁴ La première nouvelle du recueil est une réécriture du tableau de Delacroix alors que les autres reprennent seulement des affinités avec les techniques de Picasso.

⁵ Vetter, Anne, « De l'image au texte », dans Montserrat Prudon (dir.), Peinture et écriture, La Différence/UNESCO, coll. « Traverses », Paris, 1996, p. 207

⁶ *Ibidem*.

Cet intérêt transparaît d'abord dans les textes d'Assia Djebar. Elle prend l'inspiration de la musique et l'utilise dans le titre comme le troisième volet du quatuor *Vaste est la prison* dont le titre est emprunté à une chanson berbère¹.

En outre, le chant peut être l'élément de structuration du texte. *L'Amour, la fantasia*, (la troisième partie du roman plus particulièrement), marqué par l'art de la sonate « *Quasi una fantasia...* » de Ludwig Van de Beethoven, revendique une dimension musicale qui configure le texte et le structure mélodieusement. La musique accompagne les récits jusqu'aux dernières pages ; le roman s'achève sur « un air de nay² » qui confère à la composition une mélodie orientale.

Nous décelons dans « Les voix ensevelies » (pp. 131- 260) le rythme musical, les sonorités, le refrain comme les mots « voix » ou « voix de veuve », le chant individuel de la narratrice dans les chapitres *clameur*, *murmures*, *chuchotements*, *conciliabules* et *soliloque*.

Il y a également un important champ sémantique de la musique qui traverse le texte et renforce la résonance musicale de l'œuvre: « *chikhates*, *mélopée*, *sistre*, *ténor*, *psalmodie*, *rythme*, *thrène*, *chant*, *cymbale*, *staccato...* ».

Mais comme la voix se présente dans le monde de la fiction tel un chant, Assia Djebar lui accorde une place considérable. En plusieurs endroits du texte, l'auteure s'attarde à la description de certaines d'entre elles. « la voix comme un parfum » (208), « les des voix sans visages » (248).

Elle écrit dans « *Regard interdit, son coupé* », la postface à *Femmes d'Alger dans leur appartement*:

Échos des batailles perdues du siècle passé, détails de couleurs dignes justement d'un Delacroix chez les récitantes analphabètes : les voix chuchotées de ces femmes oubliées en ont développé des fresques irremplaçables et ont tressé ainsi notre sens de l'histoire. [...] la mère semble avoir monopolisé en fait la seule expression authentique d'une identité culturelle. (Assia Djebar, 1980:256-257).

Dans l'autre roman, *Loin de Médine* (1991), la voix est importante, elle se multiplie. Des segments de texte réapparaissent de manière récurrente et sont intitulés « Voix ». D'autres titres réfèrent à la parole ou au son, « *Point d'orgue* » (p.269), « *Parole vive* » (p.281), « *Celle qui préserve la parole vive* » (p.326). Mais c'est l'essence elle-même du roman tout entier qui repose sur la voix.

D'ailleurs, en plus des vociférations des guerriers et des victimes, nous relevons non seulement les cris d'angoisse des femmes racontant leur histoire à elles, leur contribution à la guerre de libération de l'Algérie mais surtout un type de cri qui traverse tout au long de *L'Amour, la fantasia*, c'est le *tzarl-rit*³. Ce cri féminin traditionnel y est évoqué, mais il n'est nommé qu'à la fin du roman qui annonce une filiation féminine avec la culture algérienne.

Enfin, un instrument de musique est évoqué par l'auteure dans un texte poème, c'est le *sistre*⁴ (le passage est écrit en italique) :

¹ « *Vaste est la prison* qui m'écrase », dit la complainte berbère qui ouvre ce roman sur l'Algérie des femmes d'hier et d'aujourd'hui.

² Instrument musical arabe dit flûte de roseau.

³ L'auteure donne deux définitions: « *Tzari-rit* »: - *pousser des cris de joie en se frappant les lèvres avec les mains* (*Femmes*) in dictionnaire arabe-français, Beaussier.
- *crier, vociférer (les femmes, quand quelque malheur leur arrive)* in dictionnaire arabe-français Kazimirski (251).

⁴ « Instrument de musique à percussion fait d'une tige d'où partent des branches garnies de métal » in Le Petit Robert (2011).

Sistre

Long silence, nuit chevauchées, spirales dans la gorge. Râles, ruisseaux de son précipices, sources d'échos entrecroisés, cataractes de murmures, chuchotements en taillis tressés, surgeons susurrant sous la langue, chuintements, et souque la voix courbe qui, dans la soute de sa mémoire, retrouve souffles souillés de soulerie ancienne. Râles de cymbale qui renâcle, cirse ou ciseaux de cette tessiture, tessons de soupirs naufragés [...] (Assia Djébar, 1985 : 156)

Assia Djébar reproduit dans ce texte poème, qui ressemble à un chant mélancolique et nostalgique, les sonorités de sa langue maternelle par la recherche de l'allitération si bien que le signifiant de ces vers d'inspiration arabe dégage une charge sémantique et émotionnelle.

À travers la dimension musicale, la romancière, qui passe principalement par une quantité de jeux sur les signifiants et les éléments phoniques rythmant le récit à l'aide d'expressions et vibrant comme un instrument musical, montre une grande maîtrise de la composition occidentale, ainsi que d'une connaissance de la musique traditionnelle algérienne. Elle donne également une image à ses voix ou chants mais en réalité elle part à la recherche d'une mémoire non écrite, peinte sur la roche des grottes ou gravée dans la mémoire collective. Enfin, son croisement entre la narration musicale et romanesque fait apparaître les traces de l'oralité, l'un des grands supports de l'intermédialité mais aussi un indice révélateur de l'identité plurielle.

Conclusion

Il est souvent connu que la littérature postcoloniale se caractérise par une tradition de la pluralité d'identités, car chaque pays qui était une colonie a été sous l'influence de plusieurs cultures en même temps.

Et comme les identités plurielles ne peuvent s'exprimer qu'à travers plusieurs modes d'expression mélangés, pour créer un ensemble varié, Assia Djébar utilise dans ses textes un métissage des moyens, des grammaires, littéraire et cinématographique, des langues, des signifiants, sons et mots.

Son écriture romanesque semble, à plusieurs reprises, contenir une certaine épaisseur médiatique qui se réalise sous forme d'emprunt à l'expérience filmique de la romancière doublé d'une interaction avec une forme musicale et picturale. La rencontre entre ces différents systèmes intermédiatiques interagit au sein de l'écriture en affectant la structure du roman et en agissant par moment sur l'écriture. C'est, du moins, ce que son œuvre nous donne à sentir grâce au travail d'orfèvrerie auquel elle se livre pour dire, enfin, les multiples possibles.

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IONESCO OU L'IMAGE DE L'ABSURDITÉ DE LA CONDITION HUMAINE

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Abstract: *Acknowledged as a masterpiece of the XXth century literature, La Cantatrice chauve shows how language and its gradual reduction from sentences to letters, respectively sounds, act so as to express how man becomes less and less important in a world which does not emphasize human characteristics, but mechanical reactions. Under the appearance of the so-called social conventions, people feel compelled to talk to each other even when they have nothing to say and, what is more important, nothing in common with each other. Thus, it is not only language which is questioned here, but even humanity which is seen as being at loss and as having less and less human characteristics.*

Keywords: *space, time, dialogue, characters.*

1.Introduction

Notre analyse se déroulera sur trois axes et prendra en considération la première scène du premier acte de la pièce : le décor, les personnages et le dialogue.

2.L'espace

La didascalie qui ouvre la pièce est assez longue, mais pleine de signification. La répétition de l'adjectif « anglais » fait plus que caractériser un endroit ; il témoigne d'une obsession, d'un conservatorisme faisant écho à celui des voisins d'au-delà de la Mer de la Manche, qui sont ainsi satirisés, étant vus comme des êtres monotones, sans imagination, incapables de changer quelque chose. A travers les Anglais, la cible de la satire est représentée en fait par toute une classe, la bourgeoisie, classe figée dans et par ses habitudes qui sont elles-mêmes satirisées : fumer une pipe, lire un journal ou bien coudre sont les « occupations » de cette catégorie sociale qui n'a pas de véritables occupations.

En fait, si une partie des éléments du décor pouvaient faire penser à un intérieur stéréotypé pour la bourgeoisie anglaise (intérieur, fauteuil, pipe, journal, chaussettes), d'autres éléments sont, d'une manière forcée, caractérisées comme étant « anglais » : soirée, feu.

Ionesco accepte d'ailleurs l'idée que la pièce s'attaque à cette « sorte de petite bourgeoisie universelle, le petit-bourgeois étant l'homme des idées reçues, des slogans, le conformisme de partout. » :

« Intérieur bourgeois anglais, avec des fauteuils anglais. Soirée anglaise. M. Smith, Anglais, dans son fauteuil et dans ses pantoufles anglais, fume sa pipe anglaise et lit un journal anglais, près d'un feu anglais. Il a des lunettes anglaises, une petite moustache grise, anglaise. A côté de lui, dans un autre fauteuil anglais, Mme Smith, Anglaise, raccommode des chaussettes anglaises. Un long moment de silence anglais. La pendule anglaise frappe dix-sept coups anglais.

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Mme Smith
Tiens, il est neuf heures. » (Ionesco : 11)

3. Le Temps

Si l'espace est presque dans les limites du vraisemblable, le temps ou mieux dit la perception de son passage, les dépasse de beaucoup : la pendule frappe ... 17 coups ce qui coïncide pour Madame Smith avec 9 heures.

Le lecteur avisé se rend compte que le temps fonctionne différemment dans cet espace si ... « anglais ». On pourrait considérer d'ailleurs que l'on se trouve en présence d'une satire de la manière des Anglais de s'approprier le temps.

L'ancrage dans le temps et dans l'espace sont, en fait, des éléments-clés du théâtre classique qui fonctionne tenant compte de l'unité de temps, d'espace et d'action ; cette unité de temps impliquait un déroulement obligatoire de l'action en 24 heures ce qui nous fait déjà penser à une fine satire à l'adresse du théâtre classique qui semble inflexible, figé, prisonnier des contraintes.

4. Les personnages

Ouvrant la pièce de théâtre, cette première scène pourrait être considérée, au moins de la perspective traditionnelle de ce qui signifie une pièce de théâtre, une sorte d'exposition. Dans ce contexte, on s'attendrait que les personnages se présentent d'une manière plus ou moins vraisemblable devant les spectateurs, en apportant des informations suffisantes pour que le public puisse comprendre ce qui suivra.

La scène de début est renversée à la fin de la pièce lorsque les Smith sont remplacés par les Martins :

« L'action se résume à des conversations incongrues entre deux couples, les Smith et les Martin, qui, à la fin de la pièce, inversent leurs rôles. Cette inversion donne lieu, à la manière de la tragédie, à la négation de la subjectivité individuelle des personnages par une autorité souveraine, en l'occurrence le langage. En d'autres termes, parce que les personnages disent n'importe quoi, le langage se retourne contre eux et les rend tous aussi insignifiants les uns que les autres en les nivelant par leur incapacité de fonder un discours qui fait sens. » (Morissette : 157).

L'apparition de Monsieur et Madame Smith ne respecte pas cet impératif du contrat acteur-spectateur qu'un tel spectacle impose. À part les noms des personnages et leur appartenance à une certaine classe sociale, on n'en sait rien. Les informations auxquelles le lecteur/le spectateur a accès sont sans intérêt réel pour celui-ci et concernent des réalités banales de la vie quotidienne d'un couple : « Nous avons mangé de la soupe, du poisson, des pommes de terre au lard, de la salade anglaise. Les enfants ont bu de l'eau anglaise. » (Ionesco, *op.cit.* : 11).

« Leurs préoccupations [...] tournent autour deux pivots de la société bourgeoise : la vie quotidienne avec ses petites satisfactions, la vie sociale avec ses valeurs et ses institutions. » (Puzin : 29)

À la fin de la première scène, la soi-dite conversation se transforme en dispute qui éclate à partir de l'étonnement légitime de Madame Smith qui affirme que Bobby Watson devrait travailler pendant les trois jours où il n'y a pas de concurrence. Cette dispute trahit l'opinion de Madame Smith sur les hommes et celle de Monsieur Smith sur les femmes. Les choses que Madame Smith reproche aux hommes sont les mêmes que Monsieur Smith reproche aux femmes : fumer, boire, se farder. Il n'y a aucune

distinction entre les genres apparemment, malgré le début de la pièce où cette distinction était très claire, surtout concernant les rôles sociaux : la femme tricote et l'homme lit le journal.

5. Le dialogue

La vie quotidienne est donc centrée sur la nourriture, sujet dont Madame Smith parle sans aucune gêne, comme s'il représentait une question fondamentale pour elle. L'autre sujet auquel ils consacrent une grande partie de leur discussion est celui de la mort de Bobby Watson.

Il n'y a *aucune relation véritable cause-effet* entre leurs actions et leurs conséquences : par exemple, Madame Smith affirme qu'ils ont bien mangé et lie cette chose à l'endroit où ils habitent et à leur nom de famille.

« Nous avons mangé de la soupe, du poisson, des pommes de terre au lard, de la salade anglaise. Les enfants ont bu de l'eau anglaise. Nous avons bien mangé, ce soir. C'est parce que nous habitons dans les environs de Londres et que notre nom est Smith. » (Ionesco, *op.cit.* : 11).

La soi-dite conversation entre les époux est, en fait, un monologue de Madame Smith ponctué par « le claquement de langue de Monsieur Smith. » La véritable image est celle d'une personne qui parle pour parler et qui n'est ni écoutée, ni entendue pour un long intervalle de temps.

La première intervention concrète de Monsieur Smith se trouve toujours dans la lignée des *interventions sans logique* et concerne son opinion sur l'échec de l'opération du docteur Mackenzie-King : « Alors Mackenzie n'est pas un bon docteur. L'opération aurait dû réussir chez tous les deux ou alors tous les deux auraient dû succomber. » (Ionesco, *op.cit.* : 15)

On s'étonne à voir la fausse analogie entre un médecin et un commandant de bateau qui, conformément au raisonnement de Monsieur Smith devait périr l'un avec son médecin (s'il ne peut le guérir) et l'autre avec son bateau (si le bateau s'écoule). Ces prémisses conduisent Monsieur Smith à une conclusion étonnante :

« C'est que tous les docteurs ne sont que des charlatans. Et tous les malades aussi. Seule la marine est honnête en Angleterre. » (Ionesco, *op.cit.* : 16)

Le soi-dit « *non-sens* » signalé par Monsieur Smith, mais qui est, en fait, une chose tout à fait logique, est lié à la question que Monsieur Smith pose concernant l'état civil :

« Il y a une chose que je ne comprends pas. Pourquoi à la rubrique de l'état civil, dans le journal, donne-t-on toujours l'âge des personnes décédées et jamais celui des nouveau-nés ? C'est un non-sens. » (Ionesco, *op.cit.* : 17)

Nous remarquons les infractions liées à l'enchaînement des sujets : on passe donc d'un sujet à l'autre comme s'il y avait de vraie relation, mais en fait, cela ne fait que souligner la rupture dans la cohérence du discours.

La mort de Bobby Watson est un autre sujet qui emmène des *dérapages* et des *malentendus* dans l'attitude des époux Smith. L'habitude demande que l'on publie des annonces à l'occasion de la commémoration d'un tel événement. Or Monsieur Smith affirme tout d'abord que « c'est écrit que Bobby Watson est mort » et revient sur ses paroles cinq répliques plus tard, en disant que « ça n'y était pas sur le journal » (Ionesco, *op.cit.* : 17, 18). Un deuxième élément sur lequel il se contredit lui-même est la période de temps qui s'est écoulé depuis la mort de celui-ci jusqu'au présent.

A son tour, Madame Smith pratique le même type de réaction d'auto-contradiction par rapport à la mort de Bobby Watson. Elle a l'air de s'étonner tout d'abord (– Mon Dieu, le pauvre, quand est-ce qu'il est mort ?) (Ionesco, *op.cit.* : 17) tandis que peu après elle nie cet étonnement. (– Bien sûr que je me rappelle. Je me suis rappelé tout de suite, mais je ne comprends pas pourquoi toi-même tu as été si étonné de voir ça sur le journal. ») (Ionesco, *op.cit.* : 18).

Les *contradictions* s'enchaînent l'une après l'autre quant au temps passé depuis la mort de Bobby Watson : Monsieur Smith affirme à tour de rôle que l'événement a eu lieu il y a deux, trois ou quatre années. Ces contradictions s'accompagnent de ce que nous pourrions appeler un *comique macabre* : « C'était le plus jolie cadavre de Grande-Bretagne ! Il ne paraissait pas son âge. Pauvre Bobby, il y avait quatre ans qu'il était mort et il était encore chaud. Un véritable cadavre vivant. Et comme il était gai ! » (Ionesco, *op.cit.* : 18)

Le changement d'un article défini entraîne une confusion encore plus grande : « La pauvre Bobby/Tu veux dire « le » pauvre Bobby. » (Ionesco, *op.cit.* : 19, 20)

La *disparition de la fonction essentielle des noms propres* qui est celle d'individualiser un objet, de le différencier des autres, est significative car le nom et le prénom des deux personnes sont identique. Cela nous fait réfléchir à la perte d'individualité, à une massification, à un monde où tous les individus se ressemblent jusqu'à la confusion : « Comme ils avaient le même nom, on ne pouvait pas les distinguer l'un de l'autre quand on les voyait ensemble. Ce n'est qu'après sa mort à lui qu'on a pu vraiment savoir qui était l'un et qui était l'autre. » (Ionesco, *op.cit.* : 19)

La femme de Bobby Watson donne naissance à une nouvelle confusion : Monsieur Smith affirme que lui et sa femme ont été tous les deux à l'enterrement de Bobby Watson, tandis que sa femme affirme qu'elle n'a jamais vu la femme de Bobby Watson, Madame Watson.

Un oubli total semble ensevelir la mort de Bobby Watson, tout comme son mariage avec Madame Watson et on change totalement de registre lorsque les époux Smith parlent du ... mariage des Watson, cérémonie à laquelle ils devraient sans doute aller, pour laquelle ils devraient préparer un cadeau de noce. La *logique chronologique* disparaît totalement, étant remplacée par une *logique de l'absurde* dans laquelle un mort et sa veuve peuvent redevenir vivants tout de suite.

L'absurde atteint le maximum lorsque l'on passe de l'enterrement au mariage et puis, de nouveau, à l'enterrement. On a l'impression que la vie elle-même ne représente plus rien et que les gens prennent en dérision des sujets graves tels la vie et la mort.

L'agent qui détermine le changement du sujet de discussion est toujours la pendule qui ne respecte jamais la succession logique du temps : la résurrection est suivie par une nouvelle mort, comme si la mort ne représentait plus grand-chose. Ce jeu de vie-mort et mort-vie démontre que dans ce monde où les personnages ne sont plus de personnages, mais des fantoches, démontre que personne ne se soucie plus de la vie ou de la mort, que les deux semblent égales. Cet univers où la vie perd sa valeur, où l'homme ne s'en soucie plus, est un univers vidé de sens.

La question des enfants des Watson engendre une nouvelle contradiction : si Monsieur Smith affirme que Monsieur et Madame Watson n'ont pas eu d'enfants et Madame Smith pense à ce que Madame Watson aurait fait s'ils avaient eu des enfants, deux répliques plus loin, Madame Smith parle des deux enfants (un garçon et une fille) que le couple Watson avait.

La confusion initiale des noms est prolongée car si Madame et Monsieur Watson ont les mêmes noms et prénoms, les choses sont identiques dans le cas de leurs enfants, de l'oncle et de la tante de ceux-ci, ainsi que de leurs cousins.

Un autre élément qui pourrait contribuer à l'identité et l'identification des personnages, mais qui ne le fait pas est le métier : « tous les Bobby Watson sont commis voyageurs » (Ionesco, *op.cit.* : 22), un métier dur où on doit affronter la concurrence. Les personnages présentent une nouvelle vision sur la concurrence qui apparaît uniquement trois jours par semaine. Si jusqu'ici les choses pouvaient avoir un correspondant dans la réalité, soit-elle une réalité extrême, le *paradoxe* se manifeste lorsque les trois jours sont effectivement nommés ; il s'agit de mardi, jeudi et ...mardi. Ce nouvel affront à l'écoulement du temps est le dernier de cette première scène de la pièce de théâtre et contribue à dessiner le monde absurde que les époux Smith – rien d'autres que des marionnettes- peuplent.

Il s'agit d'un monde où le temps et l'espace, ses dimensions essentielles, sont caricaturés et deviennent eux-aussi une sorte de marionnettes pouvant être manipulées sous toutes les formes et dans toutes les directions ; par exemple, *le temps* semble pouvoir couler en avant et en arrière, selon la volonté du dramaturge : la pendule sonne plus souvent qu'il ne le faut, la semaine a des jours avec le même nom, deux heures viennent après cinq heures.

Quant à l'espace, il est « anglais » dans les moindres détails : s'il y a des objets qui peuvent être caractérisés comme étant anglais (le fauteuil ou le journal, par exemple), pour d'autres l'isotopie ne fonctionne plus et on parle d'*allotopie* : le feu *anglais* ou bien le silence *anglais*.

6. Conclusions

La satire que Ionesco propose est double : il satirise à la fois une catégorie sociale et le langage aussi car le langage est manié, employé, dans tous les sens du mot non pas pour accomplir sa fonction essentielle, celle de communiquer, d'émettre des messages, mais pour accomplir une convention sociale, celle qui impose que les êtres qui sont ensemble parlent les uns avec les autres. Pourtant, cette fois-ci, la destruction du langage qui mène à la destruction de la communication équivaut à la destruction de l'être humain ; l'être humain perd son attribut essentiel qui est le langage ; l'être humain ne peut pas exister en dehors de l'autre ou des autres et son existence devient absurde :

« [Ionesco] turned their trite conversations into illogical discussions. He used the rhythm of the action to shape the speech so that the language became another character – a meaningless one. » (O'Neil : 627)

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L'UNIVERS VILLAGEOIS DE PIERRE JOURDE ENTRE IDENTITÉ ET DIFFÉRENCE

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Abstract: Pierre Jourde is a French writer, teacher and literary critic who distinguished himself through his autobiographical novel *Pays perdu* (2003), which brought him the Prix Générations and the appraisal of both European critics and readers. The passion for his birthplace encouraged the author to render it into his novel, in order to recover, in the manner of Proust, the lost time of youth, and thereby his social and spatial identity. The Lussaud hamlet, with around 20 inhabitants – whose lifestyle and mentality remind one of the 19th century – is represented by metamorphosed, suggested and at the same time truthful images. Jourde speaks with sympathy and emotion about the harshness, the misery, the solitude, the alcoholism of the peasants, rooted into their lands. Has the universe of the village remained identical to the one in the old days, or have major differences appeared in time? Can we speak about a total identification of the space and the image represented in the work? These are some of the questions that I will try to answer into this article.

Keywords: identity, difference, space.

Inséparable du temps, l'espace donne à lire tout un tissage de données où la mémoire et l'appartenance ont un rôle essentiel. Lieu particulier de l'affirmation, de la revendication ou de l'interrogation identitaire, l'espace surprend par la diversité des représentations qu'en donne la littérature contemporaine. L'espace – et surtout celui de l'enfance, marque de stabilité – a toujours joué, pour les écrivains francophones voyageurs, un rôle essentiel dans la construction de leur personnalité.

Chez Pierre Jourde, écrivain, professeur et critique littéraire français contemporain, l'espace lointain nourri par des souvenirs, habitudes et jeux d'enfance, découvert par contact direct, représente un élément important dans son parcours individuel. La passion envers le lieu natal pousse l'auteur à l'immortaliser dans son roman, *Pays perdu* (2003), afin de récupérer ainsi, à la manière de Proust, le temps et l'espace perdus de la jeunesse et, par là, son identité sociale et spatiale. Pierre Jourde découvre d'ailleurs Marcel Proust, sa première grande passion littéraire, dès 1972 et fait des études littéraires et philosophiques. Il enrichit sa perspective sur le monde à travers ses voyages, seul ou accompagné par des amis, en Grèce, en Turquie orientale, en Inde, en Italie, au Mexique et au Guatemala, en Martinique, en Égypte, au Canada et aux États-Unis. Pierre Jourde est auteur de romans (*Jardin déserts*, 1984, *Noirs desseins*, 1989, *Le Maréchal absolu*, 2012), essais (*L'Opérette métaphysique d'Alexandre Vialatte*, 1996, *L'Incongru dans la littérature*, 1999), pièces de théâtre (*Voyage dans la lune*, 1991), ouvrages critiques, poèmes et articles littéraires.¹

Le roman *Pays perdu* apporte à son auteur le Prix Générations et l'appréciation des exégètes et des lecteurs européens. Le hameau de Lussaud, du Nord-Cantal, habité

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¹ Pour plus d'informations sur la vie et l'œuvre de Pierre Jourde, voir le site officiel de l'auteur <http://www.pierrejourde.fr/Index.html>, consulté le 10 juin 2015.

d'une vingtaine de personnes - dont le mode de vie, les mœurs et les mentalités rappellent le début du siècle passé - est reproduit par des images transmuées, effleurées et pourtant authentiques, réelles. Jourde raconte d'une manière naturaliste, avec affection et émotion, l'âpreté, la salissure, la solitude, l'ivresse des paysans ancrés dans leur territoire. Pourtant, le livre a un mauvais impact sur les habitants de Lussaud, peu réceptifs à la révélation de leurs affaires intimes. Plusieurs d'entre eux se reconnaissent ou reconnaissent des parents décédés dans les personnages du roman. L'auteur écrit une lettre explicative aux familles de paysans concernées. Pourtant, lorsqu'il revient dans le village, Pierre Jourde et sa famille sont agressés et renvoyés. Ces événements sont suivis par un procès, à la fin duquel les agresseurs sont condamnés, en 2007, à des amendes et à la prison avec sursis.¹

L'écrivain explique ainsi, sur son site personnel, la construction narrative de son roman, assez bref d'ailleurs et avec une action resserrée:

J'ai donc imaginé le dispositif narratif suivant : l'enterrement, suivi de la fouille dans la maison du cousin. Le plus précieux des biens, confiés à la terre, trouvant une pauvre compensation dans l'or que l'on tente de reprendre à un mort. Entre ces deux moments funèbres, chaque famille venant voir la morte, et puis chaque ombre des morts, qui auraient dû venir aussi lui dire adieu, ouvre tour à tour le petit récit de ce qui m'avait frappé, enfant ou adulte, dans ces vies à la fois dures et belles, très loin des villes. Un seul lieu, une seule journée, comme dans les tragédies, mais dans ce lieu et ce moment, condensées, les vies qui se sont côtoyées ici.

J'ai voulu rester au plus près de la réalité, pour autant qu'il soit possible de la reconstituer. Il n'y a donc guère d'invention, dans ce texte. Je parle de choses que j'ai vues, que j'ai vécues, ou que des amis du hameau m'ont racontées.²

Dans *Pays perdu*, Jourde préfère le réel à l'imaginaire. Pour lui, tout comme pour Kenneth White dans *Le rôdeur des confins*, le réel s'avère plus riche que l'imagination et entraîne une approche spécifique, une attention sensible aux détails, car le réel exige une modification de la façon de penser, de vivre, de parler, donc une transformation complète de l'être humain³. Cet univers villageois est-il resté pourtant identique à celui d'autrefois ou des différences majeures l'ont changé le long des années ? Il y a une identification totale entre l'image réelle de l'espace et l'image représenté dans le livre ? Ce sont des questions auxquelles nous trouvons partiellement les réponses dans les pages du livre.

¹ Pour plus d'informations sur les événements et le procès, voir l'article de Pascale Robert-Diard, « Le village violé et l'écrivain », paru le 22 juin 2007 dans *Le Monde*, <http://prdchroniques.blog.lemonde.fr/2007/06/22/le-village-viole-et-lecrivain/>, et l'article de Loïc Di Stefano, « Pays vraiment perdu, la ruralité littéraire, à propos du roman de Pierre Jourde et des réactions à parution » du *Salon littéraire*, <http://salon-litteraire.com/fr/pierre-jourde/review/1796417-pays-vraiment-perdu-la-ruralite-litteraire-a-propos-du-roman-de-pierre-jourde-et-des-reactions-a-par>, paru en juin 2012, consultés le 10 juin 2015.

² Voir <http://www.pierrejourde.fr/Pages%20livres/Donnees%20livres/PageRomansRecits.html>, le site officiel de Pierre Jourde, consulté le 10 juin 2015.

³ Voir, à propos de l'importance du réel dans le texte romanesque, Kenneth White, *Le rôdeur des confins*, Albin Michel, Paris, 2006, prologue et la présentation du même livre faite par Lionel Bedin sur le site <http://www.ecrivains-voyageurs.net/lectures/lectures15.htm>, consulté le 10 juin 2015.

Parlant d'identité et de différence, je fais référence, d'une part, aux similitudes et aux spécificités/ aux variations entre le passé et le présent de la vie du village. D'autre part, au-delà du rapport passé-présent, se situe la quête identitaire du narrateur. Et comment pourrait-il récupérer et renforcer son identité autrement que par rapport à autrui ? C'est l'altérité qui fait la différence entre soi-même et le monde, c'est par la différence qu'on se construit individuellement. Car on peut envisager l'identité comme « résultat provisoire d'un processus culturel, toujours inachevé et en transformation constante » (Rinner, F., 2006: 5). La personnalité d'un individu est un devenir perpétuel, « une somme de devenirs » (Sasso, R., Villani, A., 2003: 102) jamais inachevée, jamais la même. Le but existentiel de l'homme serait alors, comme dirait Gilles Deleuze, de trouver une zone de voisinage, d'indiscernabilité ou d'indifférenciation que l'on peut instaurer avec n'importe quels moyens. La différence et la complexité peuvent être prises en compte comme constitutives de l'identité.

L'espace est censé avoir le rôle d'une source d'apprentissage et de communication, d'une opportunité de méditation sur l'existence, d'un déterminant significatif dans le devenir de l'individu. Avec une structure et à un aspect souvent imprévus pour l'œil humain, l'espace peut conduire à un dévoilement, une récupération ou une perte identitaire, étant ainsi représentatif pour l'identité.

Lussaud est un lieu étroit, peu ouvert face au progrès, mais concentré, propice à la rêverie, aux promenades, aux lectures. Pierre Jourde reconstruit le village de son enfance – un espace heureux, de type bachelardien, une topophilie qui vise la détermination de la valeur humaine des espaces personnels, aimés, des espaces protégés et intimes (Bachelard, G., 2001: 17-18). Cette reconstruction est réalisée à partir des souvenirs qui lui assurent « un sentiment de lumière » (Jourde, P., 2003: 11) et une sensation de « présence invisible et tyrannique de l'espace » (*Ibidem*: 14). Le narrateur, alter ego de l'auteur même, y revient avec son frère pour l'enterrement du cousin Joseph que son frère venait d'hériter. Le même jour, ils assistent aussi à l'enterrement d'une copine d'enfance, la jeune Lucie. C'est l'occasion de refaire un cheminement intérieur du narrateur, dont le parcours est jalonné par la rencontre déterminante des villageois.

Les maisons minuscules « constituent l'axe d'un paysage » (*Ibidem*) et la route qui traverse la région « se transforme doucement en lieu » (*Ibidem*: 15), un lieu qui mène nulle part. Le narrateur avoue:

« C'est un pays perdu », dit-on: pas d'expression plus juste. On n'y arrive que s'en égarant. Rien à y faire, rien à y voir. Perdu depuis le début peut-être, tellement perdu avant d'avoir été que cette perte n'est que la forme de son existence. Et moi, stupidement, depuis l'origine, je cherche à le garder. Je voudrais qu'il soit lui-même, immobilisé dans sa propre perfection, et qu'à chaque instant on puisse s'en emplir.

L'ai-je jamais eu, ce pays perdu ? Je le perds, je ne cesse de le perdre [...] et je ne suis pas le premier à le perdre. [...] les vieux devraient regretter un pays plus ancien, une autre vie, plus intense. Et il y a deux siècles, les ancêtres [...] quel imaginable village avaient-ils perdu, eux, qui n'a rien à voir avec celui dont nous vivons chaque jour la nostalgie ?

[...] nous ne gagnons le pays que pour voir à quel point nous le perdons [...].

Comme tout le monde, je me laisse aller à croire que ce pays a été vraiment lui-même dans le passé. [...] c'est une illusion. [...] j'essayais de le trouver, d'en dresser la carte, j'avais toujours, même si je l'ignorais, déjà

commencé à le perdre. [...] On sent partout la vieille lutte de l'homme contre la déperdition et la sauvagerie. (*Ibidem*: 17-18)

Ce que le romancier choisit de raconter est la réalité du présent, mais c'est un présent qui se dédouble en « deux directions hétérogènes, dont l'une s'élance vers l'avenir et l'autre tombe dans le passé » (Deleuze, G., 1985: 109). Le passé et le présent sont des moments temporels essentiels pour la construction de l'avenir. Le narrateur comprend cette démarche: il désire repeupler son présent avec des images heureuses, même si peut-être banales de son enfance et de son adolescence passées à la campagne, dans le village du père, pendant les vacances. Le moment de déclenchement des souvenirs survient en état de repos (entre la conscience et le rêve) grâce à un « très léger tintement [...] un tintement sans réalité bien nette, sans lieu », mais qui suffit pourtant « à créer l'espace », le dehors et dans ce dehors « la remémoration des étés » (Jourde, P., *op. cit.* : 87). Si chez Proust, le souvenir est déclenché par le phénomène de mémoire involontaire, grâce à une sensation gustative, celle de la madeleine trempée dans le thé, chez Jourde les souvenirs reviennent dans la mémoire à travers une expérience auditive: un tintement qui renvoie au mouvement des troupeaux d'animaux, à leur balancement rythmique, à la lente cadence de leurs cloches. Toutes ces images spatio-temporelles se déroulent devant les yeux du narrateur avec une lenteur cinématographique, apportant, à travers les détails, un plus de visuel au texte romanesque:

La maison est au centre du village, croisement des troupeaux et des paysans qui vont au travail. D'abord ce tintement grêle, interrogatif, comme mal assuré de sa propre existence. Ce n'est guère plus qu'une condensation de la nuit, la trace sonore d'un rêve. [...] On entend sonner un instant la question lancinante qui palpite, cœur minuscule dans les choses. Mais en voici un autre, encore un, ils se multiplient comme une pluie qui s'affirme. Puis disparaissent. (*Ibidem*: 88)

À travers ces souvenirs et en revenant dans l'espace qu'il avait quitté il y a longtemps, le romancier réalise ce que Deleuze et Guattari appelle « reterritorialisation » (Deleuze, G., Guattari, F., 1980: 634-636), c'est-à-dire la valorisation du territoire perdu, par l'intermédiaire d'un être humain, d'un objet, d'un livre, d'un appareil, d'un système. C'est un processus de reconstruction qui nécessite une évolution sociale et collective, devant permettre l'élaboration d'un référentiel commun des liens au territoire. Le long de sa vie, constatent les auteurs, l'individu « se cherche un territoire, supporte ou mène des déterritorialisations, et se reterritorialise presque sur n'importe quoi, souvenir, fétiche ou rêve » (Deleuze, G., 1991: 66). Dans *Pays perdu*, chemins en cul-de-sac, gens décrépits, maisons délaissées, habitudes, gestes et paroles redondants rebâtissent, comme une toile d'araignée, les coordonnées spatio-temporelles moment de vie cher à Pierre Jourde.

Par des analepses répétées, Pierre Jourde reconstruit l'atmosphère du village aimé. Tour à tour, les personnages venues aux enterrements pour présenter leurs condoléances, parlant peu et mélangeant des mots français et patois, se déroulent devant nos yeux, avec une lenteur spécifique, comme dans une scène cinématographique: la petite Lucie et ses parents, François et Marie-Claude; Besson – le marchand de bestiaux; Germaine et Jacques Maranne, avec leurs filles Christine, Claudine et Josiane – dont Claudine était handicapée mentale et obèse. Il y a en plus les Vidalenc, qui ont encore la

force de ramasser les ballots de paille, et Antoine et Adrienne avec leur enfants, Lucas – travailleur dans la ferme du narrateur – et Martine – femme de fermier, qui ne sortait plus de sa maison depuis 30 ans, s’isolant dans sa demeure placée dans un lieu « particulièrement sauvage » (Jourde, P., *op. cit.* : 57). Jeanne elle aussi vient rendre visite aux parents des morts. Restée veuve, « cette vieille dame affable, rieuse et brusque, avec son fichu, sa blouse grise à fleurs et ses bottes, possède une réputation sulfureuse » (*Ibidem*: 59), vu ses relations hors le mariage, connues par des autres villageois. Un autre personnage qui apparaît dans la mémoire du narrateur à l’occasion des enterrements est le célibataire Ritou, qui incarnait « la banalité du légendaire » (*Ibidem*: 69). Il ne faut pas oublier Levert, propriétaire d’un café-restaurant ou Marie Croze, qui tenait un bar-hôtel-restaurant dans un petit bourg des alentours – deux restos isolés, à la différence des années 70-80, quand la région « abondait d’échoppe minuscules » (*Ibidem*: 66). Il y en a d’autres qui restent dans la mémoire du narrateur comme des paysans types de l’époque, tels Jacques Maranne « un beau vieillard: toujours vêtu d’une veste et d’un pantalon de toile noire, coiffé d’un chapeau noir », au visage « un peu austère », dur et violent, un « beau paysan de carte postale » (*Ibidem*: 42-43). Un des vieux de Vens « porte encore la large ceinture d’étoffe des paysans du début du siècle, qui monte jusqu’à la poitrine. [...] On le croirait tout juste maquillé pour la photographie typique. [...] il fait partie des disparus, des derniers pittoresques. » (*Ibidem*: 52) Antoine aussi, fils de Berthe, « est le modèle vivant de l’authentique paysan et l’incarne très bien sur les photographies » (*Ibidem*: 79). Ils forment ensemble un album de souvenirs dans le cœur et la pensée du narrateur, contribuant à son développement identitaire.

Une vingtaine d’années auparavant, la fête patronale et les mariages ressuscitait le pays, les gens venaient de tous les villages environnants et ils organisaient des bals. Les processions religieuses d’après la messe avaient elles aussi le rôle de réunir la population dans leur foi commune. Maintenant le sommeil envahit tout le village et les occasions de réunion sont de plus en plus rares. Le petit hameau assure à ses habitants le sédentarisme et le confort psychique dont ils ont besoin. Les changements de mentalité, de style de vie sont peu nombreux. Sauf quelques tracteurs modernes, américains et des trayeuses électriques, la technologie et l’infrastructure ne sont pas arrivées dans ce pays où les gens vivent encore comme au début du siècle passé: les femmes utilisent la cuisinière à charbon, les bassins de pierre pour battre le linge, le téléphone est une rareté, il n’y a pas d’eau courante donc ni de toilettes, ni de douches. Mais personne n’est affecté par l’état des choses, chacun se résignant avec la vie qu’il mène.

Tour à tour, la vieillesse, la maladie, la saleté ou la folie et même l’alcool les emportent un par un: Jacques est mort de vieillesse, Germaine tombe malade, restant paralysée et prisonnière dans un fauteuil pour 15 ans; Claudine meurt de chagrin à cause de l’absence de sa mère, tandis que sa sœur, Christine, veuve deux fois, paraît ne pas avoir eu de la chance dans la vie; le cousin Léon (mort dans sa maison de retraite) et sa femme, Pujol; les Soubeyran (propriétaires d’une auberge, où se trouvaient le seul téléphone à l’époque); Berthe, etc. Une vieille femme « au fichu sale » est trouvée décédée dans sa maison, avec des cadavres de chiens dans ses draps (*Ibidem*: 54). Plusieurs paysans, peut-être à cause de leur vieillesse, de leur manque de force ou simplement sous l’effet de la solitude, ne rangeaient et ne nettoyaient plus leurs logements et entassaient de guenilles sales et des ordures dans leurs maisons, tel le mari de Martine et le cousin Joseph. « C’était des morts, des morts timides et chuchotants, venus d’un autre temps, maintenus dans le nôtre par aberration, ou par magie »

(*Ibidem*: 67). Ce que l'on enterre dans les pages du livre c'est le village d'antan, ce sont les derniers paysans authentiques, non pervertis par la modernité.

Avec beaucoup de morts et peu de vivants dans leurs demeures anciennes, les villages du Cantal paraissent fantomatiques, déserts, oubliés dans le passé, avec des gens atteints par le passage du temps, fidèles à leurs habitudes quotidiennes qui marquent le rythme de leur vie. « Dans les environs, il ne reste presque personne » (Jourde, P., *op. cit.* : 22). Dans le hameau de Vens, par exemple, il n'y a que deux maisons habitées. Les mariages, autrefois célébrés dans l'église paroissiale sont maintenant remplacés par les enterrements. Visiter les morts afin de présenter les condoléances aux parents semble une opportunité de se rencontrer, de socialiser. Mais il y a autant de gens qui ne viendront pas aux enterrements, ils attendront leurs confrères dans l'au-delà. « Le cimetière et la croix marquent l'entrée du village » (*Ibidem* : 24) comme une invitation à la mort. Il est « plus généreux en tombes que le hameau en bâtisses » et offre aux défunts « un petit luxe aztèque, ornements funéraires à l'exotique étrangeté, d'un baroque enfantin et parcimonieux » (*Ibidem*: 81).

Ceux restés en vie à Lussaud forment « un petit peuple de boutiquiers fantômes » fournissant des aliments « à une population non moins plus fantomatiques » (*Ibidem*: 67). Ils ont une configuration fantomatique, squelettique. Raymond, par exemple, « est encore là, il est vrai, mais tellement maigre sous sa casquette qu'il semble se réduire à presque rien » (*Ibidem*: 45). M. Soubeyran, à son tour, « était extraordinairement maigre et osseux », son sourire « faisait paraître une tête de mort à la place de son visage » et « a toujours empêchait qu'on voit en lui autre chose qu'un squelette déguisé en homme » (*Ibidem*: 77).

Le narrateur, se réjouit de tout contact direct avec ce village fantôme, à des lieux et gens agréablement ancrés dans sa mémoire. Toucher les morts, les meubles anciens l'aide à « remémorer une sensation morte » (*Ibidem*: 28). « Tous les humains viennent à l'instar de se volatiliser. Les objets quotidiens demeurent suspendus dans l'attente d'une vie qui ne reviendra pas. » (*Ibidem*: 81). Ce monde hallucinatoire, fait de gens spectraux, laisse l'impression d'une vision, d'un mélange entre réalité et irréalité. Des « histoires de beuveries », des « épisodes héroïques, des idées bizarres, des fougades » (*Ibidem*: 70), tout comme la solitude des lieux (qui pèse) et l'inexistence de l'intimité, l'obsession et l'impossibilité du secret, la brutalité et la délicatesse donnent, par leur contraste, du charme aux lieux.

Le coup d'œil que Pierre Jourde jette sur le village de Lussaud vient de l'intérieur et de l'extérieur: de l'intérieur, vu que l'auteur est originaire du village, mais aussi de l'extérieur parce qu'il est devenu un homme de la ville, un lettré qui sait construire ses phrases et valoriser les mots de façon à donner une représentation littéraire du soi et de l'autre, comme une prise de possession du passé. C'est un village différent de celui de son enfance, et en même temps le même, avec des réminiscences du passé. Le roman l'a aidé à la fois à retrouver le village, pièce essentielle dans le puzzle de son identité, et à le perdre de nouveau à travers la révélation de ses secrets, de son calme, de son caractère de refuge.

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L'IMAGINAIRE DE L'ENFANCE CHEZ PATRICK MODIANO

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Abstract: *The human ability to imagine is one of the greatest powers which we are in charge of. Imagination allows us to give birth to new lives for ourselves by simply using our memories. The purpose of this research is to observe how imagination plays with the memories from childhood, receives a new story in the adulthood and how they can be transferred from one human to another, through the relationship of the narrator and his main character La Petite Bijou.*

Keywords: *imagination, childhood, memories.*

« Vivre, c'est s'obstiner à achever un souvenir », citation de René Char prise comme épigraphe au roman *Livret de famille* pourrait représenter la raison principale de l'écriture romanesque de Modiano. C'est en écrivant qu'il s'obstine à achever ses souvenirs, dont de nombreux morceaux ne seront jamais reconstitués.

Toute l'œuvre de Modiano, abondante et variée, est tournée vers le passé dont le narrateur cherche constamment les traces ; c'est en fonction de l'expérience du passé que l'on se construit l'image de soi, c'est grâce à la manière de nous rapporter au passé, aux expériences traversées que l'on pourrait appréhender la conduite présente et la manière dont nous nous rapportons à l'avenir :

*Ma recherche perpétuelle de quelque chose de perdu, la quête d'un passé brouillé qu'on ne peut élucider, l'enfance brusquement cassée, tout participe d'une même névrose qui est devenu mon état d'esprit.*¹ dit Patrick Modiano

Dans la vision de la psychologie contemporaine, les souvenirs sur soi sont reliés par un schéma narratif particulier le << remembered self >>, défini comme un complexe de croyances et de souvenirs du soi qui nous montrent qui nous sommes et comment nous pensons avoir vécu. En même temps, la narration sur soi serait l'une des sources de la connaissance du soi.

Tout comme il n'y a pas d'identité sans l'apport de la mémoire, il n'y a pas de mémoire sans histoire à raconter. Cette histoire personnelle est actualisée dans une narration des événements passés. La dimension narrative de l'identité, ayant retenu l'attention des psychologues, qui est à la fois une réinterprétation de l'histoire personnelle est à même de modifier l'histoire personnelle et donc de produire un changement dans l'identité.

Parfois le héros, tel le narrateur personnage du roman *La petite Bijou* s'invente un passé et une identité nouvelle afin de remplir son vide existentiel. Les individus qui manquent d'identité officielle, telle la carte d'identité ou l'acte de naissance ne laissent plus de traces derrière eux. De telles personnes disparaissent dans l'anonymat et aucune mémoire ne saurait garantir leur existence en dehors de la preuve matérielle. L'identité

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¹ Interview par François Busnel chez l'émission La Grande Librairie: Comment j'écris?- avec Patrick Modiano, video en ligne sur https://www.youtube.com/watch?v=RU_zobDTaG0&spfreload=10 , le 20 octobre 2014.

officielle représentée par quelque acte, soit la carte d'identité, l'acte de naissance reste le seul indice de l'existence d'une personne, la seule trace de son passage par le monde. En dehors d'un acte officiel d'identité, personne ne peut prouver l'existence d'une vie.

Dans *La Petite Bijou*, une jeune fille revient à Paris dans l'espoir de commencer à vivre. Thérèse ou la Petite Bijou, retrace son enfance, à Paris auprès de sa mère pendant les années quarante, et son retour dans la capitale dix ans plus tard. À l'aide des souvenirs, Thérèse construit étape par étape à travers la vie de sa mère, son enfance. Thérèse construit son enfance à travers les souvenirs liés à sa mère, à partir d'une photo et d'un journal, les seuls à lui garantir l'existence de sa mère. Ce qui déclenche cette quête identitaire c'est le hasard d'une rencontre avec une femme au manteau jaune, image mémorielle de la mère qu'elle s'efforce de remplir de souvenirs.

Selon, Gilbert Durand, dans l'œuvre *Les structures anthropologique de l'imaginaire* « Le premier caractère de l'image que révèle la description phénoménologique c'est qu'elle est une conscience, par conséquent qu'elle est, comme toute conscience, avant tout transcendante. »¹ (Durand, 1963 : 12) Pour Thérèse, l'image de la femme en manteau jaune révèle sa propre histoire et c'est à l'aide de sa conscience imaginaire qu'elle retrace l'histoire personnelle de sa famille. Depuis son arrivée dans la capitale Thérèse revient comme par accident sur les traces de sa mère et finalement la rencontre dans un métro. La jeune fille se croit le jouet d'une fatalité implacable qui la contraint à répéter des événements passés et qui neutralise les efforts qu'elle fait pour « couper les ponts ».

Durand fait remarquer qu'il y a aussi « Le second caractère de l'image qui différencie l'imagination des autres modes de la conscience, c'est que l'objet imaginé est donné immédiatement pour ce qu'il est (...) »² (Durand, 1963 : 13) L'observation d'un tel objet par l'imagination provoque la conscience et la mémoire qui provoque à son tour les souvenirs d'enfance.

« Une douzaine d'années avait passé depuis que l'on ne m'appelait plus « la Petite Bijou » et je me trouvais à la station de métro Châtelet à l'heure de pointe. J'étais dans la foule qui suivait le couloir sans fin, sur le tapis roulant. **Une femme portait un manteau jaune.** La couleur du manteau avait attiré mon attention et je la voyais de dos, sur le tapis roulant. Puis elle marchait le long du couloir où il était indiqué « Direction Château de Vincennes ». Nous étions maintenant immobiles, serrés les uns contre les autres au milieu de l'escalier, en attendant que le portillon s'ouvre. Elle se tenait à côté de moi. Alors j'ai vu **son visage**. La ressemblance de ce visage avec celui de ma mère était si frappante que j'ai pensé que c'était elle. **Une photo** m'était revenue en mémoire, l'une des quelques photos que j'ai gardées de ma mère. »³

Le romancier nous laisse entendre que Thérèse n'est pas prisonnière du destin et que l'enquête qu'elle mène sur le passé ressemble plutôt à un règlement de comptes avec sa mère. Certains indices parsemés à travers le roman, permettent aux lecteurs de mener à leur tour une enquête et de découvrir que la rancœur de Thérèse est sous-tendue par une admiration pour sa mère dont elle ne peut se rendre compte.

¹ Durand, G., 1963: 12.

² Ibidem, p. 13.

³ Modiano, P., 2001 : 9.

Fascination et amertume marquent la démarche du personnage. René Girard a développé dans *Mensonge romantique et vérité romanesque*, toute une théorie sur le désir mimétique qui peut rendre compréhensible cette fascination mêlée d'amertume. Sous l'empire du désir mimétique, on s'imagine que l'on choisit spontanément ses objets alors qu'on ne les aurait sûrement pas estimés si son modèle ou son médiateur ne s'y était pas intéressé avant lui. Les rapports humains sont pour Girard 'interdividuels'. Le désir est médiatisé par le modèle vers lequel le sujet se tourne comme une plante vers le soleil : « Dès que l'influence du médiateur se fait sentir, le sens du réel est perdu, le jugement est paralysé »¹. (Girard, 1978 : 5) Thérèse retrouve ce modèle redoutable qui entrave ses mouvements et semble lui dérober son être. La jeune fille qui ne décèle pas l'emprise du désir mimétique qui la colle à sa mère, la médiatrice de son désir, ne fait que renforcer son attachement chaque fois qu'elle veut « couper les ponts » avec son passé.

Pour Girard, le modèle envié qui devient obstacle au désir suscite chez le sujet, des sentiments en apparence contradictoires mais inséparables : « Seul l'être qui nous empêche de satisfaire un désir qu'il nous a lui-même suggéré est vraiment objet de haine. Celui qui hait se hait lui-même en raison de l'admiration secrète que recèle sa haine ». ² (Girard, 1978 : 6)

Chez Modiano le personnage « a la nostalgie des choses qui lui sont contraires »³, ce qui pourrait être une définition succincte et fulgurante du désir mimétique ce dont témoignent les tactiques vaines de Thérèse pour se distancier de sa mère, vu qu'elles sont structurées sur un mécanisme d'expulsion emprunté précisément au comportement de ce modèle détesté et envié.

C'est par coïncidence semble-t-il, que Thérèse retrouve sa mère dans le métro, qu'elle trouve une chambre dans l'hôtel où celle-ci habitait dans sa jeunesse, qu'elle accepte un poste de garde d'enfant chez les Valadier, doubles de sa mère par leur froideur et leur méchanceté envers leur enfant et enfin qu'elle rencontre une pharmacienne qui lui offre sa sollicitude maternelle. Tous ces incidents fortuits arrivent à la narratrice sans qu'elle les ait provoqués suggère-t-elle. Sa vie est une suite d'événements qu'elle vit dans la résignation et l'asthénie.

A travers les souvenirs qu'elle évoque plus tard, on découvre qu'elle est revenue à Paris presque au même âge que sa mère- 31 ans. Elle a loué une chambre dans un hôtel de la rue Coustou et remarque : « J'étais revenue au point de départ puisque cette adresse était mentionnée sur mon acte de naissance comme étant le domicile de ma mère »⁴. (Modiano, 2001 : 45)

La même angoisse s'empare d'elle lorsqu'elle comprend que les Valadier qui l'ont embauchée comme garde d'enfant sont enclins à maltraiter leur fille : « Tout allait se répéter, aux mêmes endroits, aux mêmes heures, jusqu' à la fin. J'étais prise dans le vieil engrenage »⁵ (Modiano, 2001 : 84) . Sa venue à Paris est aussi en quelques sorte

¹ Dans *La violence et le sacré*, Paris : Grasset, 1972 et *Des choses cachées depuis la fondation du monde*, Paris:Grasset, 1978, Girard a étendu cette théorie pour démontrer le mécanisme victimaire fondateur de la culture humaine, p. 5.

² *Ibidem*, p. 6.

³ Interview par François Busnel chez l'émission La Grande Librairie: Comment j'écris?- avec Patrick Modiano, video en ligne sur https://www.youtube.com/watch?v=RU_zobDTaG0&spfreload=10 , le 20 octobre 2014.

⁴ Modiano, P., 2001 : 45.

⁵ *Ibidem*, p. 84.

prédéterminée, par une rancœur qu'elle a accumulé depuis plusieurs années et qu'elle révèle peu à peu : enfant, elle ne pouvait thématiser ni la maltraitance ni la froideur de sa mère envers elle. Elle ne disposait pas de cette compréhension qui n'est venue qu'à l'adolescence : « Quand j'étais plus jeune je n'avais jamais la curiosité de consulter cet agenda et carnet... »¹ (Modiano, 2001 : 15)

et : « Certains mots se gravent dans la mémoire des enfants et, s'ils ne les comprennent pas sur le moment, ils les comprennent vingt ans plus tard »². (Modiano, 2001 : 105)

Elle répétait en ce temps là les paroles de sa mère : « J'avais répondu sans hésiter, mais c'était comme les mots que l'on a appris par cœur dans l'enfance [...] sans jamais en comprendre le sens » et ne remettait pas en question ses opinions : « Elle m'avait dit un jour qu'elle n'aimait pas les choses vulgaires, sans que je comprenne de quoi elle voulait parler »³. (Modiano, 2001 : 85)

Ce qu'elle ne s'avoue pas cependant, c'est sa fascination pour sa mère et le besoin qu'elle a de l'imiter. Il y a donc chez elle un ressentiment qui paraît légitime et un comportement mimétique incompréhensible qu'elle préfère attribuer au destin, à la malédiction. Elle s'explique mal pourquoi elle tournoie autour de cette femme qui nie son existence. Sa mère narcissique à ses yeux, n'inspire, par superposition à l'image de la femme au manteau jaune plutôt de la pitié que de l'admiration pour le lecteur. Elle habite seule dans un appartement sombre, achète peu de provisions, marche avec difficulté, et semble souffrir de trous de mémoire des peut-être à un début de sénilité. Il n'y a rien chez elle de sublime ou de divin. Et pourtant Thérèse lui confère un prestige que rend l'imaginaire narratif de l'auteur.

Une lecture avisée permet de voir dans cette poursuite non pas le besoin unique d'incriminer la femme au manteau jaune. Thérèse est incapable d'écarter la distance qui la sépare d'elle. Dans le métro la distance spatiale est négligeable et pourtant infranchissable. La femme qui ne voit que son propre reflet et ne semble exister que pour elle-même devient pour Thérèse cette divinité immuable « que rien ne déconcerte et que rien n'attendrit »⁴ (Flower, 2007 : 7) décrite par John Flower dans son livre sur Patrick Modiano. C'est aussi pour se mettre à l'école du mépris que Thérèse poursuit son modèle. Elle répète qu'elle veut couper les ponts mais en réalité cherche à renverser les rôles.

Le roman comporte un va et vient entre présent et passé. La période où « la Petite Bijou » fait la rencontre du traducteur s'interrompra bientôt pour faire place à une nouvelle connaissance : celle de la petite fille. Si, la période de Moreau-Badmaev réussit à ramener le lecteur à l'univers connu de la fiction, celle du travail de garde d'enfant de la narratrice le rejette dans l'incertitude des événements. Lorsque « la Petite Bijou » se rend chez la famille Valadier pour l'entretien du travail, elle a l'impression de vivre son rêve :

« Je connaissais ce quartier. Je me suis dit que j'avais dû rêver à cette première visite chez ces gens. Et maintenant, je vivais ce que j'avais rêvé : le métro, la marche jusqu'à leur domicile et voilà pourquoi j'avais cette sensation de déjà-vu. Le boulevard Maurice-Barrès longeait le bois de Boulogne, et, à mesure que j'avancais, cette sensation devenait de plus en plus forte et je finissais par m'inquiéter. Mais

¹ *Ibidem*, p. 15.

² *Ibidem*, p. 105.

³ *Ibidem*, P. 85.

⁴ Flower, E. John, 2007:7.

*maintenant, au contraire, je me demandais si je ne rêvais pas. Je me suis pincé le bras, je me suis frappé le front de la paume de la main pour essayer de me réveiller. »*¹. (Modiano, 2001 : 54)

C'est effectivement ce mélange de rêve et de réalité vécu qui fait « flotter » tout le récit. Alors que le couple Valadier est décrit avec méfiance et sécheresse, l'image de la petite fille apparaît tendre et familière : «Cet *après-midi-là, nous avons fait une courte promenade, la petite et moi, [...] Elle gardait le silence, mais elle paraissait confiante, comme si ce n'était pas la première fois que nous marchions ensemble. Et moi aussi, j'avais l'impression de bien la connaître et d'avoir déjà suivi ces allées avec elle. »*²(Modiano, 2001 : 56)

L'image de la famille Valadier est celle d'un père froid et indifférent et d'une mère dure et impassible. Dans ces circonstances, la petite fille, malgré elle, revêt les traits d'une personne adulte. Comme lorsqu'elle doit faire le tour du pâté de maisons la nuit pour ne plus avoir peur du noir. Selon la mère, elle pourrait aussi bien raccompagner sa garde d'enfant — qui est donc la narratrice du récit — un bout du chemin. On éprouve un étrange sentiment, l'impression de tomber, encore une fois, dans l'illusion du moment.

La petite fille pourrait même représenter le miroir dans lequel la narratrice revoit son passé et son futur : « *Peut-être, d'ici vingt ans, la petite, comme moi, retrouverait-elle ses parents, un soir, à l'heure de pointe, dans ces mêmes couloirs où sont indiquées les correspondances* »³. (Modiano, 2001 : 63)

Rappelons aussi que l'histoire de la petite fille a lieu deux ou trois semaines après l'incident de métro où la narratrice croit reconnaître sa mère. Du fait que les personnages du récit vacillent entre rêve et réalité, il ne serait point étonnant de présumer également une illusion de la part de la narratrice quant à cette histoire. Une chose pourtant nous paraît sûre : rien ne peut être confirmé et rien ne peut être démenti dans ce récit de Modiano.

La narratrice avait promis à la petite fille qui voulait avoir un chien de convaincre les parents. Or, revivant ses propres souvenirs d'enfance, elle savait au fond que c'était peine perdue. Petite, elle s'était retrouvée elle-même un jour avec un chien, mais ce n'était, selon la narratrice, qu'un simple accessoire pour la mère, la comtesse Sonia O'Dauby, qui, habitant un grand appartement sentait le besoin d'avoir un chien et une petite fille. Or, pareil à « la petite bijou », ce chien était délaissé par la mère qui oubliait souvent de lui donner à manger. Un soir, la mère rentre sans lui sous prétexte de l'avoir perdu dans le bois de Boulogne et depuis, cette histoire tourmente la narratrice. « *J'avais perdu l'habitude d'être seule, la nuit, depuis que ce chien dormait avec moi, et maintenant c'était encore pire que le dortoir du pensionnat* »⁴. (Modiano, 2001 : 125)

L'insistance sur cet épisode n'est pas gratuite, il a pour fonction de combler le vide que laisse une mère désintéressée et absente. A ce point, cela pourrait renvoyer à la destinée de la narratrice, destinée marquée par abandon, errance, anonymat, perte irrémédiable, d'autant plus qu'à part quelques épisodes de ce genre, les personnages du présent roman recouvrent le double statut de fiction et de réalité.

¹ Modiano, P., op. cit. : 54.

² *Ibidem*, p.56.

³ *Ibidem*, p.63.

⁴ Modiano, P., op. cit. :, p.125.

En guise de conclusion

Nous avons commencé cette étude par nous demander si le roman de Modiano peut s'inscrire sous le signe de l'imaginaire de l'enfance de la Petite Bijou, par la quête de la mère entreprise par le personnage qui donne d'ailleurs le titre au roman. Le narrateur qui est souvent également le personnage principal, manque de point fixe dans la société, c'est un personnage errant en quête de stabilité identitaire ou topographique.

Cette étude a été consacrée à l'interaction de la fiction et de l'illusion et au changement de rôle de la fiction comme « l'équivalent d'une connaissance ». La norme du récit se voit perturbée par la présence constante d'un état illusoire ou onirique chez le personnage principal. La fiction n'est plus ce pseudo réalité structurée, censée nous livrer une histoire. Le doute qui couvre bon nombre de faits racontés et les illusions abondantes du personnage principal empêchent le récit de représenter le « réel ». L'intrigue perd sa place comme étant le nœud de l'histoire pour devenir aussi flottante que les illusions de « la Petite Bijou ».

À leur tour, les caractères perdent de leur crédibilité. On n'est plus dans l'atmosphère rassurante du récit romanesque. La narration devient ainsi impalpable, oscillant entre le vraisemblable et l'invraisemblable. Le récit se présente comme une fiction particulière en vue d'une quête impossible d'identité et de connaissances. C'est une fiction qui se nourrit de ses propres délires.

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THÉÂTRE ET REPRÉSENTATION CHEZ ANDRÉ GIDE

Diana-Adriana LEFTER*

Abstract: *Our paper proposes an analysis of André Gide's profound attraction for the world of theatre. We know that he was quite an obscure playwright, while his passion for the theatre has been sincere and profound. That is why we want to try to find out which are the reasons of this passion, moreover for the drama representation. We show that his histrionic personality and the obstructions of a puritan society pushed him towards this world of fiction and representation in the same time, giving him the opportunity to depict himself in his most representative drama characters.*

Keywords: *histrionic personality, Gide, projection.*

Le théâtre, un art de la représentation

Le théâtre est par excellence un art de la représentation / re-présentation, de la mise-en-scène, l'espace où l'on crée un monde qui reflète / re-présente et qui invite (le spectateur) à la réflexion – il a donc une fonction sociale et cathartique. Comme nous l'avons montré ailleurs « La représentation théâtrale est un rite en soi : elle se déroule dans un espace sacralisé où, par la forme même de l'odéon, les spectateurs et les acteurs sont séparés du monde profane, de l'espace profane ; pendant la représentation, le temps extérieur est suspendu et le temps que les acteurs et les spectateurs vivent est celui interne, de l'histoire représentée » (Lefter, 2013 : 13).

Il s'ensuit que le théâtre, par son texte mais plus encore par sa représentation, « donne à voir » - il n'est pas sans importance de rappeler ici que le terme grec *theatron*, d'où on a le mot français *théâtre*, signifie endroit d'observation, lieu d'où l'on voit. Henri Gouhier emploie le terme de *fantômes* pour désigner les personnages dramatiques, puisqu'ils n'existent pas, mais par la représentation, un corps leur est donné. « Le théâtre est la mise en scène d'une fiction : comment donner à voir ce qui n'est pas ? Comment donner corps à des fantômes puisqu'il faut bien appeler ainsi les personnages imaginaires profilés par le génie littéraire ? [...] Représenter c'est rendre présent par une présence. » (Gouhier, 1991: 121). Il devient évident que le théâtre est la seule forme littéraire qui permette au créateur de donner matière à une idée, de matérialiser des produits de l'imagination.

Le monde du théâtre est paradoxal par son double statut : d'une part, il est *mimesis* de la vie et en cela il se plie à des conventions, qui tiennent d'une part à des – appelons-les « règles de la vie » – et d'autre part aux conventions liées à la représentation qui est, comme nous l'avons dit plus haut, un vrai rituel régi par des règles auxquelles obéissent dans une égale mesure ceux qui représentent – acteurs et metteur en scène – et ceux pour lesquels on représente, les spectateurs ; d'autre par, le théâtre est produit de l'imagination est c'est la représentation qui doit le valider devant le public. C'est pour ces raisons que Pierre Larthomas (Larthomas, 1980) parle du théâtre comme d'un « art brutal », parce qu'il se soumet à des contraintes venues à la fois de la part de l'auteur et de la part du public.

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Le théâtre signifie donc à la fois projection et dédoublement : le monde représenté n'est pas vrai, mais véridique ; l'acteur quitte, pendant la représentation, sa *persona*, pour en être une autre, pour être le personnage et toute une technique y est déployée : discours, mouvements, mimique, masque, costume, voire travesti. Anne Ubersfeld souligne d'ailleurs l'incontournable de la présence de l'acteur dans la représentation théâtrale : « le comédien est le tout du théâtre. [...] Paradoxalement, il est à la fois producteur et produit dans le domaine des signes » (Ubersfeld, 1996 : 137) :

Qu'est-ce que le théâtre? Une espèce de machine cybernétique [une machine à émettre des messages, à communiquer]. Au repos, cette machine est cachée derrière un rideau. Mais dès qu'on la découvre, elle se met à envoyer à votre adresse un certain nombre de messages. Ces messages ont ceci de particulier, qu'ils sont simultanés et cependant de rythme différent; en tel point du spectacle, vous recevez en même temps 6 ou 7 informations (venues du décor, du costume, de l'éclairage, de la place des acteurs, de leurs gestes, de leur mimique, de leur parole), mais certaines de ces informations tiennent (c'est le cas du décor) pendant que d'autres tournent (la parole, les gestes); on a donc affaire à une véritable polyphonie informationnelle, et c'est cela la théâtralité: une épaisseur de signes (Barthes, 1981 : 258).

André Gide et le théâtre. De la *persona* au(x) personnage(s)

Maintenant, en revenant à Gide : ce que nous proposons dans ce travail, ce n'est pas une réflexion sur ses œuvres théâtrales, mais une interrogation sur la motivation qui l'a poussé incessamment vers ce monde de la représentation.

A faire un bref survol de son activité d'auteur dramatique, on y compte une douzaine de pièces de théâtre – dont les plus connues sont *Le Roi Candaule* (1901), *Saül* (1903) et *Œdipe* (1931), certaines sont innachevées et on n'y compte pas les réécritures dramatiques (*Les Caves du Vatican*, *Le Retour de l'enfant prodigue*) et les scénarios (*Isabelle*) ou les traductions. A cela s'ajoute sa présence constante et critique dans les salles de spectacle.

L'activité de Gide comme auteur dramatique éclate dans les années-charnière de sa création (1899, *Philoctète ou le Traité des trois morales*), marquant le passage du monde éthéré des symbolistes vers la ferveur de la quête du moi qui dominera dorénavant le créateur Gide. Or, quelle autre manière plus adéquate de se chercher et de projeter ses « bourgeons » (Delay, 1956 : 650) que celle de créer un monde « représentable », celui du théâtre :

Le théâtre est un mal parce qu'il est l'équilibre suprême qui ne s'acquiert pas sans destruction. Il invite l'esprit à un délire qui exalte des énergies. Et l'on peut voir pour finir que du point de vue humain, l'action du théâtre comme celle de la peste est bienfaisante car poussant les hommes à se voir tels qu'ils sont, elle fait tomber le masque, elle découvre le mensonge, la veulerie, la bassesse, la tartuferie » (Artaud, 1964 : 85).

L'on sait : Gide s'est toujours voulu demiurge de soi-même, titubant, au commencement, de plus en plus fort et acharné lorsque les années passent, en affirmant sa bâtardise ; le théâtre lui offrait donc, plus qu'aucun autre genre littéraire, l'occasion de faire le demiurge, de créer des mondes et des personnages « à son image », éclaircissant dans les plus importants de ces derniers les différents coins de sa personnalité : la quête de la morale avec *Philoctète*, la pédérestie avec *Saül*, l'orgueil avec *Candaule*, le déchirement intérieur avec *Œdipe*.

On voit donc déjà, la relation de Gide avec le théâtre est de longue durée, constante, ponctuant sa vie artistique ; son penchant pour le théâtre, dont il envisage la représentation, se manifeste sous le côté créatif – il se plaît à créer des mondes qu’il peut voir représentés et sous le côté performatif – il a des comportements récurrents typiques d’acteur, d’individu qui aime / se plaît à fausser la réalité. C’est ce que nous allons voir tout de suite en puisant dans deux de ses plus célèbres écritures : une fiction, *L’Immoraliste* et une autofiction, *Si le grain ne meurt*. Pourquoi ces deux écrits ? : parce que nous les considérons révélateurs pour la vie de Gide, à des moments différents ; révélateurs pour transposer dans une forme fictionnaire des épisodes marquants de la vie d’André (*L’Immoraliste*) ou bien pour donner l’image fictionnalisée d’une vie observée après-coup (*Si le grain ne meurt*).

Comme nous venons de le dire, Gide est lui-même un acteur et il se plaît à ce jeu. Les différentes photos, prises tout le long de sa vie, le montrent dans la situation d’un poseur, de quelqu’un qui joue un rôle, d’un André Gide désirable.



Comme chaque / tout acteur, André Gide fabrique comme dans les images ci-dessus, des signes : « Tout le jeu des signes visuels s’accroche à lui, à son corps (costume, maquillage, masque) à ses mouvements (objets, décor) et c’est sur lui que se pose la lumière. Les signes qu’il produit ne sont jamais de purs signes ; comme les autres éléments de la théâtralité, il fabrique des signes qui sont en même temps des *stimuli*, particulièrement des *stimuli* érotiques. C’est sur lui que se concentre l’opacité du signe théâtral ». (Ubersfeld, *op. cit.* : 137)

André Gide aime adopter des poses, comme tenir pensivement la main contre la tête, se regarder agir ou tout simplement se regarder dans le miroir pour s’auto-analyser. Comme un vrai acteur, Gide réussit, on le voit, à « dialectiser » (*Ibidem* :140) des signes involontaires, « de les adapter après en avoir pris conscience, autrement dit de les transformer d’involontaires en volontaires, de « faire avec » ou de les neutraliser si nécessaire ». (*Ibidem*)





Un fragment célèbre de *Si le grain ne meurt*

Depuis que j'avais posé pour Albert (il venait d'achever mon portrait), je m'occupais beaucoup de mon personnage ; le souci de paraître précisément ce que je sentais que j'étais, ce que je voulais être : un artiste, allait jusqu'à m'empêcher d'être, et faisait de moi ce que l'on appelle : un poseur. Dans le miroir d'un petit bureau secrétaire, hérité d'Anna, que ma mère avait mis dans ma chambre et sur lequel je travaillais, *je contemplais mes traits*, inlassablement, *les étudiais, les éduquais* comme un *acteur*, et cherchais sur mes lèvres, dans mes regards, l'expression de toutes les passions que je souhaitais d'éprouver.

montre le jeune André attentif à étudier ses mouvements, à les dialectiser – le verbe *éduquer* montre le travail du comédien qui veut construire son personnage. Nous voyons dans cette attitude du jeune André moins ce dédoublement créateur tellement exploité par les poéticiens et plutôt une attitude recherchée d'un artiste en devenir et qui confond encore le plan de l'être avec celui du paraître¹. De plus, l'attitude spéculative est récurrente chez Gide et témoigne d'un penchant narcissique qui domine toute sa création littéraire.

A cet épisode de spéculation fait écho un autre, légèrement différent, de *L'Immoraliste* : Michel, le personnage central et alter-ego de Gide se regarde et analyse son corps après une baignade rafraîchissante :

Vite transi, je quittai l'eau, m'étendis sur l'herbe, au soleil. Là des menthes croissaient, odorantes ; j'en cueillis, j'en froissai les feuilles, j'en frottai tout mon corps humide, mais brûlant. *Je me regardai longuement*, sans plus de honte aucune, avec joie. *Je me trouvais, non pas robuste encore, mais pouvant l'être, harmonieux, sensuel, presque beau.*

Cette fois, le regard est direct et l'être regardé et un en chair et en os, non pas une virtualité ; de plus, ce n'est plus un corps d'acteur, aux mouvements dialectisés et attentivement étudiés, mais un corps qui se représente.

Ce qui naît dans le miroir est un monde, mais un monde factice, comme le théâtre : reflet de ce qui existe, mais qui n'existe pas, qui n'a pas de matérialité. Regarder ce monde en prenant une certaine distance, c'est pour André se sentir un peu maître metteur-en-scène de cette représentation ; et il arrive que ce monde représenté mette en arrière-plan celui vrai. C'est le cas de l'image des rues parisiennes reflétées

¹ Pour une étude plus ample sur le balancement gidien entre l'être et le paraître, voir Lefter, Diana-Adriana, *Du mythe au moi*, Bucuresti, Editura Universitatii din Bucuresti, 2008.

dans un miroir du Musée des Arts et des Métiers, un épisode repris dans *Si le grain ne meurt* :

Tous les mardis, de 2 à 5, l'École Alsacienne emmenait promener les élèves (ceux des basses classes du moins) sous la surveillance d'un professeur, qui nous faisait visiter la Sainte-Chapelle, Notre-Dame, le Panthéon, le Musée des Arts et Métiers – où, dans une petite salle obscure, se trouvait un *petit miroir sur lequel, par un ingénieux jeu de glaces, venait se refléter, en petit, tout ce qui se passait dans la rue* ; cela faisait un tableautin des plus plaisants avec des personnages animés, à l'échelle de ceux de Téniers, qui s'agitaient; tout le reste du musée distillait un ennui morne ;

A part le travail sur le corps, que nous avons évoqué tout à l'heure, le comédien joue sur son identité: dans le théâtre latin on l'appelait *histrion* et théâtre grec *hypocrite*, parce qu'il portait des masques et des costumes spécifiques pour donner vie à tel ou tel personnage: en bref, il s'agit de cacher son visage pour donner vie à un personnage fictif.

Chez Gide, on retrouve un masque inattendu, la barbe, qui représente une sorte de barrière et de protection de l'acteur Gide contre le monde environnant. C'est, d'une part, la barbe qui cache – et on la retrouve dans *Si le grain* et *L'Immoraliste*, c'est, aussi, la barbe qui définit une identité, celle de M. Paul Gide, le père d'André, l'image vénérée:

C'est d'après une photographie que je revois *mon père, avec une barbe carrée*, des cheveux noirs assez longs et bouclés ; sans cette image je n'aurais gardé souvenir que de son extrême douceur. Ma mère m'a dit plus tard que ses collègues l'avaient surnommé Vir probus ; et j'ai su par l'un d'eux que souvent on recourait à son conseil.

Je ressentais pour mon père une vénération un peu craintive.

On a, en effet, une série de photos d'André Gide avec une barbe pareille à celle de son père.



Dans *Si le grain ne meurt* il y a un épisode qui rappelle les préparations pour une représentation des *Plaideurs* chez Mlle. Fleur:

Mlle Fleur habitait rue de Seine. Tandis que les petits, dont j'étais, pâlissaient sur les alphabets ou sur des pages d'écriture, les grands – ou plus exactement : les grandes (car, au cours de Mlle Fleur fréquentaient bien de grandes filles, mais seulement de petits garçons) – s'agitaient beaucoup autour des répétitions d'une représentation à laquelle devaient assister les familles. On préparait un acte des *Plaideurs* : *les grandes essayaient des fausses barbes ; et je les enviais d'avoir à se costumer ; rien ne devait être plus plaisant.*

Le plaisir de l'alors petit André pour la représentation théâtrale est évident, aussi bien que son intérêt pour les pratiques de l'acteur: l'utilisation du masque – une barbe dans ce cas – et des costumes. C'est la barbe-masque.

A son tour, Michel de *L'Immoraliste* porte lui aussi une barbe, à laquelle il renonce, d'un geste ostentatoire, comme s'il enlevait l'ultime masque. C'est un geste typiquement actorial: la barbe est masque – elle cache –, et signe – elle signifie, dans le même temps. Mais, en y renonçant, Michel transforme un « signe transparent » en « signe opaque »¹.

Un autre acte pourtant, à vos yeux ridicule peut-être, mais que je redirai, car il précise en sa puérilité le besoin qui me tourmentait de manifester au-dehors l'intime changement de mon être : à Amalfi, je m'étais fait raser. *Jusqu'à ce jour j'avais porté toute ma barbe*, avec les cheveux presque ras. Il ne me venait pas à l'idée qu'aussi bien j'aurais pu porter une coiffure différente. *Et, brusquement, le jour où je me mis pour la première fois nu sur la roche, cette barbe me gêna ; c'était comme un dernier vêtement que je n'aurais pu dépouiller ; je la sentais comme postiche.*

En se faisant raser, Michel est un acteur à la fin d'une représentation : il sort de son personnage, pour pouvoir tout simplement vivre sa vie.

Et c'est ce que fait Gide, en se purgeant, par le théâtre qu'il crée. Personnalité histrionique, Gide a construit son personnage de deux manières différentes : il « s'est fait autre » dans la société, donc dans la vie réelle ; par contre il se donne dans sa vérité à travers ses personnages fictionnels. Il écrit du théâtre pour représenter un monde, un monde dont il aurait voulu être personnage :

Le comédien peut choisir entre deux modes de construction de son personnage ; il peut le construire artificiellement : *se faire autre*, en fonction du modèle à construire et des références choisies – faire ce qu'on appelle une « composition » - dans l'effacement relatif de ses traits individuels. Ou bien il acceptera d'imposer l'ensemble des signes de son corps et travaillera dans le rapport de ce corps avec le discours, jouant des contradictions. [...] Le jeu est alors une sorte de dialectique : un dialogue entre le corps réel et la figure imaginaire que le comédien dessine à l'aide de ce corps. Il joue de l'opacité des signes produits par son corps, contre la transparence des signes intentionnels. (Ubersfeld, *op. cit.* : 156-157)

On pourrait conclure en disant que le travail de Gide comme dramaturge contribue à la construction de ce que nous avons appelé son mythe du Créateur (Lefter, 2008), avec le côté Narcisse, qui est le plaisir de la spéculation et le penchant pour l'image reflétée, j'allais dire représentée ; et le côté Thésée, à savoir celui qui construit, dans ce cas qui construit un monde, projection narcissique de son monde.

Gide a vécu sa vie comme un acteur et s'est projeté, s'est représenté dans son théâtre. Preuve en sont ses paroles finales de Gide, qui clôt d'une manière théâtrale le film *Avec André Gide*, réalisé par Marc Allégret en 1951. Ce sont en effet les paroles finales de Thésée, dans le roman homonyme de Gide :

¹ Nous utilisons les syntagmes « signe opaque » et « signe transparent » dans le sens que leur donne Anne Ubersfeld (*Lire le théâtre II Ecole du spectateur*, Paris, Belin, 1996, p. 137 et suiv. et Pierre Bourdieu (*Les règles de l'art. Genèse et structure du champ littéraire*, Paris, Seuil, 1992). Le signe transparent est le signe que l'on voit, mais que l'on ne regarde pas, que l'on n'observe pas ; c'est un signe « lu sans être vu » (Bourdieu, *op. cit.* :159); par contre, le signe opaque est un signe transparent resémantisé : il ne renvoie plus à son référent, mais acquiert un symbolisme.

Si je compare à celui d'Œdipe mon destin, je suis content : je l'ai rempli. Derrière moi, je laisse la cité d'Athènes. Plus encore que ma femme et mon fils, je l'ai chérie. J'ai fait ma ville. Après moi, saura l'habiter immortellement ma pensée. C'est consentant que j'approche la mort solitaire. J'ai goûté des biens de la terre. Il m'est doux de penser qu'après moi, les hommes se reconnaîtront plus heureux, meilleurs et plus libres. Pour le bien de l'humanité future, j'ai fait mon œuvre. J'ai vécu. (Gide, 1974 : 1453)



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REEL ET IMAGINAIRE DANS LES RECITS DE VOYAGE DE LOUISE COLET (1810-1876)

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Abstract: *Louise Colet's desire to travel takes her steps towards Europe (France, Great Britain, The Netherlands, Italy) but also towards the Orient (Egypt, Turkey, Greece, Bulgaria). Everywhere she goes, she makes comparisons with what she has found out from books, what she has seen during Universal Exhibitions or during past journeys. There are three dimensions we can take as reference point for the countries Louise Colet travels to and then accounts: first, that of the countries visited by travellers before her, a second created through her own imagination, and a third represented by what she experiences once she arrives in the desired place. We aim to decide which of the three dimensions exceeds, regarding Louise Colet's description.*

Her description accounts for the reality of the place, yet, whenever the real disappoints her, her rich imagination, nurtured by writers of all times, takes over. The place where she keeps track the most of reality is the Netherlands. Italy offers an insightful journey within the past, fed on the writer's enthusiasm for citizen patriotism. Egypt is the country that allows descriptions closer to A thousand Nights than any other travel guide or real encounter.

Keywords: *travel, imagination, real.*

Louise Colet est une écrivaine française (1810-1876) dont la création littéraire s'étend sur plus de 40 ans. Elle nous a laissé des œuvres diverses : poésies (elle obtient quatre prix de l'Académie française), romans, nouvelles, récits de voyage, historiettes morales, drames, articles divers dans des journaux et des revues. A cela s'ajoute une riche correspondance avec des amis et parents : Gustave Flaubert, Victor Hugo, Honoré Clair (son cousin, avocat et archéologue reconnu), le poète Béranger, la marquise Marianna Florenzi Waddington.

Les récits de voyage de Louise Colet présentent ses déplacements en France, Hollande, Italie et Egypte mais elle parcourt aussi d'autres pays (la Belgique, l'Angleterre, la Grèce, la Turquie, la Bulgarie, la Hongrie, l'Allemagne) dont elle ne parle que de passage dans sa correspondance. Dans ces écrits son regard varie entre le réel et l'imaginaire. Là où le réel ne satisfait pas ses attentes ou si elle n'arrive pas à le saisir tel quel se l'était imaginé, notre auteure laisse son imagination entrer dans le passé, le seul qui est digne de son attention particulière. Il signifie l'histoire et la civilisation d'un peuple, celui qui est toujours valorisé dans ses écrits de voyage par sa sensibilité romantique.

Il y a quelques questions auxquelles on voudrait répondre. D'abord, si ce qu'elle anticipe est retrouvé tel quel sur place, si elle le décrit et comment. Puis, dans quelle mesure le réel et l'imaginaire apparaissent dans ses récits de voyage. Ensuite, dans quelles conditions son imagination est plus forte que le réel et s'il y a une démarcation claire entre les deux.

On a lu d'autres récits de ses contemporains traitant des mêmes espaces parce qu'on a voulu voir si elle les embellit, si elle les rend tels quels ou si elle décrit tout autre chose. Il est possible aussi de trouver une déformation livresque vu qu'elle part toujours préparée pour le voyage ; elle emporte des récits de voyage de ses

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prédécesseurs, des guides de voyage, des livres d'écrivains qu'elle aime beaucoup, des dictionnaires. Il lui arrive de faire des renvois littéraires à des pages bien connues là où elle le sent nécessaire (soit pour apprécier ce que d'autres avant elle ont vu, soit qu'elle considère que l'endroit décrit valait la peine). Nous considérons donc qu'il y a trois volets principaux qui peuvent nous servir comme point de départ pour les pays présentés par Louise Colet : l'un « transmis » par les voyageurs antérieurs, un autre « créé » par son imagination et le troisième est celui « trouvé » sur place.

Dans ses parcours Louise Colet fait la simple mention des étapes et ensuite procède à des descriptions qui interrompent le fil du récit, son observation étant doublée par un travail d'imagination et de mémoire. Si d'abord c'est la perception statique du paysage, l'information géographique même cartographique de l'endroit, depuis un point de vue élevé ou éloigné, il y a ensuite celle filtrée par son âme et sa mémoire. D'abord l'espace est une terre à découvrir, ensuite elle reflète son état d'âme car « nos espaces ne sont pas seulement géographiques, ils sont aussi imaginaires, mentaux, virtuels, émotionnels, historiques, politiques »¹.

Lorsque Louise Colet affirme que « l'imagination dépasse presque toujours la réalité »² nous lui faisons confiance parce que l'auteur doit être le premier critique de son œuvre. De tous ses récits de voyage ceux présentant l'Italie et l'Égypte sont les plus imprégnés du mélange entre le réel rencontré sur place et l'imaginaire de ses visions. La Hollande et la France ont des présentations « sages » ; les parcours montrent le trajet suivi, les plus importantes villes à voir, des pages d'histoire. Dans la Hollande elle se trouve le plus les pieds sur terre. Elle n'invente rien, le réel est présenté tel quel, le rêve n'a pas de place ; il y a seulement un fragment dans lequel elle s' imagine la synagogue pleine de croyants. La description de la réalité hollandaise est renforcée par des fragments extraits des archives, de textes d'autres voyageurs avant elle, de morceaux de pages littéraires reconnues (copiées même en ancien français).

Venise provoque d'abord son enthousiasme, ensuite le désenchantement, et le dégoût à cause des odeurs nauséabondes ; il y a un choc olfactif de la ville, la vue de ses maisons délabrées, l'état déplorable des édifices. Il y a un divorce entre son attente ou la représentation imaginaire et la réalité qu'elle trouve, inacceptable pour sa renommée. Après la déception, notre voyageuse est prête à découvrir les monuments du passé, « les lieux de mémoire »³ qui constituent le noyau de la ville : les édifices appréciés pour leurs trésors artistiques (les toiles) et non pas toujours pour leur architecture (délabrée) de l'extérieur.

L'Italie est à la hauteur de ses attentes humanitaires et patriotiques mais le fait qu'elle ne visite pas la Sicile lui permet de rêver et voir dans son esprit la grandeur des sites. Avant de s'endormir bercée par les vagues, son imagination (car « les ailes des songes se jouent des distances »⁴) l'aide à faire un tour fantastique des endroits connus de ses lectures :

J'étais poursuivie par la vision de cette île superbe qui fut, dans l'antiquité, à l'égal de l'Asie Mineure et de la Grèce, le théâtre des dieux et des héros [...]. Quelle volupté poétique d'explorer cette belle Sicile, et de découvrir à travers vallées et montagnes les temples grecs et les donjons des Sarrasins. Hésiode, Homère, Pindare, Eschyle, Thucydide, Théocrite, Virgile, Cicéron et quelques autres anciens, seraient les compagnons du voyage ; leurs chants et leurs

¹ Christel Mouchard, *Aventurières en crinoline*, Paris, Seuil, 1987, p. 114.

² Colet, Louise, *L'Italie des Italiens. L'Italie du nord*, Paris, Dentu, 1862, p. 59.

³ Le syntagme appartient à Jean Chesneaux et apparaît dans *L'Art du voyage ou un regard plutôt politique sur l'autre et l'ailleurs*, Paris, Bayard, 1999.

⁴ Colet, Louise, *op. cit.*, p. 208.

réécrits réédifieraient pour moi les monuments détruits ; lues à la veillée, durant les haltes, leurs descriptions fidèles et magistrales me feraient deviner les emplacements des cités, les paysages, les golfes, les monts, les flots, les volcans dont les noms sont changés¹.

Elle visiterait des lieux incontournables comme Ségeste, Trapani, le mont Eryx, Marsala et les temples et la plaine de Sélinonte, Sciacca et ses thermes antiques, Agrigente (au temple de la Concorde), Syracuse, Catane, Etna, Taormine, Messine, Catanzaro et Crotona. Par ces grands endroits de l'Antiquité elle « réveille les souvenirs qui nous font revivre dans le passé, et agrandissent nos jours bornés de toute l'étendue de l'histoire »². Après cette visite en Sicile elle reviendra à Naples, en pleine réalité historique du moment.

L'évidence du réel est brouillée par l'imaginaire; tout ce qui est évident à la vue (montagnes, rochers, grottes, lacs, mer, sentiers, murailles) subit une possible déformation livresque recevant d'autres significations que celles transmises à l'œil car « nous sommes mus par des idées, des représentations que l'on se fait de certains pays et de certains espaces »³.

Les statues des grands Italiens qui couronnent le Palazzo Vecchio à Florence semblent prendre vie dans sa rêverie ; Dante, Michel-Ange, Léonard de Vinci, Boccace, Laurent de Médicis le Magnifique exhorteraient les Italiens à être patriotes (et à combattre contre l'Autrichien à côté du roi).

En France le voisinage de la mer nous montre l'apparition des habitudes des bains de mer ; aux baraques en bois « sont suspendus des costumes de louage pour les baigneurs »⁴ et les Basques viennent tous une fois par an, vers la fin d'août, pour se baigner dans la mer⁵. On voit même leur costume : « un pantalon blanc, une veste blanche et, en place du béret, une bizarre coiffure composée de fleurs et de banderoles de rubans. Chaque bande est précédée des instruments de musique du pays : fifre et tambourin, tambours de basques. Ils dansent ensuite le « muchico » et après la douche gigantesque est renouvelée plusieurs fois. Le présent utilisé par Louise Colet nous fait croire que tout cela se passe pour de bon devant ses yeux au moment-même, mais la fin nous dit que « ce jour-là la côte était déserte ; les Basques avaient regagné leurs vallées et leurs montagnes depuis deux semaines »⁶.

Ses idées stéréotypées sur la femme orientale se voient déjà lorsqu'elle se trouve en France, à Biarritz. Au bazar turc les vitrines recèlent des vestiges de la mode turque qui disparaît chaque jour envahie par la mode française. Les vendeuses habillées à l'orientale fument le narguilé d'ambre ; elle s' imagine « une odeur de femme esclave qui ne songe qu'à se parer, faire l'amour, fumer et dormir »⁷. Elles attirent les regards des autres femmes avec des vestes flottantes en velours noir ou nacarat brodées d'or et de perles, ou des babouches éclatantes. Les femmes turques font des emprunts maladroits aux Françaises et celles-ci enlèvent « leurs plus attrayantes fantaisies de toilette » : les vestes merveilleuses, le burnous, des détails de parure.

¹ *Ibidem*, p. 204.

² *Ibidem*, p. 208.

³ Amirou, Rachid, *Imaginaire touristique et sociabilité du voyage*, Paris, PUF, 1995, p. 81.

⁴ Colet, Louise, *op. cit.*, p. 239.

⁵ Voir Alain Corbin, *Le Territoire du vide : L'Occident et le désir du rivage, 1750-1840*, Paris, Champs, Flammarion, 1990, qui parle du « bain populaire » ou « bain à la lame », p. 97.

⁶ Colet, Louise, *op. cit.*, p. 241.

⁷ *Ibidem*, p. 233.

La nature des Pyrénées est, nous dit-elle, sans changement depuis longtemps, attestant « la vérité des peintures toujours fraîches et immortelles des grands poètes »¹. Dans la plupart des cas pour la description des paysages elle fait des renvois à des œuvres littéraires bien connues, comme à Homère ou à la Chanson de Roland : « L'herbe verte où coulent les torrents ; les longues vallées où le son pénètre et se répercute ; les ténébreux défilés au bord des gaves rapides, et ces rochers de marbre d'où le Sarasin épiait le héros français mourant »².

Le réel est présent dans ses descriptions mais l'imaginaire se crée de la place lorsque ses attentes ne sont pas satisfaites. Les lectures et son imagination se laissent voir dans des fragments qui montrent ce qu'elle aurait voulu trouver dans ses pérégrinations mais elle ne le trouve pas, donc le fil du récit est interrompu par des descriptions dans lesquelles l'observation est doublée par un travail de l'imagination et de la mémoire.

Si on tient compte du partage de Saïd en trois catégories de voyageurs en Orient, Louise Colet fait partie de la troisième : elle est celle « dont le parcours est réel et imaginaire, met l'accent sur la réalisation d'un projet littéraire »³. L'Orient est pour elle source d'inspiration, bonne expérience à raconter, une critique par certains endroits (des Orientaux mais aussi des Européens qui semblent avoir tout envahi), un désir de dépaysement pendant une période de temps décidée et limitée (elle va en Egypte pour un mois mais prolonge son excursion). La perception pour elle ne signifie pas la rapidité, la superficialité du regard et de la représentation ; elle s'y attarde, marque tout ce qu'elle voit, donne des détails comme pour quelqu'un auquel on doit tout décrire.

L'Egypte est d'abord anticipée ; ce sont les pages lues dans les notes de voyage de Flaubert après son voyage en Orient, les choses vues en miniature lors de l'exposition de Paris de 1867, la lecture d'un *Guide en Egypte*⁴ qu'elle a sur soi ou peut-être les *Mille et une nuits* dont elle parle. Elle est à la recherche des choses spécifiques de l'Orient mais, ne les trouvant pas comme elle les avait imaginées (car la civilisation occidentale avait envahi celle orientale), elle nous laisse lire des pages dans lesquelles son imagination bat le réel rencontré sur place.

Pour le voyage de Louise Colet en Egypte on peut affirmer que le pays réel est inférieur au pays rêvé ou anticipé, ce qu'elle voit sur place est une vraie déception. L'Orient réel de son temps peut être vu et présenté en trouvant d'abord ce qu'il n'est pas. Tout voyageur qui partait en Orient croyait voir des choses différentes de celles de l'Occident, même en contraste. C'est exactement ce que Edward Saïd affirme : « L'Orient a permis de définir l'Europe (ou l'Occident) par contraste : son idée, son image, sa personnalité, son expérience. Rien de cet Orient n'est pourtant purement imaginaire. L'Orient est partie intégrante de la civilisation et de la culture matérielles de

¹ Colet, Louise, *Les derniers marquis : deux mois aux Pyrénées*, Paris, Dentu, 1866, p. 27.

² *Ibidem*, p. 27 ; il nous semble bizarre mais le même fragment se trouve dans le même livre à la page 151 lorsqu'elle parle toujours de la grandeur de la nature ; cette description est toujours accompagné de l'observation qu'Homère a fait une description pareille qui gardait son actualité après des siècles.

³ Edward Saïd, *L'Orientalisme. L'Orient crée par l'occident*, éd. du Seuil, coll. « la Couleur des idées », Paris, 2005, *idem*, p. 184.

⁴ Nous pensons qu'elle parle soit du guide de Mariette appelé *Itinéraire des invités aux fêtes d'inauguration du Canal de Suez qui séjournent au Caire et font le voyage du Nil publié par ordre de S. A. Le Khédive, Caire, oct. 1869*, soit du Guide d'Adolphe Joanne et Emile Isambert appelé *Itinéraire descriptif historique et archéologique de l'Orient, 11 cartes et 19 plans*, Paris, Hachette, 1861.

l'Europe »¹. Mais ce contraste, Louise Colet ne le trouve pas : elle voit les habits à l'européenne, les plats et les boissons français, la musique et les spectacles importés, le même ennui des fêtes occidentales. Les vêtements et la danse des almées sont clinquants, l'architecture arabe se voit mieux dans les restes des mosquées qui tiennent encore debout, les pyramides, les temples, les colosses étaient mieux représentés à l'exposition universelle de 1867 que dans leur pays d'origine. Il y a un divorce entre son attente ou sa représentation imaginaire et la réalité trouvée sur place. Celle-ci est inacceptable pour sa renommée et d'ici s'ensuit la déception de la voyageuse de voir un Egypte européanisé et les rues du Caire haussmanisées.

Le caractère propre de la ville est donné par la diversité des types et la variété des costumes, le croisement d'idiomes et de races. Elle traverse les rues les plus commerçantes du Caire, s'arrête dans les bazars et faits des achats. Elle voit des mosquées, des temples, le divan à l'aspect oriental ayant la porte en marbre blanc, le cintre fouillé de sculptures fines, peintes d'azur et d'or, colonnettes sveltes, caissons couverts d'arabesques, tentures, coussins et ameublement de soie. Les murailles flanquées de tours cyclopéennes évoqueraient « des visions fantastiques », le vent secouerait la poussière pour la fixer en assises qui supportent les murs et l'image serait comme un dessin à la plume d'Hugo. Elle aimerait vivre dans les « ravissants fragments d'art mauresque », les maisons à moitié ruinées du vieux Caire.

Dans l'imaginaire oriental le Bazar est un lieu du commerce, de l'échange, de l'égalité et de la vie, un « endroit incontournable »². Louise Colet erre dans les rues des bazars à la recherche de surprise, de pittoresque et voit « les commerces racoleurs »³ qui attentent à la beauté du paysage et se font voir même de son époque. Elle visite tous les bazars, achète une amulette, une pipe, un éventail, une bague pour son gendre, des babouches pour sa fille, des jouets pour ses petits-fils ; tous ces objets vont lui rappeler terres et gens, font « relier le voyageur aux lieux visités »⁴, font réactiver des souvenirs historiques. Ces objets couleur locale ont la fonction de signaler l'appartenance au lieu et la prise de contact avec l'altérité.

Reçue au palais de Kasr-il-Nil, elle n'aurait pas cru que ce fût une demeure turque. Ici il n'y a pas de peinture et d'architecture arabe, la salle de concert rappelle la décoration et les meubles d'une salle d'Europe. Dans le programme il y a le *Caprice* de Musset entre deux parties du concert avec un orchestre à l'européenne (la justification étant le fait que c'était une fête pour la duchesse d'Aoste). « L'ancienne splendeur des vêtements turcs »⁵ est remplacée par une « redingote en drap noir, serrée à la taille et flottant sur le pantalon » ; la coiffure non plus ne sied bien. Hommes et femmes rassemblés à la fête offrent le même aspect morne d'une réunion de Français et d'Anglais. Les notes des airs mille fois entendus provoquent l'ennui et les plateaux de sorbets et sucreries « également à la française » n'aident en rien à se sentir mieux.

C'est à ce moment que l'affirmation de Bachelard selon laquelle « l'homme imagine d'abord, il voit ensuite »⁶ s'avère tout à fait vérifiable pour Colet la rêveuse qui

¹ Edward Saïd, *op. cit.*, éd. cit., p. 14.

² Caraion, Marta, « Objets de voyage, objets de mémoire », in Moussa, Sarga, Sylvain, Venayre (sous la direction de), *Le Voyage et la mémoire au XIX-ème siècle*, Créaphis Editions, Paris, 2007, p. 374.

³ Chesneaux, Jean, *L'Art du voyage*, Bayard, Paris, 1999, p. 153.

⁴ Caraion, Marta, *art. cit.*, p. 339- 355.

⁵ Colet, Louise, *Les Pays lumineux*, Cosmopole, Paris, 2001, p. 105.

⁶ Gaston Bachelard, *La Psychanalyse du feu*, Gallimard, Paris, 1965.

échappe à l'ennui grâce à l'analyse de la fatigue générale et à la vision d'une véritable fête orientale. Tous avaient espéré « le spectacle attrayant d'une fête indigène »¹ mais trouvent « le calque effacé du luxe et des arts de l'Europe »² à la place des curiosités promises. Ne pas se trouver en Orient dans un vrai palais oriental provoque son imagination sur 26 pages. Ce qu'elle imagine (almées, psylls, architecture mauresque) sera vu plus tard, à d'autres occasions, mais sans répondre à ses attentes. Dans son imagination la musique « sauvage et suave »³ a un décor de jets d'eau, de palmiers et de roses, un trône oriental. La toile de fond est un « prodigieux tableau »⁴, avec des esclaves circassiens et grecs, des vêtements transparents en soie, des almées dans leur costume traditionnel⁵, des psylls. Les habits sont en gaze jaune, les artistes ont des babouches en cuir jaune, portent le quaouc (immense turban en mousseline) ; on voit des pierres précieuses (émeraudes, diamants, rubis, corail, or et perles), des coiffures vaporeuses, des pelisses, un caftan en drap d'or, des chibouks, des anneaux de pierres précieuses. Ensuite elle décrit un palais avec des colonnes de marbre rose, des chapiteaux en marbre noir ornementé d'or, des globes d'opale, des esclaves nubiens à la peau d'ébène, des tambours et le tef, des carillons, une loggia remplie d'arbres et de fleurs. Les jardins seraient « des labyrinthes de plantes et de rameux fleuris [...] la flore merveilleuse de la Syrie [...] des roses mousseuses, énormes [...] de grands œillets blancs, [...] anémones pourpres et des losanges de tulipes jaunes »⁶. Les clartés d'une nuit « sans ténèbres » filtreraient à travers les floraisons exubérantes. Les sens seraient mis à l'honneur : après la vue, c'est le tour de l'odeur par la volupté des parfums, des arômes et ensuite de l'ouïe (elle croit entendre les kiamans-violons-, les laoutas-luth-, le tambourg- guitare à long manche-, le negi- flûte).

Elle aurait apprécié le salut oriental, le chibouk, le café, des limonades congelées, la voix d'Achmet interprétant Mahomet, les harems embellis de décorations neuves (qui forment pour elle des « tableaux d'une vérité éternelle»). Le rêve continue avec la danse de cinq almées qui auraient incarné la beauté de la statuaire grecque mais sans la surcharge d'ornements. On verra que Louise Colet s'attarde sur les vêtements que les almées portent seulement dans son imagination. Leurs vêtements sont une chemise en gaze rose, une veste courte brodée d'or ou d'argent, un pantalon large en étoffe lamée d'argent. Les ornements sont des cercles d'or ou d'argent qui entourent les chevilles, « des bracelets en sequins, de serpents d'or ou de perles de jaspe », des sequins d'or au cou ou dans les cheveux nattés, des bagues en pierreries. Elles sont savamment fardées, ont les ongles teints de henné.

Leur danse lui fait songer à Badaouïa, la fameuse almée rendue célèbre par sa beauté et sa grâce. Elle croit que la beauté des almées est la cause de leur servitude. Ce n'est que Badaouïa, « danseuse à la mine hautaine et à l'attitude fière » qui lui aurait révélé ce « qu'avaient été les almées antiques »⁷ à la cour des pharaons. S'ensuivent dans son imagination la danse de l'abeille, la danse de l'épée et un psyll de vipères (qui ressemble pour elle au groupe de Laocoon). Un Arabe joue du kiaman et chante

¹ Colet, Louise, *op. cit.*, p. 108.

² *Ibidem.*

³ *Ibid.*, p. 110.

⁴ *Ibid.*, p. 115.

⁵ *Ibid.*, p. 124.

⁶ *Ibid.*, p. 118.

⁷ *Ibid.*, p. 250.

d'une voix « fluette et mordante »¹. Elle imagine que les femmes des harems, cachées derrière les fenêtres grillées, pouvaient voir et entendre le spectacle. Bref, c'est le pittoresque auquel elle s'attendait dès qu'elle avait mis les pieds sur le sol égyptien, mais ce n'est que « la vision d'une véritable fête turque »².

Pour que les invités ne se sentent pas dépayés, il s'ensuit un buffet somptueux où tout était à la française : « candélabres, surtout, argenterie, porcelaines et cristaux, mets et vins, menu imprimé en lettres d'or, laquais poudrés en livrée rouge »³. Pas de lokoum, pas de pâte à la rose, à la vanille, à la fleur d'oranger. Après la soirée à la française elle a le désir de se promener seule « car il [lui] fallait les émotions plus larges de l'art et de la nature »⁴. La lumière, les couleurs et les paysages l'attirent où qu'elle soit : « La solitude et le silence du désert sublime [...] versent comme un breuvage d'opium l'apaisement d'abord, puis des visions ineffables »⁵.

La deuxième apparition d'almée est réelle, c'est à la fête de Siout, « la ville la plus remarquable de la Haute Egypte »⁶ chez un des plus riches habitants. Louise Colet ne peut s'abstenir de ne pas critiquer « la beauté médiocre », son costume vulgaire, opposé à celui des almées savantes et pudiques de la cour des Pharaons. Elle remarque chez elle la même impudeur des danseuses européennes, voit les sequins d'or, les tresses, la « robuste créature, à la beauté inélégante, purement massive »⁷, décrit sa danse et dit avec mépris que deux savants allemands sont restés « garotés dans les chaînes de sequins de l'invincible almée »⁸ qui a comme seul mérite « la quantité d'ornements » (elle est pleine d'anneaux, colliers, bracelets, sequins d'or qui tintent à chaque mouvement). Trois autres almées « d'une beauté médiocre »⁹ apparaissent dans le spectacle donné par le consul arabe à Queneh faisant s'écrouler les images sublimes qu'elle avait dans l'esprit après ses lectures.

Si on veut se rapporter au réel des guides ou des autres voyageurs (pour voir si elle n'est pas trop subjective) on peut feuilleter l'*Itinéraire* d'Auguste Mariette, l'*Itinéraire descriptif*¹⁰ et les écrits d'autres voyageurs en Egypte. Il s'agit de voir les écrits de Gustave Flaubert qui va en Orient avec Maxime du Camp entre 1848-1850, de Théophile Gautier, Charles Blanc et Eugène Fromentin qui se trouvent dans le même groupe que Louise Colet, invités aux fêtes d'inauguration du Canal de Suez.

Ce qui apparaît dans l'*Itinéraire descriptif* présentant l'activité des psyllés domptant des serpents apparaît chez Colet dans son imagination comme un psyllé domptant des vipères. Pour les danseuses, Louise Colet est plus attachée aux couleurs, à la beauté, au corps et aux bijoux. Cependant l'*Itinéraire descriptif* présente surtout la danse des almées, leur nudité et les mouvements qui sont spécifiques pour l'Orient : « se dépouillant un à un de leurs légers vêtements, dont elles ne conservent qu'un voile

¹ *Ibid.*, p. 132.

² *Ibid.*, p. 133.

³ *Ibid.*, p. 135.

⁴ *Ibid.*, p. 138.

⁵ *Ibid.*, p. 155.

⁶ *Ibid.*, p. 243.

⁷ *Ibid.*, p. 245.

⁸ *Ibidem.*

⁹ *Ibid.*, p. 250.

¹⁰ Joanne, Adolphe et Emile Isambert, *Itinéraire descriptif historique et archéologique de l'Orient, 11 cartes et 19 plans*, Paris, Hachette, 1861.

transparent et mal assujetti »¹. Ce que l'on remarque dans *l'Itinéraire des invités* est la présentation dans les meilleures couleurs possibles de tous les objectifs à visiter, montrant seulement les bons côtés et d'une manière plutôt scientifique, avec toutes les coordonnées historiques, géographiques, architecturales, les distances entre les localités, les arrêts.

La volonté des organisateurs d'aider les étrangers à ne pas se sentir dépaysés, les sorbets et sucreries à la française, l'ennui pendant le concert, la banalité du spectacle qui lui rappelle les réceptions officielles de Paris ne font que nuire à une image de l'Orient tant rêvé. Le parcours en bateau sur le Nil devrait lui permettre de voir en réalité ce qu'elle avait vu à l'Exposition universelle de Paris de 1867², les constructions des pharaons. Mais les choses embellies à Paris sont sur place en mauvais état, les constructions, détruites, il valait mieux les voir à Londres ou à Paris. A Louksor elle voit l'obélisque jumeau de la Concorde endommagé, les débris des sphinx sont renversés près de Karnak et n'ont pas la majesté de leur reconstitution à Londres au palais de cristal, la statue de Ramsès est mutilée. Cette culture et civilisation en morceaux lui fait aimer plus le paysage que les détails des pierres. Le temple d'Edfou, qu'elle ne visite pas, est décrit à l'aide des descriptions reçues, donc ce sont des sources officielles qui montrent son désir d'objectivité.

Ce qui n'est jamais imaginé est la nature. Les grandes scènes qu'elle recherche et admire partout où elle se trouve sont les mêmes que celles vus avant elle par de grands écrivains qu'elle cite pour raffermir ses dires comme les épopées de Homère ou à la *Chanson de Roland* : « L'herbe verte où coulent les torrents ; les longues vallées où le son pénètre et se répercute ; les ténébreux défilés au bord des gaves rapides, et ces rochers de marbre d'où le Sarasin épiait le héros français mourant »³. C'est une description de la nature environnante qui, nous dit-elle, n'a pas changé depuis longtemps et qui atteste « la vérité des peintures toujours fraîches et immortelles des grands poètes »⁴.

Chez Louise Colet, comme chez Nerval, le pays réel est inférieur au pays rêvé, ce qu'ils avaient imaginé ne correspond pas à ce qu'ils découvrent. Ce qui apparaît dans son imagination est lié au pittoresque et à l'exotique⁵ : vêtements des danseurs basques, leurs danses, instruments de musique orientale, musique et sonorités orientales, vêtements des almées et des psylles, coiffures, pierreries, personnalités de la culture et de la civilisation antique de l'Italie. Donc pour elle il vaut mieux quelquefois garder vif dans l'esprit le souvenir des choses lues ou imaginées que celles vues sur place, donc l'imaginaire bat le réel. Cependant on ne peut ne pas être d'accord avec Louise Colet

¹ Adolphe Joanne, Emile Isambert, *Itinéraire descriptif historique et archéologique de l'Orient*, 11 cartes et 19 plans, Paris, hachette, 1861, p. 946.

² Voir en ce sens le livre de Christiane Demeulenaere-Douyère (sous la direction de), *Exotiques expositions... les expositions universelles et les cultures extra-européennes France, 1855- 1937*, Paris, Somogy Editions d'art, Archives nationales, 2010.

³ Colet, Louise, *Les derniers marquis, deux mois aux Pyrénées*, p. 27. ; il nous semble bizarre mais on retrouve le même fragment dans le même livre à la page 151 lorsqu'elle parle toujours de la grandeur de la nature dont on a besoin après le repas bruyant au cours duquel elle trouve des thèmes d'observation ; cette description est toujours accompagnée par l'affirmation qu'Homère a fait une description semblable qui garde son actualité après des siècles.

⁴ *Ibid.*

⁵ Voir Moura, Jean-Marc, *Lire l'exotisme*, Paris, Editions Dunod, 1992, p.4 : « D'une manière générale, on entendra donc par l'exotisme une rêverie qui s'attache à un espace lointain et se réalise dans une écriture ».

pour laquelle « c'est la réalité qui alimente l'imagination, c'est la vie même qui nous offre les scènes de nos fictions »¹.

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¹ Colet, Louise, *L'Italie des Italiens- le libérateur- L'Italie du sud*, Paris, Dentu, 1864, p. 293.

LA CONSTRUCTION IDENTITAIRE DU PUBLOCUTEUR ET DU PUBALLOCUTAIRE – VISEE ENONCIATIVE ET RHETORIQUE

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Abstract: This paper represents an enunciative and rhetoric study of the various representations and identities of the speaker and the addressee in the discourse of contemporary advertising. Keeping in mind that advertising discourse has an important social dimension, that every advertising message is built according to the status of its addressee as individual, but also as collective entity defined by a wide range of values, our intention is to stress upon the ways of building images of the two actors of communication. Our approach is both enunciative and rhetoric – we isolate the linguistic elements containing enunciative information about the status of the speaker and the addressee, trying to underline their various forms of manifestation, and we analyze them from a rhetoric, argumentative point of view, taking into account the object of the advertising and the channel of communication.

Keywords: Enunciation theory, discourse analysis, rhetoric of advertising discourse

1. Les concepts fondamentaux de la théorie de l'énonciation

L'histoire de l'énonciation comme théorie linguistique remonte au 19^e siècle et c'est le grand mérite du linguiste suisse Ferdinand de Saussure d'avoir bien délimité les cadres de la discussion critique et théorique visant le sujet de l'énonciation. Dans son *Cours de linguistique générale*, ouvrage d'une importance capitale dans l'évolution théorique des concepts énonciatifs, Saussure relève la dichotomie *langue / parole* mettant les bases scientifiques de deux disciplines – une linguistique systémique, descriptive, normative et une linguistique de la parole (Saussure, 1998: 43-44). Si la première a connu un développement important, la deuxième a fait son apparition plus tard, représentant une préoccupation des linguistes du 20^e siècle. Cette linguistique discursive apparaît dans les ouvrages de Charles Bally, *Linguistique générale et linguistique française*, de Roman Jakobson, *Essais de linguistique générale*, mais ses fondements théoriques sont mis, à partir de 1966, par la publication de divers études et articles du linguiste Emile Benveniste.

a) La théorie énonciative d'Emile Benveniste

Emile Benveniste va mettre donc les bases théoriques, conceptuelles, de la linguistique énonciative, une linguistique de l'actualisation du système de la langue par les activités discursives de ses utilisateurs. Cette linguistique se constituera dans une discipline qui étudie tant les mécanismes de production/interprétation de la parole avec tous ses éléments de nature linguistique ou extralinguistique bien déterminés, que les effets produits par ceux-ci au niveau de la réception. Même se revendiquant des théories saussuriennes, cette linguistique s'en éloigne par l'étude du processus énonciatif et non du produit, de son résultat¹.

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¹ V. « l'acte même de produire un énoncé et non le texte de l'énoncé » (Benveniste, 1970 :13).

Les contributions fondamentales à la théorie de l'énonciation des ouvrages de Benveniste seraient les suivantes : l'organisation comme système de la langue, le fonctionnement de la langue, l'appareil formel d'actualisation du système linguistique. Les deux idées se constituant dans le fondement de ses théories visant la linguistique énonciative mettent en évidence les différences entre « entre le langage comme système de signes et le langage comme exercice par l'individu » (Maingueneau, 1976: 104) et la particularité du langage de manifester son caractère d'instrument de communication par la situation même de son utilisation en tant qu'instrument (v. Benveniste, 1974: 258). Benveniste considère le langage comme un ensemble formé de systèmes / modes de signification / référence : le système sémiotique, représentant l'univers des signes avec signifié et référence à une réalité extérieure, le système formel, et le deuxième, supérieur au premier, représentant le mode sémantique, celui de la phrase rapportée à des situations ou événements concrets. Le mode sémantique n'appartient pas à la structure de la langue, mais au discours. A ces deux systèmes Benveniste y ajoute un troisième, le mode méta-sémantique, construit sur le mode sémantique et ayant comme objet la double signification de la langue. Benveniste fait une analyse approfondie du mode sémantique, là où la langue se transforme en discours.

Une autre distinction importante est représentée par la différence entre les conditions d'utilisation des formes et les conditions d'utilisation de la langue. Benveniste considère que les premières représentent « un ensemble de règles fixant les conditions syntactiques dans lesquelles les formes peuvent ou doivent normalement apparaître [...] ». Ces règles d'emploi sont articulées à des règles de formation préalablement indiquées [...] » (Benveniste 1970: 13).

Le processus énonciatif est défini par Benveniste comme « la mise en fonctionnement de la langue par un acte individuel d'utilisation » (Benveniste, 1970: 12), « acte d'appropriation » (de la langue) (Benveniste, 1970: 14), « conversion de la langue en discours » (Benveniste, 1970: 13). Par suite, l'énonciation est l'activité du locuteur de s'approprier la langue pour effectuer une série d'opérations afin de construire un message qui soit validé par le récepteur. Ce processus présuppose trois aspects : la réalisation vocale, l'acte physiologique présupposé par toute émission de l'énoncé – v. l'acte locutoire d'Austin, le mécanisme de production du sens dans l'énoncé ou la sémantisation de la langue, l'analyse de l'énonciation – identification des marques formelles de l'énonciation.

Les trois opérations énonciatives, selon la théorie de Benveniste, sont : a) « le locuteur s'approprie l'appareil formel de l'énonciation et il énonce sa position de locuteur par des indices spécifiques » b) « Dès qu'il se déclare locuteur et assume la langue, il implante l'autre en face de lui... Toute énonciation est, explicite ou implicite, une allocution, elle postule un allocutaire »; c) « Enfin, dans l'énonciation, la langue se trouve employée à l'expression d'un certain rapport au monde. La référence est partie intégrante de l'énonciation » (Benveniste, 1970: 14). Dans notre analyse énonciative des marques linguistiques du discours publicitaire les deux dernières assertions de Benveniste représentent les éléments-clés. Même si le discours publicitaire semble être un discours monologique, où le destinataire est absent (et tout au plus diffus et collectif) cet allocutaire (dans l'acception de Benveniste) est bien délimité, isolé, le destinataire-cible étant soigneusement étudié, la construction du message suivant ses traits psychologiques, sociologiques, ses intérêts et préoccupations. Un autre aspect bien mis en évidence par la théorie énonciative de Benveniste est représenté par le côté référentiel de tout acte énonciatif – et dans le discours publicitaire cet aspect est le pivot de ce type de communication.

Les indices spécifiques de l'énonciation sont définis par Benveniste comme *signes vides*, signes sans signification au-delà du processus énonciatif, les mêmes du point de vue formel par tous ses utilisateurs, mais acquérant quand même un contenu inédit, unique, à chaque actualisation discursive. Ces indices sont représentés par les catégories de la personne, du temps verbal, des déictiques et des types de phrase.

Les indices personnels envoient à la situation de communication, à l'instance discursive. Ainsi, le couple JE-TU s'oppose à IL. JE et TU sont des personnes discursives par excellence, deux formes linguistiques vides, sans contenu, qui deviennent concrètes et uniques par l'acte énonciatif¹. Il faut remarquer aussi le caractère interchangeable des deux instances discursives, chacun d'eux s'assumant le rôle de l'autre pendant l'échange discursif². Les indices personnels sont les marques de la subjectivité du langage³. Par rapport au caractère exclusivement discursif de la 1^{ère} et de la 2^{ème} personne, la 3^{ème} est dénommée la non-personne, la personne absente de la situation de communication. La 3^{ème} personne n'est envisagée que par rapport à l'énoncé, jamais à l'énonciation, l'une de ses fonctions étant celle anaphorique, de reprise de certains éléments préexistants dans l'énoncé.

b) C. Kerbrat-Orecchioni et la subjectivité du langage

Un moment important dans l'histoire de l'énonciation (servant surtout au fondement théorique de notre analyse) est représenté par l'ouvrage de C. Kerbrat-Orecchioni, *L'énonciation. De la subjectivité dans le langage* (1980). A la différence des théories de Benveniste, Kerbrat-Orecchioni considère que l'énonciation ne peut pas être étudiée indépendamment de son produit, l'énoncé⁴.

Les théories de Kerbrat-Orecchioni privilégient les catégories des subjectivèmes (tout énoncé contient des éléments subjectifs renvoyant à leur auteur, la subjectivité du locuteur étant une notion scalaire et immanente), la reformulation du schéma communicationnel de Jakobson dans la lumière de l'énonciation comme processus dynamique (ayant comme caractéristiques principaux le relativisme identitaire des deux acteurs de la communication – relativisme qualitatif manifesté par des différences d'ordre linguistique, psycho-social, culturel, l'aspect interchangeable des deux instances discursives – et, par suite, l'appropriation par chacun d'eux d'un modèle de production/réception adapté aux conditions discursives, la multitude des identités des protagonistes), la réévaluation des déictiques et leur redéfinition (la critique apportée à

¹ « ...je se réfère à l'acte de discours individuel où il est prononcé, et il en désigne le locuteur. (JE) ne peut être identifié que dans [...] une instance de discours et qui n'a de référence qu'actuelle. La réalité à laquelle il renvoie est la réalité du discours. C'est dans l'instance de discours où je désigne le locuteur que celui-ci s'énonce comme 'sujet' » (Benveniste, 1966: 262).

² « Je n'emploie je qu'en m'adressant à quelqu'un qui sera dans mon allocution un tu. C'est cette condition du dialogue qui est constitutive de la personne, car elle implique en réciprocité que je deviens tu dans l'allocution de celui qui à son tour se désigne par je...Le langage n'est possible que parce que chaque locuteur se pose comme je dans son discours. De ce fait, je pose une autre personne, celle qui, toute extérieure qu'elle est à moi, devient mon écho auquel je dis tu et qui me dit tu. » (Benveniste, 1966: 260).

³ « ...les pronoms personnels sont le premier point d'appui pour cette mise au jour de la subjectivité dans le langage » (Benveniste, 1966: 262).

⁴ « Faute de pouvoir étudier directement l'acte de production, nous cherchons à identifier et à décrire les traces de l'acte dans le produit, c'est-à-dire les lieux d'inscription dans la trame énonciative des différents constituants du cadre énonciatif » (Kerbrat-Orecchioni, 1980: 30).

la théorie de Benveniste relative aux déictiques comme signes vides de sens au-delà de l'espace énonciatif ; elle considère que leur sens – la désignation d'un paramètre énonciatif - ne change pas, la seule coordonnée à changer étant le référent auquel ces déictiques renvoient). En ce qui concerne les déictiques, Kerbrat-Orecchioni les désignent sous le nom de subjectivèmes et les répartissent en trois catégories (personnelles, temporelles et spatiales).

2. La construction identitaire du publocuteur et du puballocutaire

Le discours publicitaire peut être considéré une forme de communication *in absentia* ; pour la plupart des cas, elle est une communication ritualisée, stéréotypée, entre une instance émettrice réelle dissimulée et une instance réceptrice ciblée, un microgroupe social idéal (dans la majorité des cas) manifestant une résistance réceptrice initiale envers le message communiqué et surtout envers l'action suggérée au-delà de ce message.

Pas tout cadre communicationnel virtuel présuppose un dialogue aussi. Au fait, toutes les marques dialogales et dialogiques ne font que mettre en évidence ce trait monologique du discours publicitaire. Ce caractère monologique de l'échange communicationnel publicitaire est souligné par Adam et Bonhomme dans *L'argumentation publicitaire*, les auteurs du traité considérant que le destinataire du message ne possède aucun moyen de réagir, celui-ci étant « tributaire des manœuvres persuasives de l'annonceur. Le discours publicitaire ne peut donc donner qu'une apparence d'échange à sa structure fondamentalement monologique ; se présentant comme un hybride énonciatif, il entremêle, pour ce faire, un ÊTRE MONOLOGIQUE et un PARAÎTRE DIALOGIQUE » (Adam, Bonhomme 1997: 37).

Une composante particulièrement importante, l'immédiateté temporelle de l'échange discursif, est absente ; la possibilité d'attaquer le point de vue de l'émetteur, d'apporter des contre-arguments à son point de vue, cela manque aussi. Ce qui est spécifique à ce type de discours est son aspect exclusivement présomptif – l'émetteur transmet un message contenant des éléments qui pourraient intéresser le destinataire faisant appel à des concepts, valeurs, images, sons, le but étant au fait d'influencer sa décision de passer à l'action, l'efficacité de ce message pouvant être évaluée par la réponse du destinataire en termes de la hausse du taux de ventes des produits concernés.

Du point de vue de la construction du destinataire par le discours (une visée intra-discursive donc), nous assistons à une mise en scène habilement préparée d'un TU idéal (TU-i), récepteur doué de tous les éléments qui puissent le transformer dans un TU réel. La construction identitaire du destinataire par des moyens discursifs, argumentatifs-rhétoriques, exploite les frustrations du destinataire réel et crée un destinataire virtuel dans lequel le destinataire réel se reconnaît et chez lequel on crée la nécessité de s'y identifier. De ce point de vue, intra-discursif, co-textuel, le discours publicitaire acquiert un caractère dialogique évident¹ devenant une communication médiate représentant un pacte oblique de lecture créatrice entre une instance émettrice et une réceptrice. Une

¹ « This conversational dialogic tone is often present even when the text in the advertisement is apparently a monologue, and it has the effect of directly involving the addressee in the discourse situation, appealing directly to his or her knowledge, interests and emotions » (Campos Pardillos, 1995: 59-60). – « Cet aspect dialogique est souvent présent même dans les textes publicitaires apparemment monologique et a comme effet l'implication directe du destinataire dans la situation discursive, faisant appel direct à ses connaissances, à ses intérêts et se émotions » (n.t.).

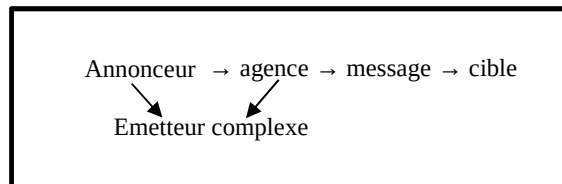
approche mécaniciste, statique, comme celle offerte par les débuts de la linguistique énonciative, sur la nature des deux protagonistes serait non seulement insuffisante, mais falsificatrice. La permanente adéquation des marques discursives de leurs significations par l'émetteur aux structures psycho-socio-culturelles du destinataire de l'énoncé et sa récréation prouve que l'un de ses traits définitoires est le dynamisme.

Nous constatons aussi que l'identité de ces instances discursives dépasse largement la simple hypostase locuteur/allocutaire. En général, les instances émettrices sont l'annonceur, l'organisme économique, la société productrice du bien ou du service promu, co-énonciateur est l'agence publicitaire et le destinataire est, d'habitude, soit un segment social bien délimité (si nous avons en vue la publicité ciblée pour une marque de luxe destinée exclusivement aux hommes, par exemple), soit un destinataire hétérogène, général (qui est le destinataire de la publicité pour les produits de grande consommation).

Il faut donc, étant donné la complexité identitaire des instances discursives, privilégier le schéma communicationnel de Kerbrat-Orecchioni dans leur définition (v. (Kerbrat-Orecchioni, 1980: 19). Par suite, pour le codage du message publicitaire un rôle important revient non seulement aux compétences linguistiques et paralinguistiques (les éléments iconiques, visuels ou sonores sont essentiels pour le codage correct du message pour une efficacité maximale du décodage), mais aussi aux facteurs psychologiques (dans la plupart des cas, ethno-psychologiques, à voir les mentalités des divers espaces ethniques et nationaux qui imposent des adaptations en termes de codage du message pour une réception plus efficace). A ces facteurs déterminants dans le processus de codage du message publicitaire on peut ajouter aussi les facteurs idéologiques et culturels, tant ceux qui tiennent à la spécificité du produit promu, qu'aux valeurs auxquelles l'annonceur veut qu'il soit associé (dans la publicité de branding surtout, publicité qui ne construit pas l'image d'un produit, mais l'image identitaire de l'annonceur).

Il faut donc mentionner parmi les spécificités énonciatives du discours publicitaire cette position en premier du récepteur dans l'acte communicationnel ; même construction statistique, idéale, résultat des sondages, des études de marché, le récepteur s'entrevoit dans le message publicitaire à tous les niveaux, ordonnant et imposant des stratégies, formes de manifestation, structures constitutives. Mais ce n'est que de l'apparence : la stratégie publicitaire déployée par l'émetteur ne s'adresse pas à un certain individu, mais à des catégories psychosociales et à un récepteur idéal, prototypique. Nous proposons donc, dans cette analyse du récepteur, de discerner plusieurs destinataires : un Tu-i (destinataire idéal), différent d'un Tu-r (destinataire réel) et, du point de vue sociologique, un Tu-g (destinataire collectif).

Revenant aux spécificités de l'émetteur, il faut préciser que ce JE est occulté, assimilé de manière sympathétique au message et à son destinataire. C'est un énonciateur collectif, comme il apparaît dans le schéma suivant :



Au fait, en réalité, la situation est plus complexe : au niveau de l'organisation, de l'entité économique, il y a une équipe qui crée et entretient l'image de celle-ci, cette équipe dirigeant aussi la stratégie de promotion. Au niveau de l'agence de publicité, aux diverses étapes de sa création, le message publicitaire est le résultat d'un processus collectif. Comme récepteur nous retrouvons aussi une entité collective.

La complexité des identités des instances discursives est présentée, du point de vue théorique, par la terminologie de P. Charaudeau relative aux « instances de production »¹ et aux « instances de réception »². Il considère le discours publicitaire comme une pratique sociale qui présuppose un circuit d'échange entre plusieurs partenaires parmi lesquels l'annonceur (JE-c l'instance communicante), le consommateur (TU-i), l'objet de cet échange étant le produit (IL-o). Tous ces échanges présupposent l'existence d'un cadre institutionnel avec des règlements contribuant à la construction et au fonctionnement de celles-ci. Ces règlements font partie de ce que Charaudeau appelle « contrat de parole » défini comme „l'ensemble des contraintes qui codifient les pratiques socio-langagières et qui résultent des conditions qui résultent des conditions de production et d'interprétation (circonstances de discours) de l'acte de langage (Charaudeau 1983: 54).

Les pronoms déictiques JE / TU dans le discours publicitaire sont décodées dans la plupart des cas par l'appel à des structures stéréotypées³.

Ainsi, JE peut représenter l'utilisateur idéal. Dans l'énoncé *Je ne porte pas de bijoux. Je les conduis* (Alfa Romeo) le message publicitaire est attribué à une vedette du cinéma américain, Catherine Zeta-Jones, le « personnage » représenté de manière iconique dans l'avant-plan de l'affiche. Le puballocutaire, le générique TU-d s'identifie de manière sympathétique à ce personnage, par suite l'énoncé performé par l'actrice américaine est repris par le destinataire, devenant sa propre assertion. Communication polyphonique, le discours de ce message a à la base donc une affirmation explicite de la vedette présente dans le cadre discursif et une autre identique, reprise par les destinataire du message, apparemment absent du contexte discursif. Aune analyse énonciative plus approfondie, l'actrice américaine peut être seulement le locuteur du message, le vrai énonciateur étant, au fait, un TU-g, entité collective créatrice de l'affiche.

Dans l'affiche roumaine pour Vodafone on peut lire l'énoncé suivant : *Am lansat prima florărie digitală cu internetul fix de la Vodafone. Cu Vodafone Office complet ai apeluri și internet fix de mare viteză nelimitate.* (Vodafone)

Dans cette campagne de rebranding de la société Vodafone le message publicitaire repose sur deux éléments-clés : le spécifique national roumain (concept continué dans les campagnes ultérieures de Vodafone) et l'authenticité de l'histoire présentée. Et dans

¹ « ...représente toujours une entité collective, même quand elle se trouve configurée par une personne en particulier : une entité politique derrière tel homme ou telle femme politique ; une entité commerciale derrière telle affiche publicitaire... » (Charaudeau, 2009).

² « ...représente, sous des configurations diverses, un public, non homogène, composite et non captif à priori » (Charaudeau, 2009).

³ « ...the "you" of advertisements refers both to characters in the fictional situation depicted in the advertisement and to the (multiple) addressees, the "I" is both the manufacturer and the interlocutor in the fictional situation, often an expert or adviser, and, finally, the "he" or "she" is often the person who did not buy the product or a competing company » (Cook, 1992: 155) – « ...ce Tu des messages publicitaires fait référence tant aux personnages présents dans le message qu'à ses destinataires, JE représente le producteur et l'interlocuteur de la situation fictionnelle, souvent un expert ou un conseiller et, enfin, Il ou Elle représente la personne qui n'a pas acheté le produit ou un concurrent » (n.t.).

cette affiche apparaît un locuteur (individualisé par nom – Marius Dosinescu, et par sa fonction – directeur général FlorideLux.ro) auquel on lui attribue une assertion à rôle persuasif dans l'économie du message, en lui attachant aussi un fait comme argument rationnel, son histoire de succès comme entrepreneur roumain, succès du à la compagnie de télécommunication. Dans ce message l'annonceur / l'énonciateur fait appel à l'assertion de ce locuteur réel comme argument de la catégorie des arguments qui « s'appuient sur une autorité » (Breton, 2003: 42). Cet énoncé a une composante argumentative-rhétorique importante, marquant dans l'espace discursif du message publicitaire une orientation / force argumentative¹ remarquable. Les inférences déduites de cet énoncé polyphonique – où le locuteur diffère de nouveau d'énonciateur – se réfère au destinataire spécifique de ce message publicitaire, ce TU-d, le destinataire-type. Il s'agit bien de l'entrepreneur-propriétaire d'une start-up similaire à celui du « personnage » présent dans le discours, dont la voix est rendue, de manière intertextuelle, dans l'avant-plan de l'affiche publicitaire. Apparemment assertif, l'énoncé est au fait injonctif, la conclusion implicite étant « Achète les services Vodafone pour les entrepreneurs » (la thèse), les arguments étant l'un corrélatif « Je suis un entrepreneur qui a acheté ces services » et l'autre, justificatif « Mon affaire se réjouit de succès ».

Le pronom déictique NOUS, plus rarement rencontré, désigne l'annonceur (le producteur). La tonalité de l'énoncé devient officielle, autoritaire et professionnelle-impersonnelle, puisqu'il n'est plus la voix d'une entité singulière, mais une entité plurielle plutôt, l'organisation à laquelle se réfère le message publicitaire. Cet énoncé peut être considéré comme une déclaration d'affirmation de l'identité de la marque, de son image, comme on peut le constater dans les exemples suivants :

*Tout le monde est prêt à vivre plus longtemps, mais tout le monde ne s'y prépare pas financièrement. Y avez-vous réfléchi ? **Nous**, OUI (AGF, membre **Allianz Group**).*

Le pronom allocutif TU / VOUS désigne le récepteur-idéal:

Que veux-tu ? (Yelle)

*Venez comme **vous** êtes. (Mc Donald's)*

3. Conclusions

Prenant en considération sa dimension communicationnelle, notre étude a souligné la complexité des instances discursives et a essayé de dévoiler les divers moyens de construction identitaire de ses acteurs. Communication polyphonique, le discours publicitaire représente le lieu de rencontre de diverses voix, valeurs, images réelles ou fictionnelles, c'est une littérature globale vive, dynamique, suivant de près les bouleversements des mentalités collectives, l'évolution technologique, les comportements et les attitudes des groupes sociaux, tout en créant de nouveaux univers possibles et de nouvelles modes. Ancrée dans le présent, le discours publicitaire est aussi proactif, tourné vers l'avenir - il présente les images du Présent pour mettre les bases des identités à venir.

¹ v. la définition de ce concept donnée par Anscombe et Ducrot : « la classe des conclusions suggérées au destinataire; celle que l'énoncé présente comme une des visées de l'énonciation » (Anscombe, Ducrot, 1983: 149 *apud* Tuțescu, 2005: 156).

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LES FIGURES DE L'IDENTITÉ DANS « MEURSAULT, CONTRE-ENQUÊTE »

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Abstract: *Conceived as an inverted placement in the mirror of the events recounted in the novel "L'Étrange", Kamel Daoud's novel "Meursault, contre-enquête" jumbles the temporal and narrative plans, all this through an intentional confusion, searched between the intratextual and intertextual instances of discourse. All these elements are important in the point of our identity issue. In the present article, our sphere of research will have as a target to interrogate the dialogical and dialogal dimensions of the narrative discourse and the pragmatic, linguistic and literary analyses will be made on the images of identity that support the instances of enunciation.*

Keywords: *reference, dialogal, dialogical, identity.*

Paru aux Editions Barzakh (Alger) en octobre 2013, respectivement en mai 2014, aux Actes Sud (Arles), *Meursault, contre-enquête* est évidemment une réplique à *L'Étranger* de Camus. Il ne s'agit pas pourtant d'une réécriture proprement dite du roman camusien, mais d'un renversement de perspective et d'une mise en miroir des événements racontés, tout cela à travers un va-et-vient continuuel entre plusieurs plans temporels et narratifs et avec la confusion voulue, recherchée, des plans intra et extra textuels, historiques et fictionnels.

D'une édition à l'autre de son roman, l'auteur fait quelques modifications, dont les plus significatives sont le remplacement du titre du livre que lit le personnage-narrateur Haroun – *L'Étranger*, dans la première édition, *L'Autre*, dans la seconde, respectivement le changement du nom de l'auteur de ce livre, mi-réel, mi-fictionnel, comme nous le verrons par la suite – Albert Meursault dans l'édition algérienne, simplement Meursault dans l'édition française. Ces modifications sont importantes du point de vue de la problématique de l'identité, qui nous intéresse ici.

C'est simple : cette histoire devrait donc être réécrite dans la même langue, mais de droite à gauche. C'est-à-dire en commençant par le corps encore vivant, les ruelles qui l'ont mené à sa fin, le prénom de l'Arabe, jusqu'à sa rencontre avec la balle. J'ai donc appris cette langue, en partie, pour raconter cette histoire à la place de mon frère qui était l'ami du soleil. (pp. 16-17)

Voilà en bref le point de départ et la motivation de la « contre-enquête » menée par Kamel Daoud, écrivain et chroniqueur politique algérien, 70 ans après la parution du célèbre personnage camusien.

Le roman prétend refaire donc à rebours l'histoire de l'Arabe tué par Meursault, racontée par le frère de celui-ci, lui-même en quête de la vérité sur ce meurtre qui a marqué profondément son existence et celle de sa mère. Si l'Arabe de Camus n'a pas de nom, celui de Daoud en a un, Moussa, sorte de pendant du nom de Meursault. Ce n'est au fond qu'un prétexte dont se sert l'auteur pour réaliser une chronique indirecte de l'Algérie pré et post révolutionnaire, avec des accents sur les rapports entre Arabes et Français. Mais au-delà de ces questions de nature sociale et historique, ce qui frappe le lecteur avisé c'est la manière dont Daoud joue avec le texte

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de Camus, les rapports transtextuels qui s'instituent de manière à produire une confusion permanente entre les instances discursives, entre auteurs, narrateurs, personnages et textes.

Arrivé à la vieillesse, le personnage-narrateur Haroun, assis dans un bar d'Oran où il passe beaucoup de son temps, raconte à un auditoire incertain, changeant d'un moment à l'autre de référent, mais désigné le plus souvent par *tu*, ce qui est supposé être le meurtre de Moussa et ses conséquences. Comme le corps de l'assassiné n'a jamais été retrouvé, le jeune Haroun et sa « M'ma » se lancent dans une longue enquête, pour apprendre les circonstances exactes de la mort de celui-ci. Une mort qui « a duré soixante-dix ans », selon les dires du narrateur, suggérant par cela le poids immense qui a pesé pendant toutes ces années sur la famille, déterminant sa destinée. Haroun narrateur s'évertue à transformer le personnage anonyme de Camus en personne portant un nom et une histoire, mais les vrais protagonistes de cette histoire de second degré sont Haroun lui-même et sa « M'ma ». D'ailleurs d'une certaine manière celle-ci en est la figure centrale, faisant écho à la « maman » de Meursault, comme le suggère la première ligne de *Meursault, contre-enquête*, réplique en miroir à l'incipit de *L'Étranger* : à « Aujourd'hui, maman est morte » de Camus répond le « Aujourd'hui, M'ma est encore vivante » de Daoud. Et le parallélisme à rebours ne s'arrête pas là : si Meursault est condamné à mort plutôt pour avoir manifesté de l'insensibilité et de l'indifférence face à la mort de sa mère que pour avoir tué un Arabe, Haroun manifeste tout le long du roman une sorte d'appréhension à l'égard d'une mère qui annihile sa personnalité, le transformant en une annexe de son frère mort et en instrument de l'enquête.

Il y a dans le roman de Daoud trois repères temporels explicites, qui ont un rapport direct avec la réalité extratextuelle : 1942, date de parution de *L'Étranger*, 1962, date de libération de l'Algérie de sous le joug colonial français, et 2013, date de parution de *Meursault, contre-enquête*. Mais la temporalité textuelle n'est pas linéaire, l'histoire que raconte Haroun se construit par un glissement permanent entre les trois plans.

Chronologiquement, tout commence par l'assassinat de Moussa sur une plage d'Alger. Haroun, enfant pauvre, et sa « M'ma », abandonnés par un père et mari dont on ne parle jamais, vont quitter la ville pour s'établir à Hadjout où la mère a trouvé du travail comme femme de ménage chez une famille française. Il faut noter que Hadjout n'est autre que l'ex Marengo, où Meursault avait placé sa maman dans un asile et où celle-ci sera enterrée.

En 1962, au moment de la Libération, Haroun a 27 ans. Les propriétaires de la maison coloniale où travaille sa mère s'enfuient et les deux occupent la demeure vacante, comme font bien des Arabes à l'époque. Ce qui se passe un des premiers jours de l'indépendance vient en contrepoids au meurtre commis par Meursault : Haroun va tuer un Français, porteur d'un nom, celui-ci – Joseph Larquais, qui se cachait près de la maison. Mais la vengeance loin de produire le soulagement attendu, va bouleverser le meurtrier, comme si son frère avait été assassiné pour la seconde fois. Désormais rien ne sera plus comme avant:

Le lendemain du meurtre, tout était intact. C'était le même été brûlant avec l'étourdissante stridulation des insectes et le soleil dur et droit planté dans le ventre de la terre. La seule chose qui avait changé pour moi, peut-être, était cette sensation que je t'ai déjà décrite : au moment où j'ai commis ce crime, j'ai senti une porte qui, quelque part, se refermait définitivement sur moi. J'en conclus que

j'étais condamné – et pour cela, je n'avais besoin ni de juge, ni de Dieu, ni de la mascarade d'un procès. Seulement de moi-même. (p. 97)

Haroun sera interrogé par un Colonel de l'AFN, auquel il devra expliquer non pas pourquoi il avait tué le Français, mais pourquoi il ne l'avait pas fait durant les jours de la Révolution, ce qui lui aurait valu le statut de héros. Contrairement à *L'Étranger*, où Meursault est jugé et condamné à mort, dans *Meursault, contre-enquête* il n'y aura ni procès, ni condamnation. Haroun sera relâché, mais il portera le stigmate de lâche, du fait de ne pas avoir lutté pour la libération de son pays.

Le pendant de Marie, l'héroïne de Camus, est, dans le roman de Daoud, Meriem, jeune femme qui fait une enquête sur les sources de *L'Autre*, voire de *L'Étranger*, ce qui l'amènera à connaître Haroun. Celui-ci tombe amoureux de celle qui va lui faire apprendre le français et lire le roman du meurtrier de son frère. Histoire sans conséquence, vu que la jeune femme partira une fois son enquête finie. Mais elle marquera pour toujours la vie du protagoniste, incapable dorénavant d'aimer une autre femme.

Et le vieillard, assis dans le bar d'Oran, 70 ans plus tard, à conclure:

Non, il ne se passa rien après le départ de Meriem. J'ai vécu dans le pays comme les autres, mais avec plus de discrétion et d'indifférence. J'ai vu se consumer l'enthousiasme de l'Indépendance, s'échouer les illusions, puis j'ai commencé à vieillir et maintenant je suis là, assis dans un bar, à te raconter cette histoire que personne n'a jamais cherché à écouter, à part Meriem et toi, avec un sourd-muet pour témoin. (p. 148)

Ainsi la boucle se ferme sur l'amertume du héros déçu par les hommes et par son pays, véritable *étranger* parmi les siens, en quête de sa propre identité et de celle de ses concitoyens.

Tout se joue donc en contrepoint à *L'Étranger* de Camus, Daoud rendant hommage à son prédécesseur à travers des clins d'œil et la prise de distance par rapport au texte de celui-ci.

L'écrivain use, le long de son roman, de la technique de la confusion, produisant le brouillage des pistes de lecture. Albert Meursault, ce nom qui figure dans l'édition algérienne du roman, est représentatif pour le type de confusion entre auteur, personnage et narrateur promue par Daoud ; il lance de la sorte un défi ironique mais amusé et amusant en même temps à l'adresse du lecteur naïf, qui identifie souvent ces instances. Mais il va encore plus loin, en attribuant à Meursault le roman de Camus et en y introduisant ses propres personnages comme protagonistes de l'histoire première, tout en adressant l'histoire de Haroun à un interlocuteur polyphonique.

Voyons de plus près un fragment illustratif à cet égard:

Le succès de ce livre est encore intact, à en croire ton enthousiasme, mais je te le répète, je pense qu'il s'agit d'une terrible arnaque. Après l'indépendance, plus je lisais les livres de ton héros, plus j'avais l'impression d'écraser mon visage sur la vitre d'une salle de fête où ni ma mère ni moi n'étions conviés. Tout s'est passé sans nous. Il n'y a pas de trace de notre deuil et de ce qu'il advint de nous par la suite. Rien de rien, l'ami ! Le monde entier assiste éternellement au même meurtre en plein soleil, personne n'a rien vu et personne ne nous a vus nous éloigner. Quand même ! Il y a de quoi se permettre un peu de colère, non ? Si seulement ton héros s'était contenté de s'en vanter sans aller jusqu'à en faire un livre ! Il y en

avait des milliers comme lui, à cette époque, mais c'est son talent qui rendit son crime parfait. (p.74)

Qui est ce « ton héros » ? Est-ce Camus ? Est-ce Meursault ? Qui est l'auteur du/des livre/s » ? Qui est l'auteur de ce « crime parfait » ? Est-ce Meursault ? Est-ce Camus ? La confusion est entretenue d'un bout à l'autre du roman de Daoud. A qui s'adresse Haroun ? A un *tu* à visages multiples, mais sans voix, car le narrateur ne lui donne jamais la parole. Il est essentiellement le correspondant grammatical et discursif du *je* – locuteur, énonciateur. En échange, ce *je* a un seul visage, qui évolue d'une époque à l'autre de son existence, en quête de sa propre identité, mise en question de par l'existence même de *L'Autre – L'Étranger*.

Au niveau de la dimension séquentielle, le roman dont le nombre de signes¹ est identique à son hyponyme, est divisé en quinze chapitres et présente une structure binaire. Le meurtre commis par Haroun divise le roman en deux parties et lui confère une structure en miroir. Haroun entre dans la peau de Meursault « El-Merssoul », « L'Envoyé » ou « le messager » (p.153) et Daoud va au-delà d'un simple détournement de *L'Etranger*.

Au niveau de la configuration narrative, l'alternance récit/discours est sous-tendue par un vif dialogisme rendu (in)visible tant dans le jeu de référenciation interlocutive (v. infra) que dans le changement de niveau énonciatif.

La dimension dialogique recouvre les parties où l'imparfait et le passé simple tissent l'histoire de Moussa inscrivant le roman dans le texte du monde. La dimension dialogale est saillante dans la narration où l'on retrouve l'effet dominant du présent scénique qui établit, par-dessus les personnages, une connivence narrateur-narrataire. C'est une temporalité complexe où les repères temporels absolus (extratextuels, v. supra) et les repères temporels relatifs à la fiction et à l'instance énonçante forment un réseau de détours en amont et en aval et donnent de l'épaisseur au roman.

Le présent de l'indicatif installe explicitement (implicitement parfois) un poste d'observation, un point de relais entre le *je* et l'*autre*, le récepteur, dont nous essayerons de dévoiler la référence dans ce qui suit.

Dès le début du récit, dans l'incipit, l'instance énonciative évoque et convoque dans son monde de papier son correspondant, le *tu*, et entame un dialogue *in praesentia*.

Je veux dire que c'est une histoire qui remonte à plus d'un siècle. Elle a eu lieu et on en a beaucoup parlé. Les gens en parlent encore mais n'évoquent qu'un seul mort – sans honte vois-tu, alors qu'il y en avait deux, de morts. Oui, deux. La raison de cette omission? Le premier savait raconter, au point qu'il a réussi à faire oublier son crime [...]. (p. 11)

Des réponses à des questions implicites: «Oui, deux»; des questions écho, reprises à l'autre: «La raison de cette omission?»; des actes de parole directs: promissifs «je veux dire», déclaratifs «je te le dis d'emblée», «tu peux en rire, c'est un peu ta mission», des directifs indirects «Je sais, tu es impatient de poser le genre de questions que je déteste, mais je te demande de m'écouter avec attention, tu finiras par comprendre» abondent dans l'incipit du roman et orientent la lecture.

¹ www.contreligne.eu/.../kamel-daoud-meursault- consulté le 14 mai 2015

À prendre en compte le pacte de lecture, le *tu* renvoie à la figure du lecteur «modèle». Mais cette figure abstraite prend contour et change de référent au fur et à mesure qu'on entre dans la lecture. Le *tu* devient personnage narrataire/ interlocuteur indéterminé (générique) d'un narrateur «Schéhérazade» qui, au jour le jour, égraine des bouts d'histoire à l'Autre – l'universitaire/ l'ami/ le confesseur.

Moussa, Moussa, Moussa...j'aime parfois répéter ce prénom pour qu'il ne disparaisse dans les alphabets. J'insiste sur ça et je veux que tu l'écrives en gros.
Un homme vient d'avoir un prénom un demi-siècle après sa mort et sa naissance.
J'insiste.
C'est moi qui paie l'addition ce premier soir. Et ton prénom? (p. 22)

C'est un premier aspect de cette dimension dialogale toujours activée en fin de chapitre et souvent parsemée dans le fil narratif. Le *je* connaît la règle du jeu ... et du conte; l'astuce est de tenir éveillée l'attention de l'autre et la fin de chaque chapitre annonce le rendez-vous ultérieur ou énonce une promesse, adresse un acte de souhait, un conseil: «Je t'en reparlerai» (chap. II, p.36), «Viendras-tu demain?» (chap. IV, p. 59), «Bonne nuit, l'ami!» (chap. V,p.68), «Rentrons jeune homme. Généralement, on dort mieux après l'aveu.» (chap. IX, p. 103).

Voyons le deuxième aspect de la dimension dialogale :

Le changement référentiel de *tu* bascule souvent presque insensiblement d'une ligne à l'autre.

A Hadjout, le paysage est le même qu'à l'époque où ton héros a accompagné le cercueil de sa prétendue mère. Rien ne semble avoir changé, si on excepte les nouvelles bâtisses en parpaing, les devantures de magasin et le pesant désœuvrement qui semble régner partout. Moi nostalgique de l'Algérie française? Non! Tu n'as rien compris. Je voulais juste te dire qu'à l'époque, nous, les Arabes, donnions l'impression d'attendre, pas de tourner en rond comme aujourd'hui. (p. 41)

Dans la citation ci-dessus, le *tu* recouvre deux instances. Si les syntagmes «ton héros», «sa prétendue mère» renvoient à l'interlocuteur du *je*, le narrateur-auteur camusien (v. supra), quelques lignes plus loin le *tu* change de référence et laisse apparaître la figure du lecteur abstrait - l'Algérien moderne, lequel fait semblant de reprocher à son correspondant daoudien sa solitude nostalgique pour l'Algérie française. Le *je* reprend sous la forme de phrase interrogative totale une réflexion conclusive implicite lancée par le *tu*: «Moi nostalgique de l'Algérie française?» C'est une question à fonction réactive, question introductive de réponse et de mise en débat de la prise en compte. Cette question dilatoire ouvre des brèches dans la trame narrative, le *je* se dissout dans la masse de *nous* exclusif et permet à la plume mordante de l'auteur d'insérer des réflexions sur des aspects d'ordre social, religieux, etc. C'est ainsi qu'une tension polémique se crée entre le romancier et son lecteur, elle constitue en soi un mouvement dans le dialogisme discursif.

Définitivement double, un texte ne délivre sa signification qu'au terme de la recherche du rapport vertical du texte à son contexte que double le rapport horizontal de l'écrivain à son texte et à son lecteur. Le dialogisme textuel dans ses deux dimensions - dialogale et dialogique - nous a déterminé à rechercher dans ce réseau les figures que sous-tendent les instances énonciatives.

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**REPRESENTATIONS DE L'AUTRE DANS LES ARTICLES DES
REVUES SAVANTES DE LA PERIODE COLONIALE EN
ALGERIE.
CAS DE LA REVUE AFRICAINE**

Safa OULED HADDAR*

Abstract: Writing in the journals was in France "colonial", one of the information and propaganda means, but also one of intellectual entertainment in the colony. It published everything that could serve the expansionist campaign and justify the presence of colonial forces in the earth "indigenous".

The African Journal is the newspaper of the Historical Society of Algeria, one of the largest scientific societies that participated in the historic and scientific discovery of Algeria and North Africa.

We propose to study in this review, the image of the Other – "indigenous" colonized – represented by French contributor of the review, military and also academics through their articles. We choose as corpus, literary articles in the journal, to study the representations of "the indigenous" colonized. Our corpus will be limited in effect to three articles of two French collaborators: the poem entitled "First Algerian" Published in 1860 by a colonial administrator: Ausone De Chancel, and two articles of the academic and orientalist Pierre Martino: 1- "the Algerian work of Ernest Feydeau" in 1909.

2- "Fromentin descriptions" in 1910.

In addition to the documentary contribution, the representations of the "indigenous" colonized in the different articles, reveals also the colonial ideology of the different authors and contributors of the magazine, who are mostly impregnated by the orientalist trend, making the Orient an object of fantasy and contempt.

Keywords : Representation - Other - colonial imagination

La colonisation française en Algérie a marqué sa présence dans le monde culturel et scientifique par la création de plusieurs sociétés savantes, ayant chacune la prétention de recueillir le plus d'informations possibles sur le sol « nouveau » que représente la terre conquise.

La Société Historique Algérienne est l'une des plus marquantes des sociétés savantes dans la période coloniale. Créée en 1856 par un nombre réduits de chercheurs majoritairement militaires, à leur tête Adrien Berbrugger¹, dans le but d'explorer l'histoire de l'Algérie. Or, les travaux de cette société ne se limitaient pas au domaine historique, mais contournaient tous les domaines de recherche qui pouvaient éclairer la lanterne du colonisateur quant au sol nouvellement conquis. Ainsi, le président de la société, Berbrugger déclare :

La Société Historique Algérienne entend le mot histoire dans son acceptation la plus large, y comprenant, avec l'étude des personnes, des faits et des monuments, celle du sol même [...] Elle s'occupe donc de l'histoire proprement dite, de la

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¹ Louis-Adrien Berbrugger (1801-1869), Archéologue et philologue français. Président de la Société Historique Algérienne, et fondateur de la grande Bibliothèque d'Alger

géographie, des langues, des arts et des sciences de toute l'Afrique septentrionale.¹

Après l'exploration et l'élaboration de travaux, la Société Historique Algérienne s'est donné l'objectif de leur publication, ce qui a donné naissance à un organe de publication nommé *La Revue africaine*.

Cette dernière fut créée à la suite de la dépêche du Maréchal Gouverneur Randon, envoyée à Adrien Berbrugger en 1856 - l'année même de la création de la société – où il précisait que « la publication des travaux était une condition indispensable d'existence »². Depuis, les publications de *La Revue africaine*, étaient une source d'instruction pour les Français de la Métropole qui ne se lassaient pas de suivre les nouvelles de la colonie, et aussi un moyen de divertissement pour les Français installés en Algérie et qui s'ennuyaient loin de leurs bibliothèques et leurs livres de chevet.

Nous pouvons compter aussi, parmi les finalités de la création de cette revue, le projet de la Bibliothèque d'Alger, qui fut créée en 1838 dans le but d'immortaliser les travaux sur l'Algérie et l'Afrique du Nord.

En effet, la diversité des domaines d'intérêt de *La Revue africaine* est la caractéristique qui lui a conféré la renommée de petite « encyclopédie » sur l'Algérie et autres régions de l'Afrique du Nord. C'est pour cela que nous trouvons, à côté de l'histoire, de la géographie et de la géologie, de la littérature. Cette dernière est présente sous deux formes principales : des textes de littérature « indigène », recueillis et publiés par des collaborateurs français, et d'autres, écrits par ceux-ci sur les « indigènes » et leur littérature. Les collaborateurs qui ont publié des textes ayant trait à la littérature dans cette revue, varient entre militaires et universitaires.

Dans cet article, nous avons choisi d'étudier dans les textes littéraires de *La Revue africaine*, la représentation de l'*Autre* « indigène ». Notre choix des textes se limite à trois articles. L'un intitulé « Première algérienne : Poésies sur Alger », publié en 1860 par un administrateur colonial français Ausone de Chancel³, et les deux autres, publiés par Pierre Martino⁴, à savoir « L'œuvre algérienne d'Ernest Feydeau » en 1909 et « Les descriptions de Fromentin » en 1910.

L'étude de la représentation de l'*Autre*, nous renvoie de prime abord à la théorie orientaliste de l'illustre Edward Saïd⁵ qui inscrit le jeu des représentations dans le registre de l'imaginaire collectif occidental qu'il qualifie de « colonial » pour l'effet dominateur et hégémonique qu'il engendre. Pour Saïd, porter un regard sur l'*Autre*, c'est le représenter, voire l'emprisonner dans « une collection de rêves, d'images et de vocabulaires »⁶

L'imaginaire colonial dont il est question ici, constitue l'ensemble des représentations que se fait l'Occident de l'Orient qui « fascine et trouble l'Europe depuis longtemps. »⁷

¹ Berbrugger, A., « Extrait des Statuts : Journal des travaux », *La Revue africaine*, A.Jourdan, Alger, 1861, p.11

² *Ibidem*

³ Ausone De Chancel (1808- 1878), écrivain et administrateur colonial français

⁴ Pierre Martino (1880- 1953), orientaliste littéraire et universitaire français et l'un des doyens de la faculté des Lettres d'Alger.

⁵ Edward Saïd (1935- 2003), Auteur, critique et théoricien palestinien, professeur d'université. Il doit sa renommée à son célèbre ouvrage sur *L'Orientalisme : L'Orient créé par l'Occident*.

⁶ Saïd, E., *L'Orientalisme, L'Orient créé par l'Occident*, Seuil, Paris, [1978], 1997, p. 56.

⁷ Alloula, M., *Le Harem colonial*, Séguier, Paris, 1981, p. 83.

Dans les textes de notre corpus, l'Orient représenté est personnifié dans la société « indigène » et l'image du colonisé. Son image varie entre la fascination et le mépris, entre l'émerveillement et le dédain, ou simplement entre l'attrance et la répugnance.

I- La terre colonisée : pays des fantasmes

Abordons d'abord, le côté fantasmagorique de cet Orient tant décrit dans les pages de *La Revue africaine*. Nous nous arrêtons en premier lieu devant les paysages qui marquent instinctivement le dépaysement des Occidentaux dans la terre orientale. Dans les récits de voyage de Feydeau et de Fromentin, rapportés par Martino, le lecteur se laisse fasciner par la description de la ville d'Alger : de la beauté du ciel et de la mer méditerranéens à l'architecture typique de la ville. En racontant ses impressions de voyage à son ami, Fromentin décrit :

Alger se montre à l'autre extrémité du demi-cercle au couchant, déployée de profil descendant par des échelons les degrés escarpés de sa haute colline. Quelle ville mon cher ami ! Les Arabes l'appelaient *El-Bahja*¹, la blanche ; et comme elle est encore la bien nommée !²

Pour ce qui est de l'architecture de la vieille ville nommée la *Kasbah*, Ernest Feydeau trouve, de même que Fromentin, que la construction des maisons sur une colline lui donne un aspect artistique que l'on ne peut admirer ailleurs.

Alger a la forme d'un triangle qui procède de haut en bas pas échelons, distribuant de toutes parts avec caprice adorable, les degrés multipliés de ses terrasses ... ce qui me (Feydeau) plaît le plus dans ce panorama disposé en amphithéâtre, c'est la franchise de sa couleur. Il n'est guère possible d voir même dans l'Extrême Orient, un tableau plus hardi et plus largement composé. Quatre tons ont suffi pour créer cette merveille. La mer est d'un bleu sombre, presque noir, la ville d'un blanc de lait, les montagnes sont toutes fauves comme des croupes de lions qui se chauffent au soleil et le ciel semble un dais de satin reluisant, plus doux de ton que la turquoise.³

Ce tableau pittoresque de Feydeau qui représente Alger la Blanche est récurrent dans toutes les productions des orientalistes qui ont fait de l'Algérie la matière de leur inspiration, en littérature comme en peinture. Ceci est dû à la particularité du paysage certes, mais aussi à la forte imprégnation du courant orientaliste très en vogue au XIXe siècle.

En plus à l'émerveillement devant les paysages sous le climat ensoleillé, loin de la grisaille de la Métropole, les voyageurs français ne se privent pas des autres plaisirs que peut garantir leur présence dans la terre orientale, à l'exemple du plaisir charnel.

La femme orientale est en effet l'une des images que les premières lueurs du courant orientalistes ont projetée en Occident, avec la traduction des *Mille et une Nuits* par Robert Galland en 1704. Le harem, les odalisques, les almées, les princesses offertes au maître, etc., sont des images qui ont inspiré toutes les représentations orientalistes du XIXe siècle. En littérature, les récits de voyage offrent généralement, une quête de l'amour charnel dans un décor oriental.

¹ Le mot signifie « le bonheur » en arabe.

² Fromentin, E., cité par Pierre Martino, « Description de Fromentin », *Op.cit.*, p.13

³ Feydeau, E., cité par Pierre Martino, « L'œuvre algérienne d'Ernest Feydeau », *Op.cit.*, p. 156.

Le poète et administrateur de colonie Ausone de Chancel partage avec les lecteurs de *La Revue africaine*, dans le poème qui recense ses premières impressions sur la ville d'Alger, son « rêve oriental doré de fantaisie » :

Je l'aperçu enfin la plus belle fille maure !
Sans haïc et sans voile au pied d'un sycomore !
Sur son cou blanc et nu de perles par milliers
Ruisselaient de neuf tours que faisaient ses colliers
Le jais de ses cheveux dessinait ses oreilles
Où les deux perles tremblaient de forme et d'eau pareilles ;
A chaque mouvement, le long de ses bras blanc
Deux cercles d'or jouaient ou s'arrêtaient tremblants
Des plis de son mharma¹ fuyait désordonnée
Sa tresse qui baisait sa cheville étonnée,
Et ses pieds, les germaines de pieds de Cendrillon,
Comme ses mains étaient lavées de vermillon.
Sa taille s'appuyait souple contre un tronc d'arbre
Devant elle, elle avait un guéridon de marbre,
Et dans un cristal clair un breuvage inconnu
Où sa bouche voilait son soupir ingénu.
J'avais trouvé d'un coup toute ma poésie,
Mon rêve oriental doré de fantaisie.²

Cette description que nous offre De Chancel à travers ces vers, relève du portrait orientaliste de la femme orientale. La beauté du corps qui se laisse voir ou deviner derrière le voile ou le haïc, les cliquetis des bijoux, et la grâce des gestes font de la femme un objet de quête en Orient, par les Occidentaux férus d'aventures passionnées dans le milieu de la volupté féminine et le décor discret. La discrétion féminine repose en effet derrière le charme de l'amour à l'orientale. Elle titille les sens des voyeurs et attise le désir des hommes. La femme est toujours décrite dans la poésie orientaliste ainsi que dans les récits de voyage, dans son voile et dans des lieux où les hommes Occidentaux en l'occurrence, doivent risquer leur vie pour y pénétrer, comme dans les bains ou l'intérieur des maisons arabes ou mauresques.

Pour Eugène Fromentin, c'est l'inaccessibilité de la femme orientale au regard masculin qui crée le fantasme des amourettes orientales, et qui fait d'elle un objet mystérieux dont la découverte s'avère un vrai trophée. Elle constitue « le grand obstacle et le grand attrait, le réel ennui, et peut-être le charme réel aussi. »³

Nous pouvons découvrir aussi dans les différents textes où nous avons choisi d'analyser les représentations du colonisé, d'autres images de la femme orientale. Elle est souvent décrite, la guitare à la main jouant des airs de musique orientale et maniant la danse du ventre pour divertir son maître. Son habile maîtrise des balancements des hanches et sa voix de perdrix sont en fait, les plaisirs irrésistibles du harem et le divertissement quotidien de la femme orientale interdite de ballades et de sorties à l'extérieur de la maison, sauf pour aller aux bains ou aux cimetières, où les rassemblements sont exclusivement féminins.

¹ Foulard en arabe.

² De Chancel, A., « Première algérienne : Poésies sur Alger », *La Revue africaine*, 1860, *Op.cit.*, 372.

³ Fromentin, E., *op.cit.*, p. 51.

Enfin, c'est entre volupté et luxure de l'odalisque des *Mille et une Nuits*, et discrétion et conservatisme de la femme voilée rencontrée dans les villes orientales qu'est fabriquée l'image de la femme orientale. C'est ce qui fait qu'elle soit objet de fantasmes masculins, de passion et aussi de curiosité.

Toutefois, l'Orient avec tout ce qui peut offrir comme plaisir et enchantement, est aussi représenté dans la littérature coloniale comme un milieu de vice et de « pourriture ».

II- La terre colonisée : berceau des vices

Le sujet colonisé est conçu dans l'imaginaire métropolitain comme autre, et en tant que tel, il est exclu autant que possible des principes qui définissent les valeurs de la civilisation européenne.¹

C'est en fait, cette même civilisation dont est volontairement et dédaigneusement éloigné l'Autre que le colonisateur prétend lui apporter en le privant de ses terres, de ses biens et de son indépendance.

Pour justifier la mission civilisatrice, le colonisateur doit montrer au monde que son déplacement jusqu'aux terres des *Autres*, non civilisés est judicieux ; de ce fait, il n'épargne aucun effort pour le représenter en tant que vicieux malsain et miséreux qui doit être « éduqué » selon les normes de la civilisation européenne.

Ainsi, *La Revue africaine*, autant que journal d'un organisme colonial, représente « l'indigène » en tant que barbare misérable et corrompu. Dans la culture latine, le qualificatif « barbare » ou *barbaros* renvoie à tout ce qui n'est pas occidental.

Pierre Martino rapporte dans ses articles de *La Revue africaine*, plusieurs passages descriptifs – qu'il emprunte aux différents écrivains voyageurs venus en Algérie – où il montre les « indigènes », misérables et crasseux en guenilles mendiant dans les rues d'Alger ou marchandant de vieux objets pourris dans les places des marchés. Ils sont selon Alphonse Daudet « des mécréants remplis de vermine », qui salissent les touristes occidentaux à l'envi du contact.

Dans une image moqueuse, rabaissant le colonisé à la bestialité, De Chancel décrit depuis sa terrasse dans l'une des maisons qu'il a dû louer pendant son séjour à Alger, les couples de jeunes amoureux « indigènes » qui font « ainsi que le chats, l'amour sur la gouttière. »²

Plus loin dans son poème, cet administrateur français, chantre de la colonisation, représente le type oriental comme un éternel indolent et polygame, qui ne bouge que pour piller les bateaux des Occidentaux civilisés en qualité de corsaire. Ainsi il décrit :

En homme intelligent vivant à ne rien faire,
De paresse et d'amour dorant son atmosphère ;
Ou parfois s'il quittait ses paresseux divans,
Pour tenter, en pirate, et la mer et les vents.
[...]
Il rapportait au port sa cargaison de femmes,
Sans compter les maris qui ramaient sur les bancs.
Pouvions-nous en vouloir à ces forbans !³

¹ Hardt, M., « L'Hybridité de l'empire », *Multitudes*, [1995], mis en ligne le 14/12/2003

² De Chance, A., *op.cit.*, p.366

³ *Ibidem*

L'image de l'oriental a longtemps été associée dans l'imaginaire colonial au pirate barbaresque de la Méditerranée ou au pillard des caravanes dans le désert. Il est aussi polygame qui ne se contente pas d'une seule femme et a besoin, tel que le maître du harem, d'une collection de femmes – qu'il enlève ou achète – pour assouvir son désir charnel.

Parmi les vices de « l'indigène » oriental, nous retrouvons dans les récits de voyage et les contes orientalistes, le manque de la pudeur, l'exhibitionnisme sexuel et la vie de la débauche. Martino rapporte une image du harem oriental et trouve que

Hommes et femmes en histoire d'amour ignoraient avec indifférence les gestes de la pudeur européenne ; les femmes allaient au-devant des désirs ; elles ouvraient le harem à des amants nocturnes et mystérieux ; derrière les murs clos où les tapisseries alourdissaient les bruits, elles offraient des festins d'orgie à des jeunes hommes, leurs invités clandestins.¹

Dans cette image, la femme orientale abandonne vertu et pudeur pour ses plaisirs du corps ; et c'est ce qui fait que l'aventure amoureuse soit tant recherchée par les voyageurs en Orient.

Au manque de pudeur et la perversité, s'ajoute la corruption et l'exaction des chefs indigènes, pour faire de la société « indigène » un milieu déplorable qui s'éloigne de toutes les valeurs civilisationnelles. Dans un article de Jules Caillat², un chef de bureau arabe déclare :

Ce qu'il y a de plus repoussant dans la société indigène, ce sont les abus d'autorité et les exactions des chefs. Ils font argent de tout. Le chef fait des cadeaux, la tribu paie ; le chef reçoit des récompenses des Français, la tribu paie en signe de joie ; au contraire il est puni, la tribu paie en dédommagement ; le chef voit des enfants lui naître, la tribu paie les réjouissances ; il perd des membres de sa famille, la tribu paie les larmes ; le chef se met en route pour un long voyage, le pèlerinage par exemple, la tribu paie le départ, elle paie encore le retour ...³

Dans ces déclarations d'un agent de l'administration coloniale, nous découvrons à quel point, les chefs ou « caïds » indigènes sont corrompus. Ce qui explique davantage la misère du peuple colonisé, qui souffre d'un côté de la présence du colonisateur étranger sur ses terres, et doit endurer d'un autre côté l'injustice de ses compatriotes, les « chefs » de tribus. Cependant, l'on ne doit pas oublier – même si ce chef de bureau associe ces « abus d'autorité » à la nature « barbare » des indigènes – que les dits chefs sont nommés par l'administration coloniale et ne font que se plier aux ordres de celle-ci.

Enfin, nous concluons après ce défilé d'images que l'oriental colonisé est représenté dans *La Revue africaine*, ainsi que dans les autres textes de la littérature coloniale, comme un éternel barbare, un redoutable corsaire et un polygame corrompu. La femme orientale quant à elle, n'est qu'une voluptueuse prostituée aux fausses vertus et son existence se résume simplement en la satisfaction de son maître. Ces images dévalorisantes ont servi de prétexte pour légitimer le projet colonial français qui prétendait apporter la civilisation et le savoir aux peuples qui ont été dépourvus.

¹ Martino, P., « L'Orient dans la littérature française du XVII^e siècle », *La Revue africaine*, Op.cit., p.76.

² Collaborateur français à *La Revue africaine*.

³ Caillat, J., « Le voyage d'Alphonse Daudet en Algérie », *La Revue africaine*, 1923, Op.cit., p. 141.

Ainsi donc, la représentation de l'Autre « indigène », sous les deux aspects enchanteur et ridiculisant, était au service de la colonisation française en Algérie. D'une part les images féeriques et enchanteresses, servent de publicité pour inciter les Français de la Métropole, à découvrir la colonie, en titillant le désir des amateurs de chasse, du climat méditerranéen ensoleillé et des amourettes orientales. D'autre part, face aux images ridiculisantes et dévalorisantes de « l'indigène », les lecteurs des revues savantes, dans la Métropole ou dans les colonies trouvent légitime et même humain le projet civilisationnel français dans l'autre rive de la Méditerranée.

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VANINA VANINI: LE HÉROS STENDHALIEN MIS AU SERVICE DU STYLE

Liliana VOICULESCU*

Abstract: *Vanina Vanini is a chronicle Stendhal published in 1829 and which appeared in his Chroniques italiennes before his masterpieces: Le Rouge et le Noir (1830) and La Chartreuse de Parme (1839). The major elements of his poetics are already present in this story: the beylism, the egotism and the most important narrative techniques.*

Keywords: *character, récit, focalization*

L'homme et l'écrivain, Henri Beyle ou Stendhal, a suscité depuis toujours, et continue à le faire encore, l'intérêt et la curiosité des critiques et des lecteurs. Comme le disait Mérimée (cité in Genette, 1969 : 156), dans son nécrologue *H. B.*, le défunt n'écrivait jamais une lettre sans la signer d'un nom supposé ou la dater d'un lieu fantaisiste, il gratifiait tous ses amis d'un nom de guerre et « personne n'a su exactement quels gens il voyait, quels livres il avait écrits, quels voyages il avait faits. » Le phénomène Stendhal ébranle les deux notions du « savoir » littéraire : *l'homme* et *l'œuvre*, en alternat leur symétrie, en brouillant leur différence, en dévoyant leurs rapports. En ce « nom de guerre » qu'est Stendhal se rejoignent et se croisent et s'abolissent réciproquement sans cesse la « personne » d'Henri Beyle et son « œuvre », car si, pour tout stendhalien, l'œuvre de Stendhal désigne constamment Henri Beyle, Henri Beyle à son tour n'existe véritablement que par l'œuvre de Stendhal. Rien n'est plus improbable, rien n'est plus fantomatique que le Beyle des souvenirs, des témoignages, des documents, le Beyle « raconté par ceux qui l'ont vu », ce Beyle précisément dont Sainte-Beuve voulait s'enquérir auprès de M. Mérimée, de M. Ampère, de M. Jaquemont, « ceux, en un mot, qui l'ont beaucoup vu et goûté dans sa forme première ». Or, la vraie forme de Beyle est essentiellement seconde. Beyle n'est légitimement pour nous qu'un personnage de Stendhal (*ibidem*).

La présence de l'auteur dans son œuvre, bien qu'elle soit évidente, ne relève moins un caractère ambigu et problématique. Dans ses romans comme dans sa correspondance, dans ses essais comme dans ses mémoires, Beyle est toujours présent, mais presque toujours masqué ou travesti, et il n'est pas indifférent que son œuvre la plus directement « autobiographique » se donne pour titre un nom qui n'est ni celui de l'auteur, ni celui du héros : Stendhal couvre Henri Brulard, qui couvre Henry Beyle – lequel à son tour déplace imperceptiblement l'Henri Beyle de l'état civil, qui ne se confond pas tout à fait avec aucun des trois auteurs (*idem* : 157).

Le romancier surprend deux aspects de la vie : le monde *intérieur* de l'individu, le sondage de la vérité psychologique des héros, et le monde *extérieur*, la dimension socio-historique dans laquelle évoluent les personnages. *Chronique* et *biographie* se rencontrent sur le plan du débat supérieur des héros aux prises avec leurs propres élans contrariés par la société et par le hasard des circonstances extérieures. Le réalisme psychologique stendhalien va de pair avec l'imprévu d'une psychologie des profondeurs qui dicte aux personnages des « folies » contredisant la relation cause-effet et leur donnant un caractère paradoxal, reflet du mélange de lucidité et de sensibilité de

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leur créateur. Cette réalité est présentée dans une perspective temporelle qui inclut les bouleversements historiques du passé récent et le pressentiment des changements à venir : toutes les figures humaines et tous leurs actes ont un arrière-plan d'agitation socio-politique (Mustăţea, 2002 : 148).

Ses *Chroniques italiennes*, dont *Vanina Vanini* fait partie, n'en font pas d'exception. Consul de France à Trieste, Stendhal a accès à d'anciens manuscrits retraçant l'histoire authentique des familles nobles de la Renaissance. Il entreprend d'en traduire certains, puis pris au jeu de ces faits divers, il y adjoint des actions et des thématiques qui lui sont propres. Les héroïnes, souvent éponymes, sont au cœur d'une histoire d'amour impossible et funeste. Ainsi, Béatrix Cenci meurt sur l'échafaud pour avoir organisé le meurtre de son père, débauché incestueux. La duchesse de Palliano, poussée à l'adultère, est tuée par son époux, lui-même condamné à mort, après l'élection du nouveau pape, issu de la famille rivale. Aimant hors de leur condition, l'abbesse de Castro et Suora Scolastica sont vouées à une réclusion qui les unit plus que jamais à l'époux de leur cœur. Par excès d'amour, Vanina Vanini dénonce les carbonari dont fait partie son amant et perd celui-ci.

Les personnages sont mus par « des passions dévorantes » qui rencontrent l'Histoire. Les premiers récits ont pour cadre l'Italie du XVI^e siècle et ses luttes fratricides, au sein desquelles les intérêts amoureux servent les intérêts des papes ou leur nuisent. Dans les autres, l'amour absolu se heurte à la mondanité ou à la lutte révolutionnaire. Les personnages manifestent alors leur intrépidité et leur intégrité, et la résistance qu'ils opposent au monde transforme leurs faits et gestes en fleurons de l'âme italienne telle que la rêvait Stendhal (Encarta : 2004).

Exotique, excentrique, cette âme italienne couvre et justifie les plus flagrantes infractions au code implicite de la psychologie commune. Elle est lieu des sentiments problématiques et des actes imprévisibles, lieu d'un romanescque délivré des contraintes du vraisemblable vulgaire (Genette, *op. cit.* : 176).

Stendhal s'est toujours montré fasciné par l'Italie, au point de s'inventer une lointaine et turbulente ascendance italienne, du côté maternel. Mais l'Italie à laquelle il rêve est très largement mythique ; terre de contrastes, elle serait le lieu de toutes les passions, l'endroit où le corps serait exubérant, épanoui, et où la société pèserait peu sur l'individu. Peuplée de brigands généreux et de jeunes filles impétueuses, elle serait ainsi le cadre idéal aux crimes et sacrifices perpétrés par amour (Nathalie Gouiffès dans ses notes à *Vanina Vanini*, Stendhal : 2002, p. 57).

Vanina Vanini est présentée sous forme de chronique comprise dans le sens d'un récit dans lequel le narrateur rapporte des faits historiques dont il a été témoin ou qui lui ont été racontés. Elle concilie vérité et fiction, récit dynamique et tableau d'une époque, énergie du héros et présence de l'auteur. *Vanina Vanini* n'a de la chronique que les apparences : si l'histoire est si bel et bien présente au début, dans le sous-titre¹ et la première étape, elle s'efface très vite au profit de l'intrigue amoureuse, dont elle se contente de constituer le cadre et la toile de fond (idem : 53). C'est justement par ce petit fait vrai que les effets de réel sont créés : l'inscription dans une histoire contemporaine de la rédaction, la présence d'un narrateur témoin et la précision relative du cadre spatial.

Dans ce cadre réel, Stendhal tisse une histoire d'amour qui naît des sentiments vifs et passionnels, détournant le récit de son côté réaliste vers le monde intérieur du

¹ Le titre complet du récit est : *Vanina Vanini ou Particularités sur la dernière vente de Carbonari découverte dans les États du pape*.

moi romantique : la princesse Vanina Vanini aime le jeune carbonaro Pietro Missirilli, fils d'un chirurgien, et Pietro aime Vanina. La différence de statut social n'est pas le seul obstacle à leur bonheur ; l'obstacle intérieur s'avère insurmontable : l'amour-propre de Vanina et l'amour de Pietro pour la patrie.

Lui-même sympathisant des carbonari, Stendhal est expulsé de Milan en 1821. Le Carbonarisme est un courant politique issu d'une société secrète formée par les Carbonari. Cette société secrète, dérivée de la franc-maçonnerie, se forma pour lutter contre la domination napoléonienne dans le royaume de Naples (1806-1815) puis contre les souverains italiens restaurés après 1815. Elle organisa soulèvements et attentats (Naples, 1820-1821 ; Piémont, 1821) restés sans lendemain. Répandu en France, à partir de 1818, le carbonarisme ou charbonnerie gagna les milieux bonapartistes ou libéraux. Organisés en sociétés secrètes (*ventes*), ses affiliés montèrent contre les Bourbons restaurés de nombreux complots (1818-1822) qui échouèrent¹.

Dans les années 20², la plus belle princesse de Rome, Vanina Vanini, fille du prince don Asdrubale Vanini, vit une histoire d'amour tourmentée avec le jeune carbonaro Pietro. Le récit commence avec la nouvelle de l'évasion de Pietro du fort de Saint-Ange qui se répand parmi les invités qui participent au bal du duc de B., un fameux banquier. Blessé, le jeune se réfugie, déguisé en jeune fille, chez le père de la princesse. Découvrant ce petit secret de son père, la princesse le soigne et tombe amoureuse de lui. Leur amour est passionné et, pour quelque temps, vainc tout obstacle. Cependant, Pietro ressent des remords d'avoir oublié son devoir envers la patrie. Blessée dans son amour propre, Vanina n'hésite pas à dénoncer une vente où sont présents les amis de Pietro, prenant soin, quand même, à distraire son amant de cette réunion. En signe de solidarité avec ses camarades, le jeune carbonaro se rend tout seul aux autorités. Emprisonné, il redevient conscient de son devoir et il est prêt à renoncer à l'amour et à mourir pour la patrie. Il rejettera Vanina lorsqu'il apprend qu'elle a trahi les siens. Se sentant coupable du sort de Pietro et vraiment blessée dans son orgueil, elle épousera le lendemain don Livio, neveu de monsignor Savelli-Catanzara, gouverneur de Rome et ministre de la police.

Le héros stendhalien

Ce qui le caractérise c'est tout d'abord sa passion. Il est spontané, brave, original, orgueilleux, sans scrupules. Son geste, courageux et imprévu, est issu d'un instinct très fort et trahit une énergie hors du commun. Son besoin de dépasser l'ordinaire se traduit symboliquement dans la préférence pour les hauteurs, où il puisse s'élever au-dessus des âmes ordinaires (Mustăţea, *op. cit.* : 137-138). Les scènes les plus importantes de la nouvelle ont lieu dans des tours hautes, derrière des fenêtres, au bout de dizaines d'escaliers. Le refuge du Carbonaro est « dans les combles du palais » (*Vanina Vanini*, p. 12), tous les jours Vanina « montait à la petite terrasse » (*Vanina Vanini*, p. 13) où ils vivent leur histoire passionnée d'amour.

Forcement séduisante, la femme stendhalienne est brillante, imprévisible, énergique, et passionnée au point de pouvoir aimer un héros. Vanina est sans cesse sur le devant de la scène, mue par le désir passionnel de sauver son amant. La rapidité avec laquelle elle enchaîne les entrevues, son imprévisibilité, les mille ruses qu'elle déploie,

¹ <http://www.larousse.fr/encyclopedie/divers/carbonarisme/30766>, consulté le 25 août 2015.

² Le temps du récit est bien défini dès la première phrase de l'incipit : « Un soir de printemps 182* ». ».

l'effervescence qui l'anime, sa violence, même, font d'elle l'archétype de l'Italienne brillante, portée par des sentiments irrépressibles qui l'exaltent, l'élèvent au-dessus du vulgaire, mais aussi la dominent, pour finalement la trahir et la piéger (Nathalie Gouiffès dans ses notes à *Vanina Vanini*, Stendhal : 2002, p. 59).

L'apparition du personnage dans le récit explique et nomme, par des paraphrases explicatives, son statut social et son profil psychologique.

Vanina fait son apparition dans le paragraphe de l'incipit « [u]ne jeune fille que l'éclat de ses yeux et ses cheveux d'ébène proclamaient Romaine entra conduite par son père; tous les regards la suivirent. Un orgueil singulier éclatait dans chacun de ses mouvements. » (*Vanina Vanini*, p. 9)

Son père, le prince don Asdrubale est :

... un homme riche qui depuis vingt ans n'a pas compté avec son intendant, lequel lui prête ses propres revenus à un intérêt fort élevé. Si vous le rencontrez dans la rue, vous le prendrez pour un vieux comédien ; vous ne remarquerez pas que ses mains sont chargées de cinq ou six bagues énormes garnies de diamants fort gros. Ses deux fils se sont faits jésuites, et ensuite sont morts fous. Il les a oubliés ; mais il est fâché que sa fille unique, Vanina, ne veuille pas se marier. Elle a déjà dix-neuf ans, et a refusé les partis les plus brillants. Quelle est sa raison ? La même que celle de Sylla pour abdiquer, *son mépris pour les Romains*. (*Vanina Vanini*, p. 11)

Son prétendant le plus important est le jeune Livio Savelli, neveu de monsignor Savelli-Catanzara, gouverneur de Rome et ministre de la police, l'homme le plus influent au niveau politique :

C'était le jeune homme le plus brillant de Rome, et de plus lui aussi était prince ; mais si on lui eût donné à lire un roman, il eût jeté le volume au bout de vingt pages, disant qu'il donnait mal à la tête. C'était un désavantage aux yeux de Vanina. (*Vanina Vanini*, p. 10)

Bien que certains personnages soient nommés explicitement, il y en a d'autres dont la découverte de l'identité est différée. Pietro est introduit dans le récit comme la *nouvelle* importante qui trouble le magnifique bal de M. le duc de B*** :

Un jeune carbonaro, détenu au fort Saint-Ange, venait de se sauver le soir même, à l'aide d'un déguisement, et, par un excès d'audace romanesque, arrivé au dernier corps de garde de la prison, il avait attaqué les soldats avec un poignard ; mais il avait été blessé lui-même, les sbires le suivaient dans les rues à la trace de son sang, et on espérait le ravoïr. (*Vanina Vanini*, p. 10).

Ce déguisement le fait difficile à être reconnu, même par Vanina qui, suivant son père, découvre le/la blessé(e) :

... mais elle aperçut une robe de femme jetée sur la chaise. En regardant mieux la personne qui était au lit, elle vit qu'elle était blonde, et apparemment fort jeune. Elle ne douta plus que ce ne fût une femme. La robe jetée sur une chaise était ensanglantée ; il y avait aussi du sang sur des souliers de femme placés sur une table. L'inconnue fit un mouvement ; Vanina s'aperçut qu'elle était blessée. Un grand linge taché de sang couvrait sa poitrine ; ce linge n'était fixé que par des rubans ; ce n'était pas la main d'un chirurgien qui l'avait placé ainsi (*Vanina Vanini*, p. 12-13).

D'ailleurs, Pietro sera pris pour une femme, jusqu'à sa propre confession devant Vanina : « – J'ai un aveu à vous faire. Avant-hier, j'ai menti en disant que je m'appelais Clémentine ; je suis un malheureux carbonaro... ». (*Vanina Vanini*, p. 16)

Le goût pour travestissement est l'une des caractéristiques les mieux connues du style stendhalien. Gérard Genette (*op. cit.*: 186-187) y fait référence en le transposant au niveau du récit. Le « je » apparaît plusieurs fois, et de manière toujours inattendue au cours d'une chronique en principe toute impersonnelle. Dans le cas des *Chroniques*, Stendhal n'y est en principe qu'un traducteur, mais un traducteur indiscret et actif qui ne se prive pas de commenter l'action.

L'élément essentiel du système narratif est le changement de focalisation, qui fait du héros le centre de perspective. Il relate uniquement ce qu'il perçoit de la réalité. Les héros sont toujours tournés vers l'intérieur, prêts à analyser ce qui se passe autour d'eux en fonction de leurs pensées et de leurs sentiments, on peut parler d'une vision intérieure. Il arrive que la narration soit prise en charge par le narrateur ou par un autre personnage ; cette alternance de plusieurs points de vue réalise une version plurielle, à même de rendre toute la densité et la relativité du réel.

La vision intérieure est réalisée en bonne mesure à l'aide du monologue intérieur. Ce type de discours rapporté sert à marquer les moments psychologiques forts, il est en même temps un instrument d'auto-connaissance pour le héros qui se regarde penser et agir par une sorte de dédoublement. Il transcrit la simultanéité de la pensée et de l'action, la décision d'agir sur le champ (*Mustatea, op. cit.*: 150-151).

Le recours au monologue intérieur est une de ses innovations et de ses habitudes les plus constantes. Lorsque Vanina entend Pietro annoncer qu'à la prochaine défaite, il quittera la cause du carbonarisme, Stendhal ajoute seulement que ce mot « jeta une lumière fatale dans son esprit. Elle se dit: 'Les carbonari ont reçu de moi plusieurs milliers de sequins. On ne peut douter de mon attachement à la conspiration.' » (*Vanina Vanini*, p. 29). Ce monologue intérieur est truqué car feignant de nous rapporter à ce moment les pensées de Vanina, prend soin d'en dissimuler l'essentiel, qui est à peu près comme nous le comprendrons quelques pages plus loin : « Je puis donc dénoncer la vente sans que Pietro me soupçonne ». L'accessoire se substitue à l'essentiel.

Ce type d'ellipse implique une grande liberté dans le choix du point de vue narratif. Stendhal inaugure la technique des « restrictions de champ » qui consiste à réduire le champ narratif aux perceptions et pensées d'un personnage et à changer fréquemment de personnage focal. La focalisation du récit est troublée par la pratique de l'intrusion de l'auteur ou l'intervention du narrateur (*Genette, op. cit.* : 184).

La scène finale dévoile un autre élément important de la narration stendhalienne : l'importance donnée aux détails latéraux. Cette attention aux objets et aux circonstances sert à médiatiser l'évocation des actes ou des situations capitales en laissant parler à leur place des sortes de substituts matériels. Dans la dernière scène, les *chaînes froides et pointues* qui emmaillotent Pietro et l'écartent des embrassements de Vanina, les *diamants* et les *petites limes*, instruments traditionnels de l'évasion, qu'elle lui remet et qu'il finira par lui jeter, tous ces détails brillent d'une telle intensité de présence, malgré la sécheresse de leur mention, qu'ils éclipsent le dialogue entre les deux amants : bien plus que les paroles échangées, ce sont eux qui portent le sens (*idem* : 182-183).

Parue en 1829, bien avant les chefs-d'œuvre *Le Rouge et le Noir* (1830) et *La Chartreuse de Parme* (1839), cette chronique dresse les contours de ce que sera

désignée plus tard comme poétique stendhalienne : le beylisme, l'égotisme ou la technique des « restrictions de champ ».

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IDENTITY LANDMARKS IN ENGLISH AND ROMANIAN PROVERBS – TRANSLATION ISSUES

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Abstract: Proverbs express the collective wisdom of the people, reflecting their thinking, values and behaviours and may be included in the category of culturemes as they represent cultural values of a nation not only in rural but also in urban areas. They are figurative and motivating, and can be used in different contexts, on the one hand, and they are highly frequent and have symbolic complexity, on the other. They provide a sense of unity to a certain culture and a specific trait among other cultures. Some of them are based on certain national traditions and values others are integrated in a globalizing vision about world and life common to all cultures.

Keywords: culture, cultureme, proverbs, translation, equivalence.

It is obvious that for human interaction communicating culture is essential in the process of establishing identities. Every people has its own baggage of items that are essential for identity-based development as they are needed “to elicit the required understanding motivation and passion to change” (Malunga, James 2004:2).

Individuals are organized in many potentially different ways in a population, by many different (and cross-cutting) criteria: for example, by kinship into families or clans; by language, race, or creed into ethnic groups; by socio-economic characteristics into social classes; by geographical region into political interest groups; and by occupation or institutional memberships into unions, bureaucracies, industries, political parties, and militaries (Avruch 1998: 17–18).

Within these groups, culture manifests itself at the levels of artifacts, values and underlying assumptions (Schein, 1990:111). The first two are behaviour patterns that define an environment and rely on principle that are not directly observable or decipherable that involve a great level of awareness, the underlying assumptions determine how members of a group perceive, think and feel inducing pre-conscious or invisible ideas or principles of life that can be taken for granted. Groups become, thus, “containers of culture” (Avruch 1998:18) complying with the features of different levels of culture (Hofstede, 1991:10) because people belong to various groups simultaneously. Hofstede identifies several levels that may co-exist for the members of certain groups: national level for those belonging to a certain territory; regional, ethnic or religious level as nations are made of various such groups identifiable through language affiliation, as well; gender level considering a person's natural gender; age or generation level that separates elders from youngsters; role category which defines the role of the people within the society; social class level associated with educational opportunities and with a person's occupation or profession; employment level affiliating people to various work organizations. According to these criteria it is obvious that culture has a social distribution and it is relevant for different people in different proportion according to their degree of understanding the culture.

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The process of learning culture according to Ferraro (1998:16-25) is never ending as people have predisposition to communicate culturally and learn how to deal with cultural differences. He insists on the idea of cultural borrowing – that he calls *cultural diffusion* – as a reversible process between two cultures that come into contact and exchange values. But most of the cultural patterns are not the same in the rural and urban societies (Hofstede, *supra*) and the transfer from one type of society to another is not easily accepted.

An example of transferable element that preserves the same importance and significance in rural and urban societies is the proverb as marker of cultural identity.

Fernando Poyatos developed the microanalytic method for systematic analysis of a culture, coining the term *cultureme* defined as “any portion of cultural activity sensorially or intellectually apprehended in signs of symbolic value which can be divided up into smaller units or amalgamated into larger ones” (Poyatos, 1976:266)

Petrova (2014:257) introduces the *cultureme* theory in the study of proverbs suggesting the usage the so-called *culturematic* method: “A *cultureme* is axiologically marked, verbalised content, explicated through a semantic transformation of the question-answer kind and represented by a noun or noun phrase. Simple examples of *culturemes* are *knowledge* (+) for the proverb *Knowledge is power* and *haste* (-) for *Haste makes waste*.”

Proverbs express the collective wisdom of the people, reflecting their thinking, values and behaviours. Definitions of proverbs have been brought into attention, analysed and modified for a long time. Mieder (2004:3) states that: “A proverb is a short, generally known sentence of the folk which contains wisdom, truth, morals and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation. “ at the same time, proverbs are indirect speech acts

Fergusson’s (1983:V) practical and analytical definition of a proverb is that a proverb is a brief and memorable statement that contains advice (*First thrive and wive*), a warning or prediction (*Marry in haste and repent at leisure*), or analytical observation (*A maid marries to please her parents, a widow to please herself*). Finnegan, (1970:390) argues that, “the figurative quality of proverbs is essentially striking. According to her, one of the most noticeable characteristics of proverbs is their allusive wording, usually in metaphorical form. Their content deeply rooted in the cultural history of a people so an expression of its thinking reflect in a special manner the spirit of the language. Due to their imagery, Norrick thinks (2014:7) that proverbs provide evidence of stereotypes and cultural metaphors.

Translating proverbs is a various levels work due to the fact that proverbs entail different approaches. Jakobson’s points out (1959/2000:114) that ‘there is ordinarily no full equivalence between code-units’ referring to equivalence in meaning between words in different languages. For Jakobson, cross-linguistic differences centre around obligatory grammatical and lexical forms: ‘Languages differ essentially in what they *must* convey and not in what they *may* convey’ (p. 116). English and Romanian having different lexical and grammatical background will have to deal with some difficulties in translating process related to the level of gender, aspect or semantic fields apart from the cultural ones. But at the same time, the extra-linguistic knowledge is absolutely necessary in order to render as accurately as possible the concepts in question. Thus, the translation act is a complex approach in which the translator has to find not only a linguistic equivalent but at the same time the cultural connotation of the *culturemes* as Marianne Lederer (2001:20) has pointed: „l’on fait toujours appel à des connaissances

extra-linguistiques pour comprendre un énoncé linguistique”. For example, the proverb: *Penny wise, pound foolish*. can be correctly rendered from English to Romanian only after using an extra-linguistic reference related to English and Romanian money: *Cine nu cruță paraua, nici de galben nu-i e milă*.

Newmark's cultural categories *cultural categories* (1988:95) cover a wide range of semantic fields from geography and traditions to institutions and technologies and can be easily identified in proverbs:

1. ecology (such as: flora, fauna, winds, plains, hills);

After clouds clear weather. (L.A.,2006:103) (M. et al. 1992:115)

După furtună, vine și vreme bună. (M:128)

A swallow does not make the summer./ One swallow does not make the summer. (M. et al. 2007:215) (W.,1977:425) (Ra.,2011:404) (G.,1998:138)

Cu o rândunică nu se face primăvara.(B-H:16)

It is a sad house where the hen crows louder than the cock. (M. et al., 1992:117) (M. et al., 2007:147) (L.A.,2006:277) (G.,1998:112)

Vai de casa unde cotodăcesc găinile iar cocoșul tace. (M:293)

2.material culture (artefacts such as: food, clothes, houses and towns, transport)

Clothes don't make the man. (M. et al., 2007:44) (S.,S.,2009) (M. et al., 1992:113) (Ra.,2011:129) (St.,2006:69)

Haina nu face pe om, [da omul pe haină.] (B-H:114)

Eat at pleasure, drink by measure. (St.,2006:121) (M. et al., 1992:253) (G.,1998:50) (L.A., 2006:166)

La mâncare să ai cumpătare și la băutură să fii cu măsură. (DEX) (B-H:232)

3. social culture (work and leisure)

The labourer is worthy of his hire. (W.,1977:249) (M. et al., 2007:162) (L.A, 2006:322) (S.,S., 2009)

Vrednic este muncitorul de plata sa. (B-H:61)

4. organizations, customs, activities, procedures, concepts (political, administrative, religious and artistic)

The Lord gives and the Lord takes away. (M. et al., 2007:176) (W.,1977:178)

Dumnezeu dă, Dumnezeu ia. (B-H:161) (M:126) (DEX)

Justice is blind. (M. et al., 2007:158) (W.,1977:242) (M. et al., 1992:571)

Justiția e oarbă. (B-H:139)

5. gestures and habits.

If you want a thing done well do it yourself. (M. et al., 2007:139) (L.A.,2006:616) (Ra.,2011:411) (S.,S.,2009)

Ce poți face singur nu așteptă să-ți facă alții. (M:69)

As languages and cultures are closely linked to one another, the translator must focus on how to convey the same meaning from the SL into the TL. He should also try to discover the dissimilarities between two cultural perspectives. Therefore, some of the cultural concepts will be translatable – are they are common to many cultures through diffusion – while other remain specific to one culture and thus, become untranslatable. Nida (2001:118) draws attention on the functional identity or functional equivalence: “In general it is best to speak of functional equivalence in terms of a range of adequacy since no translation is ever completely equivalent.” Complete equivalence may refer to the rendering from the SL into the TL of all components that construct a proverb: form-meaning aspects, lexical-grammatical balance, stylistic-prosodical elements.

In point of form and structure the proverbs have the following aspects that should be considered (Norrick, 2014:10-12) when translating proverbs from English to Romanian:

- traditionality (items of folklore knowledge - universally recognized thinking patterns that belong to the people that came into contact during history):

Don't put the cart before the horse. (M. et al., 2007:63) (Ra.,2011:330) (W.,1989:93)

Nu pune carul înaintea boilor. (DEX)

First think and then speak./Think first and speak afterwards. (M. et al., 2007:270)

(L.A., 2006:573) (G.,1998:78)

Gândește întâi, apoi vorbește. (DEX)

- didactic content (prescribed rules or general observations – wisdom, truths, morals, traditional views according to Mieder (1996:4)):

Fool me once, shame on you; fool me twice, shame on me. (M. et al., 2007:92) (M. et al., 1992:353)

Dacă m-ai păcălit o dată, să-ți fie rușine; dacă m-ai păcălit a doua oară, să-mi fie mie rușine. (B-H:198)

Four eyes see more than two.(M. et al., 2007:94)

Patru ochi văd mai bine decât doi. (M:227)

- fixed form (strongly coded units recognizable by the listeners although there are lexical and grammatical variations):

God makes the back to the burden./ God fits the back to its burden./ God makes the back to fit the burden.

(W.,1989:259) (M. et al., 2007:103) (St.,2006:51) (M. et al., 1992:409) (S.,S.,2009)

Să nu dea rele Domnul, cât poate suferi omul. (H:143)

All that glitters is not gold./ All is not gold that glitters.

(M. et al. 2007:7) (L.A.,2005:17) (M. et al. 1992:411) (W.,1977:181)

Nu e aur tot ce strălucește. (B-H:23)

- metaphoricity (a matter of proverb use rather than internal semantic property):

It never rains but it pours. (M. et al., 2007:734) (S.,S.,2009) (L.A.,2006:481)

(St.,2006:352) (W.,1989:523) (G.,1998:3) (M. et al., 1992:145)

Un necaz de-abia îl trece și vin în locul lui zece. (DEX)

There are situations when the translation from the SL into the TL is involves a literal translation as there is a certain level of cultural identity. For example, in the English proverb: *In the country of the blind, the one-eyed man is king.* (M. et al., 2007:143) (L.A.,2006:114) (St.,2006:40) (S.,S.,2009) has a Romanian equivalent: *În țara orbilor, chiorul e împărat.* (L:64) (M:162) (DEX). But the same English proverb can be transposed as: *Între orbi chiorul împărățește.* (H:98) or *În țara orbilor cel cu un ochi este împărat.* (H:98)

Norrick (1985:46-47) describes the elements of prosody in proverbs concluding that prosody helps render a statement more memorable.

- Rhyme occur most of the times at the end of the phrase breaks.the translation of such a proverb is sometimes difficult as, for the sake of preserving the rhyme in the TL the translator has to transpose and modulate the target proverb:

Birds of a feather flock together. (L.A.,2006:55) (W.,1977:32) (M. et al. 2007:29) (St.,2006:37)

Boul la bou rage, prostul la prost trage. (B-H:30)

Cioară lângă cioară trage, alte păsări nu-i sunt drage. (H:60)
 Cine se aseamănă se adună. (L:32)
 A stitch in time saves nine. (M. et al. 2007:253) (W.,1977:415)
 Cine nu cârpește spărtura mică, are necaz să dreagă borta mare. (B-H:113)
 - Alliteration is identifiable in proverbs but not easy to preserve in translation. A proverb that is alliterative in the SL may be translated in a rhyming version in the TL;,
 A friend's frown is better than a foe's smile. (M. et al. 1992:368) (L.A., 2006:222)
 Mai bine să te dojenească decât să te lingusească prietenul tau. (DEX)
 Beauty is but a blossom. (M. et al. 2007:18) (L.A.,2006:39)
 Frumusețea la om, ca floarea la pom. (B-H:60)
 - Assonance is the pattern in which the same vowel is repeated though the consonants are different. In translation the pattern is difficult to preserve, it can be rendered by a rhyme.
 (a) Bleating sheep loses a bite. (M. et al. 2007:29) (S.,S.,2009) (St.,2006:266) (Ra.,2011:316) (K.,1999:872)
 Cel care dă din gură, rămâne fără-mbucătură.
 Gură multă, treabă puțină. (B-H:53)
 Fair feathers make fair fowl. (M. et al., 2007:354) (M. et al., 1992:292) (L.A., 2006:188) (G.,1998:14)
 Haina face pe om. (B-H:114)
 Straiele împodobesc pe om. (DEX)

Conclusion

The issue of equivalence in translating proverbs is of utmost importance. Dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that 'Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful' (Nida and Taber, 1982:200).

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STANDARDS AND DIFFICULTIES IN TECHNICAL TRANSLATION A CASE STUDY ON THE USE OF TERMINOLOGY IN AUTOMOTIVE ENGINEERING

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Abstract: *This article offers an overview of the difficulties encountered in technical translation. It briefly covers the main aspects regarding technical terminology, such as the existence of different British and American terms designating the same concepts, the importance of translation accuracy in the case of parametric distinctions or SAE Standard for the assessment of translation in the field of automotive engineering.*

Keywords: *technical translation, terminology, translation standards.*

Technical discourse and technical translation

By specialized discourse we refer to “the specialized use of language in contexts which are typical of a specialized community stretching across the academic, the professional, the technical and the occupational areas of knowledge and practice” (Gotti, 2003:24). This perspective stresses both the type of user and domain of use as well as the special application of language in that setting.

As regards technical discourse, it is important to determine and clarify the meaning of the adjective “technical”. Mention should be made that J. Byrne (2006:3), unlike other LSP theorists, considers that “technical means precisely that, something to do with technology and technological texts. [...] In discussing technical translation it is useful to make the distinction between specialized and technical translation. [...] Simply because a field or subject area has unique or specialized terminology¹ does not make it technical.”

According to surveys, technical translation accounts for some 90% of the world’s total translation output each year (Kingscott, 2002:247, apud Byrne, *ibid.*: 1). In spite of this impressive percentage, Byrne states that technical translation has not been favoured in the academic circles.

Not particularly exciting or attractive and definitely lacking in the glamour and cachet of other types of translation, technical translation is often relegated to the bottom

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¹ The first meaning of the word terminology is “the set of special words belonging to a science, an art, an author, or a social entity,” for example, the terminology of medicine or the terminology of computer specialists. The same term, in a more restrictive sense, means “the language discipline dedicated to the scientific study of the concepts and terms used in specialized languages.” (Pavel and Nolet, 2001:XVII). A term or terminology unit in a specialized language is distinguished from a word in general language by its singlemeaning relationship with the specialized concept that it designates (called monosemy) and by the stability of the relationship between form and content in texts dealing with this concept (called lexicalization). The status of the term is revealed by its frequency of use and its relatively fixed contextual surroundings (its co-occurrences), and by typographical enhancements (italics, boldface print, quotation marks, etc.) (*ibid.*:19).

division of translation activity and regarded as little more than an exercise in specialized terminology and subject knowledge. Indeed, these factors, particularly subject knowledge, have in some quarters led to technical translation being feared and loathed, like a modern-day barbarian of the linguistic world (*ibid.*)

The importance of terminology in technical translation

One of the most widely spread misconceptions about technical translation is the idea that technical translation is all about terminology. Newmark (1988, apud Byrne, *ibid.*:3) conducted a study which revealed that terminology accounts for just at most 5-10% of the total content of technical texts. Given the small percentage, the opinion that there is “a disproportionate amount of attention devoted to terminology and lexical issues in technical translation” is fully justified.

The idea was also brought forward by Bares (1972:129, apud Gotti, 2008:17) who considered that “differences between current English and technical English can be found at all linguistic levels and they manifest themselves in a different way, both qualitatively and quantitatively.”

Engineering communication

In 1984, Hoffmann provided a list of the most important qualities that must be observed in specialized discourse: exactitude, simplicity and clarity; objectivity; abstractness; generalization; density of information; brevity of laconism; emotional neutrality; unambiguousness; impersonality; logical consistency; use of defined technical terms, symbols and figures (apud Gotti, *ibid.*: 29).

The same features must be applied in engineering communication. Engineering is a field that combines science, technology and mathematics to improve life in the natural world and consequently, engineering communication must be objective, clear and precise (cf. Irish and Weiss, 2009: 2)¹. Furthermore, the implementation of engineering designs and solutions affects other sectors (business, government, the military and last but not not least, the general public), “therefore, precision or lack of ambiguity, is vital in both developing understanding and limiting liability” (*ibid.*:3).

Automotive engineering is a broad field (overlapping with many other industries, including construction, aerospace, and the military), defined as the activity of designing and constructing automobiles.²³ It focuses on land vehicles (cars, motorcycles, four wheelers, 18 wheelers, and even industrial equipment).

It originated as an extension of Mechanical Engineering and nowadays it employs many sophisticated electric and electronic devices (cf. Hann, 2004:109). The most important automotive fields are: design and development, manufacturing and production, quality and cost. The massive amount of translation in this field is the

¹[...] engineering communication represents a valuable alternative: by its nature and responsibility, it must be unambiguous and supported by evidence. In achieving these qualities, engineering communication becomes a model for writing and speaking in all fields.

² <http://www.thefreedictionary.com/automotive+engineering>

³ cf. <http://www.automotiveengineeringhq.com/what-is-automotive-engineering/>

response to the needs of an ever-growing industry. In 2013, in the UK it generated revenues of £60 billion.¹

Terminology in automotive engineering

As regards the translation of texts belonging to the field of Automobile Technology, Hann considers that the difference resides in the fact that its basic concepts are likely to be at least familiar to even the most “non-technically minded linguists”. He further claims that “not all translators would recognize a *capacitor*, when they see one, but most people would know what an *engine* or *gearbox* look like, and what they consist of. Automobile engineering is an area where translation difficulties lie more in L2 term selection than in fundamental conceptual complexities” (*ibid.*).

Automotive engineering is an area where the differences between British and American English cannot be ignored. Since the industries have grown up independently in the countries concerned, attempts to achieve conformity in the terminologies have repeatedly been frustrated.

Common concepts may be named differently by British and American automobile specialists. The terms designating these concepts may refer to the types of car/vehicle: *estate car/ station wagon, saloon/ sedan, 4x4/ sports utility vehicle (SUV), lorry/ truck*, car parts: *aerial/ antenna, wing/ fender, bonnet/ hood, boot/ trunk*, technical aspects such as *antifreeze/ defreezer, choke/ air strangler, indicator/ turn signal, alternator/ AC generator, gearbox/ transmission* or to motoring itself: *roundabout/ turn circle, layby/ rest area, traffic island/ channelizing island, crossing/ intersection* (*ibid.*:64-65). Spelling discrepancies such as *tyre/ tire, carburetor/ carburetor, aluminium/ aluminum, kerb weight/ curb weight* or *adaptor/ adapter*, are also common. Many of the concepts have become general everyday vocabulary, such as *engine/ motor, boot/ trunk, windscreen/ windshield, or silencer/ muffler*.

The testing procedures for automobile parts are of great importance and translation accuracy is crucial especially in those cases involving parametric distinctions: *power/ performance, torque/ moment, stress/ strain/ tension, impulse/ momentum, voltage/ tension/ emf², resistivity/ resistance, or capacity/ capacitance*.

Capacitance, capacitor, capacity

There are at least three different interpretations of *capacity* within the field, distinguished among other things, by their *typical units (tu)*: *litre, microfarad, amp-hour (Ah)*. One interpretation is considered substandard by engineers outside the field. The preferred synonym (*ps*) is *capacitance*, a parameter related to two devices present in an ignition system, the capacitor and the condenser. The devices themselves are not radically different. One term is used in connection with electronic ignition systems, the other with conventional ones. (Hann, *op. cit.*:71)

Standards for technical translation providers (SAE J2450)

According to Pavel and Nolet (2001:XVII), the abilities necessary for a translator to do terminology work are: the ability to identify the terms that designate the concepts that belong to a subject field; the ability to confirm the usage of the terms in pertinent reference documents; the ability to describe concepts concisely; the ability to distinguish correct usage from improper usage; the ability to recommend or to discourage certain usages with a view to facilitating unambiguous communication.

¹ <https://www.gov.uk/government/publications/automotive-industry-in-the-uk-investment-opportunities/automotive-industry-in-the-uk-investment-opportunities>

² electromotive force

In connection with the above-mentioned abilities, Hann (*op. cit.*:73) draws attention to the fact that

many of the younger generation of translators spend their lives glued to a monitor team, clicking L2 substitutions from electronic dictionaries directly into their translations almost without bothering to read them. Speed is essential; quality is neglected. The reader is free to use (or rather misuse) the e-book in the same way, but valuable information is lost, and with a little prior preparation, there is no need for this sacrifice.

Starting from the premise that a low-quality translation can lead to erosion of customer confidence, higher warranty costs or damage to vehicles or injury to people, the SAE (Society of Automotive Engineers)¹ Vehicle E/E Systems Diagnostic Standards Committee has also devised a numeric scale known as SAE J2450 (a Translation Quality Metric) for the assessment of translation in the field of automotive engineering. The scope of this standard is clearly stated at the beginning of the document: "This SAE Standard is applicable to translations of automotive service information into any target language. The metric may be applied regardless of the source language or the method of translation (i.e., human translation, computer assisted translation or machine translation)."²

The rationale behind this measure was the high degree of subjectivity regarding quality measurement in language translation for the automotive industry.³

The document was followed later the same year by the SAE J2450 Supplemental Training Document, "meant to provide both clients and translation suppliers with some suggestions for integrating SAE J2450 into their business practices. It is intended for the use of clients, trainers who wish to develop new evaluators, and those who wish to self-train."

SAE J2450 (issued in 2001 and revised in 2005) metric represents a weighted numeric scale that is used to measure the quality of automotive engineering translations. This metric contains four parts: seven primary error categories (wrong term, wrong meaning, omission, structure error, misspelling, punctuation error and miscellaneous error), two secondary subcategories (serious and minor), two meta rules⁴ to guide the evaluator and the numeric weights. For a good evaluation every evaluator must be

¹ SAE International, initially established as the Society of Automotive Engineers, is a U.S.-based, globally active professional association and standards organization for engineering professionals in various industries. Principal emphasis is placed on transport industries such as automotive, aerospace, and commercial vehicles. SAE International coordinates the development of technical standards based on best practices identified and described by SAE committees and task forces. (https://en.wikipedia.org/wiki/SAE_International)

² http://standards.sae.org/j2450_200508/

³ If an automotive company did set up a quality process with its translation suppliers, the quality of translated service information would generally be reviewed by in-country validators designated by the automotive company. Markups of the translated documents were provided back to the translation supplier for correction and editing. There would likely not be any standardized measurement metrics for determining or rating quality in a manner similar to methods used in the manufacturing side of the automotive business.

⁴ 1. When an error is ambiguous, always choose the earliest primary category

2. When in doubt, always choose "serious" over "minor" (SAE J2450:4)

familiar with the definitions of the seven error categories. Only linguistic errors are sanctioned, while stylistic errors are ignored.¹

To locate a wrong term, an evaluator should first understand the concept of term. The term may be: a single word (*automotive*), a multi-word phrase used as a single, lexical constituent (*powertrain control module*), an abbreviation (*Hz*), an acronym (*ABS*), a number or numeral (*seven*) or a proper name, including trade or brand names, registered trademarks, place names or personal names (*Chrysler*).

The translator can make a syntactic error when s/he assigns a wrong part of speech as target language counterpart to the source term (e.g. when s/he cannot identify the correct part of speech). For instance, in the sentence “*The throttle valve connects to the accelerator pedal*” the translator could use in French the verb “connecter” that is transitive and should take a direct object, instead of a prepositional phrase complement: “*Le papillon de gaz connecte à la pédale d’accélération*” (cf. SAE J2450:6).

The terminologies of different automobile manufacturers operating in the same country or even in the same city can vary due to internal company policy or to minor technical differences in the vehicle themselves, which gives rise to trivial variations (e.g. *spark/ sparkling plug*) (cf. Hann, *op. cit.*:64-65).

e.g. electronic devices: *Electronic Stability Control (ESC)*, also referred to as *electronic stability program (ESP)* or *dynamic stability control (DSC)*²; *Autonomous Cruise Control (ACC)*, also called *adaptive cruise control* or *radar cruise control*³; *Power Steering*, also known as *power assisted steering (PAS)* or *steering assist system*⁴

car parts: *scissor doors*, also known as *beetle-wing doors*, *turtles*, *switchblade doors*, *Lamborghini doors* or *Lambo doors*⁵

This is not surprising at all, considering that specialized languages are a set of evolving social conventions. Consequently, it is difficult to achieve monosemy. Polysemy, as Gotti (2008: 40) claims “originates from the incomplete reorganisation of defining processes in each discipline and from the constantly evolving nature of

¹ Note that the current version of the metric does not measure errors in style, making it unsuitable for evaluations of material in which style is important (e.g., owner’s manuals or marketing literature). The metric can be expanded to accommodate style and other requirements of particular new media.

² A computerized technology that improves the safety of a vehicle’s stability by detecting and reducing loss of traction (skidding) (<http://encyclopedia.thefreedictionary.com/Electronic+Stability+Program>)

³ An optional cruise control system for road vehicles that automatically adjusts the vehicle speed to maintain a safe distance from vehicles ahead.

(https://en.wikipedia.org/wiki/Autonomous_cruise_control_system)

⁴ helps drivers steer by augmenting steering effort of the steering wheel.

(https://en.wikipedia.org/wiki/Power_steering)

⁵ Automobile doors that rotate vertically at a fixed hinge at the front of the door, rather than outwardly as with a conventional door. Having used the exotic door style for several of its cars, Lamborghini has become synonymous with the implementation of scissor doors, which are sometimes colloquially referred to as “Lambo doors”. (https://en.wikipedia.org/wiki/Scissor_doors)

scientific knowledge, which is often so rapid that there is no time to develop new linguistic tools suited to the purpose; in such cases rather than create new items, existing lexemes are often assigned new meanings and functions.” This is the reason why they include linguistic variants just as general language does (cf. Pavel and Nolet, 2001:28). But a wrong term in a translation can compromise the term glossary of a client or can denote a concept in the target language that is completely different from the concept indicated by the source language.

Guidelines for improving engineering communication and translation

For the engineering student it is not enough to master the general skills of communication (fluency in grammatical conventions; ability to organize sentences, paragraphs, and documents; and ability to speak clearly), but to be able to recognize and apply the particular features of the communication specific to his/ her discipline (Irish and Weiss, 2009: 3)

Irish and Weiss also offer a set of guidelines and strategies meant to improve engineering communication, especially written communication. These guidelines can and should be applied to all types of scientific and technical communication and are not useful only to engineers, but also to translators who sometimes have to restructure the poorly presented information.

Writing and speaking are integral and defining professional activities in both engineering and the humanities (Perelman, 1999:64). In spite of the fact that many researchers have grouped scientific and technical writing as a single entity, engineering texts do not belong to the former category, because engineering is not purely science. Engineering is not a derivative application of science, but a richly autonomous and creative discipline (cf. *ibid.*:66). Engineers produce artifacts, not abstract knowledge. Perelman’s opinion is that engineering discourse is informed by the rhetoric of design, that is, the rhetoric of deliberation.¹

Irish and Weiss’s work includes the following guidelines:

I. Emphasize the action in the writing (1. identify the potential actions; 2. place real action into the main verb; 3. strengthen verbs by moving them up the scale where possible).²

II. In connection with the use of active or passive voice in engineering communication, the authors recommend the following:

1. When discussing matters intended to be objective, avoid using the first person but not the active voice (e.g. *the data demonstrate* or *figure one shows* and not *it is demonstrated by the data*).³

¹ According to classical theory, there are three main types of discourse: deliberative (concerned with decisions about policy and future action, that is with design), legal (issues of past fact, definition, and value, that is interpretation and judgment), and epideictic (concerned with the celebration or denigration, that is a current evaluation of a person or thing) (cf. Perelman, 1999:66).

² “The verb’s position in the sentence has a significant impact on a reader’s comprehension. Put the main verb as close to the start of the sentence as possible.” (Irish and Weiss, 2009: 174)

³ Avoiding the first person without using the passive voice requires the translator to find a real entity as the subject (*the data*, *figure 1* and not the vague pronoun *it*) (cf. Irish and Weiss, *ibid.*:180)

2. When describing an act of judgement, use the first person and the active voice.

III. Find the real subject (1. identify false subjects; 2. uncover the real subject; 3. make the subject perform the key action).

We should also reduce the number of subjects, which will improve paragraph cohesion and align the subjects, as gathering together the points around the subjects can make the reader's task much easier.

IV. Capitalize on the power position (the sentence has two key positions: the start and the end, related to the grammatical core of any sentence: subject - verb - object). The end of the sentence should be the place for new information and complex ideas, which thus will have a greater impact.

e.g. *It is the purpose of this report to provide an analysis of the recent problem at ABC. This report analyzes the recent problem at ABC.* (Irish and Weiss, *op. cit.*:167-184)

Another important aspect that should be discussed is the appropriate sentence length, which can be determined using the so-called "terminal unit" (also called the "T-unit"). The concept was developed by Kellogg W. Hunt in the early 1960s¹. A sentence may contain more than one T-unit, linked together by some means (a conjunction or punctuation) or possibly separated by periods. Hunt even performed a study on different writers with different levels of skill, which confirmed that longer sentences are the attributes of those individuals with greater education (an average of 20.20 words per unit in the case of educated adults as opposed to 8.60 words per T-unit for the 4th grade education level).

However, the ideal solution for a technical writer or translator "is to move from blindly trying to sound more intelligent to balancing between short sentences for clarity of information and longer sentences for complexity of ideas" (*ibid.*:187).

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¹ A T-unit is defined as a complete thought, a grammatical measure, a complete main clause with all its modifiers and dependencies (apud Irish and Weiss, *ibid.*:187).

Electronic resources

<https://www.gov.uk/government/publications/automotive-industry-in-the-uk-investment-opportunities/automotive-industry-in-the-uk-investment-opportunities>
<http://www.thefreedictionary.com/>

IDENTITY AND REPRESENTATION IN TRANSLATING MARY POPE OSBORNE'S SERIES MAGIC TREE HOUSE INTO ROMANIAN

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Abstract: *This paper intends to identify the concepts of identity and alterity in the translations of Mary Pope Osborne's series Magic Tree House into Romanian.*

Keywords: *translation, identity, representation.*

About the author

According to wikipedia, Mary Pope Osborne (born May 20, 1949) is an American writer of children's books. She is best known for the award-winning and bestselling *Magic Tree House* series, which has been translated into more than 30 languages and has sold more than 100 million copies worldwide.

Osborne's first book in print was published 10 years before the first Magic Tree House entry. That was *Run, Run, As Fast As You Can* in 1982, a semi-autobiographical story of a young girl growing up in a military family, which was published by Random House Children's Books. She wrote several other books, mostly targeted to the youth audience.

Osborne's publisher suggested that she write a series. She spent the next year on it, eventually hit upon a formula for a series of chapter books: protagonists 8-year-old Jack and his 7-year-old sister Annie, patterned on her own sibling relationships. They live in the fictional, pastoral Frog Creek, Pennsylvania. Desiring to make it a time-travel series, Osborne happened upon an old children's tree house that inspired the means.

The first of the Magic Tree House stories, *Dinosaurs before Dark*, was published in 1992. The book opens with the siblings finding a magic tree house filled with books near their home. Osborne casts Morgan le Fay, fairy sister of King Arthur, as the head librarian of Camelot. When Jack and Annie read one of le Fay's books, they are transported with a wish to its time and setting. The book established the mold for future releases. Osborne followed with 27 more in the same pattern, changing little more than the setting and adventure. Starting with #29, Osborne altered the series and renamed it the "Magic Tree House Merlin Missions". The books now featured missions assigned to them by Merlin the magician. Osborne also aged the protagonists 2 years, although she has stated in interviews that she does not intend to age the characters any further.

Osborne's writing style is credited for the popularity of the series. Osborne tends to small cliffhangers at the end of chapters, which have been highlighted as a major ingredient in the books' appeal with the target age group. The series is most commonly considered to be educational, both with the historical and geographical accuracy of its content and in its vocabulary.

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The popularity of the series eclipsed that of *Harry Potter* as #1 on the New York Times Bestseller list in 2006. The series has received honors from such organizations as the National Council of Teachers of English, the American Booksellers Association and the author received the Ludington Memorial Award from the Educational Paperback Association and a Lifetime Achievement Award from the Random House Sales Force.

The *Magic Tree House* brand has spawned several other products. A non-fiction companion series, the *Magic Tree House Research Guides*, was launched in 2000 to expand on the facts behind the Magic Tree House entries. Now known as *Fact Trackers*, Osborne writes these with her husband and her sister Natalie Pope Boyce. A full-scale musical adaptation was created by Will Osborne; *Magic Tree House: The Musical*, premiered in September 2007. A planetarium show; “Magic Tree House: Space Mission”, also created by Will Osborne, is produced and presented exclusively at the Morehead Planetarium in Chapel Hill, North Carolina. In 2011, Will Osborne collaborated with legendary New Orleans composer Allen Toussaint and “Ain’t Misbehavin’” co-creator Murray Horwitz to write “A Night in New Orleans”, a musical adaptation of *Magic Tree House* #42: *A Good Night for Ghosts*. Audio and braille versions of the books are available as well as companion programs aimed at educators using the books to illustrate history and writing skills. However, Magic Tree House merchandise is rarely offered and usually for an educational purpose. For example, a small selection of T-shirts, bags, and pencils are available in support of Osborne’s alma mater at the UNC Morehead Planetarium.

Magic Tree House volumes 11 to 16 were all released during 1998. Otherwise about two volumes have been completed annually, through volume 51 released in January 2014, *High Time for Heroes*. Osborne has produced many non-fiction companions to particular Magic Tree House volumes, written primarily in collaboration with Will Osborne, and illustrated by the Tree House illustrator Sal Murdocca.

Translation of the titles

The original title of the series, *The Magic Tree House* refers to a children’s tradition which is not so common in Romanian culture – building tree houses in the gardens as a playhouse for the kids, therefore something else should have been invented. Since the tree house is just a means for time-travelling, the Romanian translator. Together with the publisher, thought about something else: the Romanian noun “portal” to replace it. It is appropriate in that its connotations combine history and traditions (it refers to an element of architecture with mediaeval resonance) and contemporary IT culture (it refers to internet virtual “spaces” which open a door to infinite information, it has science fiction resonance). What is important is that this term merely translates the actual connotation and function of the “magic tree”, that of a “door or gate” towards various spaces and times, as a means for time and space travelling. If the magic tree is a whole building, the magic “portal” is only its gate, its door. Other European languages gave either a faithful translation to the title, as the Spanish and German ones; *La casa magica del arbol*, *Das Magische Baumhaus*, or an adaptation, as in French, *La cabane magique*.

The original titles of the books have references to a specific point in time: *Dinosaurs before Dark*, *The Knight at Dawn*, *Mummies in the Morning*, *Pirates Past Noon*. The translation of the titles in Romanian has been the result of a collaboration between the translator and the publisher, the latter imposing the titles which seemed

most appropriate for the Romanian book market. Usually the translator has tried to be more faithful to the original yet the publisher seeks a more catchy title, a title that should refer to the content of the book but should also catch the attention of the public. Some titles were inspired from the French version of the series, on account of the fact that our culture is closer to the French culture. If the French translators and publishers were very inventive and creative in translating the titles, the Spanish version lies at the opposite pole: it is highly faithful to the original. It is interesting to note that even the British changed the American titles when they published the books in their country, as a result of the need they felt to adapt them to their own culture. Here is a list of the titles translated so far and of their equivalents in various languages:

American title	UK title	Spanish title	French title	German title	Romanian title
1. Dinosaurs Before Dark, 1992	Valley of the Dinosaurs	¡Que vienen los dinosaurios!	La Vallée des dinosaures (2002)	Expedition durch Feuer und Eis	Dinozaurii vin spre seară 2013
2. The Knight at Dawn,	Castle of Mystery	El caballero de la noche	2. Le Mystérieux Chevalier (2002)	Der geheimnisvolle Ritter	Cavalerul misterios
3. Mummies in the Morning,	Secret of the Pyramid	El Secreto de la Momia	3. Le Secret de la pyramide (2002)	Das Geheimnis der Mumie	Secretul piramidei
4. Pirates Past Noon	Pirates' Treasure!	¡Atrapados por los piratas!	4. Le Trésor des pirates (2002)	Der Schatz der Piraten	Comoara piraților
5. Night of the Ninjas		La noche de los ninjas		Im Land der Samurai	Codul luptătorilor ninja
6. Afternoon on the Amazon	Adventure on the Amazon	Escapada al Amazonas	5. Sur le fleuve Amazone (2003)	Gefahr am Amazonas	Aventuri în jungla Amazonului
7. Sunset of the Sabertooth	Mammoth to the Rescue	Viaje a las cavernas	6. Le Sorcier de la Préhistoire (2003)	Im Reich der Mammuts	Vrăjitorul din era glaciară
8. Midnight on the Moon	Moon Mission)	Medianoche en la Luna	7. Le Voyage sur la Lune (2003) ;	Abenteuer auf dem Mond	Călătorie pe Lună

9. Dolphins at Daybreak	Diving with Dolphins	Delfines amigos	12. Sauvés par les dauphins (2004)	Der Ruf der Delfine	Salvați de delfini
10. Ghost Town at Sundown	A Wild West Ride		13. Les Chevaux de la ville fantôme (2004) ;	Das Rätsel der Geisterstadt	Aventuri în Vestul sălbatic
11. Lions at Lunchtime	Lions on the Loose	¿Dónde están los leones?	14. Dans la gueule des lions (2004) ;	Im Tal der Löwen	Cu leii în savană
12. Polar Bears Past Bedtime	Icy Escape	Aventura en el Ártico	15. Danger sur la banquise (2004)	Auf den Spuren der Eisbären	Pericol în Arctica

The characters' names

The frustrations I had when starting to translate consisted in not having the possibility to adapt the proper names, since I was given the translation of volume 5. I would have liked to change the name of the main characters, to make them sound more natural for the Romanian reader: instead of Jack and Annie I would have chosen Vlad and Ana. The Spanish version has preserved the names, the German version changed the name of the boy into Phillip and adapted Annie as Anne, the French version changed both names into Tom and Lea. Morgan le Fay sound rather unnatural for the name of a woman, so I would have made it sound more feminine in Romanian as Morgana.

The syntactic structure and its representations into Romanian

Intended as a first reading book for the primary school children, this series employs a very simple syntactical structure. It abounds in simple and compound sentences, most of the time of the subject + predicate order. Sometimes the sequence of too many sentences beginning with the same subject is annoying for the adult ear, because the coherence of the story seems to be interrupted all the time by the pause given by the full stop. But for the child reader it sound very natural resembling the “Ana are mere” structure of his/her first schoolbook. “Jack took a deep breath. She was right. Annie grabbed Jack,,s hand. Together they stepped into the water.” (#5, p. 25.)

Semantic representations

Interjections

One problem when translating the book was the translation of interjections. It seems Romanian is not so fond of interjections when presenting facts. We prefer to use in certain cases exclamations (nouns or adjectives) instead of interjections. The omnipresent Wow! Has been translated in various ways, because I wanted to avoid the overuse of the neological Romanian version Uau (which has been recently introduced in

DEX), so I also chose the often used Super! Or other exclamations as Extraordinar! Nemaipomenit!, or even the older translation as Au” AOleu” Vai” Another interjection that has been adapted and appears in the recent Romanian dictionaries is Oops” (as Ups!”), but has other parallel translations: Hopa! Haiti! Na!

A very simple and used interjection, Oh! Presents various emotions and therefore its translations also varies: a! ah! Hei! Oh! Vai! Oh brother! - dumnezeule! Doamne!

The interjection E-hy! associated to the Ninjas has been translated phonetically as Iii-hai. Yikes! Has been variously translated as Aii!

Gestures, repetitions

There is a gesture which defines Jack: he always seems to “push his glasses into place” – își împinse mai bine ochelarii pe nas, își așeză mai bine ochelarii. Although the gesture is repeated, we have varied its translations! We did the same with the repetitive structures which start and end the travel: “The wind began to blow. It blew harder and harder. The tree house started to spin. Faster and faster! Jack squeezed his eyes shut. Then everything was still. Absolutely still.” – “ Se stârni vântul. Și prinse a şuiera din ce în ce mai tare. Căsuța din copac începu să se învârtască. Din ce în ce mai tare! Jack închise ochii strâns. Pe urmă totul rămase încremenit. Absolut încremenit.”

Translations of codes

A challenge which saved the monotony of translating simple and compound sentences was the fact that each group of 4 volumes contains a code that has to be broken in order to be given something by Morgan. Volumes 5-8 had four words starting with an M: *mouse*, *mammoth bone*, *mango*, *moonstone* which formed an incantation that brought Morgan back to the magic tree house. It is but obvious that the Romanian equivalent words cannot all start with an M. *Mango* is *mango* in Romanian too, *mammoth* is also *mamut*. But *mouse* is *șoarece*, and *moonstone* is *piatra lunii*. For the latter, I chose *mărgeaua lunii*, given the resemblance of the stone to a bead. For *Mouse* I intended to avoid the use of the well-known *mouse* (or *maus*) because of its inappropriate connotations (it simply refers in Romanian to an object related to computers) therefore I proposed myself to teach the children something new: the Latin word for *mouse*, *Mus musculus*. And so the first code was solved.

The other series of volumes I translated, 9-12, proposed something even more complicated for a translator: each volume contains a rhymed riddle. The four words which represent the answers to the four riddles will represent the key for returning home of the two kids: their first letter will be h, o, m and e.

1. Rough and gray as rock I'm plain as plain can be But hidden deep inside There s great beauty in me. What am I?	Sunt cenușie și tare ca o piatră De felul meu sunt cam neînsemnată Dar ce ascund în mine Este frumusețe adevărată. Ghicești cine sunt?
2. Out of the blue My lonely voice Calls out to you Who am I? Am I?	Din senin, neașteptat Glasul meu însingurat Te strigă răspicat și tare Ce sunt eu oare, oare?

3. I m the colour of gold And as sweet as can be But beware of the danger That s all around me What am I?	Sunt ca aurul de glabenă Și la gust sunt dulce dulce Dar pericolul îl paste Pec el care vrea să mă mănânce. Ce sunt eu oare?
4.I cover what s real And hide what s true But sometimes I bring out The courage in you. What am I?	4. Ascund realitatea Și adevărul îl acopăr Dar uneori din tine Curajul îl descopăr Ce sunt oare?

The four letters of the four words formed the word HOME (OYSTER, ECHO, HONEY; MASK) but in Romanian the word would be *acasă*, with five letters. I resorted to a synonym, CĂMIN, and I invented another code, because the words were not to be found all at the beginning of the respective Romanian words STRIDIE, ECOU, MIERE, MASCĂ – CĂMI plus an N proposed from the beginning.

Look at the letters The first not the rest Discover the place That you love the best	A doua din coadă, a doua din cap Și prima din cap, și prima din coadă Un N la sfârșit și apoi vei spune Ce loc ți-e cel mai drag din lume:
OYSTER, ECHO, HONEY; MASK HOME	STRIDIE, ECOU, MIERE, MASCĂ CĂMI+N= CĂMIN

Moreover, volume 10 included the lyrics of a song of country music, which I had to translate.

Here is the first stanza:

From this valley they say you are going I shall miss your sweet face and bright smile For they say you are taking the sunshine That has brightened my pathway awhile.	Când de aici din vale vei pleca De chipul tău zâmbind îmi va fi dor Căci merge vorba că atunci vei lua Chiar soarele cel călăuzitor.
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Scientific terms

Each volume contains various scientific or technical terms in various fields, because it introduces the young reader to a new world. In order to give an appropriate translation, I had to consult both a technical dictionary and magazines such as “National Geographic” and “Descoperă” in their Romanian versions.

English	Romanian
rain forest	– junglă, pădure tropicală (when there is a pun-upon-words)

	with reference to the rain, the English term had to be explained through a literal translation)
Sabertooth	smilodon
vampire bat	liliac-vampir
airlock	cabina presurizata
landing chamber	hangar de aselenizare
mini-sub	batiscaf
wildebeest	antilopa gnu
honey guide	pasăre-ghid
parka	parka
seal fat	seu de focă
Mush! - urge used for the huskies to start	înainte!
Howdy!	Sal'tare!

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MODULATION IN THE TRANSLATION PROCESS: THE SAME MEANING FROM A DIFFERENT PERSPECTIVE. A BILINGUAL EU CORPUS-BASED ANALYSIS

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Abstract: During the complex process of translation, the translator is often faced with different ways in which each language envisages the same reality. These differences are mostly triggered by a change in the point of view which leads to distinctive linguistic representations of the same meaning. The present paper¹ aims at analysing the use of modulation in the official Romanian translations of EU legal documents as regards the faithful rendering of the message from the source text into the target text through a perspective change. To this end, on the basis of several bilingual examples, we focus on identifying and investigating some types of modulation which might be regarded as marks of language identity. Being either a fixed or free solution, this translation procedure leads to the obtaining of suitable translation solutions that are proper to the target language naturalness and linguistic norms, as well as to the formal and/or legal EU style. A quantitative analysis is also conducted with a view to establishing the frequency values of the identified types of modulation in the bilingual En-Ro corpus.

Keywords: modulation, perspective change, translation process.

This paper is part of a larger bilingual corpus-based research study concerned with investigating several translation procedures in the official Romanian translations of English EU legal documents. The present En-Ro corpus-based analysis is concerned with discussing only the translation procedure of *modulation* with focus on several types: “space for time”, “intervals and limits”, “part-whole”, “negation of opposite”, “abstract for concrete”, “change of symbol” and “popular-learned” that exhibit marks of language identity. On the basis of selected bilingual English-Romanian EU examples, we aim at analyzing the way in which the message from the ST is faithfully rendered into the TT by means of *modulation*. Our endeavour also includes a quantitative analysis with a view to establishing the frequency values of the identified types of modulation based on their number of occurrences, as well as the frequency usage of modulation among other translations procedures taken into account in our extended research study.

Drawing on Vinay and Dalbènet (1958/1995: 249-255), as well as on Newmark (1988: 88), **modulation** can be regarded as *a change in the point of view* or *a change of perspective* when rendering the message from the ST into the TT. According to Vinay and Darbènet (*ibidem*: 37), *modulation* can be *obligatory* or *fixed* (e.g. “the time when - le moment où”) and *optional* or *free* (e.g. “it is not difficult to show - il est facile de démontrer”, in which reversal of point of view occurs). They consider that *fixed modulations* are employed taking into account “the frequency of use, the overall

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acceptance, and the confirmation provided by a dictionary or grammar of the preferred expression”. *Free modulations* are “single instances not yet fixed and sanctioned by usage”, offering a unique solution which is necessary rather than optional. They specify that a *free modulation* can become fixed when it is used often enough, when it offers the only solution, when it is mentioned in dictionaries and grammars and when it is regularly taught. We mainly use Vinay and Dalbarnet’s (*ibidem*: 249-255) terminology in order to discuss the types of *modulation* identified in our bilingual corpus.

The cases of “**space for time**” modulation which we have come across involve either SL words/phrases with *spatial* meaning that are translated by TL words/phrases with *temporal* meaning or reversed situations. They entail TL set phrases which account for fixed modulations due to their confirmed common usage, being also combined with *expansion* and/or *explicitation*.

1	Where data is missing, Member States shall require the operator to duly justify. [1]	Atunci când lipsesc date, statele membre solicită operatorului să justifice în mod corespunzător (...).
2	(...) confidential data on prices provided by the aforesaid US company. [2]	(...) date confidențiale privind prețurile furnizate de societatea americană mai sus menționată .

In the first example, we notice that the English adverb indicating *place* “*where*” is translated into Romanian by the conjunctive phrase “*atunci când*” which indicates *time*. The Romanian phrase “*acolo unde*” which suggests the idea of *place* would have been rather inappropriate for the TL naturalness in this particular context. Other suitable solutions would have been the conditional conjunction “*dacă*” or the prepositional phrase “*în cazul în care*” having conditional value. In the second example, the SL adjective “*aforesaid*” which expresses the idea of *time* (since “*afore*” is synonymous with “*before*”) is rendered into the TT by the phrase “*mai sus menționată*” which conveys the meaning of *place*. In order to keep the same temporal idea, the translator could have chosen the equally suitable variants “*menționată anterior*” or “*susmenționată*”. Yet, his/her choice might have been motivated by the preservation of the same word order (“*aforesaid*”-“*mai sus menționată*”) on the grounds of interlingual symmetry. Likewise, in Romanian, placing the adverb before the participial adjective entails a higher degree of formality than its version “*menționată mai sus*”.

In the case of “**intervals and limits**” modulation, the occurrences that we have analyzed indicate a change of emphasis mainly as regards the expression of various time intervals/limits. Examples (1), (2), (3) and (5) stand for fixed modulations, as they frequently occur in Romanian, whereas (4) and (6) are free modulations which do not represent unique translation solutions.

1	(...) coming forward with requests to hold more hearings prior to the 9 month deadline stipulated by law (...). [2]	(...) să își prezinte cererile de participare la mai multe audieri până la expirarea termenului de nouă luni prevăzut prin lege (...).
2	(...), and not later than 6 months after 1 December 2012, the Management Board shall adopt rules (...). [4]	(...) și cel târziu în termen de șase luni de la 1 decembrie 2012, consiliul de administrație adoptă norme (...).
3	Not later than 1 March 2012, Member States shall forward the names and addresses of the competent authorities to the Commission. [5]	Cel târziu la 1 martie 2012, statele membre transmit Comisiei denumirile și adresele autorităților competente.

In example (1), we can see that the ST time limit “*prior to the 9 month deadline*” is rendered into the TT as the prepositional phrase “*până la expirarea*

termenului de nouă luni”, the Romanian translator emphasizing the period of time until the deadline. If the translation had been a literal one, namely “înaintea termenului de nouă luni”, the emphasis would have been on the deadline, not on the time interval elapsed until it. At the same time, the addition of the noun “expirare”, which constitutes an *explicitation*, makes the official translation sound more natural. As shown in examples (2) and (3), the phrase “*not later than*” is rendered into Romanian either as “*cel târziu în termen de*” or “*cel târziu la*”. Apart from being “*intervals and limits*” modulations, they are also “*negation of opposite*” modulations. In the English phrase, the emphasis is on negating the period after the deadline, whereas in the two Romanian phrases, the stress falls on the period of time until/before the deadline at the latest. Actually, the SL phrase and the two TL variants refer to the same time interval, but from a different perspective. They represent fixed modulations, the TL phrase “*cel târziu*” being the only frequent and natural translation of the SL phrase “*not later than*”, as the literal variant “*nu mai târziu de*” is rather inappropriate in these cases.

4	That decision shall not enter into force until it is approved by the Member States (...). [6]	Această decizie intră în vigoare numai după aprobarea de către statele membre, (...).
5	If on the date of de-registration of the former entity in charge of maintenance any new entity has not acknowledged its acceptance (...). [7]	Dacă, până la data eliminării înregistrării entităţii precedente responsabile cu întreţinerea, nicio nouă entitate nu a comunicat faptul că acceptă (...).
6	EIB will ensure that the region (...) does not receive more than 40 % of the amount allocated (...). [3]	BEI se va asigura că regiunea (...) primeşte maximum 40 % din suma alocată (...).

Likewise, in example (4), we notice that the negation of the verb phrase “to enter into force” followed by the conjunction “until” (“*shall not enter into force until*”) is translated into Romanian by the verb phrase “a intra în vigoare” in the affirmative followed by the restrictive adverb “numai” and the preposition “după” (“*intră în vigoare numai după*”). The source version negates the entry into force until the action is done, whereas the translated one emphasizes the entry into force only after the action is done. The perspective changes when the message is expressed from the ST into the TT, but the meaning stays the same. Our analysis has revealed the preference of the Romanian translators for the affirmative form of the verbs.

In example (5), the ST prepositional phrase “*on the date*” is rendered by the TL prepositional phrase “*până la data*”. The former emphasizes *the date* of “de-registration of the former entity in charge of maintenance” *when it turns out that* “any new entity has not acknowledged its acceptance...”, whereas the latter stresses *the period until* the “de-registration of the former entity in charge of maintenance” *in which* “any new entity has not acknowledged its acceptance...”. By using the prepositional phrase “*până la data*” and not “*la data*” (“*on the date*”), the message gets through more clearly.

In the last example, we deal with a case which we may refer to as *quantitative limit*. In English, the stress falls on negating the fact that the region “**does not receive more than 40%**”, whereas in Romanian, the fact that it “**receives maximum 40%**” (“*primeşte maximum 40%*”) is the one that gets emphasis. The translation could have literally followed the English structure, namely “*nu primeşte mai mult de 40%*”, but it is more concise and natural with the verb in the affirmative and the adverb “maximum” with restrictive meaning.

The examples of “**part-whole**” modulation provided below mainly show the tendency of the translators to render a SL word/phrase expressing the idea of “whole”

by a TL word/phrase conveying the idea of component “part(s)”, but there are also converse cases. Except for the first example, all the others represent fixed modulations.

1	This Regulation shall be binding in its entirety and directly applicable (...). [8]	Prezentul regulament este obligatoriu în toate elementele sale și se aplică direct (...).
2	(...) in order to maximise synergies between the activities of these three Union bodies . [3]	pentru a crea un maximum de sinergie între activitățile acestor trei organe ale Uniunii.
3	The list of members of the Management Board shall be published on the Agency’s Internet site . [4]	Lista membrilor consiliului de administrație se publică pe pagina de internet a agenției.

The ST noun “*entirety*”, in (1), is translated as the TL noun phrase “*toate elementele*”, “all the elements” being part of an “*entirety*”. The noun “*entirety*” could have been rendered by its corresponding noun “*întregime*” or by the equivalent noun “*ansamblu*”. We consider that the translator’s choice is motivated by the wish to draw attention to the fact that all the elements making up the regulation in question are binding. In example (2), *modulation* is triggered by the TL current usage, being a fixed case. The noun “*bodies*” is translated as “*organe*” which represent constituent parts of a “body”, since an institution which is made up of a group of people exercising a political, social or administrative function is called an “organ” (“un organ”) and not a “body” (“un corp”) in Romanian. In addition, the TL noun “corp” (“body”) can occur in idioms such as “corp constituit”, “corp legislativ” (“assembly”), “corp diplomatic” (“diplomatic corps”) with the meaning of “collectivity/ gathering of deputies/diplomatic representatives” (DEX, 1998: 229).

Example (3) indicates that the English word “*site*” (“Internet site”) is not transferred as such into Romanian, but translated as “*pagină*” (“*pagina* de internet”), an “internet page” being part of an “internet site”. In order to avoid the collocation “site (de) internet”, which is rather less used, the translator has chosen a more natural formulation which is fairly familiar. Yet, the borrowed term “site (web)” or the phrase “pagina web” are prevalent in Romanian, thus better variants would have been “pe site-ul/pagina web a agenției”.

4	The delegation of power (...) may be revoked at any time by the European Parliament (...). [5]	Delegarea de competențe (...) poate fi revocată în orice moment de Parlamentul European (...).
5	The European Parliament shall elect its President and its officers from among its members. [6]	Parlamentul European își alege președintele și biroul dintre membrii săi.
6	The European Council shall meet twice every six months , convened by its President. [6]	Consiliul European se întrunește de două ori pe semestru la convocarea președintelui său.

The English prepositional phrases “*at any time*” is rendered by its equivalent Romanian phrase “*în orice moment*” in example (4). We observe the “*whole-part*” modulation, as “time” is made up of “moments”. The translator has preferred the TL equivalent phrase to the adverb “oricând” which could also have served the purpose. In (5), we notice the translation of the ST noun “*officers*” by the TL noun “*birou*” which refers to “a group of people working in an organization” (DEX, 1998: 101). Another possibility would have been the use of the Romanian equivalent of “officers”, namely “delegați”, since it is officially used for EU positions such as “Data Protection Officer”- “*Delegatul responsabil cu protecția datelor*”. In example (6), the “*part-whole*” modulation is achieved by the use of SL noun phrase “six months” and TL noun “semestru”, as a time interval of “six months” makes up one “semester”. The English version focuses on the constituent parts of a “semester”, namely “*six months*”, whereas the translation involves a whole time period through the noun “semestru”. Although a

literal translation would have been clearer (“la [fiecare] șase luni”), the phrase “pe semestru” is commonly used in formal contexts.

We have come across fairly many instances of “**negation of opposite modulation**”, in which the antonym of the corresponding SL word is negated in the TT in order to express the same meaning. Free cases of modulation are displayed by examples (1), (3) and (4), whereas fixed modulations are represented by (2), (5) and (6).

1	(...) the objectivity and reliability of the test was insufficient to base conclusions thereon. [2]	(...) gradul de obiectivitate și fiabilitate a testului nu este suficient pentru a putea conduce la stabilirea unor constatări.
2	The claim of discrimination disregards the clear difference (...). [2]	Afirmația referitoare la discriminare nu ține cont de faptul că există o diferență clară (...).
3	Further, Birac claimed that (...) should be declared to be non-cooperating . [9]	Birac a declarat, de asemenea, că, (...) ar trebui să fie declarați ca nefiind cooperanți .

Examples (1), (2) and (3) contain ST words with negative prefixes (*insufficient*, *disregard*, *non-cooperating*). We notice obvious “*negation of opposite modulations*”, in which the English verb “to be” in the affirmative along either with the adjective “*insufficient*” or with “*non-cooperating*” are translated by the verb “a fi” in the negative along with the adjective “*suficient*” or “*cooperanți*” which are the antonyms of “*insufficient*” and “*non-cooperating*”, respectively. The translator could have chosen the same English structures (“was insufficient”-“a fost/este insuficient” and “to be non-cooperating”-“fiind necooperanți”), but the use of the verb “a fi” in the negative is more striking in conveying the needed messages. The verb “*disregards*”, in (2), is translated into Romanian as “*nu ține cont de*” which is practically the negation of the verb “to regard”-“a ține cont de”. This choice is the best possible translation solution and it represents a fixed modulation, since other Romanian variants which do not need to be put in the negative to render the meaning of the ST verb, like “a ignora” or “a neglija”, are not suitable in this particular official context.

4	The product concerned is a commodity product which only exists in one product type and specification , thus excluding a possible risk (...). [9]	(...) produsul vizat este o marfă obișnuită care există fără variații de tip și specificații , excluzându-se astfel un risc posibil (...).
5	The same reasoning applies to healthcare not provided in a hospital (...). [10]	Același raționament se aplică și asistenței medicale acordate în afara spitalelor . (...).
6	the Court shall, (...), state which of the effects of the act which it has declared void shall be considered as definitive . [6]	Curtea indică, (...), care sunt efectele actului anulat, care trebuie considerate ca fiind irevocabile .

In (4), the ST relative clause “*which only exists in one product type and specification*” is rendered by the TL relative clause “*care există fără variații de tip și specificații*”. By denying the existence of “*variații de tip și specificații*” through the preposition “*fără*” having a negative meaning, it results that there is “only one product type and specification”. This choice is useful for avoiding the literal translation of the English clause which would sound inappropriate in Romanian. As shown in example (5), the participle “*provided*” in the negative along with the adverbial modifier of place “*in the hospital*” are translated by the participle “*acordate*” in the affirmative along with the adverbial modifier of place “*în afara spitalelor*” which is the opposite of the prepositional phrase “*in the hospital*”. Since a literal translation would have been fairly inappropriate (“neacordate în spital”), another solution, though longer, would have been the use of a relative clause “*care nu sunt acordate în spital*” which follows the English

structure more closely. However, the official translation lays more emphasis on the place where healthcare is provided, beside the fact that the prepositional phrase “*în afara spitalelor*” is used very often in Romanian.

The last example contains the translation of the English adjective “*definitive*” by the adjective “*irevocabil*”. In Romanian, the opposite of “*definitiv*” is “*revocabil*”, therefore the use of the adjective “*irevocabil*” represents a “*negation of opposite*” modulation. The corresponding Romanian adjective “*definitiv*” could have been used in the translation, but the choice for the adjective “*irevocabil*” is better, since it is proper to a legal style, taking into account the fact that it refers to an act made void by the Court. It is also important that there should be a legal and official register correspondence between the source text and the target text.

The En-Ro corpus under focus has revealed few cases of “**abstract for concrete**” modulation. Vinay and Dalbérnet (1958: 236) consider that English words tend to be more concrete, while French ones are more abstract. Our research study also indicates that English tends to use a concrete image, while Romanian, just like French, prefers the abstract one. All the examples of “abstract for concrete” modulation discussed below stand for fixed modulations.

1	(...) other hygienic papers (...) such as toilet paper and facial tissues , kitchen towels, hand towels (...) [1]	(...) alte hârtii de uz igienic (...), precum hârtia igienică , șervețelele de demachiat , prosoapele de bucătărie din hârtie, șervețelele de șters mâinile (...).
2	As was agreed, the seat of the Agency should be in Tallinn (Estonia). [4]	Așa cum s-a agreat, sediu agenției ar trebui să fie la Tallinn, în Estonia.
3	(...), the number of consumers using this channel (...) has remained flat . [13]	(...) numărul consumatorilor care utilizează acest mijloc (...) a rămas constant .
4	The organs of the Organisation shall be the General Assembly, (...) and the Management Board. [11]	Elementele constitutive ale organizației sunt adunarea generală, (...) și consiliul de administrație.

In the first example, among other enumerated hygienic papers, we notice the ST noun phrases “*toilet paper*” and “*facial tissues*” which are translated by their equivalent noun phrases. In the case of the former noun phrase, English uses a concrete referential noun, while Romanian makes use of an abstract adjective (“*hârtie igienică*”), emphasizing the idea of “hygiene”. Likewise, the latter noun phrase suggests the concrete image of “face” by using the adjective “facial”, whereas its Romanian equivalent phrase “*șervețele de demachiat*” conveys an abstract image by means of the prepositional phrase “de demachiat” which focuses on the removal of make-up. We can say that English uses the object that bears the action (“facial” → “the face”), while Romanian expresses the purpose of the action (“de demachiat” → “demachiaj”).

In (2), the ST noun “*seat*” also suggests a concrete image, though it has figurative meaning, namely “headquarters”, while the TL equivalent noun “*sediu*” is an abstract one. Furthermore, we can see that the English collocation “*to remain flat*”, in (3), is translated by an equivalent verbal collocation “*a rămâne constant*”. The concrete adjective “*flat*” is rendered by the abstract adjective “*constant*”, but the translator might have chosen other adjectives such as “*neschimbător*” or “*stabil*” which convey the same idea. However, the adjective “*constant*” is preferred especially when referring to a certain number (“*numărul consumatorilor (...) a rămas constant*”). In (4), the concrete noun “*organs*” used figuratively is translated in an abstract way by “*elemente constitutive*” which is a TL predominant phrase when referring to the organs of an organisation. Apart from this type of modulation, we also identify *expansion* combined with *explicitation*, the noun “*elemente*” having the meaning of “components”.

“**Change of symbol**” modulation has been identified as the predominant type, in which each language conveys the same meanings by way of different “symbols”, linguistic features which are influenced by differences in envisaging various facts or phenomena and even by socio-cultural diversity. Except for the first example, the others are fixed modulations involving phrases that are commonly encountered in Romanian.

1	The conversion of parent reel weight to finished products is not part of this product benchmark. [1]	Nu este inclusă în acest produs de referință conversia greutateii sulului mamă în produse finite.
2	(...), if the parent company holds the majority of the voting rights of the subsidiary company. [12]	(...) dacă societatea-mamă deține majoritatea drepturilor de vot în cadrul filialei.
3	“failing to wear a safety helmet ” means not wearing a safety helmet, (...) [13]	“nefolosirea căștii de protecție ” înseamnă nepurtarea căștii de protecție, (...)
4	In particular, decisions about the basket of healthcare to which citizens are entitled (...). [10]	În special, (...) deciziile cu privire la pachetul asistenței medicale la care au dreptul cetățenii (...).

In the first two examples, we notice that English uses the general term “parent”, while Romanian makes use of the particular term “mamă”, not the corresponding noun “părinte”. As “parent reel” or “sulul mamă” means “the initial/ the basic/the original reel”-“sulul inițial/de bază /original”, both nouns refer to the main initial reel by virtue of different symbols. In the same manner, “parent company” or “societatea-mamă” means the “central company”-“compania centrală”, Romanian having a specific mother-oriented perspective when referring to a basic/original/central/main thing. Unlike the first example which is a free modulation, not confirmed through frequency of occurrence, the second one represents a fixed modulation as the phrase “societate-mamă” is largely used both in specialized and non-specialized contexts.

The collocation “**safety helmet**”, in example (3), is rendered as “cască **de protecție**” into the TT, not as “cască de siguranță”. English focuses on the safety of wearing a helmet, whereas Romanian stresses the role played by the helmet which is that of protecting the one who wears it. In (4), the noun “basket” is translated as “pachet”, not as “coș” which would sound totally inappropriate here; the common Romanian equivalent of the SL noun phrase is “**pachetul asistenței medicale**”, both symbols (“basket” and “pachet”) conveying the same idea, i.e. the whole set of healthcare services provided in case of certain health conditions.

5	(...) is subject to European and national laws of data privacy . [11]	(...) face obiectul legislației europene și naționale privind protecția datelor .
6	(...) a citizens’ committee, composed of natural persons (organisers) (...). [5]	(...) un comitet al cetățenilor, alcătuit din persoane fizice (organizatorii) (...).
7	(...) to contribute to the international fight against tax fraud and tax evasion . [3]	(...), pentru a contribui la lupta internațională împotriva fraudei fiscale și a evaziunii fiscale .
8	When tasked with carrying out a pilot scheme , the Agency should (...). [4]	Atunci când i se atribuie desfășurarea unui proiect-pilot , agenția ar trebui să (...).

In example (5), the ST noun phrase “**data privacy**” is rendered as “**protecția datelor**”, but there is also the Romanian equivalent “**confidențialitatea datelor**” which occurs more frequently. The noun “privacy” expresses the idea of “confidentiality”, “privateness” and “secrecy”, whereas the noun “protecție” conveys the idea of “security”. However, in these collocations, both nouns “privacy” and “protecție” suggest a combination of both meanings (“confidentiality” and “protection”), eventually rendering the same message in the TT. The term “**natural person**”, in (6), has the Romanian equivalent term “**persoană fizică**”, both of them designating a living human

being who has rights and duties as opposed to a “*legal person*”-”*persoană juridică*”. The two languages refer to the same quality by means of different symbols which account for a fixed modulation.

In (7), the terms “*tax fraud*” and “*tax evasion*” have the fixed Romanian equivalent terms “*fraudă fiscală*” and “*evaziune fiscală*”, respectively. In English, the noun “*tax*” refers to the legal contribution to the state budget (Ro: “*impozit*”), while in Romanian, the adjective “*fiscal*” is related to the institution that cashes the contributions, i.e. the Inland Revenue (Ro: “*Fisc*”). In example (8), the ST noun phrase “*pilot scheme*” is rendered by the largely used TL collocation “*proiect pilot*”, not by “*schemă pilot*”. Both symbols “*scheme*” and “*proiect*” have the meaning of a plan/draft/proposal done on a small scale in order to test its reliability and which needs to be approved before being put into force (DEX, 1998: 857), (LDCE, 2003:1710).

We also have identified cases of what Van Hoof (1989: 126) calls “*popular-learned*” modulation with respect to informal and/or common words vs. formal and/or scientific words. In our bilingual corpus, the formal/scientific equivalent Romanian words/phrases of informal/common English ones are predominant over informal registry equivalent words/phrases. All the examples given below are fixed modulations.

1	(...) an appropriate treatment for the inactivation of <i>disease agents</i> . [8]	(...) un tratament adecvat pentru inactivarea <i>agenților patogeni</i> .
2	(...) the control of Salmonella in different <i>poultry populations</i> in the Union. [8]	(...) controlul infecțiilor cu Salmonella la diferite <i>efective de păsări</i> de curte din Uniune.

In (1), the English collocation “*disease agents*” has two Romanian equivalent collocations: “*agenți patogeni*” and “*agenți infecțioși*”, the former being prevalent. The noun “*disease*” which refers to “an illness which affects a person, animal or plant” (LDCE, 2003: 522) is part of the common and informal register, whereas the adjective “*patogen*” which means something “related to a disease” or “which causes disease” (MDN, 2008: 699) is formal, belonging to the specialized medical field.

Example (2) contains the noun phrase “*poultry populations*” rendered into Romanian as “*efective de păsări*”. The SL noun “*populations*” is rather informal, whereas the TL noun “*efective*” is a formal one. Unlike the noun “*population*” which refers to “(biology) a community of animals” (ODT, 2007:794), the noun “*efective*” emphasizes the idea of “total number”, being defined as “the number of individuals that make up a group” (MDN, 2008: 331). The literal translation “*populații de păsări*” is also encountered in Romanian, but taking into account that the official document requires a formal writing style, “*efective*” represents a more suitable equivalent noun.

3	Due to the <i>paper mill</i> closures and consolidation of the (...) Union producers, (...). [2]	Din cauza închiderii unor <i>fabrici de celuloză</i> și a consolidării producătorilor (...) din Uniune, (...).
4	“ <i>driving under the influence of drugs</i> ” means driving while impaired by drugs or other substances having a similar effect, (...); [13]	“ <i>conducerea sub influența stupefiantelor</i> ” înseamnă conducerea sub influența stupefiantelor sau a altor substanțe cu efecte similare, (...);
5	(b) the <i>particle size, particle size distribution</i> and other physicochemical characteristics; [14]	(b) <i>granulometria, distribuția granulometrică</i> și alte caracteristici fizico-chimice;

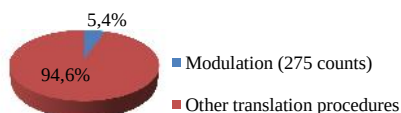
The English noun phrase “*paper mill*”, in (3), is rendered into Romanian as the equivalent noun phrase “*fabrici de celuloză*”, not as “*fabrici de hârtie*” for reasons of formality. On the one hand, the noun “*paper*” is common and emphasizes the idea of “material”, being defined as “material in the form of thin sheets that is used for writing on, wrapping things, etc.” (LDCE, 2003: 1389). On the other hand, the noun “*celuloză*”

is formal and scientific referring to the “substance”, being defined as “the organic substance obtained from the cell walls of the plants used in the paper industry etc.” (MDN, 2008: 181). Based on these facts, we can say that this type of *modulation* is combined with “change of symbol” modulation, as well as with *componential analysis*. In (4), the common noun “*drugs*” is translated into Romanian as the scientific term “*stupefiante*”. Either the noun “*stupefiante*” or the adjective “(substanțe/produse) stupefiante” is commonly used in this set phrase “*conducerea sub influența ...*” which is the equivalent phrase of “*driving under the influence of drugs*”. The TL noun “*droguri*” has a low frequency of usage in this context.

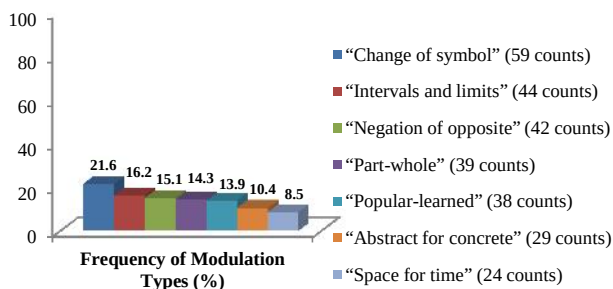
In example (5), the common noun phrase “*particle size*” is translated by the scientific term “*granulometrie*” which represents “the determination of the granulometric composition of a granular material” (DEX, 1998: 431) which, in plain words, refers to the determination of the size distribution in a granular material. Likewise, the noun phrase “particle size”, which is the premodifier of the noun “distribution” (“*particle size distribution*”), is rendered as the formal and scientific adjective “granulometric” (“*distribuția granulometrică*”), although the corresponding TL phrases “dimensiunea particulelor” and “distribuția dimensiunii particulelor” also occur in specialized works. We notice the combination of *modulation* with *reduction by lexical contraction* (“particle size”-“granulometrie”/“granulometrică”).

Our statistical data have indicated that *modulation* displays approx. 275 counts and a frequency of approx. 5.4% of all translation procedures under analysis in our extended research study, being placed on the 7th position out of 11.

Frequency of Translation Procedures in the Biligual Corpus under Analysis



As regards the frequency of *modulation* types of all calculated *modulation* instances, “change of symbol” *modulation* ranks first, with a ratio of approx. 21.6%, whereas “space for time” occupies the last position, revealing a frequency of approx. 8.5%. In addition, our quantitative analysis has shown that the differences between the other types of *modulation* are rather small.



To conclude, the types of *modulation* dealt with in this paper give insights into the way each language expresses the same meaning through distinctive linguistic representations as a result of changing the perspective. They have been analysed in terms of fixed or free modulations on the basis of several traits which differentiate them such as the degree of their frequency of occurrence in the TL and their recognition or confirmation by fundamental linguistic resources. Most of the cases that we have investigated have proved to be fixed modulations due to these particular traits. Our investigation has indicated that modulation is often combined, either intuitively or purposely, with other translation procedures such as expansion and/or explicitation, reduction and componential analysis to obtain the best functional translation solutions. Moreover, we have come across situations in which even two types of modulation are used simultaneously.

According to the quantitative analysis that we have conducted in our extended research study, on the whole, modulation is a translation procedure less commonly encountered in relation to the other procedures under examination. As concerns the types that we have discussed, modulation is mostly put across by “change of symbol”, “intervals and limits” and “negation of opposite”. During the translation process, modulation contributes to the preservation of the ST message while complying with TL naturalness and linguistic norms, as well as with the official/formal EU register. It also leads to the achievement of a clarifying emphasis that is sometimes necessary and reveals significant identity marks of both source and target languages.

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L'IMAGE DU DROIT: QUELQUES REFLEXIONS JURILINGUISTIQUES

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Résumé: Nous souhaitons proposer une approche jurilinguistique, non-exhaustive, du sujet de l'image dans le monde du droit, et plus particulièrement dans le domaine de la traduction juridique. D'un côté, la traduction d'un terme est son image dans la langue cible, et cette image peut être plus ou moins fidèle à l'original, en fonction de divers facteurs linguistiques et socio-psycho-culturels. Le défi du traducteur est de chercher et trouver une image qui soit le plus proche de l'original. En traduction juridique, lorsqu'un concept n'existe pas dans la langue d'arrivée, il s'agit même de créer une image en s'appuyant sur d'autres images déjà existantes. Il arrive aussi que, pour des raisons extra-linguistiques (diplomatiques, politiques, etc.) le traducteur ne traduise mais emprunte un terme étranger, qui devient néologisme dans la langue d'arrivée et donc une nouvelle image/concept dans la société en question. L'univers juridique de chaque société est parsemé de rituels visuels ancrés dans les traditions et l'histoire, et où l'image qu'on montre participe à l'acte même de justice, en le validant.

Mots-clés : jurilinguistique, traduction, métaphore.

Abstract: We are proposing a non-exhaustive approach of the image in legal languages, more specifically in the field of legal translation. The translation of a term is its image in the target language. This image can be more or less faithful to the original, depending on various linguistic, social, psychological and cultural factors. The translator faces then the challenge of looking for and finding the image that is the closest to the original. In legal translation, when a concept does not exist in the target language, the translator creates an image with the help of other existing images. It sometimes happens that, for extra-linguistic reasons (which may pertain to the diplomatic or political fields), that the translator does not translate but borrows a foreign term, which thus becomes a neologism and a new image/concept in the target language and society. The legal universe of each society is full of visual rituals which are deeply rooted in traditions and history and through which the image that is shown is part of, and validates, the act of justice.

Keywords: legal languages, translation, metaphor.

Pour commencer cette brève réflexion sur l'image du droit telle qu'elle existe et est exprimée dans le langage juridique, nous dirions que l'image et le droit sont deux réalités qui ont toujours coexisté. Nous souhaitons proposer ici une approche jurilinguistique, non-exhaustive, comparative, du sujet de l'image dans le monde du droit, et plus particulièrement dans le domaine de la traduction juridique. Nous avons choisi de nous intéresser, dans la présente analyse, aux termes imagés à valeur expressive, tels qu'ils sont nommés par le professeur Gérard Cornu, qui les considérait comme étant « le sel du signifié » (CORNU, 2005 : 116). Lorsqu'on envisage la valeur du terme juridique, l'on est face à deux réalités fondamentales. La première est que le langage juridique utilise des images ; la seconde – que les termes juridiques ont des valeurs. Les expressions imagées ou les termes imagés font partie des termes à valeur expressive, par opposition aux termes à valeur fondamentale dans le langage juridique.

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Parmi les possibles classifications des termes juridiques proposées par Gérard Cornu (termes génériques/spécifiques, techniques/courants, et autres), nous nous sommes arrêtés à celle qui les divise en termes neutres (à valeur fondamentale) et termes imagés (par exemple, *assiette*, *considérer*.) A leur tour, les termes imagés peuvent être classés en deux grandes catégories : l'image parabole et l'image symbole. L'image parabole repose sur une comparaison dans laquelle les images viennent des « références les plus familières » (CORNU, 2005 : 124). L'image symbole nous montre une des parties du tout, par les procédés rhétoriques de la métonymie et de la synecdoque. Pour citer Gérard Cornu, « On aura remarqué que, là encore, de telles images prospèrent surtout dans la procédure, comme si le procès était un drame (ou une comédie humaine) et la justice un théâtre où règnent l'unité de lieu et d'action. » (CORNU, 2005 : 127)

Notre corpus est formé par *Lexique des termes juridiques 2014-2015*, 22^e édition, Dalloz, 2014, que nous avons étudié afin d'identifier les expressions imagées dans le corpus et de répondre aux questions suivantes: combien (et quelles) d'expressions imagées françaises ont des équivalents imagés en anglais? Quels types de droits sont concernés? Quelle est la structure des expressions imagées? Y a-t-il des emprunts à l'anglais et / ou au français? Et pourquoi utilise-t-on des expressions imagées en droit?

1. *Déguisé* : Terme employé en droit civil. Il s'agit d'un participe passé avec un rôle d'épithète, accompagnant et qualifiant le nom, comme dans l'expression *vente déguisée*. Son équivalent en terme neutre est la fin, le but. En anglais, son équivalent est le participe passé *disguised*, comme dans les expressions *disguised sale*, *disguised restriction*. Le terme anglais vient de l'ancien français *desguiser*. Nous remarquons que, en français comme en anglais, les termes se ressemblent, ayant une origine commune, une fonction semblable, tant grammaticale que juridique, ainsi que des sèmes négatifs communs /+caché, secret, illégal, délit/.

2. *Assiette de l'impôt* : Syntagme terminologique qui appartient au droit financier ou fiscal. Le TLF définit cette image parabole appartenant à l'univers domestique en tant que « base de l'imposition » dans les usages marqués « spécialement » sous l'entrée « B. Position stable, situation solide », *assiette* étant ce par quoi quelque chose se soutient, la base, le support. La structure de ce syntagme terminologique ou synapsie est : N+prép.+art.déf.+N, rappelant une autre expression française, non juridique, *l'assiette au beurre*, qui signifie excès de richesse, de pouvoir, selon le symbole de la richesse qu'était le beurre autrefois. Le terme neutre correspondant à cette expression est le verbe *considérer*. En anglais les équivalents sont *tax rate*, *tax base*, *tax*, *taxation*, *basis of tax assessment*, soit un groupe nominal *tax+N*, un nom seul ou une structure nominale N+of+groupe nominal. Il n'y a donc pas d'expression imagée en anglais. A remarquer que le verbe *to tax* vient de l'ancien français *taxer*, le nom *tax* venant de l'anglo-français *taxe*, dont l'origine latine est le verbe *taxare*.

3. *Bâtonnier* : Terme de procédure civile, défini par le TLF: comme « B. DR. Chef élu de l'Ordre des avocats, chargé notamment de présider et de surveiller leurs assemblées » « 1680 dr. (RICH. : Bâtonnier [...] Avocat qui est l'unique officier des Avocats, et qui est le chef de leurs députations). » Le sens premier de ce terme spécialisé est « A. Vx. Détenteur du bâton symbolique d'une confrérie dont il est le chef ». En anglais ses équivalents se présentent sous la forme de groupe nominaux : N+N, N+of+the+N, the+N+du+Nom proper (the+structure française): *Bar President*, *President of the Bar*, *chairman of the Bar*, *The Bâtonnier du Québec*. A noter que *bar* provient de l'ancien français *barre*.

4. *Blanc-seing* : Syntagme terminologique de droit civil. Le TLF le définit comme « Signature apposée d'avance sur une feuille de papier laissée blanche en tout ou en

partie, à l'effet de recevoir une convention ou une déclaration ». A la structure française adj.+nom correspondent en miroir les syntagmes terminologiques anglais : *blank document*, *blank cheque*, *blank check*, *free hand* (fig.), *open-ended discretion* (fig.) Les sèmes de ce syntagme sont : /+confiance, qualités morales, intégrité, honnêteté, pureté/, et font que la relation juridique envisagée ici ne puisse être basée que sur la droiture, la loyauté, la bonté. A noter l'ancien français *blanc*, signifiant *brillant* qui a donné *blank* en anglais, mais aussi le fait qu'un terme français familier peut être employé pour traduire *blanc-seing*: *carte blanche*.

5. *Blanchiment d'argent* : Syntagme terminologique de droit pénal, un syntagme terminologique ayant comme correspondant en anglais *money laundering*, *money-laundering* (variation graphique) : N+gérondif. Le verbe *blanchir* est présent dans le TLF avec le sens « innocenter, disculper », attesté depuis le XIV^e siècle. On observe ici un passage du sens général au sens figuré, et ensuite au sens juridique, du langage général au langage de spécialité, et nous sommes en présence d'une spécialisation du terme. Les sèmes sont positifs : /+disculpation, réhabilitation, retour à l'innocence, fait de prouver et reconnaître l'innocence/, ou négatifs, /+ le blanc néfaste qui cache la saleté, de la maladie, de la corruption/. A noter que cette synapsie n'est pas enregistrée avec un sens juridique dans le TLF, mais que le dictionnaire Larousse explique : « Faire subir à des fonds une série d'opérations à la suite desquelles leur origine frauduleuse, illégale peut être dissimulée : Blanchir de l'argent provenant d'un trafic de drogue. » Nous avons donc ici un néologisme juridique sous influence américaine au XX^e siècle, mais sur la base du sens français du XIV^e siècle. Il s'agit d'un sens figuré ayant la structure N (à partir du verbe)+de+N. Dans les deux langues nous restons dans le domaine du lavage, du nettoyage. Nous remarquons aussi que le verbe *launder* vient de l'ancien français *lavandier*, signifiant *laver*. Le sens de délit bancaire est attesté depuis 1961, alors que le scandale Watergate aux Etats-Unis consacra cette expression une dizaine d'années plus tard.

6. *Bleus budgétaires* : Syntagme terminologique appartenant au droit financier ou fiscal, et qui se trouve mentionné dans les PLF - projets de loi de finances et leurs annexes. Il s'agit d'une construction « adjectif substantivé+adj. » rendue en anglais par des constructions nominales: *money bills* (*Termium*+), *budget bills*(*ECB*) *with explanatory annexes*, selon le lexique du Ministère du Budget français. Il n'y a donc pas d'image dans la structure anglaise qui rende la métonymie en français. A noter le syntagme terminologique américain *blue sheets* employé dans le domaine de la bourse, le terme *Blue Book* dans le domaine des finances utilisé par la Banque Centrale Européenne, et le *blue sheet* en politique, signifiant le programme d'un parti politique au Canada. Le bleu est valorisée dans notre société, étant utilisée par les grandes institutions nationales ou internationales (le *bleu* du drapeau du Conseil de l'Europe et de l'ONU, les *casques bleus*), mais aussi pour donner une image des coûts amoindris pour certains services, comme dans les syntagmes *tarifs bleus*, *numéros azurs*. Le *bleu de travail* devient au XIX^e siècle le symbole des ouvriers qui obtiennent que leurs patrons leur fournissent ces vêtements de travail. Les facteurs, les militaires et les marins portaient déjà cette couleur, qui était un symbole de groupe professionnel.

7. *Vert budgétaire* : Syntagme terminologique appartenant au droit financier ou fiscal et qui désigne « un fascicule édité après le vote de la loi de finances contenant, pour chaque ministère, une analyse détaillée des crédits votés ainsi qu'un certain nombre de documents, notamment les moyens budgétaires en emplois. » (*actufinance.fr*) Ce sont des fascicules à couverture verte, d'où l'appellation *verts budgétaires*. A la structure française adj. substantivé+adj. correspond la structure anglaise adj.+N+prép.+ N+N :

Green Paper on Budget Process (Termium+). Nous sommes donc en présence de deux métonymies, en anglais comme en français, et on remarquera l'influence anglaise qui a mené à la création du syntagme français. Les *verts* et les *greens* désignent, par ailleurs, les membres des parties écologiques, en français comme en anglais.

8. *Jaunes budgétaires* : Syntagme terminologique appartenant au droit financier ou fiscal, dont l'équivalent anglais est *budgetary annex* (assembleenationale.fr). Il s'agit d'une structure adj.+nom commun en anglais et adjectif substantivé+adjectif en français, représentant une métonymie, sans correspondant imagé en anglais. La définition des jaunes budgétaires est la suivante : « Ce sont des annexes informatives présentant une vision d'ensemble des politiques publiques, pouvant concerner plusieurs missions ou programmes ou mettre en valeur un aspect particulier des finances publiques. » (Ministère du Budget). A noter les syntagmes américains suivants : *Yellow Book* employé dans le domaine de l'audit comptable par le gouvernement des Etats-Unis, *yellow sheets* dans le domaine de la gestion d'entreprise, *yellow sheet* – liste des postes vacants dans une université.

9. *Oranges budgétaires* : Syntagme terminologique qui appartient au droit financier ou fiscal. Les oranges budgétaires sont des documents de politique transversale apparus en France en 2005. Pour une structure adjectif substantivé+adjectif en français, nous découvrons une structure trinomiale en anglais : *transfer payment program* (Termium+) ou bien un nom commun : *transfers* (Ministère du Budget). C'est une métonymie en français, à laquelle en correspond une description du concept, sans terme imagé. A noter le syntagme *Orange Book* utilisé par le gouvernement américain pour désigner la liste des médicaments qui ont reçu l'aval du ministère de la santé aux Etats-Unis.

10. *Carte grise* : Syntagme terminologique qui appartient au droit administratif. Ce syntagme a été remplacé par *certificat d'immatriculation* depuis 2009, mais dans le langage courant les énonciateurs emploient de préférence l'expression imagée, car plus simple à retenir, à identifier et plus courte à prononcer (selon le principe de l'économie du langage). En français nous avons une structure N+Adj., alors qu'en anglais on peut avoir deux expressions très peu différentes : N+N+N, *vehicle registration card*, ou bien N+marque du possessif+N+N : *vehicle's registration card*. A nouveau, il s'agit d'une métonymie en français ; en anglais l'expression représente la description de la fonction/du but de la carte.

11. *Carte verte* : Syntagme terminologique du droit de l'immigration, un groupe nominal (nom commun+adjectif) provenant de l'anglais américain : *green card*, *Green Card*, Adj+N, variation graphique avec ou sans majuscules. Il désigne le permis de séjour et de travail permanent aux Etats-Unis : « (In the US) a permit allowing a foreign national to live and work permanently in the US. (In the UK) an international insurance document for motorists. » (ODC). Il s'agit d'une métonymie en anglais et en français. Le nom de cette carte vient de la couleur du papier utilisée par le formulaire I-151, de couleur verte. La carte a été de différentes couleurs, mais elle a été toujours connue sous le nom de *carte verte*. En 2006, sa couleur était blanche. Depuis mai 2010, la couleur est redevenue verte.

12. *Casques bleus* : Syntagme terminologique, appartenant au droit international, un groupe nominal (nom commun + adjectif) rendu en anglais par un nom d'agent : *peacekeepers* (nom+nom), signifiant *ceux qui gardent la paix*, ou bien *Blue Berets*, *Blue Helmets* : Adj.+N. Métonymie en français et en anglais.

13. *Cavalier budgétaire*, *cavalier social* : Syntagme terminologique de droit financier, structure nominale (nom commun+adjectif). Sa définition, pour ce qui est du droit

français, est la suivante « Disposition législative qui n'a pas sa place dans le cadre d'une loi de finances. » (assembleenationale.fr) En Belgique il n'y a pas de connotation négative : « Disposition, applicable à l'année concernée, qui figure au dispositif du Budget général des Dépenses. » (Ministère belge du budget). En français il existe le syntagme métaphorique *cheval fiscal* qui dénomme la grille d'imposition des services fiscaux. Le correspondant anglais du syntagme terminologique français est le terme métaphorique *rider*, selon Termium+. On observe, pour ce qui est du Canada, la même connotation négative dans les deux langues, ainsi que la même image du *cavalier/rider*. Il est à noter que le sens juridique de *rider* date du 17^e siècle.

14.*Chapeau* : Terme de procédure civile. La définition de ce nom propre et terme métaphorique, telle qu'elle se trouve dans le TLF, est la suivante: « Énoncé de la norme qui a été violée ou respectée par la décision attaquée. Il coiffe/surmonte les motifs qui suivent. » En anglais à ce terme correspondent *chapeau*, un nom propre français, identique à son équivalent français, et *paragraph*. Dans UNTERM, la définition de ce terme est sans équivoque et le consacre comme terme appartenant au jargon des Nations-Unies: «French word used in English-language documents at the UN to refer to an introductory paragraph to a convention or other legal text or to a heading, e.g., within an agreement, resolution or agenda item.»

15.*Huis clos* : Syntagme terminologique de procédure. Cette structure nominale N+participe passé, faisant partie de la locution adverbiale à *huis clos*, rappelle une référence culturelle en français, le célèbre *Huis clos* de Jean-Paul Sartre, *huis* étant la forme vieillie et littéraire de *porte extérieure d'une maison*. En anglais il existe une locution prépositionnelle prép.+part.passé+nom commun pluriel : *behind closed doors*. Au Canada, est employée l'expression savante *in camera*. Il y a une même image dans les deux langues.

16.*Informatique dans le nuage* : Syntagme terminologique appartenant au droit commercial. En français nous rencontrons aussi les expressions : *informatique en nuage*, *informatique nuagique*, *l'infonuagique* au Québec, *le cloud computing* (anglicisme), *l'informatique dématérialisée*. Il s'agit de la traduction de l'anglais en français de la structure gérondive *cloud computing*, alors qu'en français la structure est N+prép.+art. déf. masc.+N. Il y a donc la même image en anglais et en français, *computing* ayant été traduit par *informatique* et le nom commun *cloud* par la locution *dans le nuage*.

17.*Sceau* : Terme de droit général. Son équivalent anglais est *seal*, désignant le même objet. Pour ce qui est de la structure *Garde des Sceaux : le ministre de la Justice et des Libertés*, plusieurs traductions sont employées par différentes institutions, comme suit : *The Keeper of the Seals, Minister of Justice* (Ministère de la Justice), *the Minister of Justice, Garde des Sceaux* (UN), *The French Minister of Justice* (CPI), *the French Minister of Justice and Keeper of the Seals*. On voit qu'il s'agit soit d'une traduction littérale, soit d'une équivalence, ou une combinaison des deux.

18.*Main de justice* : Syntagme terminologique de procédure civile, avec un sens figuré et une structure nominale. Il s'agit d'une métaphore anthropomorphique, avec un seul correspondant imagé en anglais : *freezing*. Les différentes traductions trouvées démontrent le haut degré de variation des équivalents: *jeunes sous main de justice/ young offenders*; *les jeunes placés sous main de justice/ young people under criminal justice control*; *le Ministère a fait placer le chargement sous main de justice/ the Ministry took the shipment into custody*; *mettre sous main de justice les biens du débiteur/ freezing the goods of a debtor*; *il est provisoirement placé sous main de justice par la décision du juge/ it is provisionally seized by decision of the judge*; *sous main de justice/ under arrest*; *maintenues en détention sous main de justice/ kept in detention by*

the courts. Les termes et syntagmes correspondants sont donc variés, dépendant des contextes dans lesquels ils sont employés.

19. *Main commune* : Syntagme terminologique appartenant au droit civil, une structure nominale au singulier avec un sens figuré en français, représentant une métaphore anthropomorphique et une métonymie. En anglais l'équivalent est une structure au pluriel: *joint owners*, sans sens figuré.

20. *Main courante* : Syntagme terminologique appartenant au droit pénal, une structure nominale au singulier avec un sens figuré en français, représentant une métaphore anthropomorphique et une métonymie. En anglais il n'y a pas de terme imagé, les équivalents utilisant soit le nom *complaint* (de l'ancien français *complainte*), soit des structures verbales avec des verbes juridiques : *file a complaint* ; *report something to the police*.

21. *Main-d'œuvre* : Syntagme terminologique qui appartient au droit du travail, un substantif féminin, une métaphore anthropomorphique et une métonymie. Cette structure nominale est attestée depuis 1694 (cf. TLF). En anglais il existe *workforce*, nom composé attesté depuis 1947 (cf. etymonline.com) L'expression imagée est maintenue en anglais. Nous observons le même terme dans les deux langues : *work/œuvre*, alors que le terme *main* est remplacé par *force* en anglais, substituant à l'objet sa capacité, sa caractéristique.

22. *Mainlevée* : Syntagme terminologique a deux graphies, deux sens différents, appartenant à deux branches du droit différentes. Pour ce qui est du droit électoral, il s'agit de la graphie en deux mots: N+part.passé: *vote à main levée*, traduit en anglais par *vote by a show of hands*, *vote by raising hands*. La même image est préservée en anglais. Concernant le droit civil et la procédure civile, le terme est écrit en un seul mot, il est relatif à une hypothèque. En anglais il existe plusieurs équivalents : *release*, *strike off*, *discharge*. Les expressions imagées correspondantes en anglais comportent les sèmes négatifs /+effacer, annuler, couper, séparer, renoncer, laisser tomber/ et les sèmes positifs /+libérer, décharger/. En français l'image est une métonymie du geste, nous restons donc dans la métaphore anthropomorphique, et nous observons le passage du sens concret, du langage général au sens abstrait, et au langage de spécialité.

23. *Mainmorte* : Terme de droit civil, rendu en anglais par le nom commun *endowment*, sans terme imagé, ou bien *mortmain*, provenant du terme franco-normand *morte mayn*, originaire du latin *mortua manus*. Il est à remarquer qu'en français général il existe l'expression non-juridique *ne pas y aller de main morte*, qui veut dire « agir, parler sans ménagement, sans douceur » (TLF). Le dictionnaire juridique Dahl nous renseigne au sujet de ce terme, donnant une définition en anglais : « term denoting the ownership, usually of real estate, by corporations, that is transferred infrequently, which allows the accumulation of assets. Literally it means "dead hand". » (DAHL, 2007 : 208). Etymologiquement, il provient de l'anglo-normand *endover*, du français *douer*, du latin *dotare*. Il existe également le terme juridique *mortmain* en anglais.

24. *Marchand de sommeil* : Syntagme terminologique du droit civil et du droit pénal, signifiant « logeur en garni qui demande un prix exorbitant pour de mauvaises conditions d'hébergement. » (cf.TLF). En français nous avons une structure nominale avec des sèmes /+commerce, affaires/; /+repos, calme/. On voit qu'il existe ici un mélange de connotations négatives et positives. En anglais le nom composé équivalent *slumlord* reprend l'image masculine du français, avec cette fois les sèmes /+pouvoir, maître'/ et /+pauvreté, taudis'/, ce qui rappelle les composés *warlord*, *druglord*, etc., avec une connotation claire de danger et violence.

25. *Mitage* : Terme du droit administratif et du droit de l'environnement. Nous sommes en présence d'une métaphore animale, car le premier sens de ce substantif désigne des trous faits par les mites dans les vêtements. Par extension de sens, il s'agit de l'étalement urbain non maîtrisé, de la construction de logements dans les zones rurales ou périurbaines. En anglais, les termes employés sont *urban sprawl*, *sprawl*, *overdevelopment*, des expressions plus concrètes, sans image autre que celle donnée par le verbe *to sprawl*.

26. *Séparation de corps* : Syntagme terminologique de droit civil, construction nominale. La présence du nom *corps* rend l'expression plus concrète. En anglais il existe plusieurs variantes : (*legal*) *separation*, *judicial separation*, *separation from bed and board*. Une image est notée en anglais, à savoir l'expression *from bed and board* qui, elle aussi, apporte du concret et facilite la compréhension, peut-être même plus encore qu'en français.

27. *Souche* : Terme de droit civil, plus précisément lié au droit des successions. Il s'agit d'un nom féminin au sens figuré, d'une image parabole faisant référence au végétal, à la nature, et aussi d'une spécialisation du terme. En anglais l'équivalent est le substantif *descendant*, du fr. descendant.

28. *Vente à la boule de neige* : Syntagme terminologique de droit privé. Il traduit l'anglo-saxon *snowball effect*, *snowball sal*. Il existe ainsi la même image dans les deux langues, le terme français étant un néologisme d'origine anglo-saxonne.

Dans le corpus étudié, nous avons, ainsi, identifié 28 des expressions imagées. Sur ces 28 expressions imagées françaises, 18 ont des équivalents imagés en anglais, comme suit : *vente à la boule de neige/ snowball selling* ; *séparation des corps/separation from bed and board* ; *marchand de sommeil/slumlord* ; *mainmorte/mortmain* ; *main levée/raising hand* ; *sceau/seal* ; *informatique dans le nuage/ cloud computing* ; *blanchiment d'argent/money laundering* ; *vente déguisée/disguised sale* ; *carte verte/green card* ; *vert budgétaire/green paper on budget process* ; *souche/descendant* ; *déguisé/disguised* ; *blanc-seing/free hand* ; *casques bleus/peacekeepers* ; *cavalier budgétaire/rider*. Les types de droits concernés sont les suivants : droit général, civil, pénal, administratif, financier, fiscal, privé, commercial, international, de l'immigration, des successions, de l'environnement, procédure. Quand aux structures des expressions imagées, elles sont variées, avec une prédominance des images symboles (métaphores, des métonymies et des synecdoques). Nous avons identifié 4 traductions de l'anglais et emprunts : *green card*, *snowball selling*, *disguised sale*, *cloud computing* (le dernier étant un anglicisme), ainsi que 2 emprunts au français : *chapeau*, *mortmain*. A la question portant sur l'emploi des expressions imagées en droit, la réponse repose principalement sur le besoin de communiquer, de transmettre en message qui puisse être compris de manière durable. Dans le langage juridique, les images ont une fonction épistémique, car fonctionnelles, et dans le monde du droit, voir égale preuve, croire, savoir, vérité, compréhension. Les objets et les couleurs, des termes concrets, répondent au besoin d'économie du langage, car pratiques et plus faciles à retenir que les termes abstraits. Nous remarquons, ainsi, le rôle joué par la dénomination dans l'emploi de la métaphore dans le langage du droit. Des termes appartenant au lexique général perdent leur sens littéral, et subissent donc ce qu'on appelle une démotivation lexicale, pour ensuite être remotivés pragmatiquement dans le contexte spécialisé de leur emploi (juridique, donc). Cette créativité métaphorique est aussi symbole de réussite lexicale, car les termes juridiques métaphoriques sont répertoriés dans des dictionnaires juridiques et généraux, et sont compris non seulement par les co-énonciateurs appartenant au groupe social des juristes, les initiés, mais aussi par les non-initiés qui se sont approprié ces termes. Faute de

pouvoir traduire par la même image, le traducteur juridique doit bien comprendre le sens de cette image dans la langue de départ, ainsi que les contextes dans lesquelles elle est utilisée, afin de trouver un équivalent ou un correspondant dans la langue cible. Le texte juridique fait partie d'un univers normatif bien défini, cet univers englobant les images et les termes concrets à côté des termes abstraits. Les représentations imagées du droit s'adressent aux sens et, ainsi, ont plus de pouvoir pour marquer les esprits, car, on le sait bien, une image vaut mille mots, mais le décodage de chaque image subit le poids du facteur culturel. Pour conclure, nous citerons le professeur Gérard Cornu :

« Ces figures de langage ont, dans le vocabulaire juridique, une extrême importance. D'abord elles l'enrichissent, car elles ont globalement pour avantage de porter remède à l'insuffisance, en nombre, des signifiants ordinaires par emprunt métaphorique à d'autres signifiants. Elles ont aussi plus spécifiquement pour fonction de rendre le langage du droit plus compréhensible. Car la vertu propre de l'image est de lancer un message plus direct et souvent plus attrayant (par son pittoresque et sa couleur), globalement plus facile à percevoir et à retenir, et donc plus accessible à un plus grand nombre.

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LE JEU DE CACHE-CACHE DU TRADUCTEUR ET DE L'ÉCRIVAIN DANS LE PROCESSUS TRANDUCTIF

Crina-Magdalena ZARNESCU*

« L'effacement soit ma façon de resplendir »

Philippe Jaccottet

Abstract: *This title leads, actually, to the ultra-well-known issue of translator's "transparence", subsidiarily bound to his visibility/invisibility. Through his work as "stroller" between two languages, through every analysis, comprehension and reexpression process, the translator is supposed to observe this "in between" status broadened to a complexity and a dynamics which define the dialectic of his ethical silence and of his veiled but deliberate visibility. This paper focuses on this issue which has been largely debated lately in translation studies and which is reconsidered in a new approach required by the dynamics of the translation process itself.*

Keywords: *translator, visibility, invisibility.*

Il me semble que cette citation donnée en exergue à mon ouvrage décrit parfaitement le paradoxe du statut du traducteur, entre anonymat et exhibition de sa signature, entre invisibilité et visibilité. L'histoire de la traduction consigne comme essentiel l'effacement du traducteur puisque garante de la qualité de restitution du texte original, idée que la traductologie traditionnelle a reprise. Par ailleurs, cette attitude peut être regardée comme une dérogation de toute responsabilité vis-à-vis du texte traduit, d'exonération de tout engagement. Il y a des voix qui relient l'invisibilité du traducteur au caractère intraduisible du texte. Pour éviter les pièges d'une indétermination lexicale, d'une ambiguïté sémantique, le traducteur recourt parfois au calque qui conserve finalement le message du texte même si cela appauvrit l'original en lui ôtant sa musicalité implicite dont la forte sémantisation est bien connue. Je pense ici au seul exemple de la Bible soumise à une série d'interprétations, parties des premières traductions, en grec ou en latin, dont on ne saurait apprécier l'exactitude. Fortunato Israël parle dans un entretien sur les problèmes de la traduction des multiples interprétations engendrées par les connotations du nom *Isaac* qui entre en résonnance avec une série de lexies qui portent sur le sens « rire », le même sens que le nom enferme. Il s'agit du chapitre de la Bible où Dieu annonce à Abraham et à Sarah qu'ils auront un fils. Tout au long de ce passage le verbe *rire* revient fréquemment de façon à faire comprendre qu'à partir de cette nouvelle tout le monde rit.

La tradition interprète le rire d'Abraham comme un sourire et le rire de Sarah comme un rire de doute ou de méfiance. [...] Or, j'ai vu que la traduction du rabbinat français dit : « Dieu m'a fait une félicité » au lieu de traduire « Dieu m'a fait rire » ou « a fait rire de moi » ou « me fait rire avec tout le monde », autant de significations possibles du texte biblique puisque la formule employée est très

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complexe. [...] En face d'un tel problème, j'avoue que je baisse les bras parce que je ne peux traduire tout à la fois : « Dieu a ri de moi », « s'est moqué de moi », ou « je ris avec Dieu » ou « je ris avec le monde. » Je suis obligé de faire un choix qui est très douloureux.» (1990 : 38)

Par ailleurs, la traduction de la Bible dans des pays ayant une religion autre que celle chrétienne, pensons à celle musulmane ou bouddhiste, pose des problèmes de sociolinguistique et de mentalités dont ont parlé Mounin, Vinay et Darbelnet et qui ont un fort impacte sur la vision artistique et son expression. Il s'agit, en fin de compte, d'un vrai art diplomatique en traduction pour introduire, par exemple, le mystère de l'immaculée conception qui est inacceptable dans la vision musulmane. Ou bien traduire le nom de Jésus Christ en chinois où il n'y a pas de signes pour désigner le caractère divin de l'homme.¹ Le choix dont parle F. Israël, issu dans certains cas comme celui-ci d'un grave dilemme d'interprétation, marque la signature du traducteur qui devient visible non pas par orgueil, mais par nécessité. Etant donné le caractère interstitiel de la traduction il se doit d'être à la fois passeur de sens, passeur de cultures et de spiritualité et, dans ce cas qui n'est pas singulier, il ne peut pas se « neutraliser ». Des moines traducteurs Des Saintes Ecritures du Moyen Age s'effaçaient en révérent le précepte de modestie et d'humilité. C'était dans l'esprit de l'époque. Mais cet *effacement*, on s'en rend bien compte, est faux du seul fait que toute cette *translation*² d'une langue à une autre et retranscription ou réexpression du texte porte incontestablement sa signature. Il est évident que par ce passage d'une langue à une autre, d'un espace mental à un autre,

¹ V. Narcis Zarnescu, « Despre traducerea textului sacru. Identități și sintagme generatoare de conflicte în cultura globală » in *Legislație și Teologie*, Ed. Ro-Rus-Niponica, Constanta, Moscova, Tokyo, 2015, p. 308, et *passim*. « În limba chineză, există, de exemplu, trei caractere diferite pentru a exprima pronumele de persoana a III-a, singular: primul caracter este folosit pentru cuvântul «om» - Tā (他), al doilea pentru cuvântul «femeie» - Tā (她) și al treilea pentru animale și lucruri - Tā (牠). În cazul textului biblic, scriptural, teologii adaugă un al treilea caracter pentru desemnarea lui Dumnezeu - Tā (祂). Operațiunea traductologică este «legalizată» de mecanismele complexe lexicologice ale limbii chineze. Astfel, traducătorii adaugă în fața caracterului Yě (也) radicalul «divinitate», «spirit» - Shì (祂). O dificultate insurmontabilă apare însă la traducerea numelui «Iisus». Cuvântul chinez (Tā, 祂) păstrează dimensiunea divină a personajului, dar nu «traduce» natura omenească a Fiului, «întruparea» Lui ». *En chinois, il y a, par exemple, trois caractères différents pour exprimer le pronom personnel de la III^e personne du singulier : le premier caractère est employé pour désigner le mot 'homme' - Tā (他), le deuxième pour le mot « femme » et le troisième pour les animaux et les choses- Tā (牠). Dans le cas du texte biblique scriptural, les théologiens y ont ajouté un troisième caractère pour désigner Dieu - Tā (祂). L'opération traductologique est « légalisée » par les mécanismes complexes lexicologiques de la langue chinoise. Ainsi, les traducteurs ajoutent devant le caractère Yě (也) le radicale « divinité », « esprit » - Shì (祂). Une difficulté insurmontable apparaît dans la traduction du nom « Jésus ». Le mot chinois (Tā, 祂) conserve la dimension divine du personnage, mais ne « traduit » pas la nature humaine du Fils, Sa « réincarnation ».* (n. trad.)

² Antoine Berman remarque à propos de la différence *traduction* du français et *translation*, provenue de l'anglais ceci : tandis que la *translation* met l'accent sur l'idée de transfert ou de transport, la *traduction* insiste sur l'énergie qui préside à ce transport, du fait de son étymologie *trans-ductio* et *ducere*. La *traduction* est une activité qui a un agent, alors que la *translation* est un mouvement de passage plus anonyme. Bien plus, la *traduction*, en tant processus et non pas comme produit, contient et dépasse la *translation*. Par le biais de l'allemand *Übersetzung*, le terme de *translation* fait penser plutôt à un transfert, mais aussi à son accomplissement. (1984 :168)

le travail du traducteur doit conserver à la fois la richesse sémantique, la musicalité poétique qui font corps commun avec la signification profonde du texte, l'invariant dont parle Riffaterre (1983: 17) (v. aussi « le noyau sémantique », « l'hypogramme »). La question est si cela est possible, si on peut tout passer ou si l'on est obligé de renoncer à quelque chose, à sacrifier. Hubert Nyssen observe à juste titre que « le texte n'est pas tributaire des seuls mots, il joue sur l'implicite, touche le sous-entendu, souffle dans le presque rien, pince les connotations, fait entendre une certaine « *petite musique*. » (1991 :11)

Tout texte de grande complexité est, en fait, un ensemble architectural dont tous les éléments sont consubstantiels, se tiennent et, si on renonce à l'un d'entre eux, on arrive à briser l'unité. Pensons à la poésie symboliste d'un Apollinaire, d'un Verlaine ou, peut-être d'un Mallarmé, encore plus difficile. Je ne me demande pas seulement comme Claude Hagège, (1992 : 139) comment traduire en japonais la musique de voyelles nasales des « sanglots longs des violons de l'automne... », mais comment le faire en roumain, langue romane. Ou bien les sonnets de Mallarmé, le *Sonnet en -yx*, par exemple, avec toutes ses rimes en -yx, dérivées de « ptyx », animal fabuleux ou désignatif d'un code secret des textes poétiques de Mallarmé ? Il y a toujours dans les tréfonds de chaque langue quelque chose d'inexprimable, d'*intouchable*, traces de *la langue pure* dont parlaient Mallarmé, Hölderlin, W. Benjamin, Steiner, Jakobson, Charles Riba etc., qui s'y trouve « exilée » et que le traducteur cherche à identifier, à révéler et à exprimer comme un trait linguistique et spirituel commun à toutes les langues. On pourrait même inférer que chaque acte traductif est une tentative de fouiller les langues à la recherche de cette essence originaire qui ne cesse de les ressourcer et de les rendre ainsi vivantes. Le qualificatif *d'archéologue de sens* concédé au traducteur n'est pas loin.

Il y a, sans aucun doute, un sacrifice (Efim Etkind, 1982 :12) du fait que le traducteur doit faire le choix d'un trajet signifiant en défaveur d'un autre qui est diminué ou escamoté. Si Lawrence Venuti (1995 : 1,8 et *passim*) parlait dans un premier temps du sacrifice du traducteur, de sa disparition, comme suite obligée du sacrifice d'un niveau du texte à traduire ou, peut-être de « la mort de l'auteur », dans un second temps, il se replie et parle du traducteur comme un acteur important, incontournable et *visible* par le biais d'une perspective géopolitique et culturelle de la globalisation du XXI^e siècle. (*ibidem*, p. 305)

Quoi qu'il en soit, je ne devrais pas entrer ici dans les méandres de la traduction d'un texte poétique qui aboutissent souvent à des apories, le traducteur face à un texte qui pose des problèmes à tous les niveaux doit prendre ses décisions, faire ses choix, accepter ses responsabilités qui marquent son acte d'identité, donc sa visibilité.

Le traducteur rappelle, métaphoriquement parlant, les Robinson de Tournier ou de Giraudoux (« Suzanne et le Pacifique »), et non pas celui de Defoe, qui « traduisent » leur île en lui révélant les mystères et en se découvrant eux-mêmes dans cet espace étranger qui leur fait perdre l'identité première pour en retrouver une autre, essentielle. Dans ce passage du Moi à l'Autre, le traducteur, le vrai, est un explorateur, un déchiffreur, un archéologue et un architecte. Cette analogie métaphorique quant au traducteur débouche sur deux directions, au moins : l'une menant à la visibilité du travail du traducteur, qui intéresse de plus en plus la traductologie récente, l'autre à sa subjectivité indélébile dont il ne peut pas se débarrasser. Les deux sont liées, c'est bien vrai ! Dans ce contexte, il semble que les anciens principes d'humilité, de transparence, d'effacement du traducteur soient frappés de désuétude de la même façon que la classification (un peu rigoriste) entre sourcier et cibliste devienne inopérante parce que

scolastique et immuable. Il ne s'agit pas ici de l'orgueil du meilleur traducteur qui donne la meilleure version. Cela n'existe pas, mais si on parle de modestie alors sa place est ici, dans la conscience de donner une autre variante à un même texte, plus proche de l'intention de l'écrivain en forme comme en esprit, peut-être meilleure que la/les précédente(s), mais qui pourrait à tout moment être dépassée !

Le texte à traduire doit être regardé comme un corps vivant et, virtuellement, en permanente resémantisation, processus qui implique l'auteur et ses potentiels traducteurs. Les retraductions d'un même texte rappellent de nouveaux degrés de compréhension qui font penser aux « rapports de sens insoupçonnés » dont parle Gadamer (1996 : 303). Cette situation est due à l'intervalle qui sépare deux moments historiques, celui où le texte a été écrit et celui où le traducteur avance sa version. Il est souvent difficile de se situer sur les mêmes positions que l'auteur initial, d'avoir les mêmes perceptions qui configurent la même vision existentielle et trouver les équivalences verbales qui appartiennent à la langue cible du même moment historique. La position historique du traducteur l'empêche d'avoir un regard absolument objectif sur le rapport vision artistique-texte-horizon d'attente du public visé de l'époque respective, c'est-à-dire de donner une *copie fidèle* d'un texte du XV^e siècle, disons, au XXI^e siècle. Ces mots ont leur dosage de relativité, premièrement parce qu'une traduction ne sera jamais une copie qu'en s'exposant à l'incompréhension, deuxièmement, parce que le mot « fidélité » ne dit plus grand-chose et est tombé en dérisoire.

Comme toute entreprise de naturalisation – remarque Barbara Folkart (1991 : 11,12) – l'idéologie de la fidélité finit par devenir une mystification. [...] La traduction ainsi conçue affiche sa prétention de produire du rigoureusement équivalent tout en secrétant ce « bougé » dont a parlé Annie Brisset. Comme toutes les idéologies bien-pensantes, comme tous les vœux pieux, le mythe de la fidélité et de l'équivalence, le topos de l'effacement du traducteur ont ceci de très néfaste qu'ils occultent le réel.

De toute façon, à l'intérieur de cet intervalle se situe la liberté du traducteur, de par son attitude créative et son empreinte qui s'avère être indélébile. Son statut est de « l'entre-deux », la frontière entre liberté-fidélité, création-reproduction ou recreation étant toujours fuyante, tantôt en expansion, tantôt en retrait et ce mouvement fluctuant définit son attitude. Entre le texte, son auteur et son traducteur s'établit une relation qui se construit réciproquement, mais qui ne finit jamais de se re/construire. Rappelons ici ce mot de U. Eco : « les textes peuvent être infiniment interprétés » (1992 :135) ce qui suppose la capacité infinie du texte d'être traduit, de se (ré)générer. Le processus traductif recoupe un certain sens de l'analyse, de la compréhension et de l'explicitation y comprise et définit ainsi la traduction non pas comme reproduction, mais comme création. L'interprétation était tout acte de traduction et lui imprime son caractère dynamique. « Du point de vue phénoménologique, on peut dire qu'il y a véritablement traduction là où il y a défaut d'identité. [...] A l'arrivée, le texte se devra de refléter une forme de normalité aux yeux de ses lecteurs. » (J. R. Ladmiral, 2010 : 655) *La forme de normalité* dont parle Ladmiral représente l'aboutissement d'un effort d'interprétation et d'*apprivoisement* de l'*effet d'étrangeté* dans la version traduite pour un public ciblé. « L'effet d'étrangeté doit être identifié, analysé, reconfiguré et renormalisé. » (*idem*). Ladmiral donne l'exemple de l'une des premières variantes du livre *Alice in Wonderland* où le traducteur français, Henri Bué, a trouvé des équivalences pour des jeux de mots en anglais lesquels traduits comme tels en français aurait été dépourvus de tout sens. Cette traduction fonctionnelle propre à la traduction littéraire est le moyen le plus adéquat de réexpression d'un texte original pour venir ainsi à l'encontre des

attentes d'un public cible autre que celui de l'original. Le traducteur passe ce que le texte *fait* et non pas ce qu'il *dit* (v. *supra*, cf. Meschonnic) et dans ce changement d'intentionnalité se construit le rôle et la visibilité du traducteur. Rarement une interprétation en coïncide avec une autre ce qui débouche sur des versions différentes. Ce rapport de l'invisibilité à la visibilité du traducteur est repensé dans les ouvrages actuels des traductologues comme émanant de la rencontre des principes traditionnels d'intraduisibilité, donc de reconnaissance de la finitude du texte, de modestie et, donc d'effacement accepté, et des positions récentes où le traducteur a acquis un statut nouveau défini par des responsabilités assumées, théorisant ses choix et énonçant des principes en traductologie. Les traducteurs sont aussi pour la plupart des philosophes herméneutes, psychanalystes, linguistes ou sémioticiens, mais écrivains aussi et ils accompagnent leur acte traductif de tout un arsenal de stratégies et de pistes d'interprétation qui rendent leur acte et position compréhensibles.

Le traducteur recule d'un pas par rapport à l'artiste de la même façon que le traducteur-interprète se place derrière la personnalité dont il traduit le discours. Et l'invisibilité en tant que modestie acceptée doit être comprise dans ces termes. Cela n'infère pas une quelconque attitude servile, ni l'acte traductif comme une reproduction fidèle (on arrive à nouveau à ce terme !) non plus. On est, en effet, « serviteurs de deux maîtres » et cette expression de Franz Rosenzweig, reprise par P. Ricœur, recèle toutes les qualités et les difficultés aussi du statut du traducteur, d'obéir et de se distancer, d'immerger dans les tréfonds de l'incandescent sémantisme pour en émerger et ressusciter les sens cachés dans sa langue. Dans tout ce va-et-vient, la présence de l'ego traducteur est certaine et dire qu'on en fait abstraction est une utopie. On pourrait conjecturer qu'après (auto)réflexion herméneutique, pulsions de l'inconscient et dédoublement – Moi/Autre – le ego du traducteur se replie dans le silence d'un anonymat délibéré, mais ce serait faux. Tout texte traduit devient le produit *partagé* des deux instances, l'auteur et son traducteur, et le dernier reconnaît et s'incline devant l'autorité du premier, mais non pas pour renoncer à sa propre autorité de « passeur » non pas de mots, ni de textes non plus, mais de sens.

Un traducteur est un écrivain même s'il n'a pas écrit de livre de son cru ; on reconnaît la maîtrise d'une écriture et la conscience que celle-ci, dans le texte, circule et court comme le sang dans le corps. On perçoit qu'il a cherché et trouvé la tonalité du texte, on voit qu'il a su disposer la perspective du temps, qu'il a compris à quels signaux en appeler ; bref, on constate qu'avec sa traduction, il a fait franchir au texte de l'autre cette ligne qui séparera toujours le rédigé de l'écrit. (Éric Buyssens, 1990 : 23)

La traduction comme dialogue présupposé par le destin même de l'œuvre recèle les attributs d'un acte de communication à visée mimétique. L'écrivain et le traducteur deviennent des partenaires et échangent des informations qui peuvent intéresser un public qui n'a pas d'accès direct au texte originel. Je ne voudrais pas quand même insister sur le problème de la traduction comme acte de communication, déjà archiconnu à force d'être débattu. Dans ce contexte, j'aimerais seulement appeler l'aspect pragmatique dont parle Ladmiral qui fonctionne autant pour les textes spécialisés que pour les textes littéraires dont il est ici question. A savoir l'importance du référentiel qui décide finalement de la valeur d'une œuvre littéraire et de ses transcriptions dans une autre langue que la sienne. Ce paramètre qui fait partie de la même *famille* que la réception et l'horizon d'attente est un vecteur de sélection et de qualité qui assure l'audience d'une traduction et donne *droit de cité* au traducteur.

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LA QUETE DE SOI ET DE L'AUTRE VIA LE « DENOSORE » CULTUREL : LE TEXTE LITTERAIRE COMME MEDiateUR

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Abstract: *In this article, we take stock of the role played by the said literary text in the teaching / learning of foreign languages, in this case the ELF Algerian educational context not only to ensure the linguistic objectives but also and especially in because the report establishes between language (through the literary text) teaching and culture of that language and culture are closely linked .The literary text would, in this case, the opportunity to discover the world and the universe cultural another to recognize oneself.*

Keywords: *Literary Text, cultural dimension, the Other.*

Introduction

La littérature, par voie de conséquence le texte littéraire, et l'enseignement-apprentissage du FLE ont toujours été des sujets de grande controverse. Le texte dit *littéraire* demeure, selon les didacticiens et les pédagogues le garant par excellence à employer en classe de langue non seulement pour atteindre les objectifs linguistiques assignés par l'institution scolaire mais aussi et surtout en raison du rapport établi entre langue à enseigner et sa culture. Le texte littéraire donné à lire est, dans ce cas, l'occasion d'une leçon sur la langue mais aussi une grille d'appréhension du monde.

Il nous semble, de ce fait, qu'une réflexion devrait être menée sur les outils didactiques à mettre en place de façon à faciliter la compréhension de ce type de texte. Une question s'impose d'elle-même ici encore, celle de savoir quels textes choisir pour joindre l'utile à l'agréable, concilier apprentissage de la langue française et univers socioculturel de l'apprenant. Aussi, il faudrait savoir comment on pourrait procéder pour atteindre la compréhension des textes dans leur dimension souterraine.

De la littérature à l'enseignement : le texte littéraire comme médiateur

Aujourd'hui, la didactique du FLE s'interroge à nouveau sur le statut du texte littéraire utilisé à des fins pédagogiques. Il faut admettre que ce dernier est bel et bien présent, autant dans les manuels que dans les cours de français.

Il convient de signaler que le texte littéraire n'as pas manqué d'être inclus dans les manuels scolaires en contexte didactique algérien, voire sa qualité et son rôle ne cessent d'évoluer. Cette conception exigée par la mondialisation est née d'abord d'une nécessité pédagogique.

Sachant, toutefois que son utilisation n'a jamais été exclu mais un nouveau regain d'intérêt s'est installé selon M-C. Albert et M.Souchon « (les textes littéraires) apportent un supplément appréciable de diversité par des activités de lecture et d'écriture auxquelles ils se prêtent, ils contribuent au même titre que d'autres pratiques, à rendre la classe plus "créative" et à accroître la part de plaisir dans l'apprentissage d'une langue étrangère » (Allbert et Souchon, 2000 : 79).

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Ledit est présent dans le continuum graphique des manuels scolaires destinés à l'enseignement/ apprentissage de la langue française en contexte algérien : il occupe tous les endroits réservés aux textes. Il figure pour assumer la fonction de texte support de base, texte support d'exercice et même en tant que texte donné à lire pour le plaisir de lire. Ceci dit, le texte dit littéraire est de fonction polyvalente en classe de FLE car « *On peut en faire un document culturel pour aborder certains faits de société; ou un réservoir lexical pour élargir le vocabulaire enseigné par l'introduction de lexèmes appartenant à des registres soutenus (ibidem, 9).*

Subséquemment,

Il n'est pas possible d'admettre que la littérature soit mise à l'écart d'une problématique de la communication au cours de cette démarche fondamentalement interculturelle qu'est l'enseignement-apprentissage d'une langue étrangère. De ce point de vue, la littérature a une place parfaitement légitime, "naturelle" même, dans une approche communicative de l'enseignement des langues étrangères (ibidem, 10).

Il va sans dire donc, qu'enseigner une langue étrangère, le FLE en l'occurrence, doit être nécessairement accompagné d'un éclairage culturel du fait que la langue est un produit et un dépôt culturel. Pour toutes ces raisons, il serait nécessaire d'admettre et de reconnaître le rôle voire les rôles qu'il détient. Le texte littéraire « a toujours occupé une position privilégiée dans l'enseignement du français. Cette place de choix s'explique au moins par une double raison : le texte littéraire joue un rôle de « modèle langagier » et véhicule d'une certaine culture que l'école a pour mission de transmettre (Dufays, Gemenn et alii, 1996 : 16).

En Algérie, le texte littéraire n'a jamais été entièrement écarté de nos manuels du FLE et a conservé sa noblesse. Ainsi, malgré les aménagements qu'a connu le système éducatif algérien, la littérature via le texte littéraire « réunissant les trois pôles de l'objectif formatif, à savoir l'esthétique, l'intellectuel et moral, a logiquement constitué un corpus idéal qui répondait à tous les problèmes de l'enseignement de la langue » (*ibidem*).

De ce point de vue, Le texte littéraire nous apparaît ainsi comme un tremplin non seulement pour l'appropriation de la langue française, mais aussi et surtout pour la connaissance de l'Autre à travers sa culture parce que « le texte littéraire apparaît comme le médiateur essentiel avec autrui » (Pretceille in Collès, 1994 : 18).

La dimension culturelle en contexte pédagogique : le texte littéraire comme médiateur

La didactique des langues étrangères a pris conscience de l'enjeu culturel dans l'appropriation de ces langues et des cultures qu'elles véhiculent, et qu'elle ne « pourra sans doute plus très longtemps faire l'économie d'une réflexion sur les savoir-faire culturels et leur acquisition » affirmait P. Martinez. (Martinez, 1996 : 106).

Tout en admettant ce lien indispensable qui unit texte littéraire (par voie de conséquence langue) et culture crée entre eux un lien de réciprocité, une implication plus ou moins légitime du fait que toute langue véhicule avec elle une culture.

Actuellement, L'aspect de la corrélation entre texte littéraire, donc langue, et culture est envisagé tout en dépassant les questions préliminaires que les premiers chercheurs en ce domaine ont posées

Voilà pourquoi le rapport entre la littérature et la culture n'est plus à justifier. Cela étant dit, le texte littéraire constitue par excellence un lieu fertile pour exposer l'univers culturel de l'Autre en raison de la superposition entre langue et son produit à savoir le culturel. Dans cette ligne de pensée, Georges Mounin avance l'idée qui stipule que :

la littérature(texte littéraire) reste considérée souvent comme la seule et toujours ethnographie de la culture d'un pays donné, au sens propre du mot ethnographie, presque toutes les images et les idées les plus tenaces et les plus concrètes que nous avons sur les Anglais, les Russes ou les Grecs (...) sont venues (...) des œuvres littéraires (Mounin in Séoud, 1997:57).

En contexte didactique, le texte littéraire revêt une importance capitale, non seulement parce qu'il permet de travailler les faits de langue à enseigner mais aussi, il façonne la transmission de certaines valeurs et idéologies jugées pertinentes à imprégner aux apprenants, futurs citoyens.

La littérature participe également à la diffusion des univers culturels qu'elle renferme comme le confirme Henri Besse :

Toute société développe, par réflexion sur son expérience du monde et du langage, des savoirs où elle codifie cette expression et qui concourent à sa transmission. La littérature orale ou écrite, parce qu'elle résulte d'un travail sur son expérience, nous paraît être un de ces savoirs, peut-être le premier, car, que seraient la Religion, le Droit, la Morale, ou même la Grammaire, sans les textes littéraires qui les fondent, les représentent ou les exemplifient (Besse, 1993: 53).

Il est primordial, enfin, que l'enseignement-apprentissage du FLE qui est, lentement mais sûrement, en train de se culturaliser, puisse tirer profit de l'espace que lui offre le texte littéraire afin que les élèves puissent interroger les identités et les altérités qui sont en son sein en vue d'une réelle appropriation de la langue française.

Il est de plus en plus urgent, selon nous, que l'enseignement/apprentissage d'une langue étrangère s'appuie sur une démarche ajustant des objectifs de collectivisation, d'éveil aux cultures et d'ouvertures sur l'autre. Cette prise de conscience quant à l'insertion des textes littéraires à des fins pédagogiques est amenée davantage voire obligatoirement à réconcilier l'apprentissage linguistique d'une part et l'apprentissage culturel de la langue cible de l'autre part.

Cette tendance s'est redéfinie dans les textes officiels des pays y compris l'Algérie. Raison pour laquelle, on ne peut dans de tel contexte dissocier l'objectif linguistique de l'objectif culturel du fait que « que la langue ne peut être coupée, même linguistiquement parlant, de ses constituants socio-historiques et socioculturels. Il n'y a pas d'un côté "Où est la poste?" et de l'autre la tour Eiffel, le Louvre...» (Porcher in Calisson, 1980 : 97).

Il s'agira pour M.A-Pretceille « de considérer que la constitution d'une identité culturelle, nationale ne peut plus se faire sur la négation de l'autre, mais par une prise de conscience réciproque et une reconnaissance mutuelle » (Pretceille, 1996 :158).

Du Soi à l'Autre: le texte littéraire comme médiateur

La présence et l'insertion des textes littéraires d'écrivains algériens d'expression française dans le manuel destiné à l'enseignement du français en contexte didactique algérien pris comme illustration favorisent l'identité nationale en raison de leur encrage socio-culturel et géographique identiques sinon semblables à celui des apprenants .

En effet, ces textes dits « littéraires » revenant à des nationaux ont pour mission majeure d'approcher les valeurs relatives à l'*algérianité* des apprenants. C'est-à-dire qu'il s'agit de « l'unique occasion d'accéder à un univers imaginaire qui serviront de fondement à la constitution de leur identité propre en relation avec l'identité collective du groupe socio-culturel auquel ils appartiennent» (Litz in Séoud, 1997 : 144).

Cette prise de conscience de son propre héritage identitaire et culturelle est selon notre sens, un objectif parmi tant d'autres que le didacticien algérien veut inculquer aux jeunes apprenants algériens.

Cependant, affirmer son identité compromettrait sa différence avec l'Autre. Cette différence n'est en réalité que l'achèvement des différences culturelles. J-C.Beacco, à juste titre perçoit qu'une « (...) identité est le produit d'un travail de sélection sur la matière culturelle qui permet de catégoriser les différences entre "nous" et "les autres" » (Beacco, 2000 : 25).

Prendre donc conscience de son identité, de ses origines, de ses croyances ne pourrait se concrétiser et s'accroître que par la confrontation avec l'Autre qui nous est différent et étranger selon la conception de M. Litz « Il n'est pas possible pour des élèves, de percevoir ce qui constitue leur propre environnement culturel sans terme de comparaison [...] ce n'est qu'après avoir découvert la culture de l'autre que je puis m'apercevoir ce qui fonde mes particularités culturelles»(Litz in Séoud, A. ,*op. cit.* : 146) . C'est pour cette même raison que, H. Besse affirme qu' «on ne saisit ce qui nous singularise que par différence» (Besse in Séoud, *ibid.*)

Cette ouverture sur l'Autre via le texte littéraire est très manifeste dans le manuel scolaire du FLE, pris en exemple. Un taux important des textes insérés revient à des auteurs étrangers, de toute nationalité y compris française. Ceci explique la position du didacticien algérien et par voie de conséquence, l'institution suprême qui tend à amener l'apprenant à la sphère de la mondialisation et de l'universalisme.

Force est de signaler que l'ancrage culturel du texte littéraire implique l'autre et soi : l'autre qui est décrit, et soi qui est, surement un lecteur non natif. C'est pourquoi la didactique des langues étrangères ne peut plus, désormais, ignorer et « priver le lecteur-apprenant d'un pan entier de la langue et de la compréhension des univers socioculturels qu'elle (la littérature) véhicule » (Radenkovic, 2004 : 6).

Dans le même ordre d'idées, comprendre l'Autre dans toute sa complexité et sa divergence pour ensuite se comprendre soi-même, se consolide davantage en classe de FLE, par le biais du texte littéraire considéré comme étant le lieu prolifique, qui sollicite l'interaction entre les différents partenaires éducatifs à savoir l'apprenant, l'enseignant et la langue. Et G-Radenkovic étaye nos propos en disant que celui-ci offre un lieu interactif :

Entre le texte et le lecteur, entre l'enseignant et les élèves et entre les apprenants eux-mêmes, en privilégiant la réflexion sur cette diversité. Il invite à interroger et s'interroger sur les non-dits sociaux et les "texte cachés", permettant d'identifier les stratégies et les relations à l'autre. Et qui sait? De désamorcer les conflits latents existant dans toute collectivité et dans toute relation de par sa pluralité même» (ibidem, 187).

C'est là probablement l'un des investissements actuels de la démarche interculturelle en classe de FLE, à savoir, la reconnaissance de l'existence de l'Autre, différent de soi. Il n'en demeure pas moins que

Comprendre l'autre dans son altérité ne signifie pas en admettre nécessairement les principes et les fondements. Encore moins s'identifier à l'autre par une sorte de mimétisme culturel: toute morale a ses parodies et ses dérives d'inauthenticité. La compréhension n'exclut pas la contestation: Elle en est la condition de possibilité. Bref, l'éthique de la différence n'est pas celle du caméléon (Pretceille, op. cit.: 154).

En guise de conclusion

Quoi qu'il en soit, la particularité essentielle du texte littéraire employé à des fins pédagogiques est sûrement sa dimension culturelle.

Nous venons de voir que l'enseignement-apprentissage du FLE, a pris comme il ne l'a jamais été, des allures de plus en plus culturelles, en réponse à une vigoureuse sollicitation qui exigeait que l'apprentissage d'une langue étrangère soit principalement culturalisé. En effet, le texte littéraire est promu au rang d'objet d'enseignement.

Il est temps, en somme, d'exploiter le texte littéraire en classe de langue tout en prenant en considération que l'apprentissage linguistique, qui était essentiellement grammatical, doit être nécessairement complété par une formation culturelle dans laquelle la littérature sinon le texte littéraire est considérée comme la norme, comme « la manifestation la plus intérieure de la culture du pays et la voie royale pour accéder à une certaine civilisation »(Blancpain in Cuq, Gruca , 2002 :374).

C'est là, le couronnement final du texte littéraire en contexte didactique : être là, présent pour désigner une culture absente !

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LA COMPÉTENCE DE COMMUNIQUER EN MILIEU PRÉSCOLAIRE ET PRIMAIRE

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Abstract: Human communication covers a multitude of forms which depend on various psychosocial factors. Communication skills are an imperative of daily life under the circumstances of an increasing volume of information, in any environment. Our relationships imply meetings, commitments, agreements or contracts which would not be possible without communication. All these represent goals of education, of school in general. Through permanent education through language and through communication situations put into practice in the classroom, whether at preschool or primary level, children attain a correct oral and written expression. The ability to communicate effectively appears therefore as a practical application of all the knowledge and skills acquired in school.

Keywords: communication, preschool, primary.

1.1 La communication en roumain – délimitations conceptuelles

Du point de vue philosophique, la communication est un processus par l'intermédiaire de laquelle une ou plusieurs personnes transmettent un jugement, une attitude ou un état émotionnel. Du point de vue de la théorie générale de l'information, la communication représente un transfère d'informations d'une source à l'autre (de l'émetteur au récepteur). Du point de vue psycholinguistique, ce processus suppose une transmission de significations à l'aide des signes. La perspective psychologique nous parle du langage comme d'une activité communicative que l'on acquière progressivement, que l'on apprenne et systématise par d'innombrables exercices, des expériences qui débutent pendant l'enfance et qui s'étendent tout au long de la vie. Au sens plus large du terme, par communication on comprend contact et collaboration, au sens stricte, elle suppose un échange d'idées ou une transmission d'informations à l'aide des messages. (Joita, E., 2007 :340)

Le processus de communication est défini en tant que moyen d'interaction psychosociale entre des individus. Il y a plusieurs critères qui ont contribué à la classification de tous ces moyens de partager des informations, en général :

- Selon les individus y impliqués on parle de communication: *intrapersonnelle* (avec soi-même), *interpersonnelle* (entre deux personnes), *en groupe restreint* (dans le cas d'une relation face à face), *publique* (l'auditoire est un public en relation directe ; conférence, réunion) ou *indirecte* (la presse écrite, la télévision) ;
- Selon le statut de l'interlocuteur on parle de communication : *diagonale* (entre des partenaires qui ont un niveau hiérarchique différent dans l'organisation, par exemple professeur-élève), *horizontale* (entre des partenaires qui le même niveau hiérarchique, par exemple professeur-professeur, élève-élève) ; *descendante* (part du haut vers le bas. C'est une communication top – down) ;
- Selon le sens qu'elle emprunte on parle de communication: *unidirectionnelle* (celle qui se réalise à sens unique, qui va dans une seule direction, par

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exemple: film, TV, radio), *bidirectionnelle* ou *multidirectionnelle* (une communication qui se caractérise par son principe de réciprocité, elle laisse une place à la rétroaction (feed-back), par exemple: réunion discussion); (Techniques de la communication; COLEACP)

- Selon les caractéristiques du code de communication, on parle de communication: *restreinte* (elle peut devenir un handicap dans l'assimilation de certaines connaissances et dans la réussite scolaire), *élaborée* (condition de ceux qui ont bénéficié de cette éducation de la communication au milieu de la famille) ;
- Selon la finalité de l'acte de communication, on peut parler de communication : *défensive* (dont le rôle est de soutenir son point de vue), *persuasive* (peut déterminer quelqu'un faire quelque chose ou être convaincu d'une idée), *d'entretien* ou de *soutien* (elle transmet des informations sur l'état affectif du locuteur), *instrumentale* (elle est focalisée sur la formation d'une conduite, elle change en fonction de la réaction des partenaires pour arriver au but proposé) ;
- Selon le degré d'activer le contenu, on parle de communication : *opérante* (les informations sont soumises à un processus de transformation), *latente* (certaines informations peuvent être activées au besoin) ;
- Selon les contenus dominants, la nature du contenu, on parle de communication: *référentielle* (qui vise un certain contenu qui fait l'objet du message), *opérationnelle* (vise la compréhension de ce contenu qui pourrait être décodé), *attitudinale* (valorise la situation de communication et le partenaire) ;
- Selon le support informationnel qui domine, on parle de communication : *digitale*, *analogique*;
- Selon l'horizon culturel, on parle de communication : *intraculturelle* et *interculturelle* ;
- Selon le code utilisé, on parle de communication : *verbale*, *paraverbale*, *nonverbale* et *mixte*.

Si l'on se rapporte aux situations de communication, on rencontre plusieurs types de communications :

- Communication par *coprésence* – suppose de garder le contact visuel qui influence pleinement la relation de communication et son contenu ;
- Communication *coopérante* – se déroule entre des partenaires qui n'ont pas un statut d'égalité, mais qui visent des objectifs clairement exprimés;
- Communication *normative* – c'est une forme de manifestation de la communication entre des personnes qui n'ont pas le même statut ; elle renvoie à l'idéal de partage.

La communication a un rôle décisif dans les relations établis avec nos semblables. Elle suppose un processus beaucoup plus complexe que celui du parler tout simplement : parler ne signifie pas communiquer, se taire ne suppose pas communiquer, transmettre des informations ne signifie pas s'engager dans un processus de communication. C'est pourquoi, former les compétences communicatives représente un processus différent de celui qui suppose éduquer les capacités du parler et se trouve sur un plan qui suit le développement de ces capacités. Par conséquent, les compétences de communication doivent constituer l'une des préoccupations primordiales du professeur, autrement, au niveau de la classe, le processus de communication peut être déficitaire. Bien comprendre tous ces rapports représente une

condition essentielle pour l'élaboration d'une stratégie éducative réussite, appuyée le développement des compétences de communication.

Se taire n'est pas la même chose que communiquer Se taire ne représente pas un manque de communication transmettre n'est pas la même chose que communiquer. (Ezechil L, 2002 :23)

L'enfant qui se tait, communique en fait beaucoup sur soi-même : il a des difficultés à formuler des réponses, il ne sait pas qui ou comment répondre, il est timide et il a peur de s'exprimer, il est révolté et refuse le dialogue, parfois il peut être malentendant. De l'autre côté, on ne peut pas affirmer que l'enfant qui parle beaucoup détient une meilleure compétence de communiquer par rapport à celui qui parle très peu.

La transmission d'un message s'appuie sur une relation unilatérale (E → R). Donc la communication est une relation bilatérale. Dans ce sens, le professeur est obligé non seulement à formuler des demandes, c'est-à-dire à transmettre, mais aussi à vérifier si l'on a compris les tâches indiquées. Le cadre didactique doit s'interroger : *est-ce que je réponds aux demandes et aux besoins de l'enfant ? Ou bien je lui impose de se soumettre sans droit d'appel ?*

Les réponses de ces questions représentent un support pour le professeur qui l'aide à comprendre la psychologie de l'enfant avec lequel il travaille, à instituer une relation de communication authentique avec celui-ci. Le petit élève, s'il se sent valorisé, est ainsi motivé plus facilement de parler que de se taire ou d'écouter. Il ne faut pas oublier pourtant que tous ces deux comportements sont essentiels dans une relation de communication complète et correcte. Ces comportements sont absolument nécessaires tant dans la relation professeur-élève, que dans celle qui suppose le chemin inverse de ce processus complexe élève-professeur.

1.2 Préoccupations de l'enseignement préscolaire pour former les compétences correctes de communiquer

L'attitude d'interlocuteur est quelque chose qui s'apprend. Elle suppose plusieurs variables : savoir comment écouter, écouter jusqu'à la fin, être intéressé par le sujet du message transmis, manifester de l'intérêt pour le point de vue de son interlocuteur et en tenir compte. A la maternelle ou à l'école primaire, on organise pendant les activités, des ainsi dits entraînement méta-communicatifs durant lesquels on déroule des exercices d'écoute active où l'on met l'accent sur l'importance de la capacité d'être un bon auditeur.

On peut exemplifier par un jeu didactique beaucoup utilisé, appelé *Écoutons (nom de l'enfant)*. Le professeur utilise les informations apprises pendant les discussions libres avec les élèves ; ainsi il apprend que Michel (supposons qu'il est un élève de sa classe), par exemple, a passé ses vacances à la montagne. Il utilise cette expérience de Michel pour provoquer un entraînement méta-communicatif : il prie Michel à raconter aussi à ses collègues cette expérience qu'il a vécu à la montagne. Il peut l'aider également par l'intermédiaire des questions : *quand es-tu parti pour la montagne ? avec qui ? par où es-tu passé ?* Puis, le professeur propose aux autres élèves de faire la même chose – poser des questions pour apprendre des informations supplémentaires? Les élèves qui posent les questions les plus intéressantes vont être récompensés.

Cette situation concrète oblige Michel à parler, mais aussi à écouter les questions des collègues, pour apprécier la plus intéressante. En même temps, elle met les enfants dans la situation de parler, de formuler des questions ce qui conduit

implicitement vers une attitude active. Les autres participants au processus de communication ne restent pas dans la posture de simple auditeur de l'histoire de Michel, ils s'y impliquent.

Pour une réussite de la communication, il faut apporter les enfants au point de réfléchir sur la relation avec l'interlocuteur pour contribuer peu à peu au développement de leur capacité communicative. Durant les activités collectives, le professeur peut identifier plusieurs indicateurs de la communicativité, tout en observant le comportement de l'enfant : la fluence, la cohérence, la clarté de l'expression. De même, on peut identifier l'attitude par rapport à l'interlocuteur : tolérante, dominante, soumise ; mais également l'attitude par rapport à la relation de communication : disponibilité de communiquer, plaisir de communiquer avec les autres ou blocages, difficultés dans le processus de communication.

La communication didactique vise directement la relation professeur-enfant. D'ailleurs, le but final de l'éducation dépend de son efficacité. Au niveau préscolaire, l'enseignant établit les relations formelles et informelles, au niveau du groupe. Compte tenu de l'âge des enfants, les relations établis doivent être positives et dans un permanent processus d'optimisation. La communication peut se réaliser dans tout moment de la journée, à partir de leur arrivée à la maternelle jusqu'au départ, pendant les repas, les activités didactiques ou pendant les récréations.

Tout le processus scolaire suppose langage, communications, notions. Sauf les méthodes qui ont une contribution importante au développement du langage, toutes les autres apportent leur pierre au développement de la capacité de communication, à l'enrichissement du vocabulaire. Certaines activités sont utilisées particulièrement pour développer le langage : activités à partir des images, des jeux didactiques, les conversations, les histoires créées par les enfants. Parmi les jeux didactiques les plus utilisés dans ce sens, on rappelle le nom de quelques-uns : *Qu'est-ce que c'est ? Il est comment cet objet/ce personnage ? Sais-tu parler comme moi ? Raconte-moi tes vacances !, Qu'est-ce que le peintre a-t-il oublié de peindre ?*

Les conversations d'après des images contribuent énormément à fixer les notions acquises par les élèves, à dynamiser leur vocabulaire et à les déterminer d'utiliser des mots ou des expressions dans une nouvelle forme orale, correcte et cohérente. De même, la conversation peut être utilisée à vérifier le niveau des connaissances acquises, à les systématiser, à perfectionner l'expression par une forme grammaticalement correcte.

L'enfant peut acquérir des informations à partir des histoires vraies ou qui semblent véridiques présentées dans des histoires, des contes de fées et des ballades. Le petit groupe de la maternelle utilise des histoires simples, sans trop d'épisodes et de commentaires. Peu à peu on passe à des histoires plus compliquées. L'enfant, quel que soit son âge, doit connaître tous les mots et les expressions que l'on utilise dans le déroulement de l'action, sinon le professeur doit les explique tout au long qu'il raconte l'histoire. Autrement, on risque de mémoriser des mots dont les enfants ne connaissent pas la signification ou bien qu'ils leur attribuent une autre signification. Tout en réalisant cette action de raconter l'histoire déjà présentée par le professeur, l'enfant, inconsciemment, enrichit son vocabulaire avec des mots et des expressions qu'il ne connaissait pas jusqu'à ce moment.

Les jeux didactiques peuvent être utilisés pour former un langage correct et cohérent, pour une prononciation en accord avec les normes, pour enrichir et consolider du vocabulaire.

On utilise toutes ces trois possibles parcours didactiques soit comme méthodes à la maternelle, soit comme activité autonome qui ont un parcours préétabli dans leur déroulement. Dans le processus éducatif déroulé à la maternelle, on parle moins de dialogue et plus de conversation, utilisée pendant les échanges verbaux. Ce permanent dialogue des questions et des réponses peut se dérouler sous la forme d'un exercice ludique en utilisant des jeux de simulation où les interprètes sont des personnages aimés par les enfants (livres, dessins animés, bandes dessinées). Les enfants sont ainsi mis dans la situation d'interpréter un rôle, sans s'en rendre compte, comme moyen spontané d'éduquer le langage.

On ne doit pas négliger la contribution des conversations dans la formation des compétences de communication sociale, de dialogue respectueux entre des partenaires de l'acte de communication, d'interéchange de messages. Les jeux de rôle ou de simulation où les enfants deviennent des acteurs de la vie sociale sont également les jeux des répliques à partir d'un plan proposé par le professeur, mais qui a des effets linguistiques évidents du point de vue du dialogue des petits acteurs. Un aspect particulier du jeu de rôle est la dramatisation. Elle a un caractère actif et elle reprend une grande partie des effets spectaculaires de la scène. On peut l'organiser soit en utilisant des répliques exactes, déjà indiquées, soit en donnant libre cours à l'imagination et à la spontanéité des petits acteurs. La littérature pour les enfants dispose de nombreux textes qui peuvent servir de point de départ à ces simulations : *L'ours dupé par le renard*, *Le radis énorme*, *La chèvre à trois enfants* (n.t.).

Pendant les activités éducatives, les enfants doivent être encouragés de poser des questions pour clarifier leurs malentendus, ce qui conduit à une consolidation des opérations d'analyse, de synthèse, de comparaison, d'interprétation et de stimulation de l'imagination et de la créativité. Une question adressée par un enfant n'est que le signe de son intérêt, de sa curiosité ; c'est pourquoi les enfants insistent avec le dilemme qui a retenu leur attention. Parfois, à cause du vocabulaire réduit, le préscolaire ne peut pas trop dialoguer avec son interlocuteur, surtout si celui-ci est un adulte.

Dans ses relations avec les autres enfants, le préscolaire peut coopérer ou dialoguer plus facilement, bénéficiant de la même position ce qui a comme conséquence la socialisation de l'intelligence et du langage, la compréhension de l'utilité de l'échange d'idées. Pour stimuler la conversation entre les enfants, il faut que le professeur crée les conditions nécessaires pour permettre aux petits de se réunir dans des groupes, qu'il les entraîne dans des activités qui stimulent leur intérêt pour le dialogue. La communication didactique a un rôle décisif dans le déroulement et l'efficacité de l'acte éducatif. Elle représente l'une des prémices de toute activité pédagogique, mais également sa finalité, vu que l'objectif général de l'enseignement roumain est celui de former et de développer la compétence communicative des préscolaires.

1.3 Préoccupations de l'enseignement primaire pour former les compétences correctes de communiquer

S'exprimer correctement, en écrit ou à l'orale, représente l'un des instruments essentiels du travail intellectuel sans lequel on ne peut pas concevoir l'évolution ultérieure des élèves. La compétence de communiquer est devenu un *must have* de notre époque, surtout par ses implications au niveau social. Les élèves qui s'expriment facilement, même dans les premières classes, qui sont désinvoltes, dans la plupart des cas représentent non seulement des modèles de réussite scolaire, mais également de réussite sociale. On rencontre pourtant le revers de la médaille : les enfants qui doivent

se confronter à l'insuccès scolaire s'expriment difficilement, ils ont peur de verbaliser, de donner libre cours aux pensées ou aux sentiments.

Il n'y a pas d'activité éducative à l'école sans communication et le langage représente l'instrument qui facilite la communication entre les individus. Dans toute activité didactique, le succès est influencé par la compétence de chacun de réceptionner les informations, de les assembler dans son propre système de valeurs et de les transmettre aux autres. Maîtriser le langage est le desideratum de l'éducation, en général, et des classes de langue et de littérature roumaine, en particulier. L'expression orale et écrite apparaît comme une valorisation de toutes les connaissances et de toutes les compétences acquises dans les années d'étude.

A partir de la classe préparatoire, les programmes scolaires prévoient des activités concrètes de communication, visant surtout les composants de la communication dialoguées: les élèves apprennent qui est l'émetteur de l'information, qui est le récepteur de l'information, quel est le message et les formes sous lesquelles il peut se réaliser (orale, écrite, par signes, par gestes, par images). Les écoliers sont confrontés à la situation de dialoguer dans des situations clairement formulées, de respecter les formules initiales, de maintien et de fin de dialogue.

Pour que ces actes de paroles soient de plus en plus agréés par les écoliers, on considère que les sujets qui les déclenchent doivent être en étroite liaison avec l'univers de l'enfance; on doit initier des dialogues sur de jeux, des films, des dessins animés, ou bien qui se rapportent à leur propre horizon social. Lorsque le thème est choisi par les élèves, la réussite de l'activité est d'autant plus grande. On connaît la préférence des enfants d'imaginer des histoires sur des objets qui font partie de leur univers. C'est pourquoi, lorsqu'il y a des difficultés de communication, le professeur ne doit pas ignorer ce détail essentiel.

En ce qui concerne la communication écrite, celle-ci se limite dans la première classe du primaire à apprendre à écrire du point de vue graphique. Jusqu'à la période post- alphabétique on met l'accent sur l'acquisition des éléments qui composent les lettres, sur leur agencement pour former des mots et sur la combinaison des mots pour former des propositions.

Toutes ces notions se reprennent de manière concentrique, de plus en plus compliquées pour chaque classe jusqu'à la fin du cycle primaire. En deuxième, dans les premières classes du roumain on exploite les variables de la communication orale, pour que les enfants fassent connaissance avec les premiers essais de constituer un message écrit à partir de certaines images ou à partir des questions qu'ils donnent à certaines questions. Par exemple, pendant les activités de la leçon *Le petit poulet* (n.t.) les enfants répondent oralement aux questions et puis, en équipes, ils réalisent des dialogues à partir du sujet traité pendant le décodage du texte et à partir des images de soutien.

Pour ce qui est de la communication écrite, les enfants apprennent comment ranger un texte dans l'espace de la page du cahier, ils acquièrent et appliquent tant les règles du texte narratif, que les règles qui s'imposent au texte lyrique. Les buts de la communication écrite sont atteints par l'écriture à but pratique, informatif: la copie, la transcription, la dictée, l'autodictée. On insiste également sur des exercices qui consistent à compléter des dialogues, des exercices d'imagination qui demandent aux enfants de donner une autre fin à un texte déjà connu.

Au fur et à mesure que les petits avancent dans les mystères du roumain, en troisième et en quatrième, les demandes sont de plus en plus complexes en ce qui concerne le domaine de la communication orale et écrite: les élèves sont familiarisés avec le plan d'idées d'un texte, le résumé oral, l'histoire orale d'un fragment, la

conception d'un message du texte, la réalisation d'une composition à partir d'un plan d'idées déjà établi ou créé par les écoliers eux-mêmes. Ainsi, dans le premier semestre de la troisième, à partir du texte *La chêne de Borzesti* d'après Eusebiu Camilar, par exemple, on peut formuler à partir du texte les idées principales, puis on réalise le plan d'idées qui représente le fondement de l'histoire orale d'un fragment ou du texte narratif en entier.

Pendant les leçons de communication écrite on introduit des éléments qui tiennent de la structure d'un texte, les parties composantes d'une composition, on attire l'attention sur les exigences d'écrire correctement du point de vue de l'orthographe et de la ponctuation. De même, on insiste sur la diversité des compositions : des compositions à partir d'une série d'illustrations, des questions, d'un plan d'idées rangées logiquement, des compositions ayant le début ou la fin déjà présenté. Le professeur met aussi l'accent sur l'écriture de la nature fonctionnelle : la carte de vœux, l'invitation, la réclame, la carte postale, après avoir étudié comment écrire un billet, en deuxième. Toutes ces étapes ont comme but d'exercer l'acte de la communication en termes d'émission et de réception ; le but est aussi de cultiver aux écoliers du primaire l'esprit créatif.

L'inventaire des activités que le professeur peut utiliser pour l'acquisition de toutes ces notions est très varié : des exercices pour raconter ou relater des histoires vraies ou inventées, des exercices qui supposent formuler des questions et de donner des réponses, des exercices de construire des propositions correctes grammaticalement, des propositions où ils utilisent des mots ou des expressions récemment appris, des exercices de rédaction de courts textes à partir d'un matériel support, de transformation des propositions simples en propositions développées.

1.4 Conclusions

La communication apparaît ainsi, en conséquence, comme une composante fondamentale tant au niveau préscolaire, qu'au niveau primaire. D'ailleurs, tout le système d'enseignement est un processus de communication qui implique en égale mesure transmettre des informations sur des notions plus proches ou plus éloignées, très utiles aux élèves à cet âge, tout comme recevoir des réactions de la part des participants à l'acte de communication. L'une des directions primordiales de l'école de nos jours est celle qui vise à armer les élèves avec des méthodes qui facilitent leur travail intellectuel, qui les encouragent de raisonner. Le profil intellectuel du futur adulte dépend de la maîtrise de tous ces éléments. La communication offre aux élèves de multiples possibilités de développer leurs compétences pour créer leur propre réseau de relations tant au niveau personnel, qu'au niveau professionnel et pour s'intégrer socialement.

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FOCUS ON IDENTITY IN DESIGNING AND TEACHING AN ENGLISH FOR ENGINEERING ACADEMIC STUDY COURSE IN A MULTICULTURAL ENVIRONMENT

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Abstract: *In today's higher education institutions one can quite often identify educational settings characterized by a multicultural component. Therefore, special attention should be given to the multitude of issues to be taken into account by the foreign language teacher who takes on the hat of a course designer in such challenging sensitive contexts. Among the foci of both the course creation of and its implementation in a multicultural class, identity connected aspects are worth receiving special attention at all stages, as, if they are disregarded, there are serious risks of potential misinterpretation of the input, conducive to a decrease in the course efficiency. The paper aims to discuss the manner in which identity has been taken into consideration in designing and teaching a CLIL type course named ENGLISH FOR ENGINEERING ACADEMIC STUDY (EEAS) to foreign and Romanian students of the Faculty of Engineering in Foreign Languages - FILS of the Bucharest Polytechnic having English as the medium of instruction.*

Keywords: *multiculturalism, identity, CLIL course design.*

Motto:

We live in a world where identity matters. It matters both as a concept, theoretically, and as a contested fact of contemporary political life. The word itself has acquired a huge contemporary resonance, inside and outside the academic world.

Paul Gilroy

1. Paper aim and necessary theoretical synopsis

This study aims to present various modalities of including relevant fundamental notions such as *identity awareness* in a multicultural group into the content of a course meant for engineering students in higher education focused on developing academic study skills at the beginning of the bachelor level.

The setting is characterized by a strong multicultural component, which requires the foreign language teacher's effort directed towards both course design and further teaching and class management.

The complexity and somehow fuzziness of the described context call for clarifications and a type of teacher attitude facilitating development of respect to the multicultural learners' identity while establishing functional operating paradigms based on contextual and general parameters.

Identity should be seen, we maintain, as the crossway of the actors' identity paradigms – teacher and students, comprising and differentiating among their personal and professional ones, finely tuned and molded so as to enable reaching productive consensus, based on valid personal and mutual representations.

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This demand has become more acute particularly over the last decade or so, with a large number of universities offering tuition in a foreign language, chiefly English, to multicultural groups of sometimes multilingual students (Lestinen et al., 6).

Nuances of the way this is being understood and implemented at present vary; what is stable, though, refers to the general objective all such organizations include on their fundamental agenda of activity, viz. contributing to reaching “intercultural understanding in society” (Lestinen et al., op. cit., 6).

Moreover, the status of English has been changing lately very much towards the multifaceted meanings of a *lingua franca* (Crawford, para.1), with non natives using it for study or work in a huge number of settings all over the world.

This raises questions as to what elements should be included in a typically communicative language teaching course in terms of development not only of the linguistic competence, but also of the sociocultural one, that should be both useful and valid in such a globalized world as ours.

Such implications should be seriously taken into account in designing both English language teaching materials and also, we should add, CLIL (Content and Language Integrated Learning) type courses, as the one discussed here. The focus moves today from a “norm bound approach” towards “mutual comprehensibility and cultural identity” (Sifakis, 237-250).

A possible answer to such questioning instances could be, we agree, what has been labelled as “critical multiculturalism” (Zhao, 55-60), an attitudinal pattern ensuring an approach of both trainers and trainees conducive to the possibility “to create, maintain and transform language uses, hence ... identities and social realities”.

2. The EEAS course – a brief presentation

In what follows, the *ENGLISH FOR ENGINEERING ACADEMIC STUDY* course is outlined, in point of the course design background, context profile, needs analysis, syllabus and rationale for writing and teaching it to bachelor FILS students of the Bucharest Polytechnic.

Thus, the context comprises the following features to be taken into account upon course design and teaching:

- the *students* are a mix of Romanian (around 30 - 40% in each group) and foreign ones, who come from various countries and cultures, for instance African, Arabic, Asian and European and who have equally dissimilar cultural and educational backgrounds. Linguistically, with none of them a native speaker of English and substantial differences in terms of their entry test results, their bachelor level first year is not really an easy one, as adjustment to the new context is, according to their feedback, quite challenging at times. Moreover, the degree of difficulty of the academic study skills level expected/required from them from the very beginning is substantially enhanced, for the majority, by the fact that they are in a foreign country, Romania, where English is only the medium of tuition, and where around them Romanian is spoken as L1, including by most of their teachers of technical disciplines;
- *group structure variability* should be taken into consideration, as well; however, it should not, we believe, significantly change the weighting and type of materials focused on identity awareness raising tasks, such as: reflection followed by discussions, comparing learners’ responses/opinions to certain sensitive issues,

encouraging students from different backgrounds to present aspects specific to their own culture and/or critical incidents they experienced and so on;

- the *teacher* – a non native speaker of English, a Romanian, assuming beyond the foreign language teaching task, that of CLIL course designer, as EEAS is a blend of academic study skills specific to engineering higher education organizations and English language, respectively. The teacher's concern goes toward embedding in the course the kind of content that should encourage in the students the development of both a position and a mentality of awareness of their own cultures, as well as tolerance to those of their colleagues', attempting to turn them into a lifelong attitude.

Hence, the role of the EEAS course proposed to them, firstly as an optional one - but in which they enroll massively, namely to include, besides the expected content resulting from a detailed *needs analysis* that was carried out initially (questionnaires and interviews to teachers of the FILS and to freshmen), elements specific to the "sociopolitics of English in academic uses" (JEAP, Home).

The EEAS course, existing on electronic support as course slides, as well as its applications and assignments, has been (re)designed and taught with the first pilot-series twice so far. It comprises seven modules, meant for two 14-week terms. Here they are, with the mention that, for each module, only a selection of sub-topics examples is given in brackets, viz. those ones where the focus on multiculturalism sensitive issues is major. However, this does not mean that similar overt or hidden agenda points are not to be found elsewhere in the course.

Module 1 - *Introduction to the engineering academic study in English* (raising learners' awareness of the need to improve individual study potential and to assume responsibility for their own learning process; intercultural differences and developing an attitude of tolerance towards diversity within the academic study context).

Module 2 - *Creating the necessary linguistic support with a view to forming adequate competences for the engineering academic study in English* (study of linguistic models and structures typically used in scientific and technical texts that the learners will encounter).

Module 3 - *Developing reading/accessing the scientific/technical texts for academic study* (specific types and structures of texts for the engineering academic study context; modes of understanding and accessing texts on electronic support).

Module 4 - *Developing writing skills and increasing students' awareness of the problems connected with writing in an engineering academic context* (types and templates for texts specific to the scientific and technical field; matters of style, register, cohesion and coherence of the written text; writing homework and laboratory reports for academic courses, with a focus on paraphrasing, synthesizing, critically analyzing, quoting sources adequately; avoiding plagiarism and observance of international norms).

Module 5 - *Developing listening skills* (raising capacity of understanding course presentation and argumentation; getting used to various accents in English).

Module 6 - *Developing oral communication skills necessary to the students in order to efficiently and actively participating in seminars and to make oral presentations* (developing skills connected to the effective participation in a range of specific situations for the engineering academic context in English; improving scientific reasoning and data presentation in accordance with the envisaged academic format)

Module 7 - *Creating autonomous study skills, within the engineering academic study skills program* (providing support to the students in developing their independent

study skills within the academic context, by creating their reflective attitude, open to optimization, and by acquiring modes of transferring already existing skills).

The manner in which such multiculturalism connected sensitive topics were embedded in the EEAS can be described as ranging, on a continuum, from explicit to implicit modalities, as will be seen in Section 3, where a selection of examples is provided, in order to illustrate the approach we propose.

3. Selective exemplification

Given the space constraint, as well as the main aim of this study, i.e. to suggest ways of embedding multiculturalism focused issues in the academic study skills course in English and to support the students in developing an awareness of this multifaceted field, we have grouped the examples into three types of categories, which we labelled:

1 – *REFLECT & DISCUSS* - activities in which the common element is the fact that the learners are invited to reflect on a certain topic, sometimes compare personal experiences, and then discuss about them with peers/whole class, the rationale obviously being that, during this process, there are good chances that the students could become more aware of the cultural differences among them and of the right approach to handling them in their study, as well as in their work community after graduation.

2 – *AWARENESS RAISING ELEMENTS & TIPS* - in general these are represented by the course input, either as course slides presented by the teacher or as applications. They might seem less interactive than type 1 above - initially, but the input treatment is aimed to inviting the learners to try to find their own answers, even if this occurs at the post-course stage. Similarly, the choice of TIPS frequently includes guiding information covering aspects that apparently have a general character, but in fact, they may be interpreted quite differently by the trainees - if we remember that their backgrounds at this stage in their education are still the initial ones, therefore little marked by the new context they will study in. A good example could be *nonverbal cues in making oral presentations*.

3 – *PROBLEM SOLVING* – these are the cases where the course input is the rough material out of which the students are asked to extract rules and meanings; in the process, there are good chances that they refine their understanding of phenomena discussed.

Almost no need to mention that it is neither useful nor recommendable, we believe, to classify the selected examples as belonging totally to one category only; combinations are possible, with many cases where the borderline is difficult to establish. However, what matters for our purpose here is to try to generate and/or collect, as a sort of database for further use in other educational settings - should they require it, a number of solutions envisaged against the constraints and features of our above described context.

For each category, a range of examples are given, including a minimal input and/or activity description, the procedure in class and its rationale.

Thus, for category 1 - *REFLECT & DISCUSS* – the first assignment in Module 1 invites the students to reflect on their previous experience as learners, having English as the language of tuition, the follow-up being to list DOs and DON'Ts about the right approach, habits, behaviour, strategies etc. related to the topic, as tips for their colleagues. With this type, *sharing* with peers is quite important, either by having the students present their assignments in class, or, alternatively, by asking them to prepare the tips in pairs/groups, the activity can thus provide useful mental stimulus. Moreover,

as this assignment is placed at the very beginning of the course in Module 1, its role is crucial in students' *attitude* formation.

A form of course input inviting interactivity is to have the students answer, after individual reflection (and again, depending on each group structure, any such sequence can be implemented in pairs/groups), posing questions such as: *How can you set about achieving that? How will you react to the university challenge? Is studying at university the same as the type of work you have done before?* etc. What matters is to allow the students time enough to reflect, and then to have them share their thoughts and opinions, if necessary, especially on debut of the course, when one can assume that a certain amount of resistance and/or reluctance to the new context in which they have been trying to integrate can be manifested.

An excerpt from another reflection inviting application asks the students to: *Identify the academic YOU.* This should be done by *making a quick inventory of the skills* the students have, as well as by identifying their *strengths and areas for improvement*.

Quite a similar type of input as above, this time a more prospective one though, as it comprises questions of the type: *Ok, you know who you are...now, but what about in five or ten years' time? What sort of career you want?*, if well placed later in the course, as in our case, may be conducive to the students expanding their (newly) formed, appropriate in a multicultural society, attitudes and/or mentalities, thus preparing them for the moment when they reach the international labour market.

Case studies of various types are introduced in the course input, with certain critical situations being presented. An example taken from the EEAS course input depicts the confusion caused by a mismatch between the cultural assumptions of the learner – a Chinese student facing a situation in which mention is made of a term specific to Britain's insurance system. The example is provided within the *Unpacking Noun Phrases* topic in the course – we should remark that the choice of examples and amount of teacher explanation and class discussion about them should, of course, depend on the multicultural group structure in each case.

A course input item explicitly oriented towards group discussion is *Identifying Reasons for Reluctance to Participate in Discussions, Identified from Research into Cultural Attitudes*. The students work in groups of three, which in general means at least two different nationalities sharing personal culture-specific views, to rank and justify the potential reasons for reluctance, providing examples and arguments in support of their options. An interesting element is that a fourth student plays the role of an Observer of the former ones' discussion, making notes in a *Group Behaviour Observation Sheet*. This activity component not only adds objectiveness, making it possible for the teacher to cope with a large number of students working together in class, but it also helps the learners to see themselves from a peer's perspective, which generally helps them by shedding light on their own reflection & discussion process.

The product of the activity, i.e. the prioritized list of reasons negotiated upon in each group, is generally a good indicator of the kind of problems and/or differences that exist at individual and group levels. Among the first reasons regularly occurring in many groups we should mention: fearfulness that one's own values and/or identity are challenged, unwritten rules and conventions existing in English-speaking countries/cultures the trainees are unaware of, different perceptions of silence and so on.

For the second category – *AWARENESS RAISING ELEMENTS & TIPS*, there are various ways of embedding awareness raising input in the course, selecting the kind of information that is most relevant for each skill envisaged in that particular course

material. Here is a list of examples; for each one, we present the course topic, and the excerpts from the course content input meant to raise the students' awareness, respectively:

- *Meetings - Identifying problems*: Cultural differences; Shyness - can be individual and/or culture specific.
- *Style in delivering oral presentations*: Nonverbal clues – culture specific; They can vary with audience and context.
- *Speaking to a multicultural audience*: Audience structure comprises individuals from different countries/cultures; You need to understand how people from different cultures interpret your message and the way you deliver it; Visual aids – you should consider symbols meanings in various cultures, in order to avoid being misunderstood; Understanding the main features of your listeners' ethnic profile.
- *Most important items for oral presentations*: Body language – a significant role in conveying meaning without the risk of misunderstandings; It should fit in with the audience's culture(s).
- *Listening and note-taking problems*: Students come from various educational contexts, therefore there can be a mismatch between the students' and the lecturers' purposes; In some educational settings, students could have been required to learn some specified readings/materials, therefore they may not understand the importance of attending lectures and taking good notes as active listeners; Understanding lecturer's jokes and other cultural references, whose aim is to reduce power distance, but this can be misinterpreted by students with different culturally established hierarchical relationships.
- *Technical vocabulary – problems that can occur*: Lexis may be assumed as known from previous knowledge - and in fact it is not; Terms that are difficult to translate across cultural boundaries – see examples; An example of ignorance of a semi-technical term meaning: PLANT= 1. a living organism; 2. an industrial site. (Our remark: this example combines features of this category with those of the *REFLECT & DISCUSS* one).
- *Critical thinking development*: Never accept blindly what you are told in class; Ask questions if necessary, compare and discuss information; University learning should help you to form your own opinions on the basis of a genuine understanding of issues. (Our remark: such examples definitely have an *attitude* developing component).
- *End-of-course tips*: Keep an open mind; No need to make final choices at this stage, as your priorities will surely change in time. (Our remark: by that moment, we can assume that the students would have developed, at least to a certain extent, an awareness of multiculturalism issues, as well as a better capacity to perform their role in the study community - and also outside it).

Category 3 - *PROBLEM SOLVING* – covers examples ranging from input of the linguistic type, with examples of sentences given to the students, who are asked to analyze a word with more than one meaning, such as “instrument” and establish by deduction its different meanings, in an attempt to develop an inquisitive attitude in them, even at this apparently low level.

Similarly, with not highly lexical words that may have received pejorative and/or out-dated connotations, students also work on given examples in sentences to deduce nuances. This should be also conducive to eliminating their dependence on bilingual

dictionaries and their tendency to see vocabulary knowledge by a one-to-one correspondence with a word in their mother tongue.

Feedback from the students, including Student End-of-term Course Evaluation, Student Questionnaires, Student Diaries regularly filled in and kept in their Portfolios of Assignments, seems to confirm that the EEAS course envisaged objective of developing a better understanding of multiculturalism connected issues, while becoming aware of their own identity in the community, has been fulfilled at least partially.

The learning outcomes of the students who took EEAS were consistently higher than those of the other students in their groups. There were no drop-outs between the first and the second term in any of the years. What is more, enrollments increased for the second term in both years.

4. Open conclusions

At this post-piloting stage, there are several important ideas playing the role of interim conclusions.

Firstly, when such a course is designed, it is of utmost importance, in our opinion, to take into account, in a flexible and well-justified pedagogically manner, the most relevant features of the context in order to decide upon the main focuses and choice of input and classroom treatment.

Then, from our experience, we have come to the conclusion that eliciting the students' ideas, opinions and beliefs and encouraging them to get involved in discussions, as well as providing "food for thought" on each possible occasion, for them to reflect and derive attitude setting conclusions, is an appropriate manner of trying to develop further student openness and sensitiveness to identity and cultural differences issues.

Finally, we should emphasize the importance - for the teacher/course designer/researcher, in amending the course quality and efficiency, attached to feedback permanently received from the learners, under any form possible: diaries, course evaluation sheets, their grades, (semi)formal interviews and focus groups.

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L'AUDIOVISUEL COMME SUPPORT PÉDAGOGIQUE

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Abstract: *Learning a foreign language means to accept the world, to discover new ways of expressing yourself, acting and interacting, it means to enjoy yourself, to discover the joy of learning...To reduce the learning of a language to assimilating vocabulary, learning some linguistic and grammatical structures and some pre-established culture and civilization elements, it means to learn a dead language.*

The audio-visual is omnipresent in the lives of the youth as a means of getting information. That's why this can be a source of ideas that can be didactically exploited. In this context, "Learning French by the means of The Audio-visual (The Media)" can be a profitable action through the capacity of the teacher to analyse the visual images, but also through his ability to make the students understand the real message of the information.

To conclude, the teacher's role is to help the students to develop their critical sense and also to keep them connected with the present audio-visual area. The final aim is to make sure that the student knows how to receive and use a piece of information.

Keywords: audio-visual, understanding, learning.

«Enseigner une langue étrangère signifie transmettre un certain nombre de connaissances linguistiques et culturelles à l'apprenant, l'habituer à s'exprimer avec clarté dans la langue cible mais aussi et surtout le former à comprendre, à accepter, à apprécier sa culture et la culture de l'autre».¹

Au cours des dernières années, l'étude des langues vivantes s'est orientée davantage vers la communication. Enseigner le français langue étrangère, c'est apprendre aux élèves à communiquer en français, oralement et par écrit. Des études récentes démontrent que l'interaction image-son s'avère être la meilleure voie d'accès vers l'acquisition d'une langue étrangère.

L'audiovisuel comme support d'information est devenu omniprésent dans la vie de nos jeunes apprenants. De ce fait, sa présence est banalisée à leurs yeux au point parfois de subir le flux d'informations qui peut en découler. En revanche, l'un des traits caractéristiques de nos élèves est la curiosité, l'envie de comprendre comment s'organise le monde qui les entoure, quelles sont les règles qui le régissent. Paradoxalement, cette situation n'engendre pas une fréquentation accrue de la presse écrite ou télévisuelle. C'est dans ce contexte que «Apprendre le français avec l'audiovisuel» peut être utile à l'enseignant afin de manipuler par la déconstruction les images télévisuelles mais aussi pour faire comprendre à sa classe l'importance que revêtent l'information et les enjeux qui la sous-entendent.

Cette nouvelle perspective méthodologique nous donne l'occasion d'approfondir l'étude de l'image en fonction de certains objectifs discursifs et communicatifs. Fixe ou mobile, l'image est envisagée alors comme discours: elle raconte et décrit, mais elle a aussi un rôle explicatif ou argumentatif.

Dans ce domaine on effectue un travail de sensibilisation et d'initiation en examinant séparément des genres de discours visuels:

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¹ M. Mitu, *Repères théoriques pour une didactique du conte*, Ed Cartea Universitară, 2006, p.76.

- ceux qui ont une fonction explicative (schémas, écorchés, etc., en science de la vie et de la terre, dans les dictionnaires et les manuels) qui procèdent par réduction et simplification;
- ceux qui ont une fonction persuasive et argumentative (affiche ou film publicitaire) ;
- ceux qui ont une fonction informative (image de presse, journal télévisé) lorsque l'image vient renforcer «la vérité» (la preuve par l'image), accompagnant et confirmant la présentation verbale (orale ou écrite);
- ceux qui ont une fonction critique (dessin humoristique, par exemple).

On aura aussi soin de percevoir la place et les fonctions de l'image dans les multimédias (les icônes informatiques comme signes, les schémas et graphiques comme documents). Par là, on aborde l'image dans une perspective interdisciplinaire.

Des enregistrements vidéo (journal télévisé, interview, débats, extraits de film) permettent d'aborder l'oral dans la globalité de ses constituants (attitude des interlocuteurs, mimiques, gestuelles, intonation, etc.). En écoutant le commentaire de documentaires ou d'événements d'actualité, les élèves apprennent à mettre en relation un univers représenté et le texte oral destiné à l'explicitier. Ils s'entraîneront aussi à prendre place dans des échanges dialogués pour rapporter un événement, l'analyser, exprimer un point de vue en respectant les tours de parole et en situant leur intervention par rapport à celle de leur interlocuteur. Ils apprendront peu à peu à maîtriser le discours long pour rendre compte d'une lecture, d'une expérience vécue, pour rapporter différents points de vue sur une question. Ils s'entraînent également à prendre des notes, à des degrés variés de structuration, lors de l'audition d'un exposé ou d'un cours.

Enfin, il s'agit également de former le jugement et le sens critique de l'élève, de l'ancrer dans l'actualité audio-visuelle, de lui faire toucher du doigt la complémentarité entre discours narratif et explicatif. L'objectif final est d'assurer une prise de recul par rapport au média, et quant à la manière de traiter une information.

Une possible technique d'explorer les documents audiovisuels

Apprendre une langue étrangère, c'est s'ouvrir sur le monde, c'est découvrir de nouvelles possibilités d'expression, d'action et d'interaction, c'est aussi faire la fête, c'est découvrir le plaisir d'apprendre.... Réduire l'apprentissage de la langue à l'assimilation de vocabulaire, de structures de phrases, de règles grammaticales et d'un contenu de civilisation préétabli, équivaut à enseigner une langue morte.

Par le biais de la vidéo, c'est l'image animée, mobile, qui a fait son intrusion dans la classe de langue: ce nouvel auxiliaire pédagogique, outre l'attrait qu'il exerce et la possibilité qu'il permet d'introduire une langue variée, actuelle et en situation, fournit un réservoir de savoir-faire langagiers et de pratiques de communication. Il facilite la compréhension, car il permet une bonne contextualisation en présentant l'environnement de communication et une vision du non-verbal (mimique, gestuelle, proxémique): celui qui apporte en lui-même une foule d'informations qui aide à la création du sens. Il offre également de nombreux atouts à l'enseignement de la civilisation: la télévision et le document vidéo témoignent directement de la réalité sociale et culturelle, créent un sentiment de "proximité du lointain", et favorisent la compréhension et l'acquisition d'une véritable compétence culturelle.

Le développement des compétences linguistiques exige une stratégie pédagogique très bien conçue. C'est pourquoi l'enseignant doit suivre rigoureusement les étapes d'exploration des documents audiovisuels destinés à être traités pendant les classes.

Première étape à suivre est le choix du document. Le principe capital est de favoriser des entrées qui partent du connu des apprenants et ne pas sélectionner, dans un premier temps, des documents où l'opacité culturelle ou la polysémie du discours soient trop importantes. Il est souhaitable que les documents sur lesquels on s'arrête soient authentiques (journaux télévisés, films, spectacles). L'apport de ce type de matériel pédagogique vient compléter la connaissance de la langue dans des situations de communication réelle.

Deuxième étape. Dans le cas des documents audiovisuels cette étape développe au maximum la compétence de réception. Elle consiste en l'utilisation des images (photos, affiches, dessins) pour:

- sensibiliser et mettre les élèves en condition;
- définir le thème général et donner quelques pistes sur les contenus;
- faire exprimer aux élèves ce qu'ils savent du thème et le lexique qu'ils connaissent;
- introduire le vocabulaire nouveau indispensable à la compréhension du document.

Il est possible de dresser une liste de ces mots progressivement au tableau ou de la fournir au préalable. Cette étape permet de préparer la compréhension du document, d'éviter les blocages, et de faciliter l'accès au sens.

Troisième étape. La découverte du document. Cette démarche implique trois moments:

- visionnage sans le son qui permet aux enseignés de découvrir le thème et procéder à la compréhension orale (qui ? quoi ? où ?, quand ?...) à l'aide des images avant de répondre aux questions. Il est aussi utile de faire des arrêts sur image pour faciliter les réponses quand cela s'avère nécessaire ;
- premier visionnage avec le son. Ce moment n'est mis en marche qu'après une lecture d'un questionnaire qui accompagne d'habitude ce genre de document didactique. Ces questions dirigent l'attention des élèves vers les éléments qui assure la compréhension globale. Ainsi à la fin de cette étape, ils réussissent à reconstituer sommairement ce qu'ils ont vu ;
- analyse du document séquence par séquence. D'autres questions anticiperont cette analyse, dont les élèves prennent connaissance. Au début de l'apprentissage, faire visionner deux fois chaque séquence si nécessaire et faire des arrêts sur image en répétant la consigne. Les enseignés prennent des notes et répondent oralement à partir de celle-ci. Ils peuvent aussi retranscrire un court passage quand cela leur est spécifié.

Remarques:

Les séquences à visionner sans le son proposent une activité de compréhension orale. Les étudiants s'appuient sur:

- la physiologie, la gestuelle, le comportement des personnages;
- les couleurs;
- les différents plans;
- Le décor, le paysage.

Les séquences à visionner avec le son proposent une activité de compréhension orale. Les étudiants s'appuient sur:

- le ton et l'intonation;
- les bruits extérieurs;
- l'alternance entre la voix off et les dialogues;

- la récurrence de certains mots ou expressions.

Si les éléments essentiels ont été élucidés par les élèves, il restera toujours des éléments secondaires incompris. Pour ne pas créer de blocage et si les élèves en manifestent le désir, visionner une dernière fois le document avec la transcription qui est aussi un auxiliaire de ce genre de document.

Quatrième étape est concentrée sur la synthèse. Elle permet de reformuler les contenus principaux du thème. Le professeur pourrait concevoir des questions qui aident l'apprenant à mieux reprendre le contenu du document. C'est une phase intermédiaire nécessaire pour le passage de la mise en place du thème et des problèmes qu'il soulève à la prise de position de l'élève.

Dans tous les cas, l'univers culturel que véhicule ce médium constitue une clé de voûte pour la didactique des langues. Le contact direct avec l'utilisation réelle de la langue dans des situations de communication réelles constitue l'objectif principal de tout apprentissage. En prise sur la réalité contemporaine et sur des modes de vie et de pensée, les documents audiovisuels authentiques sont aussi une grande source de motivation, mais ils ont également une valeur de récompense, car l'apprenant peut avoir le plaisir de constater l'aboutissement de ses efforts et de son apprentissage: comprendre la langue de l'autre et avoir à l'esprit le fait qu'il puisse, à son tour, se faire comprendre par l'autre au moment où il reconnaît un stimulus visuel ou auditif.

En tant qu'auxiliaire pédagogique, l'audiovisuel a encore un rôle important à jouer. Il est susceptible de stimuler la motivation des élèves, de susciter leur intérêt, d'aiguiser leur curiosité, d'accroître l'efficacité de tout acte pédagogique. Outil puissant, l'audiovisuel permet le débat. Sa présence à l'école oblige les élèves à s'impliquer, déclenche des réactions, des interprétations, car l'image et le son incitent aux discussions, au dialogue. Ainsi, devient-il, tant pour les enseignants que pour enseignés, un espace généreux qui englobe bien des informations, des opportunités de loisir, des stratégies de formation, d'éducation.

Séquence didactique

TV 5 MONDE PAROLES DE CLIP

Tom Poisson : Trapéziste

Paroles et musique : Tom Poisson

<http://www.youtube.com/watch?v=tr4oIZX-glU>

Niveau A2

Thèmes

La vie de couple, la vie en société.

Type de leçon: acquisition de nouvelles connaissances

Objectifs

Objectifs communicatifs :

- Repérer des images dans le clip.
- Décrire des personnes.
- Exprimer son opinion.

Objectifs (inter-) culturels :

- Parler des idées largement répandues dans son pays.
- S'exprimer à propos de la société actuelle.

Vocabulaire

Une brise : un vent léger et doux.

Crever de faim : mourir de faim.

Engourdi : qui a des difficultés à bouger, par exemple à cause du froid.

Un palier : l'endroit devant la porte d'entrée d'un appartement.

Humaniste : qui s'intéresse aux autres êtres humains.

Surdimensionné : trop grand.

FAIRE DES HYPOTHESES. COMPREHENSION GLOBALE Avec le clip.

- Montrer le clip en entier sans le son. Demander aux apprenants de se concentrer sur le couple.

Distribuer la fiche apprenant.

Activité 1 : Observez les actions du couple. Cochez les réponses correctes.

☒ Ils se regardent. X

☒ Ils se disputent. X

☒ Ils dînent ensemble.

☒ Ils se marient. X

☒ Ils se prennent la main. X

☒ Ils se parlent.

☒ Ils dorment ensemble. X

☒ Ils se téléphonent.

☒ Ils se brossent les dents. X

☒ Ils s'embrassent. X

☒ Ils se battent. X

☒ Ils dansent. X

- Montrer à nouveau le clip en entier avec le son.

Activité 2.

À deux. Choisissez 3 autres personnages et décrivez-les aussi précisément que possible (physique, vêtements, profession...).

Ont-ils l'air heureux ? Quel est l'effet produit par le trampoline ?

Mise en commun à l'oral.

Pistes de correction : Ils n'ont pas tous l'air heureux : ils ne sourient pas, sauf la femme acrobate et la petite fille, ils ont l'air sérieux, occupé...

Le trampoline donne une impression de rebondissement, de changement, d'instabilité, de manque d'équilibre...

Activité 3

À partir du clip visionné, trouvez les thèmes de la chanson.

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COMPETENCE AS A FUNDAMENTAL DIMENSION IN THE ACQUISITION OF THE ENGLISH LANGUAGE

Laura IONICĂ*

Abstract: Competence is a widely used concept whose connotations differ slightly from one field to another. It operates in the educational, economic and technical areas and is generally rendered as skill, ability, performance or qualification. Competence as a multidimensional reality is an individual or collective characteristic that involves an accumulation of cognitive concepts, skills and attitudes. The three dimensions of competence, knowledge, skills and attitudes are widely accepted by experts and represent the internal structure, which has added another three elements: task, situation and context which form the external structure. Starting from these premises, the present work aims to analyse how competence is perceived in the acquisition of a foreign language. It also lays emphasis on the types of competence that transform the educational process into a dynamic mechanism whose role is not only to convey information, but also to turn information into action.

Keywords: competence, attitude, performance.

The conceptual framework of competence

With a wide range of applicability, the concept of *competence* is used in a synonymous series with terms like: *responsibility, skill, ability, capacity, qualification* etc., each of them being transferred to a specific area of activity.

A legal organization assumes a degree of *responsibility* in decision making, a multinational company promotes the term of *qualification* (an individual holds the expertise needed to perform tasks specific to his domain of activity), whereas the educational system focuses on broader terms such as: *performance, skills, abilities* etc.

Expanding the scope of competence, we can say that it operates both economically and technically. A person is competent to the extent that he gains value in the hierarchy of social positions, when he becomes competitive, skilled and able to meet the required expectations.

Beyond the theory developed by N. Chomsky, according to whom competence is a source of linguistic creativity, subsequent research distinguishes the type of communicative competence that incorporates not only language skills but also cultural factors, social context, a set of attitudes and values. "The concept of communicative competence is based on the idea that the production and interpretation of statements is not only governed by a system of grammatical rules, but also a system of social and cultural rules and conventions..." (DSL, 2005: 120)

There must be a clear distinction between *holding competences* as an accumulation of resources by means of which we act, and *being competent* that involves putting these resources into practice. In terms of English didactics, the competences we acquire are translated into *action*. For instance, learning idioms involves several stages: learning idioms as simple lexical structures, ability to establish collocations and associations, differentiation between their literal and metaphorical meanings, understanding of meanings etc.

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Competence as a multidimensional reality is an individual or collective characteristic that involves an accumulation of cognitive concepts, skills and attitudes. The three dimensions of competence, knowledge, skills and attitudes are widely accepted by experts and represent the internal structure, which has added other three elements: task, situation and context which form the external structure.

The learner who acquires the grammatical category of comparison in English familiarizes with a problem of knowledge, which he explores both in terms of similarities and contrasts with the native language; he develops the ability to use the degrees of comparison in various contexts, solves the tasks consisting of specific type of exercises and learns how to place adjectives in the sentence.

Whether it is a morphosyntactic structure, a grammatical category or a text, they all follow specific stages and their thoroughness eventually generates competence.

The cognitive space, skills, attitudes, values

The cognitive space

As part of competence, knowledge is seen as a well-structured information system, based on clearly defined principles. Beyond the classical structure of the notion, knowledge in its wider acceptance comprises real elements that are analyzed, ordered, evaluated and integrated into the competence. Knowledge organization is a complex process in which elements are logically structured, based on cognitive strategies (analysis, comparison, inference, generalization etc.).

Knowledge of the world

Human beings are generally endowed with a model of the world and its mechanisms closely correlated with the lexicon and grammar of their native tongue. Every piece of knowledge is acquired into a system of associations and linguistic contrast. Both source language and target language overlap to a certain extent and it depends on learners to develop their ability to establish similarities and differences between languages.

Therefore, the cultural factor should prevail in teaching or learning a new language. This ability is shaped during early childhood, but it is further improved through experience and education. Although ordinary language is developed in a more structured way, the relation between form and meaning differs from one language to another. It is not the object and its meaning that matter most, but the significance that the respective object receives in various cultural areas or within the community life. When acquiring English, it is better for learners to have some previous knowledge of the world in order to successfully carry out their tasks.

In order to learn English we need a privileged culture and a favourable environment. The social status of a new language influences learning because "The place where language comes into contact is not a geographical place, but a bilingual individual." (U. Weinreich, 1951). Learning a language in general involves a reconstruction of the world with a major resonance of the phonetic, lexical and semantic structures. With the acquisition of the second language, we form a broader horizon of social mechanisms, ideas and approaches, while our minds abandon pre-existing cultural routines.

Peculiarity of each language is a widely debated topic for teachers and students, since contact between the two languages is not limited to the overlap of the two linguistic systems, but emphasizes a complex individual analysis. "The appeal to

the native language helps students to structure the two systems and build hypotheses about L2.” (Giacobbe, 1990)

Cultural knowledge

Education through cultural perspectives requires us to explore the world from a variety of angles. The relation to knowledge is a relation with the world. The learner does not intend to master an inventory of cultural objects, but build a relation with culture. Thus, “reconciling school and life through culture” becomes an essential task of the teacher. (Montf  rier, 1999:12).

Unfortunately, the culture has changed gradually over time, along with the teacher’s role. The cultural ideal, deeply rooted in the school environment has now become a desideratum. The cultural heritage used to be valued by the learning community because it increased the teacher’s prestige.

Nowadays, due to the lack of cultural homogeneity, and challenges of society, culture has undergone substantial changes. New working areas have emerged, giving rise to numerous interpretations of the world, and hence the clash of ideas and principles. We have become culture consumers and minimized our vision of cultural heritage.

However, in terms of English language teaching, and not only, one speaks about the phenomenon of enculturation. The syllabus should contain a cultivated everyday culture that forms a conception about a set of values and a culture that addresses man in all his diversity. The special merit of the English textbooks is that they bring culture and civilization to the fore. The cultural facts accompany each learning unit: *living standards, family, manners, economy, religious rites and social conventions* are only a few of the topics covered in the current educational resources. Teachers think about teaching grammar from a thorough cultural perspective that provides students with key points about the media, advertising, socialization processes etc. Plurilingual teaching offers great opportunities for the student to capture elements of culture and explore them in terms of communication, partnerships and relational behaviours.

In their endeavour to build a *classroom culture*, teachers try to implement values, means and communication methods that are valued by all learners. Discussions should be linked to social situations in which individual contributions lead to understanding, pleasure and discoveries. Cultural identity and practices should be critically examined, enriched and diversified. As long as the pedagogical act is presented as a relationship between ideas, educational forms, cultural history, instruction and socialization, learners will be able to exhibit a critical understanding of the knowledge accumulated.

Metaknowledge / Metacognition is among one of the most important challenges of cognitive psychology. The basic idea of this process is “to teach the students how to learn.” They need to form knowledge about knowledge, so as to become less dependent on external control and capable of self-improvement.

Although recently employed in the scholarly literature, the concept of metacognition promotes the appeal to self-control and self-improvement. Metacognition is what makes the difference between novice and professional. According to J. Delacour (2001: 35) metacognition is “the learner’s capacity to represent his own cognitive activity, assess the means and results, adjust different types of problems or situations by

deliberate choosing of strategies and rules, and determine the falseness or truthfulness of a representation.” (our translation)

In more accurate terms, the student must know what he knows, what he needs, in order to implement intervention strategies in the tasks required. Metaknowledge is when knowledge about a task aims at knowledge of objectives, level of difficulty and proper factors to achieve the respective task. For example, the student should be able to distinguish between a non-literary text (scientific) *The human brain at work* and a literary text extracted from *Wuthering Heights* by Emily Bronte. The first is based on existing realities and conveys information about how the brain works. In such a text, the student only surprises sobriety and precision of terms, compared to the literary text that thrills by the colourful language and the use of tropes.

In terms of task-solving strategies, it is recommended to analyze the task, and find optimal strategies for solving, setting goals and managing time effectively.

To identify and select the most appropriate aims, we need to ask ourselves two fundamental questions. *What do my learners already know?*, *What do they need to know?* Thus, we make sure that the aims are the right ones for a particular group of learners.

Self-control and self-regulation are other two essential components which help the student to measure and value his own intellectual potential, dose the effort required and calculate the chances of success or failure in performing tasks. From this point of view, it establishes a clear difference between a novice who perceives the real world in a simple concrete way and an expert who organizes perceptive information better, operates with fundamental concepts, being able to form abstract judgments, formulate viable solutions to problems and rediscover new aspects of communication situations. When facing the unexpected, the novice becomes hesitant, unlike the expert who does not make a substantial effort in collecting and analyzing information, because he develops reflective thinking and transfer of knowledge in new contexts. The semantic connections that experts work with in the classroom are much wider and more consistent, and their behaviour is more flexible and interactive as compared to novices who are restrictive, direct and authoritative.

Abilities

As defined in *DULR*, 2007 the ability describes “the capacity to proceed with deftness and wit; dexterity, skill.” In other words, the concept highlights the easiness, speed and accuracy with which the individual carries out certain activities. The term acts in a two-dimensioned direction *quality - quantity*. To determine the quality of a learning act we take into account indicators such as task difficulty, novelty, product value, etc., whereas quantity is evaluated in the amount of tasks, time required and effort etc.

Competence is inextricably linked to the formation of abilities in their interaction with knowledge. In the context of an approach by competences, there have occurred remarkable changes in terms of how abilities influence the formation of competences. Researchers in cognitive psychology have outlined various classifications of abilities, based on three fundamental links: cognitive, emotional and psychomotor.

Romiszkowski (1981) proposes a system of abilities as follows: cognitive (decision-making, problem solving, logical judgments etc.), psychomotor (physical actions, perceptive acuity), reactive (self-control, attitudes, emotions, habits, etc.) interactive (social interaction).

Recent research insists on transferring abilities from the procedural status (implementation of knowledge), to the level of metacognition. From this point of view, abilities incorporate intellectual actions, values and principles and are defined as active metaknowledge relating to knowledge, and leading to the formation of competences. The main features of abilities are:

- a. abilities are life-long processes and develop during different stages of the individual's life, being related to age and environment.
- b. abilities relate to already existing knowledge
- c. abilities are specific to more fields of activity
- d. abilities are processes that allow the approach of knowledge in terms of memory, understanding, application, evaluation and communication.

G. Paquette (2002: 221 and next) proposes a taxonomy of abilities which involves several stages: receiving (retention), reproduction (illustration, explanation, application), production (deduction, classification, diagnosis, construction) and self-management (influence, adaption). Aptitudes have a complex classification and capture different coordinates of human personality. From the point of view of the educational process, teaching foreign languages rely on the well-known abilities: reading, writing, listening and speaking. All the four skills incorporate and operate on grammatical and lexical principles.

Grammar includes a large number of terms, structures, uses and forms. Grammar rules are not fixed due to the constantly changing language over time. However, today's trends highlight a visible transformation of the teaching process which has moved away from grammar and focused more on functions, language skills and fluency. As regards the selective choice of materials, teachers resort more and more to the most explanatory workbooks in order to provide students with the most adequate and up-to-date information. Lexis, on the other hand, is taught in a well-organized way. Words are not selected at random. They convey us with knowledge of their meaning and knowledge of the syntactic category, and learners should be able to connect the two. Words are meant to be inserted into newly formed contexts, and learners are to become familiar with the use of suffixes and prefixes and the use of phrases and collocations: *to take a nap, to kick the bucket, full moon, take a rest, take a break* etc.

In terms of semantic relationships, words are organized in series of synonyms, antonyms or lexical sets. Understanding these relations is useful for enriching learners' understanding of words. Miller (1999) shows that a very important aspect of knowing a word is having a cognitive representation of the set of contexts in which a given form can be used to express a given meaning.

For example, the adjective *hard* is analysed according to the following coordinates:

- a. denotation – difficult to do, not easy to bend or break
- b. synonyms – *firm, solid, rigid, dense, stiff*
- c. antonym – *easy*
- d. base word + suffix – *hardly*
- e. phrases and collocations – *hard work, hard way, hard time, take a hard line*
- f. compounds – *hard-earned, hard-headed, hard-nosed*
- g. figurative meaning – *hard-headed* - lacking mercy

The adventure of a word makes us know all its forms and meanings, its parts of speech, grammatical mechanism, spelling and so on.

The phonological apparatus highlights such features as: phonemes, word stress, sentence stress and intonation. For example, how do students pronounce *transport* as a noun and a verb? Can you recognize the symbols of the following words? *conduct* /kən'dʌkt/, *logical* /lɒdʒɪkl/. The use of dictionaries with phonemic script should be encouraged by all teachers, so that learners should familiarize with the right pronunciation.

Compare the stress in such words as: *important*, *follow*, *component*. Intonation is another important part of pronunciation, since it expresses emotions, attitudes, and shows when we start or finish speaking, when we ask a question or make a statement. Different intonation patterns can show very different meanings. *What a weather!* may induce a feeling of joy, and happiness, because the weather is fine, or sadness because it is raining heavily and this hinders us from carrying out different tasks. English learning is to begin with phonetics which can improve or depreciate communication.

Reading helps us to respond to a text and to make a sense of it. In order to have a good reading, we should be able to cope with the new words, understand the language of the text and grasp the whole message, which we further connect to our knowledge of the world. To understand a sentence of the type *Mike is never reluctant to make tough decisions as a manager* is to understand the meaning of the words, the grammar of the words, and the sentence as a whole. At a higher level of interpretation, one may infer that making tough decisions is usually correlated with a feeling of reluctance.

Reading also involves making the difference between text types. Some are examples of letters, postcards, brochures, leaflets (non-literal), other are literal (novels, fables, lyrics, legends etc.). Reading comes in many forms, according to its purpose: specific information, gist, skimming and extensive reading. It is perceived as a complex process that requires understanding, coherence, cohesion and reflexivity. Reading authentic materials give us the possibility to adhere to a more varied and richer language that will further broaden our cultural horizon.

By **writing** we produce language. Regardless of the complexity of the writing act (shopping list, e-mail, diary, letters etc.) we all practise writing, but we should not ignore the main features of this productive skill. The text we intend to write is to follow some strict coordinates: accuracy (correct forms of the language), style appropriateness, brainstorming, organisation of ideas, proof-reading etc.

When approaching a topic of the type: *Do you agree that the state has a role to play in advising parents on how to bring up their children?*, learners must keep in mind the writing stages, so that their final product should be accurate and worth-reading. They should be taught from the beginning that their outcome must communicate a message and have an appropriate layout.

Listening involves our participation and our giving sense to the sounds of language. To understand spoken language, we need to connect it to our knowledge of the world. It is essential to form an attitude towards the words, their stress and intonation, the speaker's intention, the text type, etc. Tonality, speed of speech and body language are also relevant aspects to be taken into account during the listening process.

When **speaking**, people pronounce words, use intonation, ask for an explanation, take part in discussions, persuade, use body language, etc. Among the things students should pay attention to are: keeping eye contact, using facial expressions, fluency, accuracy etc. Eye contact designates self-confidence and courage, facial expressions help us to conceal or show our feelings towards the topic, whereas fluency and accuracy justify our mastering the language.

Except for the learning abilities, we cannot ignore the importance of other abilities formed throughout life. Social abilities enable us to act according to certain rules or conventions, living skills are required for routine actions and professional abilities open perspectives for mental and physical actions in the areas we work. Intercultural abilities aim at the boundary between cultures and the development of sensitivity to identify strategies for contact with different cultural areas.

Abilities are formed throughout our existence; some are essential (general), others ensure performance (special). Acquisition of a foreign language may be included in the category of special abilities, underpinned by each person's personality predisposition. To have an aptitude for foreign languages involves outlining an array with a large value continuum from the basic to the proficiency level.

Attitudes / Values

In social sciences, the term designates "a direction of behaviour or reasoning, which displays a specific coherence and stability". (*Dictionary of Sociology*, 1996). Researchers did not make a clear distinction between attitudes and personality traits and their studies about the relation between attitude and behaviour have often had conflicting results. They have argued that an attitude is not the only determining factor of behaviour, the latter also including constraints, interests and other attitudes.

The concept of attitude lies at the boundary of two fundamental areas: psychology and sociology. From a psychological perspective, the term sets the relation between the individual's character and the various aspects of his personal and social life. In other words, attitudes reflect the human behaviour in conjunction with a social context.

Most researchers recognize three dimensions of attitudes that are approached cognitively (formation of ideas and opinions), emotionally (emotions) and behaviourally (actions).

We usually form an attitude in relation to the external environment, with others and with ourselves.

In discursive psychology, there is a different approach to the concept of attitude, which is conceived as a rhetorical dimension of expressing opinions on controversial issues. Attitudes reveal human evolution in its dynamics. This refers to unexpected situations, changes in personality, or character of the individual. The flexible approach of attitudes helps us to create an appropriate framework for all events in various environments.

As essential elements of character, attitudes have a major influence on competence through such characteristics as: responsibility, honesty, perseverance, etc. The attitude towards the knowledge we accumulate assumes its importance or value, interpretation depending on the context required, positive approach of information, respect for the cultural identity of each people, etc. A correct attitude towards information involves a partnership, a friendship with it. For example, when acquiring a grammatical structure related to the use of the English subjunctive, the learner may exhibit different attitudes.

As a beginner, he may be reluctant to acquire information, at an intermediate level of knowledge he may have difficulties in understanding, perceiving this grammatical mood in an abstract way, and at an advanced level he can approach the subjunctive positively, willing to understand how it works in contrastive analysis. Therefore, from a cognitive perspective, attitude to information is determined

individually, depending on the speaker's intention and his need to put into practice what he has learned or depending on his emotional availability.

Attitude in relation to others or social attitude includes all our subjective or objective reactions in relationships with others. Having an attitude outside the school context, for example, requires you to form a specific behaviour based on a well defined axiological code that agglutinates thinking, emotion, conduct and automated mechanisms.

Social attitudes refer to an impeccable physical and moral conduct within desirable socio-cultural parameters. They are achieved through a process of symbolic and semantic comparison that the subject makes with the other to determine if reality interpretation is adequate and relevant.

Self-attitude is another essential component in social psychology that involves the adoption of qualities such as modesty, dignity, self-control, self-confidence, confidence in one's abilities, self-esteem, etc. Some of these attributes are formed both in school with the teacher's support, and the external environment sustained by family and society. The teacher who helps students to boost their self-confidence, and motivates them permanently in the educational process has a real chance to integrate them into society and persuade them to form a set of values. All facets of attitudes open new perspectives of interpretation, depending on the type of personality and the environment we work in.

Communicative language competences

Communication as a psycho-social interaction trains the individuals of a group or part of them. They interact with each other and establish a balance between the information sent and received. As a social phenomenon, communication is the amount of acts by which a person transmits and the other receives information, without any of the participants in the dialogue losing identity.

Those who communicate must share the same articulated language and acquire the laws governing relations between people. This is known as linguistic communication and refers not only to the transmission of information but also the transformation of the interlocutor who is determined to act in a specific way. Recent studies of rhetoric approach communication in terms of the effects it produces. We send information in order to communicate a message of certain intensity. As J. Goebbels says that we do not talk to say something, but to produce an effect.

For the acknowledgment of communicative intentions, students need to develop their communicative competence that includes: linguistic competence, sociolinguistic competence, pragmatic competence.

Linguistic competence

Language is a dynamic mechanism in constant evolution, a spiritual structure revealing an architecture whose components run at different levels, areas or styles. Every language has a structure of elements that form a functional unit with multiple values. These elements are involved in the chain of communication and ensure the transmission of information. The phonetic system includes phonemes, morphology comprises parts of speech and grammatical categories, the syntactic system includes units, functions and syntactic relations, vocabulary is made up of all words and their formation, and stylistics renders the expressive ways and features of the discourse. Linguistic competence includes a lexical, grammatical, semantic, phonological and orthographic component.

Lexical competence is the ability to use the vocabulary of a language and its grammatical elements. Vocabulary is to be acquired as an assembly of phrasal idioms (*take at word, from top to toe, come into service*), phrasal verbs (*bring about, come up with, show off*), collocations (*fast train, printed circuit, take a chance*) etc.

Grammatical competence is the ability to use grammatical resources of a language, to understand and express meaning by producing sentences in accordance with the grammar norms. It extends from the basic elements (morphemes, words) to categories, classes, structures and relations. Depending on the language level, the scale A1 – C2 shows different stages of grammar acquisition from simple grammatical structures to complex language.

Semantic competence is in general not a well-defined concept, but it is responsible for the organization of meaning and deals with reference, connotation, interlexical relations (synonymy, antonymy, collocation, translation equivalence etc.)

Phonological competence deals with the production of sounds and their usage in particular contexts. Stress, word tones, rhythm and intonation are also component elements of this competence. Considering the level of competence A1 – C2, one takes into account pronunciation of a limited number of words and phrases at levels A1 – A2, intelligible pronunciation even with a foreign accent B1- B2, and natural pronunciation and revelation of finer nuances of meaning C1 – C2.

Ortographic competence

Ortography represents words, whereas words reveal our experience of all things, actions and relationships in the world around us. Symbols put together form words and modern icons on charts, mechanical or electronic equipment form messages that can be expressed as single words: e.g *sunny* on a weather map, *print* on a computer.

Grammar is also related to orthography. Sentences can be marked with capital letters or commas, a final –s may stand for a plural mark (*pictures*), or a false plural as in *physics, economics, mathematics* etc.

Ortography is based on principles specific to foreign languages and it helps learners to have a proper word spelling and use punctuation marks according to some language conventions.

Sociolinguistic competence

In simple terms, sociolinguistic competence is the learner's ability to produce and understand language in various sociolinguistic contexts, considering such variables as: social status, purpose of communication, social conventions etc. In other words, this refers to expressing an attitude, an emotion, dealing with formal and informal language and recognizing slang and idioms. For example, how can I express an attitude about *apologies, authority, making compliments, respect, code of manners* etc.?

Sociolinguistic competence is sometimes hard to acquire due to the large amount of cultural diversity in terms of speaking rules. What is appropriate in one culture may be completely unsuitable in another, which frequently causes breakdowns in the chain of communication.

Pragmatic competence aims at the learner's ability to grasp all the nuances of an intended message in any socio-cultural context and to interpret them accordingly.

A thorough analysis of humour, for example, highlights a series of cultural differences and interpretations. People of all ages and cultures respond to humour. This is expressed in different variants and intensities: amusement, fun, laugh, smile etc. and

the way we react to humorous situations depends on a host of variables such as: geographical area, culture, level of education, intelligence and setting.

In Ancient Greece, humour was associated with ignorance of the weak or ridicule. In western civilization humour is expressed spontaneously and serves different functions: to attract attention, to get better communication, to establish contact, to reduce tension etc. In the Asian countries humour is a good response to emotional reactions. British people are known for their sophisticated senses of humour which pervaded their everyday language. Anecdotes, black humour (treating taboo topics in a humorous manner while retaining their seriousness), conundrum, gag, innuendo (an indirect rude remark about something or somebody), satire, sarcasm are all forms of humour manifested cross-culturally.

Competence is based on knowledge, abilities, attitudes, and action. The action is performed depending on three coordinates: to know (to have the ability to put resources into action), to want (to have the motivation to do something) to be able (there is a framework for action). Current studies of didactics deal with such concepts as transferable and professional competences, individual and collective competences, key competences etc.

Transferable competences or competences for life, as they were called, occur in professional and non-professional, formal and non-formal local or global areas. The concept *transferability* is more or less accepted by specialists and refers to competences that can be transferred from one discipline to another. D. Crutzen (2005: 11) establishes three fundamental concepts specific to the concept of *transferability*: *decentring* (look for a sense of rules and codes), *the paradox of complexity* (overcome the linear and speak about plurality, diversity), *analogy and transfer* (determine similarities and differences).

Transferable competences in higher education aim at exploring high-level cognitive abilities, development of life-long abilities and personal development. In other words, there are intellectual, personal, social and communicative abilities.

Individual and collective competences

As shown, the individual can act alone or as part of a group. Social psychology has demonstrated that groups, as they evolve, acquire a certain *personality*, which helps group members to respond favourably to different tasks. The need for collective competence was generated by increasingly diversified work environments, advanced technologies and the development of team spirit. Therefore, individual competences are closely related to the group success.

Key competences refer to a diverse range of skills and knowledge that enable the individual to integrate into a dynamic society with high standards and competitive spirit. Life-long learning is the modern concept designed to operate in all social media. Key competences highlight continuous personal development, active participation in the community life and employability. In terms of foreign languages, the European Reference Framework includes six levels of competence that assess oral and written skills and facilitate students' mobility. From the threshold level to proficiency, learners are offered a full range of materials to give them a chance to receive a European certification in accordance with the level of knowledge.

Approaches by competences should ensure a balance with a local educational culture that effectively meets the needs of learners. Also, the European stage requires a policy of homogenization of syllabuses and curricula and opening to foreign language teaching-learning perspectives in an efficient framework, consistent with the student's needs.

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DIVISIÓN TERMINOLÓGICA DE LA INDUSTRIA TURÍSTICA

Mihaela CIOBANU*

Abstract: *From the perspective of scientific typology and according to the public interest for the science or activity involved, there are two types of terminology: with spreading/diffusion and without spreading/diffusion. Tourism terminology is regarded as a terminology with spreading/diffusion, as a result of the action of the extralinguistic factor. Hence, this reflects its tendency towards flexibility, permanent renewal of terms, especially in less specialized contexts, as well as the tendency to the metaphorization of tourism terminology. Tourism terminology organizes its area of specialization in various structuralized contexts which reflect the realities specific to every context.*

Specialized language resorts to specific terminology in view of the transmission of specific knowledge. This terminology is characterized by monosemy and lack of ambiguity. Sometimes it also observes the criterion of universality. This aspect is the one that allows the adoption of terms that enjoy international use spreading and usage which, in most cases, come from English and which adapt to the target language to finally permeate basic vocabulary as well.

Keywords: *tourism terminology; term; specialized language*

La terminología turística organiza su área de especialidad en varios conjuntos estructurados, que reflejan la realidad comprendida en cada área.

Desde la perspectiva de la tipología científica y en función del grado de interés del público para la ciencia o actividad implicada, se distinguen dos tipos de terminologías: con difusión y sin difusión. La terminología turística es una *terminología con difusión*, como consecuencia del factor extralingüístico. De aquí resulta su tendencia hacia la flexibilidad, la permanente actualización de los términos, sobre todo en contextos con nivel menor de especialización, y también de metaforización del lenguaje turístico.

El lenguaje especializado necesita un léxico específico en vista de transmitir los conocimientos propios. Este léxico, interpretado desde el punto de vista terminológico, se caracteriza por monosemia y univocidad. A veces se conforma también al criterio de la universalidad. Ese aspecto universal es el que permite la adopción de términos que gozan de difusión y uso internacional que, en la mayoría de los casos, provienen del inglés y que se adaptan a la lengua meta, para luego penetrar hasta la lengua común.

El lenguaje especializado se emplea tanto en la transmisión de conocimientos entre los profesionales de cierta área, como también en la parte comunicativa, en la divulgación de los conocimientos especializados. Para adecuar el lenguaje especializado en aras de satisfacer las necesidades comunicativas, se suelen identificar tres niveles comunicativos principales (Cabré 1993: 138):

1. el nivel más especializado, caracterizado por la comunicación entre especialistas, para tratar o resolver las cuestiones técnicas o presentar investigaciones puntuales. Este nivel se caracteriza por una densidad terminológica muy alta, dado que

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el tema tratado es familiar a los participantes y, en consecuencia, se caracteriza por alto grado de tecnicismo;

2. el segundo nivel es el dirigido a los futuros especialistas. En este nivel encontramos los textos didácticos, que se caracterizan por un grado elevado de empleo de tecnicismos, pero también de explicaciones necesarias para facilitar el conocimiento, lo que implica también el uso de la lengua común;

3. el tercer nivel es el de la divulgación, necesario en cualquier lenguaje especializado, que implica un grado muy disminuido de tecnicismos, dado que los destinatarios son los no especialistas o legos en la materia. Ese tipo de discurso se utiliza en la prensa, la televisión, etc., con finalidades distintas: informar, persuadir, promover, etc.

El lenguaje del turismo es un lenguaje que vive y cambia en función de las demandas y necesidades de la sociedad. Por esta razón está sometido a variaciones en tiempo y espacio para saturar y actualizar esos cambios. También es heterogéneo, un lenguaje en que se combinan elementos de distintos campos (economía, geografía, gastronomía, historia, derecho, sociología, antropología, deporte, etc.), de los cuales transfiere y hace propios los conceptos que maneja para definir su objeto de estudio.

El léxico relativo a la organización turística se caracteriza por un lenguaje con fuerte carácter internacional. Por ejemplo, además del uso elevado de términos franceses (BUFFET, CHEF, ENTREMETIER, GOURMET, MAITRE, etc.), el léxico de la restauración/gastronomía se muestra empapado de tradición y lengua local, una muestra de vida local abierta a todo el mundo (GAZPACHO ANDALUZ, ZAMBURIÑAS Á (!) GRELLA, TERNERA MORUCHA, etc.). Estos trozos de tradición se deben mantener en las correspondencias a otras lenguas, lo que imprime carácter nacional a esta parte del léxico.

La comunicación entre especialistas – el nivel más alto de especialización de la comunicación turística – se caracteriza por el empleo de un estilo nominal, simple desde el punto de vista sintáctico, y con predominio de uso de abreviaturas, que, en la mayoría de los casos, son de uso internacional.

En la descripción de los destinos turísticos se hace uso del lenguaje especializado de la geografía, historia, arte, etc. (CASTILLO, CATEDRAL, CONVENTO, MONASTERIO, etc.), vocablos muy utilizados sobre todo en la denominación de las estructuras de alojamiento (HOTEL MONASTERIO, HOTEL PALACIO, HOSPEDERÍA PALACIO, etc.)¹. Pero el reto consta en eliminar los tecnicismos innecesarios para poder hacer accesible la información a los usuarios turísticos.

Los folletos publicitarios de turismo satisfacen las necesidades informativas primordiales o principales del turista. Intentan presentar y persuadir al mismo tiempo.

El lenguaje de los folletos o guías de campings es un lenguaje iconográfico, que requiere una lectura previa de las instrucciones, un lenguaje frío, unívoco, pero al mismo tiempo eficiente, que invita y provoca la observación del turista, al contrario de los otros tipos de guías, que son muy descriptivas y anulan esa capacidad de observación. La iconografía se refiere al emplazamiento, la accesibilidad, las características de la acampada, los servicios generales, las modalidades, la clase y categoría, la capacidad, etc.

¹ Los ejemplos presentados han sido identificados en el catálogo *Estancia gourmet, 100 escapadas exquisitas* de LA VIDA ES BELLA (<http://www.lavidaesbella.es/>, fecha de consulta 26.11.2014).

El lenguaje turístico es una modalidad de lenguaje extremo. Recurre a un universo semántico polarizado en torno a lo fuerte y lo suave, lo endógeno y lo exógeno, lo científico y lo popular, lo antiguo y lo moderno... Lo único que nunca toma en cuenta es la medianía (Febas Borra 1978: 121).

En el DTTO se presenta un amplio corpus de léxico especializado (casi 8000 entradas para la parte español - inglés, y otros 8000 para la parte inglés - español), con una acertada clasificación que distingue entre cuatro *sectores clave* dentro de la industria de la hospitalidad, que cumplen con los cuatro grandes fines del turismo: el desplazamiento, el ocio, la gastronomía y el hospedaje (DTTO: X-XI):

“- *el alojamiento*, que abarca diferentes tipologías alojativas, desde el hotel hasta los campings;

- *el viaje y los seguros*, que contiene el vocabulario relacionado con las agencias de viaje, los aeropuertos, las empresas de transporte, etc.;

- *el recreo y las industrias del ocio*, entre las cuales se incluye el léxico relacionado con el patrimonio ecológico y cultural, los espectáculos, los juegos y los deportes;

- *la restauración o gastronomía*”.

De esta clasificación, los autores identifican los principales campos semánticos relacionados con el turismo y el ocio (DTTO: XIII, también Calvi 2006: 57):

- alojamiento	- gestión
- arte	- juego
- arte/cultura	- marketing
- clima	- paisaje
- deportes	- restauración
- derecho	- seguro
- espectáculos	- viaje

Tabla 1. Principales campos semánticos según DTTO y Calvi (2006)

Además de los términos especializados, hay también un gran número de palabras del léxico común que tienen gran relevancia y frecuencia en el lenguaje del turismo (adjetivos y adverbios utilizados para describir y embellecer los productos y destinos turísticos).

Dentro de esta inmensa variedad léxica, destaca un área terminológica, un núcleo duro especializado que contiene términos específicos de turismo, junto con otros que pertenecen a distintos campos. Entre estos, distinguimos los siguientes grupos:

a) Términos que designan la organización turística y las estructuras específicas, términos propios del ámbito turístico.

En este grupo incluimos los términos especializados o tecnicismos propios del turismo, en relación con diferentes ámbitos, que se utilizan principalmente en la comunicación especializada. Dado el carácter internacional del turismo, los términos empleados incluyen también gran número de anglicismos: en el **transporte** (AZAFATA, CHÁRTER, CHECK-IN, CINTA TRANSPORTADORA, CLASE TURISTA, ESCALA, PASARELA, PISTA, SOBRECARGO, TARJETA DE EMBARQUE, TICKETING, TRANSBORDO, TRIPULACIÓN, VOUCHER, etc.); el **alojamiento** (ALBERGUE, BOTONES, CADENA HOTELERA, CAMA SUPLETORIA, CAMAROTE, CHECK-IN, CHECK-OUT, HABITACIÓN INDIVIDUAL, HABITACIÓN DOBLE, HOTEL, MEDIA PENSIÓN, MOTEL,

PENSIÓN COMPLETA, RECEPCIÓN, REGISTRO DE ENTRADA, RESERVA, SUITE, TODO INCLUIDO, etc.); la **intermediación** (las agencias de viajes): BILLETE ABIERTO, BILLETE CON REGRESO ABIERTO, BILLETE ELECTRÓNICO, CRUCERO, INCLUSIVE TOUR, OVERBOOKING, PAQUETE TURÍSTICO, SAFARI, TICKETING o BILLETEAJE, TUROPERADOR, VIAJE COMBINADO, VOID, etc. y las **actividades complementarias** (ENTRETENIMIENTO A BORDO, OBSERVACIÓN DE AVES, PUENTING, RECOGIDA DE SETAS, RUTAS A CABALLO, SENDERISMO, TREKKING, etc.).

En los manuales de turismo y en los diccionarios especializados hemos identificado palabras provenientes del léxico común, que adquieren significado propio de turismo y que los diccionarios generales no registran con esas acepciones; de este modo, se convierten en términos o unidades terminológicas especializadas: BODEGA (compartimiento de carga del avión, tren o barco), BORDEAR UNA COPA (poner una capa fina de azúcar en el borde de una copa), ESTACIÓN CENTRAL (el lugar de la barra donde se hallan colocados todos los útiles necesarios e imprescindibles para la preparación de “American drinks”), FLAUTA (copa de champán alta), GOLPE (la cantidad que sale del gotero con una sola sacudida, situando el gotero boca abajo), GUSANILLO (en coctelería, colador pequeño utilizado en los vasos mezcladores), LITO (pañó para servir, utilizado por las camareras), MANGUERA (pasarela telescópica), PARTIDA (sección de la cocina, como salsero, cuarto frío, plancha, etc.), etc.

La variación está presente en cualquier tipo de comunicación. Esa variación se explica a través de la sinonimia, las formas alternativas que se emplean para denominar el mismo concepto dentro del campo de referencia, o la polisemia.

En turismo existe un grado bastante elevado de variación, dado que se trata de un discurso comunicativo, en principal, de divulgación. En el lenguaje turístico en español existe ese tipo de variación sinonímica. Entre el castellano y el español de América hay diferencias en la manera de designar la misma realidad turística¹: en América se utiliza el término BOLETO (DE AVIÓN) para designar el BILLETE (DE AVIÓN) o PASAJE (DE AVIÓN) en España; ARRIBOS Y PARTIDAS (Am.) para LLEGADAS Y SALIDAS (Esp.); CLAVE DE RESERVACIÓN (Am.) para CÓDIGO/CLAVE DE RESERVA o LOCALIZADOR (Esp.); DESARROLLO SUSTENTABLE (Am.) para DESARROLLO SOSTENIBLE (Esp.); DOCUMENTAR EQUIPAJE (Am.) para FACTURAR EQUIPAJE (Esp.); EQUIPAJE DOCUMENTADO (Am.) para EQUIPAJE FACTURADO (Esp.); ESTACIONAMIENTO (Am.) para APARCAMIENTO o PARKING (Esp.); LINEAMIENTOS DE PRIVACIDAD (Am.) para POLÍTICAS DE PRIVACIDAD (Esp.); MONTO o COSTO (Am.) para PRECIO (Esp.); MOSTRADOR DE DOCUMENTACIÓN (Am.) para MOSTRADOR DE FACTURACIÓN (Esp.); PASE DE ABORDAR (Am.) para TARJETA DE EMBARQUE (Esp.); PERNOCTA (Am.) para PERNOCTACIÓN (Esp.); PRECOMPRA (Am.) para RESERVA ANTICIPADA (Esp.); RASTREO DE EQUIPAJE (Am.) para SEGUIMIENTO DE EQUIPAJE (Esp.); RENTA DE AUTOMÓVILES (Am.) para ALQUILER DE COCHES (Esp.); RESERVACIÓN (Am.) para RESERVA (Esp.); SALA DE ABORDAJE (Am.) para

¹ Ejemplos extraídos tras las consultas de los sitios www.iberia.com, www.aeromexico.com y www.aa2000.com.ar; el Aeropuerto Barajas de Madrid (www.aeropuertomadrid-barajas.com) y el Aeropuerto Internacional de la Ciudad de México (www.aicm.com.mx) [Fecha de consulta: noviembre de 2013].

SALA DE EMBARQUE (Esp.); SERVICIO DE BOTANAS (Am.) para APERITIVOS (Esp.); SOBRECARGO (Am.) para TRIPULANTE DE CABINA DE PASAJEROS (TCP), AUXILIAR DE VUELO o AZAFATO/A (Esp.), etc.

b) Términos o unidades terminológicas que pertenecen a otros sectores y disciplinas que están relacionadas con el turismo y que reflejan la naturaleza interdisciplinar de la actividad turística:

- *economía*: ACTIVO (TURÍSTICO), BENCHMARKING, BIEN (TURÍSTICO), CHEQUE (DE VIAJE), DESESTACIONALIZACIÓN, DUMPING, ENDOSO, ESTACIONALIDAD, GRATUIDAD, OFERTA (TURÍSTICA), SOBRECONTRATACIÓN, etc. Se nota que en algunos casos, el determinante propio del campo ayuda para la saturación del significado especializado.

- *sociología*: ACULTURACIÓN, (TURISTA) ALOCÉNTRICO, (TURISTA) PSICOCÉNTRICO, etc.

- *biología*: ACLIMATACIÓN, ADAPTACIÓN, BIOTIPOLOGÍA, etc.

- *historia, historia del arte y cultura*: CALDARIUM, FRIGIDARIUM, PATRIMONIO CULTURAL, RUTA CULTURAL, etc.

- *geografía*: ÁREA PROTEGIDA, DESTINO TURÍSTICO, DESTINO TROPICAL, REGIÓN TURÍSTICA, ZONACIÓN, ZONA VERDE, etc.

- *deporte*: BALSISMO, PUENTING, RAFTING, TREKKING, WINDSURFING, etc.

- *derecho*: DISCIPLINA TURÍSTICA, LEGISLACIÓN o NORMATIVA TURÍSTICA, TURISPRUDENCIA, etc.

- *informática*: BASE DE DATOS, SISTEMA DE RESERVAS, TURISMÁTICA, WEB HOTELERA, etc.

c) Palabras en la frontera del léxico común, empleadas en la comunicación divulgativa

Existe un gran número de sustantivos que provienen del léxico común y que, en turismo, cobran significado especializado: ASIDUIDAD, CAMA, ESTANCIA, HABITACIÓN, NOCHE, etc. Esos términos se pueden dividir en las siguientes categorías:

- hay términos turísticos que han perdido de su grado de especialización bajo el proceso de banalización, donde la transferencia de la información semántica se realiza desde el especialista hacia el no especialista: HOTEL (de neumáticos), PENSIÓN (canina), ESTRELLA (“llevar una vida de 5 estrellas”);

- también, existen palabras del LC que en turismo, tras el proceso de terminologización, cobran significado especializado: (esp.) BODEGA, CAMARERA, LLAVE, TAZA, SALSERO, RANGO, HABITACIÓN, COBERTURA, etc. / (rum.) ANTREU, GHERIDON, GUVERNANTĂ etc.

Los verbos se emplean con el mismo propósito avivador: *cautivar, disfrutar, descubrir, descansar, sumergirse, deleitar el paladar, pernoctar, hospedar*, etc.

Incluimos aquí también los adjetivos calificativos, descriptivos, que se combinan para tener como resultado sintagmas muy frecuentemente utilizadas, sobre todo en los folletos publicitarios e informativos de turismo y en los catálogos de viajes¹: “auténtico paraíso”; “bellos pueblos”; “bonita ciudad”; “elegante hotel”; “espléndidos artesonados”; “paisajes espectaculares”; “excepcional conjunto arquitectónico”; “exquisitos platos”; “extensa playa”; “fabulosas vistas”; “fascinante ciudad”; “grandiosa vista”; “imponente acantilado”; “impresionante cadena montañosa”;

¹ Ejemplos extraídos de los catálogos *Estancia gourmet*, *100 escapadas exquisitas* y *Estancia rural con sabor* de LA VIDA ES BELLA (www.lavidaesbella.es).

“*impresionantes lagos*”; “*inmenso palacio*”; “*pueblos llenos de encanto y paisajes inolvidables*”; “*calles llenas de encanto*”; “*pueblo lleno de encanto*”; “*magníficos jardines*”; “*maravillosa ciudad*”; “*paisaje maravilloso*”; “*majestuosa imagen*”; “*restaurante de moderna cocina*”; “*pintoresco pueblo*”; “*decoración tradicional*”, etc. El clima puede ser *agradable, acogedor e íntimo*, los atardeceres *románticos*, las noches *inolvidables*, el sueño *reconfortante*, el ambiente *de gran calidez y elegancia*, la ubicación *ideal*, en un lugar *privilegiado*, en un “*precioso hotel boutique con la garantía de disfrutar de una encantadora estancia*” (que, debido a su polisemia, deja al lector optar por la propia descodificación: ESTANCIA: “*número de días que permanece el turista o huésped en el destino o establecimiento receptor*”, cfr. DTUR; “*mansión, habitación y asiento en un lugar, casa o paraje*”, cfr. DRAE).

Todos esos adjetivos se emplean con el principal propósito de sugerir y resaltar la fascinación y belleza del lugar turístico, provocar y atraer la curiosidad del lector. Es muy frecuente también el empleo de superlativos, sucesión de adjetivos con el único intento de suscitar la curiosidad (*bellas y típicas construcciones*; *bellísimos paisajes*; *hermosísimas vistas*; *hermosísimo pueblo*; *interesante y monumental centro histórico*; el hotel más *refinado*; rincones *tranquilos y solitarios*, etc.).

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MITOS, IMÁGENES, REPRESENTACIONES EN TODOS LOS GATOS SON PARDOS DE CARLOS FUENTES. EL OCCIDENTE

Diana-Adriana LEFTER*

Abstract: *Our paper proposes an analysis of Carlos Fuentes's playwright Todos los gatos son pardos from a social and mythical perspective: namely, we are interested in one of Fuentes' favourite themes, that is the identity. We propose to discuss the construction of this identity and the images and the symbols that accompany it, focusing on two of them: the Occident and the power, both of them being subjects that are approached by Fuentes not only in Todos los gatos son pardos but also in Tiempo mexicano.*

Keywords : *Occident, myth, shock(s) of civilizations.*

Es famoso el interés de Fuentes por la historia de México, especialmente por el tema de la *mexicanidad* y por lo correlado con ella, la *conquista* española como acto creador del pueblo mexicano. En este papel nos proponemos tratar el problema de la identidad tal como ésta aparece en la pieza *Todos los gatos son pardos*, uniendo la problemática amplia de la identidad a algunas de las imágenes que se la incluyen: la imagen y el mito del Occidente, la imagen de su confrontación con éste y con la imagen/las imágenes del poder.

Conque nos proponemos tratar el problema del Occidente en la pieza de teatro *Todos los gatos son pardos*. El primer paso es inevitable: la definición del concepto de Occidente, para demostrar más adelante que **en la pieza de teatro mencionada**, tratamos dos **tipos de Occidentes** y por consiguiente, dos tipos de confrontaciones: primera la del Occidente católico, traído por la Conquista española y que se define, en nuestra visión, primero por la dimensión religiosa: el catolicismo – de esta perspectiva y este momento (histórico) vamos a tener una confrontación azteca-española en un contexto que de alguna manera invierta los puntos de referencia geográficos y que implica obviamente la confrontación entre los dos sistemas mítico-religiosos. Después, el Occidente Norte-Americano, en un movimiento espaciotemporal que solamente la convención teatral la puede **permitir**: esta vez es una confrontación mexicano-americana cuya principal dimensión es la política.

El Occidente. Algunas definiciones

En la visión de Philippe Nemo, el Occidente es más bien una cultura / civilización – él mismo no se propone diferenciar estos términos – que un territorio. El criterio geográfico pues es menos oportuno para Nemo, pero que vé otros cinco más criterios de tipo cultura, religión y político inevitables para la definición del Occidente: la fortaleza griega y todo lo que esta significa (libertad, ciencia, escuela), derecho romano, revolución ética y escatológica de la Biblia, „la revolución papal” de los siglos XI-XIII y la democracia liberal. “mais le propre de l'Occident serait d'avoir été modelé par tous ces cinq et par aucun autre” (Nemo, 2005: 8)

Si fuera asumir integralmente la definición de Nemo, el Occidente católico de la Conquista no corresponde a todos los cinco criterios, porque le falta el quinto, contemporáneo, la democracia liberal. Éste quinto elemento tampoco es relevante en el

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contexto, porque el choque entre las dos culturas / civilizaciones es, tal como hemos dicho, uno de tipo mítico-religioso. Además vamos a ver a continuación en que medida el Occidente representado por Norte América es uno de la democracia liberal, en la forma en que éste aparece en la pieza de Fuentes.

Para François Mairet, el Occidente cristiano no es solamente un territorio, un “lugar geográfico” (Mairet, 2008: 232), pero también un lugar mítico y esto es válido a partir del momento en el cual este territorio se convierte en sinónimo del Cristianismo y de aquel momento, el Occidente se convierte en el punto de referencia, el espacio (mítico) al cual todos otros espacios relacionan:

Pero he aquí que el mito se espesa y cobre cuerpo: Occidente se transforma en algo, el mito se hace orgánico, cobra fuerza al dictar las conductas, al imponer las creencias, al revelar certidumbres. Con Occidente, *el mundo se revela*: él, que no era más que un punto indeciso en el horizonte, se convierte en todo el horizonte. (Mairet, 2008: 232)

Primer Occidente

La desacralización del mito creador de los aztecos se realiza por medio de dos movimientos sucesivos que llevan, finalmente, a la creación de un nuevo sistema mitológico, el del Occidente católico:

Hernán Cortés, al desembarcar en México el día previsto por los augurios divinos para el retorno de Quetzalcóatl cumplió la promesa destruyéndola. México impuso a Cortés la máscara de Quetzalcóatl. Cortés la rechazó e impuso a México la máscara de Cristo. (Fuentes, 1972: 32)

Primero, la desacralización se produce por la interrupción del tiempo profano, es decir por la preeminencia de la Historia sobre el Mito. La llegada de Hernán Cortés a una fecha histórica precisa y registrada por las crónicas – llegada que equivocadamente podría ser interpretada como una confirmación del mito – destruye la sacralidad pero también la ciclicidad del tiempo mítico.

L’arrivée de Cortès, auquel les Azthèques attribuent l’identité de Quetzalcóatl n’est pas une confirmation du sacré, par l’avènement de la prophétie – comme on pourrait le croire – mais une totale et complète désacralisation : le temps sacré revêt des dimensions historiques, il devient mesurable et le dieu lui-même est désacralisé par le fait qu’on lui attribue une figure et des actions humaines. (Lefter, 2014 : 64)

Segundo, dándole una forma „humana” al llegado del Este - Cortés mismo se define irónicamente como “el dios venido del oriente” (Fuentes, 2010 : 180) y destruyendo el sistema no antropomórfico de los dioses aztecos también se destruye la esencia de la separación y especialmente de la relación de poder entre los dos mundos: el de los dioses y el de los hombres. Tal como vamos a ver más adelante en este papel, la desacralización es acompañada también por una nueva visión y un paso de poder del deificado por la tradición azteca – Moctezuma Xocoyotzin – a lo que Moctezuma mismo lo deifica, para no perderse él mismo la Aureola divina y el poder o la ilusión de ella.

Los hombres no pueden ejecutar las obras de los dioses; ¿pueden los dioses ejecutar las obras de los hombres? La antigüedad grecolatina contesta que sí: el destino

de los dioses se confunde con el de los hombres: cultura trágica que aspira a la reunión. La antigüedad mexicana contesta negativamente: los dioses son distintos de los hombres: cultura teocrática que afirma la separación. [...] Los dioses mexicanos son algo más que una ilustración de la naturaleza: pretenden ser lo que la naturaleza jamás puede ser: lo otro, una realidad separada. (Fuentes, 1972: 32)

Podríamos hablar aún sobre un tipo de „occidentalización” de los mitos aztecos, o por lo menos del mito de Quetzalcóatl, que proviene por una parte de la falta de una literatura mítica anterior a la conquista y por otra parte, de que las fuentes literarias que existen hoy en día, como material de estudio, no pertenecen a la cultura indígena sino a los escritos españoles post-Conquista.

Tal como lo demuestra Santiago Juan Navarro,

Los primeros intentos de sistematización de la mitología náhuatl, tanto por la parte indígena como española, se acometieron en las décadas siguientes a la llegada de Cortés, es decir después de la caída del imperio azteca. Este hecho, unido al proceso de intercambio cultural que resultó de la conquista y los numerosos intereses que estaban en juego en esos momentos, dio lugar a la versión del mundo indígena muy diferentes y, en ocasiones, contradictorias entre sí. (Navarro, 2012 : 69)

Más aun, si también aceptamos el punto de vista de Lafaye (1974), que ve el mito de Quetzalcóatl como una forma de sincretismo religioso y cultural, destinada a representar una situación histórica intolerable porque no fue anunciada, entonces podríamos afirmar que el mismo mito de Quetzalcóatl es uno occidentalizado y que, modificado de esta manera, contribuye a definir el espacio mexicano – ¡ojo!, no aquel azteca – como un espacio que pertenece al Occidente.

La gestión de la destrucción, por desacralización, del mito de Quetzalcóatl, gestión a la cual contribuye paradójicamente no el occidental Cortés, pero Moctezuma mismo, tiene como efecto el paso „institucional” a otro sistema mitológico, el del cristianismo occidental. Pero consideramos que el proceso de la destrucción no se realiza porque la desacralización y destrucción del sistema mitológico indígena no tiene como efecto asimismo la completa desacralización del espacio mexicano. La persistencia de las viejas creencias aztecas y el sincretismo religioso evocado por Fuentes mismo en *Tiempo mexicano* sitúa - afortunadamente, diríamos nosotros, a diferencia de Philippe Nèmo – México fuera de lo que la modernidad llama el Occidente, aunque algunas representaciones del Occidente pueden ser localizadas en la estructura de la identidad mexicana.

Por lo tanto podemos decir, empezando con las afirmaciones de Mairé que el movimiento por el cual un sistema religioso politeísta, el azteca, está brutalmente reemplazado con el cristianismo occidental, monoteísta, significa un cambio de territorio y perspectiva: el Este occidentaliza, el hombre llegado del Este expande el horizonte del Occidente, que abarcará, a partir de este momento, también las teorías de más allá del Gran Océano. El Occidente se convierte así en un “mito orgánico”:

Tal es, pues, el mito, en su principio mito de orden y la separación horizontal del mundo. Si lo llamamos “orgánico”, es porque alimenta una historia que de él extrae su fuerza ; mito orgánico, Occidente no es alterado por la duración. *El tiempo no hace mella en él*. La sacrosanta “defensa” de Occidente sigue estando, para algunos, a la orden del día. Mito orgánico, además, porque es lugar común de innumerables enunciados que afectan al estado y a la condición de millones de hombres. (Mairé, 2008 : 233)

Lo que es interesante en el choque del Primer Occidente es que, de hecho, el encuentro cara a cara entre los representantes de los dos poderes, culturas, civilizaciones, religiones, Moctezuma y Cortés nunca pasa. Todo está construido como una búsqueda:

CORTÉS

Quisiera ver a este Moctezuma, y saber si es tan grande como lo pintan. (Fuentes, 2010: 78)

Cortés el invasor, el oriental occidental busca a Moctezuma justamente porque el encuentro con el Gran Tlatoani de México significaría recuperar el poder y la derrota del cacique azteca, la confirmación de su legitimidad¹:

MARINA

Para Moctezuma, que lo es todo, tú eres más que él. Óyeme, señor: quien nada es, todo puede llegar a serlo; quien todo es, nada puede llegar a ser. (Fuentes, 2010: 83)

El segundo Occidente

El Occidente Norte-Americano solamente goza de la aversión no disimulada de Fuentes. Volviendo a la definición y a los criterios de Némo, el contacto con éste segundo Occidente debería traer a México también el quinto elemento y reunir la democracia liberal, como un corolario de la occidentalización de la antigua Colonia española. Pero, para que esto pasara, los nuevos conquistadores deberían ser poseedores de estos valores. Pero, tal como Fuentes mismo demuestra, especialmente en *Tiempo mexicano* y simbólicamente en *Todos los gatos son pardos*, por la proximidad a los Estados Unidos, estos “modelos deslumbrantes del progreso” (Fuentes, 1972: 7), el México no cumplió su identidad; por contrario, se lo perdió de nuevo, en un delirio: “esta opción nos condujo a una nueva esquizofrenia” (Fuentes, 1972: 7). Es por lo tanto una nueva chingada, cultural y política esta vez, que se integra perfectamente en la circularidad sin fin del tiempo mexicano, de lo mismo Quetzalcóatl que se auto-devora:

México se construye, en relación con el Norte, como espacio no occidental. (Perilli, 2003)

La imagen dolorosa de esta nueva chingada constituye el cuadro final de la pieza *Todos los gatos son pardos*, una larga indicación narrativa que presenta la imagen de los nuevos conquistadores occidentales y de los valores traídas por estos. En el centro de esta imagen pluriplano, los dos poseedores de la identidad y los polos de la poder: Cortés, que ahora es un general americano – así revelando también la identidad de los nuevos conquistadores – y Moctezuma, el presidente de México.

La nueva llegada está acompañada por los propios símbolos, imágenes, representaciones: el mercantilismo como resultado del progreso prometido por los hombres de negocios, Sandoval, Alvarado, Olid, Ordás, Portocarrero; la cultura extranjera - *Let it bleed* del grupo the Rolling Stones adelanta la chingada, la nueva violencia a la cual están sometidos los indígenas – que cubre, hasta suprimir la cultura local, porque las canciones de los indios se pierden bajo los acordes de la formación the Rolling Stone; el consumerismo anunciado por los anuncios luminosos se convierte en una nueva religión, la nueva manera de vivir que quiere someter e imponerse¹. El Occidente impone el progreso, que es uno de cabaré – cabaré donde Marina, de la

Madre de México llegó a ser una simple fichadora, pero no trae el valor fundamental de éste, que Grecia antigua dejó herencia: poder y libertad de la nación, es decir la democracia. La imagen de la muerte de la democracia es la del joven sacrificado a Cholula, ahora estudiante y cual, bajo los tiroteos de la policía³, cae a los pies de los dos pilones del poder: Moctezuma, el poder indígena o “el poder de la fatalidad” (Fuentes, 2010: 14) y Cortés, el poder conquistador, “el poder de la voluntad” (Fuentes, 2010: 14).

Conclusionando sobre lo que podríamos llamar el choque del primer Occidente, el de la Conquista católica, y el choque del segundo Occidente, el Norte-Americano, *Todos los gatos son pardos* aparece, para el primero, como la dramatización de la lucha de un Occidente cristiano pero abusivo por fuerza y poder, para extender el territorio. Es, en la visión de Fuentes, una lucha permanente, cíclica – igual al mito – pero que, aún cíclico, se choca con la resistencia identitaria. Además, en su pieza, Fuentes hace una clara distinción entre el Occidente hispánico “emblemática de un Occidente humanista” (Perilli, 2003) – que lo mira con la reticencia de sus raíces nacionales, pero también con la simpatía del admirador del mundo hispánico⁴ – y el Occidente Norte-Americano, abusivo y no cultural, colonizador pero no civilizador, al que desprecia:

Opone la vieja cultura imperial, parte de la construcción nacional, al nuevo imperialismo anglosajón, completamente ajeno. [...] Carlos Fuentes ve en la unidad del mundo “hispánico” la salida hacia el Nuevo milenio. (Perilli, 2003)

Todos los gatos son pardos pone así en escena un doble choque de las civilizaciones, doble confrontación de los dos sistemas de poder. Primera confrontación, entre los aztecos y españoles, es generada por el encuentro entre dos grupos que se guían según dos sistemas mitológicos fundamentalmente equivocadas: politeísmo no antropomórfico de los indígenas y el cristianismo católico traído por los españoles. La imposición de parte de los conquistadores, no solamente del lenguaje, pero especialmente de un nuevo sistema religioso sobre los territorios nuevos conquistados es una primera chingada, pero los valores culturales que la acompañan disminuan la violencia del acto. En cambio, la segunda confrontación, esta vez entre los mexicanos y americanos, es una confrontación entre dos visiones sobre el concepto de progreso – concepto fundamental de otra manera para lo que la modernidad llama “la democracia liberal”. O este progreso típicamente occidental, significa, por una parte tiempo lineal, así contrario al tiempo cíclico arraigado en México por la antigua religión azteca y, por otra parte, es un progreso que sustituye una civilización espiritual por una material, aún de consumo⁵. Es así una segunda chingada más violenta y quizás más destructiva que la primera.¹

¹ Fuentes dice en *Tiempo mexicano*: “el progreso norteamericano ha producido basura”. (Fuentes, 1972: 5).

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ANGLICISMOS LÉXICOS Y SEMÁNTICOS EN LA PRENSA MEXICANA

Mihaela MATEESCU*

Abstract: *Throughout its history, the Spanish language has been influenced by different languages and starting with the late nineteenth century there are the loan words from English, the so called Anglicisms, which have had the greatest impact on it.*

Regarding the Spanish spoken in Latin America, Mexico is considered one of the most representative areas for the enormous influence of American English, mainly because of its particular geographical context, common border with the United States, and this is why I have chosen as object of study the Spanish from this country.

Anglicisms are English words borrowed by other languages, they are loan words. By loan words, we mean a word from one language which is adopted by another one. In this paper, a corpus of Anglicisms compiled from the newspapers El Universal and La Razón, has been studied in order to analyse some semantic and formal aspects such as typology and admission in recent lexicographical works.

Keywords: *Language contact, Anglicisms, Mexican press.*

Introducción

A lo largo de su historia la lengua española ha estado influida por diversas lenguas, pero desde finales del siglo XIX son los préstamos procedentes del inglés, los anglicismos, los que mayor impacto tienen sobre ella. Por lo que respecta al español de Hispanoamérica, quizás una de las áreas más representativas de la ingente influencia lingüística del inglés americano sea México, principalmente por su particular situación geográfica de área fronteriza con los EE.UU., razón por la cual el español de este país ha sido elegido para el presente estudio.

En los resultados de la encuesta del 1972 del México urbano, Lope Blanch describe la situación de México con respecto a los Estados Unidos, la cual no parece haber cambiado mucho en las últimas décadas:

México es un país sumamente expuesto al contagio con la lengua inglesa. Vecino de los Estados Unidos, tiene con ellos una frontera de más de 2,500 kilómetros. Guarda estrechas relaciones económicas con su poderoso vecino. Recibe cada año un buen número de turistas norteamericanos, y cientos de miles de mexicanos van a trabajar temporalmente a los Estados Unidos. El inglés es la lengua extranjera más intensamente estudiada en México. (Lope Blanch, 1977: 272)

Por otro lado, los medios de comunicación masiva (prensa, televisión, cine) se alimentan en gran medida de las fuentes norteamericanas. Todo ello permite llegar a la conclusión de que la influencia de la lengua inglesa sobre el español mexicano tiene que ser, por necesidad, extraordinariamente amplia y profunda.

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Sin embargo, Moreno de Alba (Moreno de Alba, 1972: 23) sugiere que si bien el impacto del inglés americano sobre el español mexicano no es mayor que en otros países de lengua castellana tan físicamente cercanas o políticamente ligadas a los Estados Unidos, como Puerto Rico o Panamá, es probable que el uso de préstamos del inglés sea más frecuente en México que en otras partes de América Latina.

La condición *sine qua non* para que se hable de préstamos es tener una situación en la que haya lenguas en contacto. Cuando se habla del contacto entre lenguas, comúnmente se distingue entre dos tipos de contacto: contacto directo y contacto indirecto.

El contacto directo tiene lugar cuando los hablantes de dos lenguas comparten el mismo territorio y una de las lenguas está considerada la lengua dominante, por estar en situación de poder. Tiene como resultado lo que Bloomfield (1933) llama préstamo íntimo.

El contacto indirecto se produce entre dos culturas que tienen el mismo estatus. No existe un contacto directo entre los hablantes de las diferentes lenguas, pero las palabras se transmiten a través de distintos fenómenos culturales y el resultado es el préstamo cultural. Con las nuevas tecnologías este tipo de contacto está aumentando y la lengua dominante es sin duda el inglés.

Juan Gómez Capuz (Gómez Capuz, 1992: 301) en su artículo *Anglicismos en las noticias sobre la guerra del golfo pérsico. Visión actual del problema e intento de clasificación* afirma que el influjo sobre el español peninsular se limita en principio a lo que Bloomfield (1933) llamaba préstamo cultural, el cual se daba entre lenguas de cultura que no incurrieran en situaciones de bilingüismo en un mismo territorio (como sí ocurría en el llamado préstamo íntimo). Sin embargo, la amplitud de este influjo ha hecho que el inglés influya sobre el español en situaciones próximas a las del préstamo íntimo, como son las traducciones y el doblaje, y que lleven como consecuencia la interferencia en el nivel semántico y sintáctico, frente al préstamo cultural, que suele ser meramente léxico (se presta la palabra y la cosa).

Existen muchas definiciones de los anglicismos. Algunos autores consideran que son elementos lingüísticos (Pratt, 1980), para otros pueden ser cualquier palabra (López Morales, 1987) o elementos léxicos (Gómez Capuz, 2000). Varios investigadores hacen alusión al origen de los anglicismos, para Pratt (1980) el anglicismo debe tener como étimo inmediato el inglés, mientras López Morales (1987) considera que pueden provenir directa o indirectamente del inglés. Otros autores mencionan el proceso de asimilación del anglicismos a la lengua española (López Morales, 1987 y Emilio Lorenzo, 1987).

Entendemos por anglicismo cualquier palabra, significado o estructura de procedencia inglesa que una lengua adopta, normalmente por necesidad, para expresar un concepto nuevo o por otra serie de razones, entre ellas factores lingüísticos como la concisión, la precisión y la circulación internacional del término inglés.

Objetivo y metodología

Nuestra investigación se basa en el análisis de un corpus de anglicismos extraídos de algunos de los periódicos más prestigiosos de México. Para la elaboración de nuestro inventario de anglicismos hemos analizado, durante el período comprendido entre el 1 de enero y el 30 de diciembre de 2007, las ediciones electrónicas de dos periódicos mexicanos, *El Universal* y *La Razón*. Son diarios nacionales de interés general que gozan de un gran número de lectores y, además, tienen la ventaja de contar

con ediciones electrónicas. Hemos elegido la prensa escrita ya que tiene un papel muy importante en la difusión de las innovaciones léxicas y de esta manera podemos aportar informaciones nuevas sobre la evolución del léxico del español mexicano hoy en día.

Nos interesan en qué medida los anglicismos lexicales y semánticos encontrados en la prensa mexicana ha sido admitidos en obras lexicográficas recientes. Para este propósito hemos consultado el *Diccionario de la Real Academia Española* (la vigésima segunda edición), un diccionario de anglicismos, diccionarios generales y un diccionario de americanismos:

1. *Nuevo diccionario de anglicismos*, Félix Rodríguez González (dir.), Antonio Lillo Buades, Madrid, Gredos, 1997. - (NDA)
2. *Diccionario de americanismos*, Asociación de Academias de la Lengua Española, Madrid, Santillana, 2010. - (DA)
3. *Diccionario de uso del español de América y España*, Barcelona, VOX, 2002.- (DUEAE)
4. *Nuevo Diccionario de voces de uso actual*, Manuel Alvar Ezquerra, Madrid, Arco Libros, 2003. - (NDVUA)
5. *Clave: diccionario de uso del español actual* ed. a 5-a, Madrid, SM, 2002.

Asimismo otro objetivo es observar la tipología formal de dichos anglicismos para identificar si se han producido en ellos cambios gráficos que los han acercado a la realidad lingüística mexicana o por el contrario se han mantenido fieles a su voz originaria.

Análisis

Los anglicismos encontrados pertenecen a la clase de los préstamos léxicos y semánticos.

Según Juan Gómez Capuz (Gómez Capuz, 1992: 312), el *préstamo léxico* es el tipo más sencillo y común de préstamo, sobre todo en la situación de préstamo cultural. Consiste en la introducción en la lengua receptora de un vocablo extranjero, es decir, implica la importación de un significante nuevo junto con su significado. En general se distinguen dos tipos de anglicismos léxicos: los anglicismos no asimilados o patentes y los anglicismos asimilados. En el caso de los primeros, no hay ningún tipo de adaptación y se usa el término de idéntica forma que en la lengua original. Voces como *delivery*, *gloss*, *showroom* pertenecen a este grupo. Los anglicismos asimilados representan palabras ortográficamente adaptadas a las pautas españolas. *Coctel*, *escáner* son ejemplos de anglicismos adaptados.

En el *préstamo semántico*, la lengua receptora (aquí el español) sólo recibe prestado una nueva acepción para una palabra ya existente. El préstamo no pasa por el nivel léxico, porque la léxica afectada ya existía en la lengua receptora. El préstamo semántico es bastante frecuente en los casos de préstamo cultural, y su origen se halla en la traducciones inexactas (Gómez Capuz, 1992: 305).

Nuestra investigación arroja los siguientes resultados. Se recogieron un total de 765 anglicismos léxicos, de los cuales sólo un 26,14 % aparece recogido en el *Diccionario de la Real Academia*. El diccionario que recoge el mayor número de anglicismos es el NDA, 523, seguido por el diccionario *Clave* con 518 anglicismos. Los demás tres diccionarios recogen bastantes anglicismos (NDVUA - 495, DUEAE - 354 y el DA - 343), pero aún queda un número 70 de anglicismos que no aparecen en ninguno de los diccionarios consultados.

Según esta clasificación podemos sacar la conclusión de que hay más anglicismos aparecidos en la prensa mexicana no admitidos por la RAE (un 73,86% de nuestro corpus) que los admitidos (un 26,14 %).

Con respecto a la tipología de los anglicismos, éstos son en su mayoría crudos o patentes, es decir, mantienen la misma grafía de la voz de procedencia, como *background*, *cake*, *clutch* aunque también se encontró un número bastante elevado de anglicismos asimilados que ya están aceptados en el léxico español (*ponche*, procedente de la voz inglesa *punch*). Los anglicismos asimilados a las pautas gráficas españolas e integrados completamente en el español representan un 17,64% de nuestro corpus.

En cuanto a la admisión de los anglicismos de apariencia inglesa en el *DRAE*, tan solo 80 se registraron con la grafía original.

También hemos encontrado formas híbridas, que son “voces derivadas a partir de las formas importadas, en los que el lexema pertenece a la lengua donde se toma el préstamo y el morfema gramatical a la otra lengua; son las que han sufrido una adaptación morfológica” (Alvar Ezquerro, 2006: 18). Los anglicismos derivados de anglicismos crudos se recogen solo en dos diccionarios el *NDA* y el *DA*: *clownesco* (*NDA*) *heavy metalero* (*NDA*), *rankeado* (*DA*), *shockear* (*DA*), *shockeante* (*DA*), *swingear* (*NDA*), *wafflería* (*DA*), *whiskero* (*DA*).

Anglicismos semánticos

Como notaba Isabel Alvarez (Alvarez, Isabel 2003:780) al analizar los anglicismos importados a través de la prensa española, otro de los recursos posibles a la hora de importar extranjerismos es haciendo que una palabra que ya existía en la lengua reciba una nueva acepción. Cuando esto ocurre estamos ante un anglicismo semántico. Este tipo de anglicismo se puede clasificar según el grado de *distancia semántica* entre el significado original y prestado y después según *modificación formal del modelo*, que es la existencia de similitud formal entre las dos palabras.

- a) *Homólogos (calco semántico)*. En este tipo de préstamo semántico sólo existe similitud conceptual. Según Humbley (Humbley, 1974:58) se da cuando la palabra de la lengua modelo (aquí el inglés) y la de la lengua receptora (aquí el español) difieren en el significante pero tienen al menos un sema común; por ello es fácil que la palabra de la lengua modelo transfiera un segundo sema a la palabra nativa. *Paloma* y *halcón* - con el significado de *pacifista* o *belicista* respectivamente son sólo algunos de los calcos semánticos frecuentes en español.
- b) *Análogos (anglicismo semántico parónimico)*. Gómez Capuz (Gómez Capuz, 2005: 47) indica que este tipo de préstamo semántico se da cuando existe similitud formal y semántica entre los términos de ambas lenguas: en estos casos, la similitud formal facilita la transferencia semántica, ya que permite que la palabra nativa sirva de “receptáculo” para el nuevo significado que le transfiere su parónimo extranjero.

En nuestra investigación se recogieron unos 24 anglicismos semánticos.

Los calcos semánticos homólogos registrados son los siguientes:

- *astro* (< *star*) “estrella que sobresale” (*DRAE*)
- *cadena* (< *chain*) “conjunto de establecimientos, instalaciones o construcciones de la misma especie o función, organizadas en sistema y pertenecientes a una sola empresa o sometidas a una sola dirección” (*DRAE*)

- *cumbre* (< *summit*) “reunión de máximos dignatarios nacionales o internacionales para tratar asuntos de especial importancia” (DRAE)
- *halcón* (< *hawk*) “en el ámbito político, partidario de medidas intransigentes y del recurso a la fuerza para solucionar un conflicto” (DRAE)
- *paloma* (< *dove*) “en el ámbito político, partidario de medidas moderadas y conciliadoras encaminadas a la paz” (DRAE)
- *mariposa* (< *butterfly*) “forma de natación en que los brazos ejecutan simultáneamente una especie de rotación hacia delante, mientras las piernas se mueven juntas arriba y abajo” (DRAE)
- *ventilar* (< *to air*) “hacer público un asunto privado” (DRAE)

Los anglicismos semánticos paronímicos pueden dividirse en dos grandes grupos. El primer gran grupo estaría formado por los anglicismos semánticos de uso generalizado o frecuente que ya están recogidos en el diccionario de la RAE:

- *evento* (< *event*) *Cuba, El Salv., Méx., Perú, Ur. y Ven.* “suceso importante y programado, de índole social, académica, artística o deportiva” (DRAE);
- *ignorar* (< *to ignore*) “no hacer caso de algo o de alguien” (DRAE)
- *nominar* (< *to nominate*) “presentar o proponer a alguien para un premio” (DRAE);
- *romance* (< *romance*) “relación amorosa pasajera” (DRAE);
- *remover* (< *to remove*) “quitar, apartar u obviar un inconveniente” (DRAE)
- *sofisticado* (< *sophisticated*) “elegante, refinado; dicho de un sistema o de un mecanismo: técnicamente complejo o avanzado” (DRAE).
- *versátil* (< *versatile*) “adaptable, polifacético, flexible; capaz de adaptarse con facilidad y rapidez a diversas funciones” (DRAE)

El segundo grupo está compuesto por aquellos anglicismos semánticos considerados incorrectos por anglicados. Muchas veces el significado de dos palabras que se parecen no es el mismo en los idiomas de origen. El desconocimiento del significado de algunos anglicismos, la prisa o la negligencia generan impropiedades semánticas.

- *agresivo* (< *aggressive*) “dinámico, activo, enérgico, emprendedor”; La voz inglesa *aggressive* no debe traducirse siempre por el término español *agresivo*, puesto que, en inglés, *aggressive* a veces significa *resuelto, dinámico, emprendedor* (DEU).
- *asumir* (< *to assume*). “presumir, suponer”; No debe abusarse de este verbo. Empléense, según el caso, verbos como *adquirir, sospechar, tomar, reconocer, aceptar, deducir*. (Fundéu BBVA)
- *casual* (< *casual*) “informal, ocasional, esporádico”. Debe evitarse su uso con los sentidos de ‘informal’ y ‘esporádico u ocasional’, calcos semánticos censurables del inglés *casual*. (DPD)
- *condición* (< *condition*) “enfermedad, afección, trastorno”; Es calco censurable del inglés su empleo con el sentido de ‘trastorno o enfermedad’ (DPD).
- *doméstico* (< *domestic*) “nacional”; Debe evitarse su empleo metafórico con el sentido de ‘nacional o de la nación’, claramente influido por el inglés (DPD).
- *dramático* (< *dramatic*) “drástico, espectacular, radical”; No debe usarse con el sentido de ‘drástico o espectacular’, como se hace a veces por influjo del inglés *dramatic* (DPD).

- *honrar* (< *to honour*) “cumplir, pagar, aceptar (un acuerdo, una promesa, una firma, un cheque)”; Debe evitarse en español el uso de *honrar* como sinónimo de *cumplir* o *pagar*, calco del inglés *to honour* (DPD).
- *rentar* (< *to rent*) “alquilar”; En algunos países de América, especialmente en México, está asentado en la lengua culta el uso de *rentar* con el sentido de ‘ceder o tomar [algo] en alquiler’, por influjo del inglés *to rent*. Es preferible, con este sentido, el uso del verbo *alquilar*, común a todo el ámbito hispánico. (DPD)
- *santuario* (< *sanctuary*) “refugio”; Debe evitarse el uso del término *santuario* con el significado de «refugio o asilo», por influencia del inglés *sanctuary*. La palabra *santuario* no tiene este significado en español (DEU).
- *severo* (< *severe*) “grave, importante, serio”; Debe evitarse su uso como sinónimo de *grave*, *importante* o *serio*, calcos rechazables del inglés *severe* (DPD).

Creemos que en muchos casos estas voces son el resultado de traducciones rápidas o descuidadas. En el *Diccionario de la Real Academia Española* se incorporan anglicismos cuyo uso se ha extendido suficiente, pero los periodistas no se rigen por la Academia, es decir, si la palabra está en el diccionario o no, y usan anglicismos según su propio criterio.

Conclusiones

La prensa escrita es uno de los vehículos de introducción de préstamos en la lengua. La importancia de la lengua inglesa en los últimos siglos y la cercanía de los Estados Unidos facilitan la aparición de anglicismos en la prensa mexicana. Gracias al corpus compuesto por estos anglicismos podemos decir que la prensa mexicana da una buena muestra del uso de los anglicismos en el español hablado en México. El número de voces de procedencia inglesa que hemos encontrado en las dos publicaciones es bastante significativo.

Según la primera clasificación se ve que en la prensa escrita predominan los anglicismos que la Real Academia Española no ha aceptado en su diccionario, pero las demás obras lexicográficas consultadas son mucho más abiertas a los anglicismos. La admisión de los anglicismos en los diccionarios es muestra de que estos vocablos han sido normalizados en la lengua receptora.

Con respecto a la tipología de los anglicismos, prevalecen los anglicismos crudos o patentes probablemente por ser voces que están recién incorporadas al español. Como dice Gómez Capuz (Gómez Capuz, 1992: 319) “pensamos que los anglicismos léxicos patentes, siempre criticados en las obras prescriptivas, no son los más nocivos para el sistema, pues poco a poco van adaptándose las pautas del español y todos los hablantes tienen conciencia de su carácter de anglicismo.” En cambio, consideramos que la verdadera amenaza para el español, tanto europeo como americano, radica en los anglicismos semánticos que pasan más desapercibidos al hablante medio y que desvirtúan el sentido tradicional de las voces a las que afectan.

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REPRESENTACIÓN VEROSÍMIL DE UNA REALIDAD AÚN NO EXISTENTE EN LA NIVOLA DE UNAMUNO

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Abstract *The present study forwards a new approach of Miguel de Unamuno's Nivola from the perspective of the subjective character of modernity. The theoretical premise underlying this approach is the inquiry into the concepts of "reality", "representation" and "language", which are specific to present-day literary theory. Reality is not immobile, but changes according to the subject's perception. Representation is inherent to the language and belongs to the reader and the act of reading. The language, dissolved into the functionality of representation, depends on the distinction made between the referent and the meaning. Its form of existence is the discourse. The interpretation of the narrative discourse of the novel Niebla reveals an innovative conception of the writing process, theoretized through a famous metalepsis of the author. This answers the exigency of creating a historically-accurate image, by means of an assembly of innovative narrative techniques that would make possible the vision of an unstable universe. These techniques serve as a means of parodying the traditional narrative canon, highlighting its conventional character and, especially, the anachronic and unbelievable image of a stable world. The result is ambiguity and uncertainty which span over the entire novel and reflect the ontological de-founding of the discourse. Nivola hereby becomes a believable representation of a subjective reality that is gradually created in the rhythm of the writing process, which is the spontaneous and chaotic rhythm of life.*

Keywords: reality, representation, language.

La modernidad es subjetiva. Nadie, mejor que Milan Kundera lo ha expresado de modo más claro y relevante:

Cuando Dios abandonaba lentamente el lugar desde donde había dirigido el universo y su orden de valores, separado el bien del mal y dado un nombre a cada cosa, don Quijote salió de casa y ya no estuvo en condiciones de reconocer el mundo. Este, en ausencia del Juez supremo, apareció de pronto en una dudosa ambigüedad.: la única verdad absoluta se descompuso en cientos de verdades relativas, que los hombres se repartieron; así nació el mundo de la edad moderna y con él, la novela, su imagen y modelo (Kundera, 1987: 16-17)

El hecho de asociar la aparición de la novela, en el sentido más auténtico del término, a la desaparición del principio metafísico de índole teológica que garantizaba no sólo el carácter absoluto de la verdad y un firme orden de valores éticos, sino también la relación necesaria que unía el significado al referente, no es casual. Tal relación, propia de la época premoderna, queda destruida por la misma relativización de la verdad, relegada al sujeto o bien la conciencia humana, y conlleva la arbitrariedad del signo lingüístico, lo que vuelve problemático el mundo o sea lo que se comprende comúnmente por realidad.

En cuanto a los supuestos teóricos que rigen el presente estudio, remitimos a *El concepto de ficción* (1998) del gran escritor argentino Juan José Saer (1937, Santa Fe –

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2005, París). No es un tratado, sino un conjunto de ensayos sobre la literatura moderna, cuyo denominador común es una asimilación pertinente, flexible y discreta de las tendencias que habían cruzado el ámbito de la teoría literaria y el pensamiento, desde el estructuralismo hasta el posmodernismo, al que considera, con razón, “una reacción cronológicamente simultánea a la vanguardia”. Entre estas reflexiones de un novelista sumamente conciente de su quehacer artístico, nos vamos a fijar en los conceptos de realidad, representación y lenguaje.

En cuanto al concepto de realidad, afirma lo siguiente:

Entre las creaciones de la imaginación humana, si se puede concebir una que pueda ser considerada como un paradigma de artificialidad no hay ninguna más apropiada que el concepto de realidad. Tal concepto se apoya en una supuesta universalidad de las percepciones humanas y de cierta existencia constante de referencia objetiva de estas percepciones. Pero la “realidad” designa más bien las convicciones humanas que una serie de atributos objetivos y precisos del mundo. De ahí que el ataque al realismo carezca completamente de relevancia, del mismo modo que su defensa. La literatura se juzga no con criterios de realidad, sino con criterios de verosimilitud. (Saer, 1998: 171)

Dichos criterios, que cada autor adopta en función de sus designios artísticos, se centran, en conjunto, en la coherencia o lógica interna del universo creado en la obra, fruto del manejo del lenguaje, que engendra indisolublemente la representación, concepto sobre el cual en el libro anteriormente citado, se afirma:

La representación es inherente al lenguaje y al acto de leer, no al acto de escribir. No es cierta visión del mundo lo que precede el texto, sino un conjunto de reglas de la expresión. El acto de escribir provoca el acto de invención. El acto de invención está sujeto a determinada dialéctica histórica. La dialéctica histórica no es otra cosa que el conflicto entre el ser y el signo, entre lo legible y lo existente. Para pasar a ser histórico, lo existente debe liberarse de los signos. La narración forma parte de esa dialéctica histórica. Su modo de formar parte consiste justamente en tomar partido en la exploración del ser antes que la del signo, en tratar de desembarazarse de la prisión de los signos. Para el narrador lo que cuenta es la presencia del mundo, físico o no, desembarazado de signos. Esta presencia es indescriptible a priori, refractaria a la clasificación discursiva, y es únicamente la narración, a través de su forma, la que puede darle, a este magma neutro, un sentido. Narrar no consiste en copiar lo real sino en inventarlo, en construir imágenes históricamente verosímiles de ese material privado de signos que gracias a su transformación por medio de la construcción narrativa, podrá al fin, incorporado en una coherencia nueva, significar (Saer, *op. cit.*, : 153-154)

La conclusión que se impone consiste en que la representación no es inmóvil, por lo tanto, la realidad no es la misma, porque no hay un único modo de representarla ni una nivelación de todas las percepciones humanas. Con la modernidad, la realidad es perfectamente neutra, no tiene sentido hasta que no se la incorpore el sujeto, aunque fuera sólo, en la literatura de ficción, para poner de relieve su falta de sentido, especialmente a partir de las vanguardias y su agresiva tendencia iconoclasta.

A principios del siglo XX, igual que el arte, la novela rechaza los prejuicios tradicionales, es decir un modelo fijo e inmutable del mundo y concibe la realidad cambiante en función de uno o varios puntos de vista. Es el yo quien da al mundo su verdadera realidad. Los hechos, ajenos en sí mismos, cobran sentido por hacerse

presentes a la conciencia. Las cosas no son nada hasta que no se las incorpore el sujeto. El mundo, vacío de significado, se modifica al mismo tiempo que el individuo. La tercera persona supone un universo estable y unívoco de significación dada de una vez para siempre. La primera persona se presta a problematizar la realidad, a devolverle la incertidumbre con que el hombre la enfrenta humanizándola. Implícitamente, la técnica narrativa queda integrada en una visión del mundo y también en el mensaje último de la novela.

En cuanto a la acusación de inverosimilitud de que fueron objeto, en el momento de su aparición y bastante tiempo después, las novelas innovadoras de la Generación de 1989 y sobre todo las novelas de Unamuno, no se trataba de una defensa del realismo. No era más que una reacción en contra de la transgresión de un canon literario, o bien el conjunto de convenciones narrativas que forjaban, a través de la escritura, la visión de un mundo estable, al que estaba acostumbrado el lector. Era, en rigor, una resistencia a aceptar las fisuras que socavaban la estabilidad del mundo, tal como se daba en el discurso, en función de las nuevas inquietudes del sujeto, torturado por el fracaso del modelo epistemológico racionalista.

Cuando estos mismos novelistas, por medio de pasajes teóricos en el marco de la ficción, abogaban programáticamente por una ruptura con la tradición inmediatamente anterior, intentaban, en realidad, construir imágenes históricamente verosímiles, adecuadas al cambio de perspectiva del individuo. No se trataba del rechazo del realismo o bien de la crisis de la representación, como dirían más tarde los teóricos del Nouveau roman, ni mucho menos de una poética de la “negatividad”, concepto que arraiga en la autonomía del arte de la tercera vanguardia (mediados del siglo XX), teorizada por Theodor Adorno en la Teoría estética. Se trata de liberar de signos ya anacrónicos la realidad del discurso, es decir, de la imagen de un mundo estable.

La tarea a la que se enfrentaba Unamuno, una de las conciencias más lúcidas de su época, con los textos de sus dos novelas, era sumamente audaz y apuntaba, en primer lugar, a los hábitos de los lectores, acostumbrados a preferir la historia o el relato a las sutilezas del discurso narrativo, profundamente renovador, al conjunto de técnicas, destinadas a forjar la visión de un mundo problemático e inestable, en perfecta concordancia con la experiencia y la verdad del escritor. Como anticipador de tendencias futuras, era natural que los críticos tacharan sus novelas de inverosímiles. En *Historia de Niebla*, redactada en febrero de 1935, que aparece en las ediciones actuales de la novela, a continuación del Post-Prólogo, al hacer referencia a los críticos que supieron valorar el mensaje de la obra, afirmaba con sarcasmo: “¡Cuán otros que esos presos de apabullante ramplonería que andan preocupados de lo que llaman la verosimilitud!” (Unamuno, 2004 : 96)

Igual que la realidad y la representación, inherente al lenguaje, que cambian en función de la perspectiva del sujeto, a la verosimilitud, propia del acto de la lectura, le toca la misma suerte. No es un concepto inmóvil que rige *a priori* la escritura que engendra la invención.

Pero con la modernidad, decir lenguaje, a la luz de las aclaraciones de Michel Foucault, según el cual “las cosas y las palabras se separan” (1989 : 85), equivale a decir separación del referente y el significado. Porque la existencia propia del lenguaje está disuelta en el funcionamiento de la representación y su modo de existencia es el discurso (Cf. *Ibidem* : 86) la única posibilidad que tenemos para acceder a cualquier realidad que fuera es interpretar la significación de este discurso.

Antes que nada, sería conveniente recordar que tanto *Amor y pedagogía* subtitulada *nivola*, desde su segunda edición de 1909, como *Niebla*, publicada en 1914, en plena explosión de la primera vanguardia y un poco después, fueron calificadas por la crítica, todavía hacía finales del siglo XX, como “fantasía absolutamente inverosímil”, la primera (Brown, 1980 : 41) o “fantástica invención”, la segunda, (*Ibidem*: 43). Ni que decir tiene que tales juicios recurrieron a un concepto incuestionado de realidad, sin prestar atención a su coherencia interna, a las nuevas reglas de expresión ni a su estructura. Nos vamos a referir a *Niebla*.

La obra comienza abruptamente con la conocida afirmación que “Augusto era un paseante, no un caminante en la vida”, lo que es un modo de decir que la existencia precede la esencia. En *Amor y pedagogía* (1902) se deduce la misma idea, es decir, que el hombre carece de identidad hasta que se compromete a elegir. En *La vida de Don Quijote y Sancho* (1905), Unamuno insiste en la idea de que Alonso Quijano no era nadie antes de elegir convertirse en don Quijote.

Augusto Pérez de *Niebla*, envuelto en la nebulosa existencial, es decir, sin ser consciente de su propia existencia, es un joven que llega a la edad de casarse sin haber adquirido una identidad definida. Sin embargo, al cabo de un tiempo, y como consecuencia de una sucesión de acontecimientos casuales, arbitrarios y absurdos, Augusto Pérez adquiere una identidad provisional en cuanto novio de Eugenia. Pero esta identidad es tan frágil que, cuando Eugenia lo abandona y se fuga con su amante, en vísperas de su boda, Augusto, que hasta muy poco no había sido conciente de su auténtica existencia, siente ahora su falta de modo tan agudo que piensa en suicidarse. Pero primero va de visita a Salamanca a pedir consejo al famoso escritor Miguel de Unamuno. Cuando Unamuno declara que Augusto no es más que un personaje inventado, que carece de realidad fuera de la imaginación de su autor y que, por lo tanto, no puede tomar la decisión de quitarse la vida, Augusto contesta con las propias palabras de Unamuno, quien en la *Vida de Don Quijote* había afirmado que los personajes crean a sus autores y que Unamuno sólo existe en la conciencia de los seres que ha creado. Cuando Augusto Pérez le recuerda su propia muerte, el autor de *Del sentimiento trágico*, decide matarlo.

Al enterarse de que su muerte se deberá al capricho de un creador indiferente, engendra la rebeldía del personaje protagonista. Hay una actitud dubitativa que se va instaurando desde los dos prólogos de la novela. El amigo de Augusto Pérez, Víctor Goti, autor del Prólogo, afirma que Augusto en realidad se suicidó y que la versión de su muerte que Unamuno da en la novela es una mentira; en el Post-Prólogo, Unamuno, como era natural, niega esta acusación. Aún más, en un arranque de agresiva impaciencia, amenaza a Víctor Goti con el mismo destino que le tocó a Augusto Pérez en la novela.

La prolongación del texto en los dos Prólogos, que son más bien epílogos, además de reafirmar la autonomía de los personajes y extender la ambigüedad sobre la totalidad de la novela, es un gran ejemplo de auto-referencialidad de la obra. La literatura o bien la ficción remite a sí misma. Es una manera de parodiar el concepto tradicional de “realidad” objetiva, ya que la “única realidad, fuera de tiempo y lugar, es la realidad de la conciencia” (Unamuno, 2004 : 101); la subjetividad, tan propia de la modernidad, da todos los derechos al escritor a relacionarse con la tradición, y al lector, a relacionarse con el texto, según su cultura, su nivel intelectual y su horizonte de espera.

Unamuno, lector infatigable y escritor innovador en todo lo que dejó escrito, era conciente de que la verosimilitud pertenecía al lector. Por lo cual, para aliviar la

tarea de sus lectores, ante el texto de *Niebla*, propone, veintiún años después, un insólita solución, a sabiendas de que no haría más que complicar el asunto:

Ocurrióseme un momento hacerle escribir a mi Augusto una autobiografía en que me rectificara y contase cómo él se soñó a sí mismo. Y dar así a este relato dos conclusiones diferentes – acaso a dos columnas – para que el lector escogiese. Pero el lector no resiste esto, no tolera que se le saque de su sueño y se le sumerja en el sueño del sueño, en la terrible conciencia de la conciencia, que es el congajoso problema. No quiere que le arranquen la ilusión de realidad (Unamuno, 2004 : 115).

Al borrar la frontera entre el discurso exterior a la obra, igualmente ficticio, y la ficción enmarcada en el discurso narrativo de *Niebla*, Unamuno pierde el derecho de autor y adquiere la misma condición de Víctor Goti, que firma el Prólogo. De este modo, el Post-Prólogo viene firmado por otro personaje de ficción. Y esto, el lector lo sabe desde el principio, tras la lectura de los dos paratextos.

Como personaje de *nivola*, Unamuno asume el papel de Dios, que dispone arbitrariamente de la vida de su personaje, que se rebela contra tal injusticia. Es Víctor Goti, también novelista, quien le proporciona a Augusto uno de los argumentos que éste utiliza en contra de Unamuno, en Salamanca: incluso los personajes de ficción, después de haber empezado a actuar y a tener una identidad, están gobernados por una lógica interna en la cual el creador carece ya de poder para intervenir (Cf. *Ibidem* : 304).

Niebla se impone como un intento valioso de romper con las convenciones de la novela “objetiva” del siglo XIX, en la asombrosa innovación en su técnica narrativa. Esta ruptura equivale a liberar la realidad de la presión de los signos, propios de un modo de representación históricamente inadecuado o bien de una imagen históricamente inverosímil, para acceder, mediante otro modo de representación, a su verdadero ser.

Desde el Prólogo y el Post-Prólogo, firmados, prácticamente, por dos personajes de ficción, *Niebla* se perfila aparentemente como dos novelas, que constituyen un conjunto unitario. Se puede hablar de la novela de Augusto Pérez, el protagonista, obra de un narrador omnisciente que está parodiando las convenciones de la novela así llamada tradicionalmente realista. En el marco de la historia del triángulo amoroso que constituye la trama, Augusto surge de la nada, sin determinaciones concretas espacio-temporales, sin identidad definida, sin descripciones de su ambiente vital, sin consistencia humana. No hace nada, o bien va dialogando con los demás personajes sin relevancia, excepto Víctor Goti, o monologando consigo mismo. El contenido pseudo-filosófico de estos monólogos los vuelve incoherentes, aberrantes y absurdos. Se trata de una manera de parodiar las posibilidades del monólogo interior de constituir un instrumento de investigación psicológica auténtica, poniendo de relieve su carácter convencional. Además, se trata también de parodiar las pretensiones omniscientes del narrador, que, a su vez, se auto-parodia. El uso de la parodia es propio precisamente de las épocas de crisis, no sólo del posmodernismo. Cervantes y Unamuno son ejemplos significativos, guardando las debidas proporciones, por supuesto.

La parte central de *Niebla* la constituye el capítulo XVII, donde Víctor Goti, autor del Prólogo, personaje de novela y novelista expone la teoría de la *nivola*, una novela sin descripciones, sin psicología, cuyos personajes se van haciendo según hablen y obren.; una novela en la cual prevalece el diálogo:

Este capítulo adquiere, por el procedimiento de la “*mise en abîme*”, una dimensión metanarrativa y autorreflexiva, que añade otra dimensión de profundidad, a

la novela misma. A dicho procedimiento se asocia una metalepsis de autor, en la acepción de Gérard Genette (2004 : 244), que pone en duda el discurso del narrador y su propia condición de personaje concebido por éste último:

- Pero ¡Qué cosas, Dios mío!
- Cosas que no se inventan, que no es posible inventar. Ahora estoy recogiendo más datos de esta tragicomedia, de esta farsa fúnebre. Pensé primero hacer de ello un sainete; pero considerándolo mejor he decidido meterlo de cualquier manera, como Cervantes metió en su *Quijote* aquellas novelas que en él figuran, en una novela que estoy escribiendo para desquitarme de los quebraderos de cabeza que me da el embarazo de mi mujer.
- Pero ¿Te has metido a escribir una novela?
- ¿Y qué quieres que hiciese?
- ¿Y cuál es su argumento, si se puede saber?
- Mi novela no tiene argumento, o mejor dicho, será el que vaya saliendo. El argumento se hace él solo.
- ¿Y cómo es eso?
- Pues mira, un día de estos que no sabía bien qué hacer, pero sentía ansia de hacer algo, una comezón muy íntima, un escarabajeo de la fantasía, me dije: voy a escribir una novela, pero voy a escribirla como se vive, sin saber lo que vendrá. Me senté, cogí unas cuartillas y empecé lo primero que se me ocurrió, sin saber lo que vendrá, sin plan alguno. Mis personajes se irán haciendo según obren y hablen, sobre todo según hablen; su carácter será el de no tenerlo.
- Sí, como el mío.
- No sé. Ello irá saliendo. Yo me dejo llevar.
- ¿Y hay psicología? ¿Descripciones?
- Lo que hay es diálogo; sobre todo diálogo. La cosa es que los personajes hablen, que hablen mucho, aunque no digan nada.
- [...]
- Sí, es la complacencia del hombre en el habla, y en el habla viva...Y sobre todo parezca que el autor no dice las cosas por sí, no nos molesta con su personalidad, con su yo satánico. Aunque, por supuesto, lo que digan mis personajes lo digo yo...
- Eso hasta cierto punto...
- ¿Cómo hasta cierto punto?
- Sí, que empezarás creyendo que los llevas tú, de tu mano, y es fácil que acabes convenciéndote de que son ellos los que te llevan. Es muy frecuente que un autor acabe por ser juguete de sus ficciones...
- Tal vez, pero el caso es que en esta novela pienso meter todo lo que se me ocurra, sea como fuere.
- Pues acabará no siendo novela.
- No, será... será... nebuloso... navilo... *nivola*.
- [...]
- Así nadie tendrá derecho a decir que deroga las leyes de su género... Invento el género, e inventar un género no es más que darle un nombre nuevo, y le doy las leyes que me place.
- ¿Y cuando un personaje se queda solo?
- Entonces... un monólogo. Y para que parezca algo así como un diálogo, invento un perro a quien el personaje se dirige.
- ¿Sabes, Víctor, que se me antoja que me estás inventando?...
- ¡Puede ser! (Unamuno, *op. cit.* : 230-231)

Esta metalepsis marca en el discurso una focalización sobre el acto de escribir la novela y también sobre el modo de concebir la escritura. Lo que el autor busca ante

todo es la ambigüedad y la libertad del lector, ya que la representación no pertenece al acto de escribir, sino al lector y al acto de lectura. La escritura se convierte en objeto de sí misma. Este esquema epistemológico arraiga en la defundamentación humanística de la obra de arte de la que hablaba Ortega y Gasset en la *Deshumanización del arte* (1924), cuyo mensaje aboga por una mutación de acentos desde los supuestos anecdóticos (los acontecimientos y los sentimientos) hasta la contemplación de la escritura de la obra. En rigor, es la defundamentación ontológica del discurso que “asumirá la tarea de decir lo que es, pero no será más de lo que dice” (Foucault, 1989 : 87)

En el marco de una estructura sumamente compleja e interesante, por enmarcar en el discurso ficticio otro discurso teórico y en este último, implícitamente, un discurso crítico que arroja luz sobre lo ya narrado y lo por narrar, el narrador pone en cuestión el concepto de *la representación* y ostenta varios modos de representación. La focalización de la narración en la escritura se hace con el propósito de “representar” el ritmo espontáneo, desordenado e irregular de la vida, no sujeta a plan alguno, a esquemas fijos ni a clasificaciones discursivas. Es aquí donde hay que buscar el significado. La realidad de este universo ficticio es aún inexistente, en el sentido de que se va haciendo sobre la marcha, gracias a la representación del lector. El narrador, por sólo el uso que hace del lenguaje, disuelto en el funcionamiento de la representación, está instaurando la auténtica realidad, la única realidad que ostenta el discurso. Y esta es la realidad de la conciencia.

La parte final, que va desde el capítulo 31 hasta el 33, según la opinión de Anne Marie Øveraas (1993 : 76), es la “*nivola* de Unamuno”, que se introduce como personaje de ficción en el espacio narrativo, con la función de autor de la novela de Augusto Pérez, que decide desde dentro el destino de su personaje, quitándole el derecho de opción. Pero al convertirse en personaje de ficción, Unamuno se hace visible y pierde el poder objetivo de narrador omnisciente sobre sus personajes, que residía precisamente en su invisibilidad. Ahora es un narrador subjetivo o, al menos testigo, que narra en primera persona el enfrentamiento con su propio personaje. La rebeldía de Augusto Pérez en contra de Unamuno pone de relieve la autonomía de los personajes de ficción y parodia de nuevo la convención del narrador omnisciente.

Pero, el hecho es que el espacio narrativo de *Niebla* no se puede dividir en dos novelas, separadas por la poética de la *nivola*, en el capítulo XVII, que es un núcleo, una exposición concentrada de los recursos narrativos de este nuevo género, a la vez que el rechazo implícito, punto por punto, de las convenciones del canon que garantizaba la objetividad.

Este capítulo es antes que nada una conclusión parcial de un proceso destructor del canon, que abarca la totalidad de la *nivola* ya desde el principio y culmina con la conversión final del narrador en personaje de ficción. Dicho proceso viene marcado por varias metalepsis de autor, entre las que valor paradigmático tiene la que se incluye al final del capítulo XXV. En este punto, el autor pone en duda, mediante un comentario irónico, la autonomía de los personajes, que están dialogando, a la ligera, como siempre, justamente sobre la duda que invade no sólo el pensamiento sino también la imaginación:

Mientras Augusto y Víctor sostenían esta conversación nivolesca, yo, el autor de esta nivola, que tienes, lector, en la mano y estás leyendo, me sonreía enigmáticamente al ver que mis nivolescos personajes estaban abogando por mí y justificando mis procedimientos, y me decía a mí mismo: “¡Cuán lejos estarán estos infelices de pensar

que no están haciendo otra cosa que tratar de justificar lo que yo estoy haciendo con ellos! Así cuando uno busca razones para justificarse no hace en rigor otra cosa que justificar a Dios. Y yo soy el Dios de estos dos pobres diablos nivolescos (Unamuno, *op. cit.*:287).

Dirigiéndose directamente al lector, pasa por alto la autoridad del narrador, parodiando su razón de ser, ya que los personajes se van haciendo solos, en un espacio narrativo desprovisto de signos. En verdad, la intervención del narrador es mínima, si se piensa en que incluso algunas de las sórdidas historias interpoladas, cervantinamente, como la del *fogueteiro* (capítulo XV) o la de don Eloíno Rodríguez de Albuquerque y Álvarez de Castro (capítulo XVII) se abren paso a través de la conversaciones entre Víctor Goti y Augusto Pérez. No son relatos del narrador, aunque se leen en clave objetiva, ni Víctor Goti es su narrador, sino se van plasmando al hilo de las conversaciones entre los dos personajes.

Toda la novela es un tejido de planos narrativos que vuelven ambigua la frontera de la realidad referencial, disuelta en el funcionamiento de la representación, por ser lenguaje, y la ficción, obra de varios narradores. La asociación del lector a la interpretación de este enmarañado tejido de planos narrativos concede un carácter abierto a la nivola. Su ambigüedad fundamental es la garantía de su perduración.

Unamuno, gracias a la nivola, hizo penetrar la novela española en el siglo XX, por convertirla en un instrumento de profunda reflexión sobre la condición humana y por contribuir de modo significativo a la evolución de la novela europea.

En conclusión, por la renovación del concepto de escritura, que se va haciendo sobre la marcha, por el conjunto de las nuevas reglas de expresión, la nivola de Unamuno va forjando una nueva visión sobre el mundo. El discurso narrativo está dominado por el uso de la parodia, que está socavando la autoridad del canon literario tradicional, poniendo de relieve su carácter convencional y, en última instancia, inverosímil, por la visión de un mundo estable, que ya no conseguía abarcar la complejidad del sujeto y su condición trágica. Niebla, un verdadero paradigma de la nivola se lee en clave tragicómica o grotesca, registro de expresión propio de las épocas de crisis de valores. A comienzos del siglo XX, el fracaso del modelo epistemológico racionalista, la carencia de ideales y creencias, el carácter trágico de la condición humana torturan la conciencia del individuo, convirtiéndole en un habitante de un mundo sin sentido. Unamuno, uno de los espíritus más lúcidos de esta época, fue forjando con las innovaciones de la técnica narrativa de la nivola la visión de un mundo inestable, a medida de las agudas inquietudes del sujeto. Por eso *Niebla* es una representación verosímil de una realidad aún no existente, que se va haciendo en la conciencia del lector, pero cuya evidencia se impondrá más tarde. Por eso, Unamuno fue un gran precursor. Esta es la significación de la nivola.

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LOS MÉDICOS EN LA OBRA DE CERVANTES

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Abstract: *The Doctors in Cervantes' Works*

«A doctor is worth many ordinary men», wrote Plato in *The Banquet*. But the later literary tradition often criticizes, sometimes with vehemence, the doctors.

The world of medicine was not odd for the most famous Spanish writer; it was supposed to know it very well since his father, Don Rodrigo de Cervantes, was a surgeon. Doctors appear in all the work of Cervantes and - if in Calíope's Song the author appreciates some doctors poets-, generally the writer's judgements are not very favorable. In Cervantes' works, doctors sometimes manage to heal the sick and they often fail to understand what disease he suffers from. Being enraged because a doctor doesn't allow him to eat, Sancho Panza criticizes the "bad" doctors, emphasizing that "the good deserve palms and laurels". The licensed Vidriera notes that the doctors are the only ones who can kill without fear of punishment: "Only doctors can kill us and they kill us without fear and they walk softly, without unsheathe other sword than a recipe. And their crimes don't have to be discovered, because they instantly put them underground".

Keywords: *Cervantes, doctors, medicine.*

I Miguel de Cervantes

Ahora más que nunca, el mundo literario recuerda a Cervantes, el escritor español sin par, ya que en 2015 se celebra el IV centenario de la publicación de la segunda parte del *Quijote*, y en 2016 se conmemorará el IV centenario de la muerte de Cervantes. No cabe duda de que Miguel de Cervantes Saavedra es el insuperable "príncipe de los ingenios españoles" (Menéndez Peláez *et.al.*, 2005: 687), la indiscutible cima de la creación literaria en español. Jean Canavaggio piensa que la gloria de Cervantes: "se debe también a la manera en que su obra, aparentemente transparente y, sin embargo, sumamente ambigua, desborda sin cesar el designio del que surgió." (Canavaggio *et al.*, 1995: III 53).

Angel del Río escribe: "...es evidente que en su obra el humanismo cristaliza en nuevas formas y en un nuevo concepto de la vida y del hombre. [...] Cervantes supera la crisis del humanismo y canaliza su legado hacia una nueva manera de entender las relaciones del ser humano con su mundo." (Del Río, 1982: I, 451).

José María Paz Gago considera que el mérito del escritor español consiste en: "inventar la novela moderna dos siglos antes de que encuentre continuidad y trescientos años antes de que se consolide un género tan revolucionario y tan ajeno al contexto de la Poética clasicista en que surge". (Paz Gago, 2006: 25).

A casi cuatrocientos años de su muerte, Cervantes sigue siendo muy actual, y sus obras parecen escritas por un contemporáneo nuestro. Como escribe Xesús Ferro Ruibal, "é condición dos grandes escritores escribir non tanto para os lectores contemporáneos deles senón para os do futuro" (Ferro Ruibal, 2011: 82). Hoy varios escritores reivindican su "nacionalidad cervantina", como Juan Goytisolo, quien, recibiendo el Premio Cervantes, aclaró en su discurso que "cervantear es aventurarse en

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el territorio incierto de lo desconocido con la cabeza cubierta con un frágil yelmo bacía”. (<https://es.noticias.yahoo.com/goytisol-contaminados-cervantes-resignamos-injusticia-102929766.html>).

Seguimos necesitando a los “hombres decididos a no contentarse con la realidad” (Ortega y Gasset, 1990: 227), para no olvidar que “ser héroe consiste en ser uno, uno mismo” (*ibid.*).

Don Quijote nos enseña a dejar de temer el ridículo, y a atrevernos a defender nuestros sueños contra viento y marea. Don Quijote es el “caballero que hizo reír a todo el mundo, pero nunca soltó un chiste. Tenía el alma demasiado grande para parir chistes. Hizo reír con su seriedad”. (Unamuno: 1992, 143).

La fama de Cervantes se debe a la creación de *Don Quijote*, la primera novela moderna, y podemos afirmar sin temor a equivocarnos que “Miguel de Cervantes es, pues, el indiscutible creador y maestro del género”. (Alvar *et al.*: 2007: 307).

Pero *Don Quijote* no es lo único que escribió Cervantes. Le debemos otras dos novelas –*La Galatea* y *Los trabajos de Persiles y Sigismunda*–, las *Novelas ejemplares*, y también varias obras de teatro y poesías.

II Los médicos en la obra de Cervantes

«Un médico vale él solo por muchos otros hombres», escribía Platón en *El banquete*. Pero la tradición literaria ulterior suele criticar, a veces con cierta vehemencia, a los médicos.

El mundo de la medicina no le era extraño al más famoso escritor español; se supone que lo conocía muy bien, puesto que su padre, don Rodrigo de Cervantes, era médico cirujano. Jean Canavaggio en *Cervantes en su vivir* hace hincapié en “su modesto oficio de cirujano itinerante”, y en “sus constantes vagabundeos por la península, durante los años de infancia de sus hijos”, lo que llevó “a Américo Castro a considerarlo como converso, mientras otros cervantistas se negaban a admitir semejante hipótesis”. (http://www.cervantesvirtual.com/obra-visor-din/cervantes-en-su-vivir-0/html/00094668-82b2-11df-acc7-002185ce6064_1.html#I_1_). Todo esto sugiere que don Rodrigo de Cervantes no tuvo una vida fácil, y su hijo Miguel fue testigo de estas dificultades.

Médicos aparecen en toda la obra de Cervantes, y –si en el *Canto de Calíope* el autor aprecia a unos médicos poetas–, generalmente los juicios del escritor no son muy favorables. En las obras de Cervantes, los médicos a veces aciertan y curan al enfermo, y muchas veces no consiguen entender de qué enfermedad padece éste.

II 1. Los médicos en *Don Quijote*

Sancho Panza llega a ser gobernador, como le había prometido su amo, y tiene un gran disgusto: cuando quiere comer algo, un señor indica con la varilla que le quiten el plato de delante. Sancho está desconcertado, y el súbdito, don Pedro Recio de Agüero, explica su gesto de esta manera: “Yo, señor, soy médico, y estoy asalariado en esta ínsula para serlo de los gobernadores della, y miro por su salud mucho más que por la mía, estudiando de noche y de día, y tanteando la complexión del gobernador, para acertar a curarle cuando cayere enfermo”. (II, 47).

El episodio es cómico, puesto que el lector sabe que Sancho es gran comilón, y nada puede molestarle más que prohibirle comer, y cualquier cosa que quiera comer, el médico se la prohíbe. En cuanto a las perdices que traen a la mesa, la respuesta del

médico es: “Ésas no comerá el señor gobernador en tanto que yo tuviere vida”. Sigue una discusión, al cabo de la cual Sancho está “todo encendido de cólera”, y le dice al médico que buscará un garrote, y: “...no me ha de quedar médico en toda la ínsula, a lo menos de aquellos que yo entienda que son ignorantes; que a los médicos sabios, prudentes y discretos los pondré sobre mi cabeza y los honraré como a personas divinas.” (II, 47). Sancho, tan pacífico de costumbre, esta vez está tan furioso, que llega a amenazar al médico: “Y vuelvo a decir que se me vaya, Pedro Recio, de aquí; si no, tomaré esta silla donde estoy sentado y se la estrellaré en la cabeza; y pídanmelo en residencia, que yo me descargaré con decir que hice servicio a Dios en matar a un mal médico, verdugo de la república”. (II, 47). No podemos dejar de observar que Sancho, aún enfurecido, critica a los médicos “malos”, destacando más adelante que “los buenos palmas y lauros merecen” (II, 49). A pesar de todo el enfado –y al escudero nombrado gobernador, la prohibición del comer le pesa enormemente–, Sancho no se olvida de honrar a los buenos médicos.

II 2. Los médicos en las *Novelas ejemplares*

En las *Novelas ejemplares*, hay muchos médicos que a veces aciertan la enfermedad y la cura del enfermo, y otras veces erran.

En *La española inglesa*, Ricaredo cae enfermo, y los médicos son incapaces de descubrir el origen de su mal: “No le acertaban los médicos la enfermedad, ni él osaba ni quería descubrísela”. En realidad, Ricaredo está enfermo de amor, y los médicos no pueden ayudarle mucho.

En la misma novela ejemplar, Isabela es envenenada por la camarera de la reina, y está agonizando. La reina llama a los médicos –que no llegan enseguida–, y mientras tanto le administra los antídotos que tiene, lo que nos permite echar un vistazo a las prácticas médicas de la época: “Mandó llamar la reina con priesa a sus médicos, y, en tanto que tardaban, la hizo dar cantidad de polvos de unicornio, con otros muchos antídotos que los grandes príncipes suelen tener prevenidos para semejantes necesidades”. Pero los médicos llegan, y –para poder tomar medidas–, se interesan por el veneno que se le había dado a la infeliz, y consiguen salvarla: “Vinieron los médicos, y esforzaron los remedios y pidieron a la reina hiciese decir a la camarera qué género de veneno le había dado, porque no se dudaba que otra persona alguna sino ella la hubiese avenenado”. Estos fragmentos muestran claramente que Cervantes tenía ciertos conocimientos médicos, lo que no es de extrañar, teniendo en cuenta que su padre era médico. El escritor era consciente también de los límites de la ciencia médica en su época, y los efectos del veneno no son contrarrestados tan fácilmente: “Finalmente, Isabela no perdió la vida, que el quedar con ella la naturaleza lo comutó en dejarla sin cejas, pestañas y sin cabello; el rostro hinchado, la tez perdida, los cueros levantados y los ojos lagrimosos”.

El licenciado Vidriera diferencia también los buenos médicos de los malos, concluyendo en cuanto a los últimos que “no hay gente más dañosa a la república que ellos”. Inmediatamente después observa que los médicos son los únicos que pueden matar sin temor al castigo: “Sólo los médicos nos pueden matar y nos matan sin temor y a pie quedo, sin desembainar otra espada que la de un *récipe*. Y no hay descubrirse sus delitos, porque al momento los meten debajo de la tierra”. La opinión del licenciado coincide con la que viene expresada en un refrán español: “Lo que el médico erró, errado quedó, y la tierra lo cubrió”.

El cuerdo licenciado Vidriera destaca también la eternamente proverbial codicia de los médicos, “los cuales, que sane o no sane el enfermo, ellos llevan su propina”.

El licenciado Vidriera tiene las ideas muy claras, y hace justicia a los médicos, criticando a los “boticarios”, es decir a los farmacéuticos, ya que entre ellos hay alguno que “por no decir que faltaba en su botica lo que recetaba el médico, por las cosas que le faltaban ponía otras que a su parecer tenían la misma virtud y calidad, no siendo así; y con esto, la medicina mal compuesta obraba al revés de lo que había de obrar la bien ordenada”. Esta problemática sigue siendo muy actual, y Cervantes pone el dedo en la llaga en este caso, señalando perfectamente un problema del sistema. La relación médico – farmacéutico ha sido siempre muy conflictiva, y hoy en día muchas voces dicen que la industria farmacéutica ha perjudicado mucho a la verdadera medicina, puesto que la industria farmacéutica no deja de ser una industria, y busca ganar dinero a toda costa, sin importarle realmente las vidas humanas, y sin preocuparse por matar a veces, al experimentar nuevos fármacos. En el siglo XXI seguimos criticando a los farmacéuticos con palabras no muy diferentes de las de Cervantes.

En *La fuerza de la sangre* aparece un médico cirujano (la especialidad del padre de Cervantes), que cura al niño cuando éste es atropellado por un caballo, y lo hace como todo un profesional: “El cirujano, que era famoso, habiéndole curado con grandísimo tiento y maestría, dijo que no era tan mortal la herida como él al principio había temido. En la mitad de la cura volvió Luis a su acuerdo, que hasta allí había estado sin él”. Aquí Cervantes describe con admiración y con ternura la actividad del médico, probablemente evocando a su padre.

En *El celoso extremeño*, el médico tiene un papel cómico, ya que no es llamado a curar a ningún enfermo, sino a dormir al viejo celoso, mientras la joven esposa escucha música con las criadas, y con el joven aventurero: buscan “cosa que provocase a sueño, para dárselo a Carrizales; que él había oído decir que había unos polvos para este efeto”, y deciden acudir a “un médico amigo que les daría el mejor remedio que supiese, si es que le había”. Y encuentran el remedio perfecto, que funciona muy bien; el médico les da un buen consejo.

En *La ilustre fregona*, la protagonista necesita contar sobre todo con la discreción y complicidad del médico, no se fía de él, y no se equivoca en sus decisiones; consigue que el doctor de la Fuente no revele la causa de su mal: “Fueron luego por él, y él vino luego; comunicó a solas con él su enfermedad; y lo que de su plática resultó fue que mandó el médico que se le hiciese la cama en otra parte y en lugar donde no le diesen ningún ruido”. La señora había sido forzada, y se había quedado embarazada, por eso se había ido de su casa, tratando de ocultar lo ocurrido a los suyos. Como no se fía del médico, no espera contar con su ayuda, y teme que el médico descubra su secreto. Por eso, no se lo dice, mientras el médico no se da cuenta de nada, no sospecha cuál es la dolencia de la señora, y le receta cosas inútiles: “Otros seis días estuvo en la cama, y en todos ellos venía el médico a visitarla, pero no porque ella le hubiese declarado de qué procedía su mal; y las medicinas que le ordenaba nunca las puso en ejecución, porque sólo pretendió engañar a sus criados con la visita del médico”. Este médico resulta algo ignorante, hay que reconocerlo.

En *Las dos doncellas* asistimos a la curación de Marco Antonio en una galera: “la herida que tenía era peligrosa, por ser en la sien izquierda y decir el cirujano ser de peligro; alcanzó con el general se le diese para curarle en tierra, y, puesto con gran tiento en el esquife, le sacaron”. Hay que destacar el sumo esmero en la actividad del médico. Después deja al herido en manos del médico de la ciudad, rindiéndole cuentas

de su curación: “Llegó en aquel instante el cirujano de las galeras y dio cuenta al de la ciudad de la herida, y de cómo la había curado y del peligro que de la vida, a su parecer, tenía el herido, con lo cual se acabó de enterar el de la ciudad que estaba bien curado”. Los dos médicos están de acuerdo, y los dos se esfuerzan en curar la herida del héroe. Exagerando un poco la gravedad de las heridas, probablemente para poder pedir más dinero, pero es un pecado venial, y no quita el mérito de salvarle la vida al héroe. Además, el médico de la ciudad se compadece mucho de Marco Antonio, y sus sentimientos resultan conmovedores: “Avisó al cirujano, quien por caridad se dolía del herido, como hablaba mucho y no le dejaban solo, el cual vino y ordenó lo que primero: que fue que le dejaran en silencio”.

En *El coloquio de los perros*, Berganza observa preocupado que hay demasiados estudiantes de Medicina en Alcalá de Henares: “de cinco mil estudiantes que cursaban aquel año en la Universidad, los dos mil oían Medicina”. Las posibilidades –muy bien enunciadas por el perro– son éstas: “o que estos dos mil médicos han de tener enfermos que curar (que sería harta plaga y mala ventura), o ellos se han de morir de hambre”. No podemos dejar de destacar la eterna ironía de Cervantes.

II 3. Los médicos en *Los trabajos de Persiles y Sigismunda*

Rutilio, contando su vida, narra unos acontecimientos fantásticos e inverosímiles que le ocurren supuestamente en una cárcel, donde había llegado por haber raptado a una doncella principal. En la cárcel conoce a una señora acusada de hechicería, “...que la alcaidesa de la cárcel había hecho soltar de las prisiones y llevádola a su aposento, a título de que con yerbas y palabras había de curar a una hija suya de una enfermedad que los médicos no acertaban a curarla.” (I, 8). El fragmento nos permite ver la ignorancia de los contemporáneos de Cervantes. La medicina de la época era primitiva, no hay duda, y los médicos no siempre conseguían diagnosticar correctamente y vencer la enfermedad. Si los médicos no lograban curar al enfermo, la familia de éste acudía a las hechiceras. Tal vez deberíamos admitir que resulta algo exagerado criticar tanto a los contemporáneos del escritor, ya que esta costumbre perdura todavía entre gentes incultas.

Más tarde, la hechicera Cenotia consigue hacer enfermar al joven Antonio, y los médicos no saben qué hacer para curarle: “...se sintió mal dispuesto, y cayó en la cama con tanto descaecimiento que los médicos dijeron que se le acababa la vida, sin conocer de qué enfermedad.” (II, 9). Una vez más, los médicos no sirven, y la hechicera remedia ella misma –porque ella sola es capaz de hacerlo– el mal que había provocado.

La ignorancia de los médicos y de las personas comunes y corrientes con respecto a la medicina no tenía límites: “Lo que se ha de entender desto de convertirse en lobos es que hay una enfermedad a quien llaman los médicos manía lupina, que es de calidad que al que la padece le parece que se ha convertido en lobo, y aúlla como lobo, y se juntan con otros heridos del mismo mal”. (I, 18). La medicina se mezclaba con toda clase de creencias profanas y de leyendas.

Otro episodio que requiere la presencia de los médicos tiene lugar a la corte del rey Policarpo. Viendo que Auristela se siente mal, el rey le manda a sus médicos: “Apenas supo Policarpo la indisposición de Auristela, cuando mandó llamar sus médicos, que la visitasen; y, como los pulsos son lenguas que declaran la enfermedad que se padece, hallaron en los de Auristela que no era del cuerpo su dolencia, sino del alma.” (II, 3). Cervantes parece desear convencernos de que los médicos de la época eran capaces de establecer con precisión un diagnóstico mediante el pulso, sin necesitar

ningún tipo de herramienta. Podríamos añadir irónicamente que la medicina moderna supone un gran desperdicio de tiempo y dinero, o podríamos imaginar las caras de asombro de aquellos médicos en un quirófano del siglo XXI. Pero estaríamos equivocados: a pesar de su falta de recursos, aquellos médicos antiguos acertaban: Cervantes nos muestra que su diagnóstico era correcto. Igual de correcto resulta el tratamiento que recomiendan: “Ordenaron los médicos que en ninguna manera la dejasen sola, y que procurasen entretenerla y divertirla con música, si ella quisiese, o con otros algunos alegres entretenimientos.” (II, 3). La psiquiatría moderna les da la razón: la soledad agrava la depresión. Pero no hay duda de que esto Cervantes no lo aprendió de los médicos de su época, sino de su experiencia de vida, probablemente de sus años de cautiverio, cuando aprendió a “tener paciencia en las adversidades”, según nos confiesa en el prólogo de las *Novelas ejemplares*.

En el Tercer libro Cervantes nos brinda la oportunidad de ver trabajar a los cirujanos. Un conde está herido de muerte, y son llamados los galenos: “Ya en esto habían acomodado al conde herido en un rico lecho, y llamado a dos cirujanos que le tomasen la sangre y mirasen la herida, los cuales declararon ser mortal, sin que por vía humana tuviese remedio alguno.” (III, 9). La medicina de la época intuía las propiedades de la sangre, pero estaba lejos de poder practicar los complicadísimos análisis de nuestros tiempos. Al paciente se le tomaba sangre, pero esto no servía para nada, era más bien un sufrimiento gratuito al que era sometido. Un episodio parecido tiene lugar más adelante, cuando se le toma sangre a Antonio: “Tomaron la sangre a Antonio, y, tentándole los cirujanos la herida, pidieron albricias a su hermana de que era más grande que mortal, y de que presto tendría salud con ayuda del cielo.” (III, 15). Carece de lógica que le tomen sangre, cuando ya ha perdido bastante. Además de provocar al herido un dolor inútil, los cirujanos piden dinero, y lo cobran dos veces. “Díoselas Feliz Flora, adelantándose a Constanza, que se las iba a dar, y aun se las dio, y los cirujanos las tomaron de entrambas, por no ser nada escrupulosos.” (II, 15). La avaricia es algo que los médicos de aquel entonces tienen en común con los contemporáneos, según asegura una leyenda urbana muy difundida.

Los cirujanos que curan al conde en el capítulo noveno tienen una exigencia inexplicable, piden que dejen solo al herido, o al menos no en compañía de mujeres: “No se quitaban de la cabecera del conde, obligadas de su natural condición, Auristela y Constanza, que, con la compasión cristiana y solicitud posible, eran sus enfermeras”, pero de esta manera “iban contra el parecer de los cirujanos, que ordenaban le dejasen solo, o a lo menos no acompañado de mujeres.” (III, 9).

En el *Libro cuarto*, al revelar la razón del viaje que emprenden los protagonistas —el amor de Persiles por Sigismunda, la princesa destinada a ser esposa de su hermano—, Cervantes dice claramente que mediante el pulso es imposible establecer el diagnóstico, sobre todo cuando la dolencia es del alma (Persiles está enfermo de amor): “Visitáronle médicos; como no sabían la causa de su mal, no acertaban con su remedio: que, como no muestran los pulsos el dolor de las almas, es dificultoso y casi imposible. Este documento ha sido descargado de entender la enfermedad que en ellas asiste”. (IV, 12). De todos modos, está claro que para encontrar el remedio de la enfermedad se debe conocer su causa. Es uno de los escasos principios correctos de la medicina empírica de la época.

Médicos encontramos también en el *Tercer libro*, cuando los viajeros llegan a Luca, ciudad italiana, donde se hospedan, y ven salir un médico, a quien reconocen por el traje, y no se equivocan, ya que inmediatamente le escuchan pronunciar estas palabras: “Yo, señora, no me acabo de desengañar si esta doncella está loca o

endemoniada, y, por no errar, digo que está endemoniada y loca; y, con todo eso, tengo esperanza de su salud, si es que su tío no se da prisa a partirse.” (III, 20). Una vez más, al médico le cuesta establecer un diagnóstico con los escasos recursos de la época, pero desea que el tío se quede en la ciudad, y él siga curando a la paciente. La descripción de la enferma es inquietante: “...tenía los brazos aspadados y atados con unas vendas a los balaustres de la cabecera del lecho, como que le querían estorbar el moverlos a ninguna parte; dos mujeres, que debían de servirla de enfermeras, andaban buscándole las piernas para atárselas también...” (III, 20). Hoy, mirando la escena con nuestra sensibilidad moderna, nos parecería un tratamiento inhumano, y compadeceríamos a la pobre joven. Esta heroína de Cervantes se llama Isabela, y está enferma de amor. Así que los médicos son molestados inútilmente, no ellos van a curarla, sino Andrea, el hombre que ama, quien no tardará en llegar. Isabela y Andrea se casarán, pero el mismo día tendrá lugar el entierro del tío de Isabela, cuyo corazón no resiste la fuerte emoción. El médico está presente, pero no puede evitar la muerte del hombre. Esto desconcierta a los peregrinos, y Periandro no deja de afirmar su disgusto: “Pero lo que a él le había descontentado, era la junta del bautismo, casamiento y la sepultura, y la ignorancia del médico, que no atinó con la traza de Isabela ni con el peligro de su tío”. (IV, 1).

En Roma, la bella Hipólita, una cortesana celosa, que se enamora de Periandro, recurre a la hechicería, y consigue enfermar a Auristela. La enfermedad de la protagonista permite a Cervantes reflexionar sobre la fama –merecida o no– de los médicos: “Llamáronse médicos, escogieron los mejores, a lo menos los de mejor fama; que la buena opinión califica la acertada medicina, y así suele haber médicos venturosos como soldados bien afortunados.” (IV, 9). A pesar de ser los más famosos, estos médicos no logran curar a Auristela, ya que “no sabían la causa precisa de su dolencia” (IV, 9). Las artes de la hechicera provocan tales estragos, que “en ocho días la pusieron tan otra de lo que ser solía, que ya no la conocían sino por el órgano de la voz; cosa que tenía suspensos a los médicos y admirados a cuantos la conocían”. (IV, 10). Los médicos son, como de costumbre, incapaces de remediar el mal provocado por la hechicera. Podemos pensar que Cervantes creía más en la hechicería que en la medicina.

La última ironía dirigida a los médicos en esta novela se halla en estas líneas: “Habíase partido Magsimino con intención de llegar a Roma a curarse con mejores médicos que los de Terrachina, los cuales le pronosticaron que antes que en Roma entrase le había de saltar la muerte (en esto más verdaderos y experimentados que en saber curarle).” (IV, 14). Magsimino padece una extraña y rara enfermedad, y quiere buscar médicos más experimentados, lo que hacía y haría hoy en día cualquiera en su situación, si tuviera los medios necesarios. Pero los médicos ya le habían advertido que no iba a llegar lejos, y Cervantes no desperdicia la oportunidad de decirnos que los médicos aciertan mejor en predecir la muerte que en curar al enfermo.

Podemos concluir que Cervantes tenía ciertos conocimientos en cuanto a la medicina empírica y precaria de su época, este oficio no le era extraño, y sus observaciones, esparcidas por todas sus obras, constituyen un valioso testimonio sociológico desde este punto de vista. A pesar de ironizar a veces a los médicos, Cervantes es consciente de la nobleza de esta profesión, y –al criticar a los malos médicos–, no olvida de mencionar también a los buenos médicos. No podemos dejar de mencionar que en la obra de Cervantes los médicos nunca consiguen vencer a las hechiceras, cuyas artes tienen siempre el poder de quitar o de dar la vida.

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LA RETÓRICA GENERAL Y LA TEORÍA DE LA TRADUCCIÓN

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Abstract: Utilizando los estudios de Stefano Arduini, que se dedicó al estudio de la relación entre estos dos campos, ofrecemos sugerencias para poner en práctica los conceptos teóricos presupuestados en su libro y en los trabajos de Antonio García Berrio, Tomás Albaladejo y Francisco Chico Rico. Además, emplearemos, también, los recursos y las herramientas del análisis interdiscursivo y de la Retórica cultural, con el fin de analizar el proceso de traducción.

Using the studies of Stefano Arduini, who has studied the relationship between these two fields, we offer suggestions to put in practice the theoretical concepts presented in his book and also in the works of Antonio García Berrio and those of Tomás Albaladejo and Francisco Chico Rico. We will also use the resources and the tools used in the interdiscursive analysis of those of the Cultural Rhetoric, with the purpose of analyzing the translation process.

Keywords: Retórica General, Teoría de la Traducción, Retórica Cultural
General rhetoric, the theory of translation, Cultural Rhetoric.

1. La Retórica General y la Traducción

En este artículo nos proponemos analizar las relaciones que se establecen entre la Retórica General, como teoría semiótica completa, así como la presupuestaron Antonio García Berrio, Tomás Albaladejo, Francisco Chico Rico, como Retórica textual, en clave pragmático-textual, al partir de una teoría de la expresividad que no se reduce al nivel elocutivo-formal, sino que abarca las fases u operaciones discursivas: *Intellectio*, *Inventio*, *Dispositio*, y no sólo estas operaciones creadoras del discurso, pero también las demás: *Memoria*, *Pronunciatio* o *Actio*.

Stefano Arduini, siguiendo el camino de la Nueva Retórica, se fija en la función constructora y formadora de las Figuras, las clasifica en unos cuantos Campos con el fin de reducir el número. Destaca los procesos en que se basa cada Figura y sobre todo pone de relieve el mecanismo universal del funcionamiento de las Figuras. Tal mecanismo constituye “unos universales expresivos que cada cultura adapta relativamente a las propias peculiaridades y diferencias, como sucede en el caso de la traducción.” (Arduini, 2000: 13) Las Figuras son fundamentales para orientar la manera misma de percibir el mundo porque no son meros elementos estructurales o superficiales, sino que son categorías más generales de la expresión, de modo que el texto es constructor de un horizonte y el discurso da un orden al mundo y el cuadro retórico supone la interdependencia entre mensaje, emisor y receptor. La lengua remite siempre a la cultura, ya que se basa en conceptos que son la manifestación del universo de una comunidad y las culturas son configuraciones de modelos a los que se les asignan significados diversos. Además, las características culturales son importantes, como también son importantes las relaciones entre la lengua y la realidad que constituyen un sistema autopoietico. En este ámbito, la Retórica analiza las configuraciones universales que superan “los límites de las lenguas concretas y de los sistemas sígnicos particulares, para constituir una red estructurante más profunda.” (Arduini, 2000: 43)

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Para poder enfocar el tema, hay que destacar que en la expresión se realiza esta unidad entre mundo y lenguaje y, retóricamente, la expresión se está organizando siguiendo los campos figurales, esquemas formales generales. Los conceptos más importantes que sirven aquí son: hecho retórico y Campo Retórico. El hecho retórico abarca el texto, el discurso retórico, el emisor, el destinatario, el referente, el contexto. El Campo Retórico incluye los hechos retóricos, tanto en la Sincronía como en la Diacronía, es la suma de los conocimientos, experiencias comunicativas adquiridas por las personas y la sociedad y por las culturas. Una cultura se respalda en este depósito de funciones y medios comunicativos formales, en este sustrato imprescindible para cualquier comunicación. El Campo Retórico resulta de la interacción de los hechos retóricos, sincrónica o diacrónicamente. A partir del Campo Retórico, la *Intellectio* estructura el modelo del mundo que permite la comunicación, si es común al emisor y al receptor¹. La producción y la comprensión del texto envían a un Campo Retórico que no es absolutamente el mismo, pero identifica una cultura, la delimita comunicativamente y se establece, de este modo, un diálogo, sea en el interior del Campo Retórico, sea entre los Campos Retóricos diferentes. Esto es importante en la traducción e interpretación, cuando hay que reconstruir un Campo Retórico antiguo, si se trata de Diacronía, o un Campo Retórico de otra cultura, distinta, sea en la Diacronía, sea en la Sincronía. En estas reconstrucciones sucesivas de los Campos Retóricos se basa la traducción y la interpretación.

Una situación real se manifiesta a través de una mirada retórica y sólo la identificación de esta mirada nos permite comprender los horizontes de una cultura, ya que un texto se produce en el interior de un Campo Retórico y se puede interpretar dentro del mismo Campo Retórico o dentro de otro, en una relación dialógica entre culturas lejanas o cercanas en sentido histórico o en sentido antropológico. Un Campo Retórico define los límites comunicativos de una cultura, pero se le asocian Campos Retóricos más restringidos, es decir, en el Campo Retórico general se subsumen Campos Retóricos específicos. El Campo Retórico occidental abarca, por ejemplo, los Campos Retóricos subsiguientes, que son subconjuntos específicos del conjunto general pero con particularidades o exigencias comunicativas específicas que proceden de las exigencias comunicativas generales.

Para aproximar el concepto de Campo Retórico podemos mencionar el concepto de Umberto Eco: Enciclopedia que puede ser general o global, de la cultura general, o Enciclopedia local. La diferencia consiste en el hecho de que la Enciclopedia es un conjunto de unidades, conocimientos, saberes y el Campo Retórico atañe los procesos. El texto se produce en el ámbito del hecho retórico y este se puede activar sólo dentro de un Campo Retórico y el Campo Retórico hace posible la interpretación y traducción no arbitrarias. Así se puede distinguir la interpretación del texto del uso, como lo llama Umberto Eco, ya que la interpretación se basa en un conjunto de referencias que suponen movimientos retóricos. La interpretación o *misinterpretación*, en los términos de Derrida, significa reformular y en este contexto la traducción sería reescritura o una redefinición del ambiente retórico-comunicativo de una época en el campo propio.

La Retórica establece estos límites de la interpretación y es una teoría completa de la interpretación que no separa la producción de la comprensión, los medios de persuasión de su recepción (Arduini, 2000: 51). La interpretación se apoya en procesos de cooperación y mediación. El autor y el intérprete se sitúan en los Campos Retóricos

¹ Chico Rico, F. *Pragmática y construcción literaria. Discurso retórico y discurso narrativo*, Universidad de Alicante, Alicante, 1988.

activados sólo durante el acto comunicativo concreto. Las traducciones se fundan en el diálogo entre los Campos Retóricos: el Campo Retórico del momento en que se traduce o se interpreta y el Campo Retórico en el cual ha sido producido. Las interpretaciones diversas coinciden en sentido general y una posible lectura supone la activación de las potencialidades de los Campos Retóricos de partida y el de llegada.

Lo más importante es el aspecto semántico, la relación entre extensión e intensión, y las estrategias o técnicas que operan en el plano semiótico-cognitivo, semántico-extensional, semántico-intensional y microestructural. La semejanza, la imitación, la analogía y la antítesis son estas técnicas o estrategias a las cuales se añaden tres técnicas de manipulación, supresión, adición y permutación. Las figuras y los tropos se basan en estas técnicas o estrategias y son muy importantes porque se puede leer e interpretar el mundo a través del lenguaje, lo que pone de manifiesto la relación entre mundo, lengua y cultura.

Al retomar la definición del Campo Retórico como depósito de medios antropológicos y expresivos universales unidos a una cultura que plasma el lenguaje, ponemos de relieve que la traducción es posible gracias a la dialéctica entre los Campos Retóricos y está remodelando el Campo Retórico de una cultura con el Campo Retórico de otra. Esta relación entre las dos culturas puede ser violenta o no. Los límites en los cuales se sitúa el texto, tanto en el proceso de su producción como en el de su recepción, los establecen la operación retórica de la *Intellectio*. Asimismo, el modelo de mundo se configura durante la misma operación y las figuras desempeñan un papel fundamental en moldear las direcciones o las orientaciones de este mundo, son medios o claves universales que facilitan la mediación, la interpretación y traducción.

2. La traducción literaria

La traducción es tanto proceso como producto y establecer la relación óptima entre los Campos Retóricos es lo más importante durante este proceso para obtenerse un resultado de calidad. Como afirma García Yebra la esencia de la teoría de la traducción “es decir todo lo que dice el original, no decir nada que el original no diga, y decirlo todo con la corrección y naturalidad que permite la lengua a la que se traduce” (García Yebra, 1994: 430).

La práctica de la traducción ha precedido cualquier intento de teorizar. Numerosos traductores han reflexionado con el fin de convertir en postulados técnicos su práctica cotidiana. García Yebra dice que, desde el comienzo de la traducción hace más de tres milenios, sólo disponían, para orientarse, de los testimonios de otros traductores. Desde que los antiguos traductores hacían sus reflexiones teóricas hasta hoy día, se ha puesto de manifiesto la importancia de combinar teoría y práctica.

Las formulaciones teóricas sobre la traducción no pueden presentar reglas estrictas, dada la base práctica de esta actividad. Sin embargo, en los últimos años han proliferado los tratados de traducción y han creado una nueva disciplina cuya finalidad parece consistir en sistematizar el proceso de traducción y suministrar los principios y normas que guían las elecciones de toda traducción. Cierta reflexión sobre el complejo arte de traducir puede ser de gran ayuda para el traductor aunque tampoco podemos esperar que resuelva el problema de la traducción que siempre tiene carácter práctico.

La actividad de la traducción literaria es un conjunto de procedimientos en el que intervienen elementos teóricos, lingüísticos y de creación literaria. El traductor de este tipo de texto tiene que familiarizarse con los artificios retóricos traducibles y con las dificultades que ofrece el discurso literario, así como con los métodos, estrategias y

técnicas para resolverlos. Dominar este campo, ya que se trata de Campos Retóricos que facilitan la mediación.

La traducción literaria hace parte de una de las tres grandes áreas del campo de la traducción. El traductor literario busca evitar a toda costa que la obra se sienta como una traducción. Sin embargo, existe inevitablemente una distancia entre la obra y su versión en otra lengua. Se tratará en esta investigación de descifrar el ordenamiento de ciertos elementos que intervienen a lo largo del proceso de la traducción literaria (es decir, tocamos una vez más el mencionado ya Campo Retórico: saber literario, comprensión del contexto cultural, competencia lingüística, conocimientos teóricos sobre traducción, para que la distancia en la traducción literaria sea más o menos visible, e implique posiciones singulares del sujeto traductor según la utilización de los elementos mencionados).

Comprendiendo el movimiento de pensamiento y de sensibilidad que se produce cuando se pasa de una lengua a otra y haciendo visible cómo este pasaje se hace a través de vínculos y conexiones de sentido que son posibles, no sólo a partir de una competencia lingüística sino que sobre todo por la manera como el traductor se involucra en ese proceso de transferencia de un Campo Retórico de partida a un Campo Retórico de llegada, esperamos poder discernir las exigencias, en términos de saber literario y de comprensión del contexto cultural, que lleven a la buena realización de una traducción.

Los conceptos y los términos utilizados en la Retórica General convergen con las aserciones de otros investigadores y el trazo de unión lo representa el enfoque pragmático-comunicativo. Según George T. Bell un traductor tiene que respetar los estándares de la textualidad, los siete parámetros: la cohesión al nivel de las oraciones; la coherencia, al nivel de las afirmaciones; la intencionalidad; el nivel de aceptabilidad; el carácter informativo; la relevancia y la intertextualidad. Como acto de habla, todo texto se basa en el principio de la cooperación y en las normas de la cantidad, de la cualidad, de la relevancia y de la manera. También, refiriéndose al proceso de la traducción, Bell destaca tres tipos de procesamiento, en el nivel sensorial –*bottom-up*– desde abajo hacia arriba, en el nivel conceptual –*top-down*– desde arriba hacia abajo, e interactivo que supone tanto *bottom-up* como *top-down*. Al mismo tiempo, representando el proceso de la traducción, Bell habla de los cinco demonios que siempre hay que estar presentes: los demonios de la imagen, los demonios de los rasgos, los demonios cognitivos, el demonio que decide y el demonio vigilante. Pero en la práctica de la traducción, se emplean más las máximas de Paul Grice (1975): de la cantidad, de la calidad, de la relevancia, de la manera. Las normas del comportamiento traductológico son normas profesionales éticas, comunicativas, relacional-lingüísticas (la relación entre los dos textos).¹ Las ideas universales pueden ser en afirmativa o negativa, pero, en cuanto a la prosa literaria, todas estas normas universales tienen en cuenta las realidades del texto épico, respetando el ritmo del íncipit y del final. Al reorganizar el discurso (la denominada normalización o racionalización del discurso), se pueden perder los matices del texto original o informaciones, y se puede acabar con el arte del prosista, dada la importancia del íncipit y del final en el género épico. Hay que respetar la heterogeneidad del texto en prosa, la multitud informe de las voces de un texto épico, ya que a causa de la tendencia hacia la homogeneidad inherente a una traducción se pierde, también, del relieve artístico de la obra (las técnicas de simplificar, explicitar, nivelar). Hay que respetar el registro estilístico del texto, puesto que la

¹ Jeanrenaud, M., *Universaliile traducerii: studii de traductologie*, Polirom, Iasi, 2006.

tendencia general es de sobrepujar el ideal libresco de la narración bien hecha, es decir, “ennoblecere” el estilo, el léxico del texto original, retoricar, esto produciéndose en detrimento de la traducción, como también convirtiendo en estético, el término neutro reemplazándose por un término “marcado”, una metáfora. Tampoco se emplea el registro familiar, la lengua hablada en exceso, el culto de la “mancha de color”; y no hay que “sacralizar” la palabra, destruyendo de este modo la semántica por simetrías elegantes. Al no respetar las redes semánticas del texto original, se destruye el sistema de redundancias del original y resulta una traducción “que anexa”. Los mismos resultados negativos se consiguen al no respetar el juego denotativo/connotativo. La dezambiguización, la uniformización, la homogeneización, la aclaración, la explicación dañan a la traducción, y hace falta traducir la confusión, no modificar, deformar y destruir las arborescencias sintácticas, porque los efectos son negativos (el deterioro del ritmo, su transformación en algo lineal, ordenado, sin relieve estilístico). “Las derivas” del traductor conducen a la producción de un discurso clásico, “realista”, que se sobrepone encima del texto original, siendo sólo “el proyecto” del traductor, no la traducción. Las causas pueden ser clichés que funcionan, como el cliché regional, el mito de la lengua castiza, o el cliché universal de la estética del discurso “hermoso”.

Hemos hablado sobre el estrecho vínculo entre lengua, mundo y cultura, así que la dimensión cultural y la relación entre las culturas, entre los Campos Retóricos implicados. Pero toda cultura es básicamente multicultural. Es decir, se ha ido formando, y se sigue formando, a partir de los contactos entre distintas comunidades que aportan sus modos de pensar, sentir y actuar. Evidentemente, los intercambios culturales no tendrán las mismas características y efectos. A partir de estos contactos, se produce el mestizaje cultural, la hibridación cultural... Una cultura evoluciona a través del contacto con otras culturas. Pero los contactos entre culturas pueden tener características muy diversas. Mientras que el concepto “pluricultural” o “multicultural” sirve para caracterizar una situación, la interculturalidad describe una relación entre culturas. Aunque, de hecho, hablar de relación intercultural es una redundancia, quizás necesaria, porque la interculturalidad implica, por definición, interacción. No hay culturas mejores y ni peores. Cada cultura puede tener formas de pensar, sentir y actuar en las que determinados grupos se encuentren en una situación de discriminación. Esto significa, también, que la única forma de comprender correctamente a las culturas es interpretar sus manifestaciones de acuerdo con sus propios criterios culturales. Aunque esto no debe suponer eliminar nuestro juicio crítico, sí supone, inicialmente, dejarlo en suspenso hasta que no hayamos entendido la complejidad simbólica de muchas de las prácticas culturales. Se trata de intentar moderar un inevitable etnocentrismo que lleva a interpretar las prácticas culturales ajenas a partir de los criterios de la cultura del interpretante.

Según el doctor en Ciencias de la información y autor del libro *Comunicación Intercultural*, Miguel Rodrigo Alsina, se acepta que el antropólogo Edward T. Hall fue quien utilizó el término de interculturalidad, por primera vez, en 1959. Aunque es un concepto reciente, muchos investigadores de la comunicación, la cultura, la antropología, la sociología y el marketing, entre otros, se han interesado por su definición, aplicación y desarrollo, ya que su principal característica (y ésta la diferencia de conceptos como el multiculturalismo y el pluralismo) es su intención directa de promover el diálogo y la relación entre culturas y no solamente su reconocimiento social.

En cuanto a la intraducibilidad cultural, los problemas planteados por la transferencia de los diferentes códigos culturales son complejos. Cuando las lenguas que

el traductor debe poner en contacto con el vehículo de expresión de sistemas sociales y culturales muy alejados entre sí, los problemas de transferencia cultural pueden ser notables, sobre todo si entre el texto y la traducción han transcurrido muchos años. Entre lenguas más próximas las distancias son menores, y la traducción es más accesible, porque existe una zona común, es decir, un conjunto de conocimientos, creencias y costumbres compartidas. De todas maneras, en el caso de un elemento transferible por su pertenencia a una cultura ajena y sin equivalentes en la cultura de llegada, la dificultad se puede solventar con mayor facilidad que cuando hay mayor coincidencia cultural, gracias al mayor margen de maniobra cultural que tienen los textos que en esta ocasión no se encuentran limitados por aspectos formales del idioma. En otras ocasiones, la aparente intraducibilidad cultural viene motivada por una falta de conocimiento del contexto cultural de la lengua de partida y de la lengua de llegada por parte del traductor.

El efecto de equivalencia es el que garantiza la viabilidad del acto traductor, ya que permite llevar a cabo una manipulación y redistribución de la materia textual sin que por ello se pierda lo esencial de su contenido y tampoco sus características. Todos los teóricos de la traducción utilizan, de un modo u otro, la noción de equivalencia como un postulado teórico básico para definir la noción de traducción y como el objeto esencial que debe perseguir ésta.

Las equivalencias léxicas-semánticas se pueden clasificar como inaceptables o en una jerarquía de valores, demostrándose la superioridad de una traducción sobre otra, y sin ante pronunciarme, la segunda versión tiene unas equivalencias más propias y exactas en comparación con la primera, pero la adición, sea si se trata de explicitar, sea para conferir relieve estilístico a la traducción, o la sustracción u omisión funcionan en los casos de las equivalencias diferentes. De este modo, se pueden invocar la subjetividad del traductor, el dominio de las dos lenguas, la adecuación a los registros estilísticos, etc.

3. Conclusiones

La Retórica General propone conceptos abarcadores como hecho retórico y Campo Retórico y se fija en todas las operaciones retóricas, utilizando la herencia de la Antigua Retórica y las nuevas herramientas de las Ciencias del Lenguaje para solventar los problemas relacionados con el discurso, con su interpretación y traducción. Pero podemos afirmar que en la práctica de la traducción funciona la intuición del traductor, y que hay dimensiones del texto literario que no caben en la imaginación de los traductores o simplemente no funciona esta conexión durante el proceso penoso de cualquier traducción, porque aún no se ha encontrado la perfección. La traducción sigue siendo un proceso complejo. La traducción es un proceso interpretativo y comunicativo que consiste en la reformulación de un texto con los medios de otra lengua, que se desarrolla en un contexto social concreto, y tiene una finalidad determinada. Es acto de comunicación, operación textual y actividad cognitiva, y el traductor lleva a cabo un complejo proceso mental para traducir, porque se trata de interpretar y después volver a expresar y comunicar. La remodelación de un Campo Retórico de una cultura en el Campo Retórico de otra cultura es un proceso que implica mucho más que el nivel lingüístico y es un proceso en el que el traductor se implica, interpreta, reinterpreta, realiza una posible lectura y una transposición en los límites establecidos por el texto, el discurso, sin superarlos, haciendo intuitivamente la diferencia entre interpretación y uso.

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