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SPANISH LANGUAGE AND LITERATURE / LANGUE ET LITTÉRATURE ESPAGNOLES

IMMAGINARIO E MITO IN "IL SIGNORE DEGLI ANELLI" DI J.R.R. TOLKIEN

Souad KHELOUIATI*

Abstract: *It is thought to have overcome the mythical representation because the objective representation of science has got rid of the myth. C. Levi-Strauss writes in this sense: "In the seventeenth century men rejected mythology" (p. 13, 1990) at that time, precise, the birth of scientific thought leads civilization to divorce from the mythical universe. For the latter, the myth is dead or more or less passed to the background as a type of intellectual construction. In fact, it is a question that we must ask: in a world framed by techno-science, is there place for a mythical representation of the world? Does the scientific representation really force us to consider myth as a wander of the human spirit? Will we have to see a popular imagination in the mythical representation?*

We think that there will always be a place for the mythical representation of the universe next to the scientific explanation of the universe. Both are not on the same level. Mythology, like science, is therefore a product of the intellect. In one of his many epistles, it is Tolkien himself who reveals that his "great book" (The Lord of the Rings) is nothing more than an imaginary world created with the sole purpose of making his own linguistic corpus alive. Arda's languages, therefore, were not a direct consequence of the creation of Middle-earth, but vice versa: every language, on the other hand, resembles the people who speak it. The aspiration to possess reality through the true knowledge of names is the return of man to the Adam's myth of the assignment of names to things.

Keywords**:** *myth-Middle-earth- language.*

I Miti

Una volta le donne non esistevano e gli uomini praticavano l'omosessualità. Uno di essi si trovò gravido e, poiché era incapace di partorire, morì.Un giorno alcuni uomini scorsero, riflessa nell'acqua di una sorgente, l'immagine di una donna che stava nascosta in cima a un albero. Per due giorni essi tentarono di acciuffare il riflesso. Infine uno di loro alzò gli occhi e vide la donna; la si fece scendere, ma poiché la desideravano tutti, essi la tagliarono a pezzi che poi si spartirono. Ognuno avviluppò il proprio pezzo in una foglia, e mise l'involto in un interstizio della parete della sua capanna (come si fa solitamente per riporre un oggetto). Poi andarono in caccia.Al ritorno essi si fecero precedere da un esploratore, il quale costatò che tutti i pezzi s'erano tramutati in donne e li informò della cosa (…) ogni uomo ottenne una donna." Con questo mito la tribù Sherenté spiega l'origine delle donne. (C. Lévi-Strauss 1990 : 154).

Si potrebbero moltiplicare all'infinito questi racconti con apparenza assurda e a volte sciocca, con i quali gli uomini che chiamiamo "selvaggi" spiegavano il mondo che li circondava. Non c'è dà significhi Queste narrazioni, che sembrano rilevare più sogni che discorsi strutturati, abbiano sorpreso gli occidentali quando li sentivano, la prima volta. E

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che le prime spiegazioni abbiano messo l'accento sul fatto che nel mito si può leggere l'infanzia dell'uomo e della civiltà (E. B. Tylor) e che viviamo in una cultura che pretende aver superato lo stadio del mito. Abbiamo realmente superato lo stadio del mito? Nel senso che rappresenta solo e semplicemente un momento della storia della coscienza? Oppure il mito è davvero un'esigenza insopprimibile dello spirito umano?
I nostri miti sono forse diventati diversi dai miti antichi, ma questo non vuol dire che il mito abbia perso il suo posto nel nostro pensiero. Prendiamo, per esempio, il mito della "celebrazione del nuovo anno" ricreato dall'immaginario contemporaneo, si nota "qu'ilexistepartout une conception de la fin e dudébut d'une périodetemporelle, fondéesur l'observationdesrythmesbiocosmiques" (M. Eliade 2001: 67). Questa ricostruzione permette all'uomo di partecipare attivamente alla cosmogonia così, lascia il tempo profano ed è trasportato fino ai tempi della Creazione.

La rappresentazione mitica

"Les modernes ont cru accéder à l'ère rationnelle et positive" (E. Morin 2001:36). Si pensa di aver superato la rappresentazione mitica perché quella oggettiva della scienza ci ha sbarazzato del mito. (C. Levi-Strauss 1980:13) scrive in questo senso: "Nel diciassettesimo secolo gli uomini hanno rifiutato la mitologia" in quell'epoca, precisa, la nascita del pensiero scientifico conduce la civiltà al divorzio dall'universo mitico: "La scienza con Bacon, Descartes, Newton e gli altri, non poteva sorgere che in contrapposizione con le vecchie generazioni del pensiero mitico" per questi ultimi il mito è morto o più o meno è passato allo sfondo come tipo di costruzione intellettuale.
Effettivamente, è una domanda che dobbiamo porre: in un mondo inquadrato dalla tecno-scienza, c'è posto per una rappresentazione mitica del mondo? La rappresentazione scientifica ci costringe realmente a considerare il mito come un'erranza dello spirito umano? Dovremo vedere nella rappresentazione mitica una fabulazione popolare?
Pensiamo che ci sarebbe sempre posto per la rappresentazione mitica dell'universo accanto alla spiegazione scientifica. L'una e l'altra non si situano sullo stesso piano.
Prendiamo per esempio il signore degli anellidi Tolkein. È un'opera che racconta l'origine del mondo. Tolkein ha avuto l'ambizione colossale di ricostruire un mondo completo, fino a scriverne i miti fondatori nel legendarium della terra di Mezzo.
Infatti, il signore degli anelli non nasce come romanzo, ma è più che altro un legendarium, cioè una raccolta di storie e leggende che definiscono i contorni del mondo di Tolkien. Il legendarium si apre con la celebre poesia ripresa dall'ultimo capitolo del Silmarillion,premessa fondamentale per l'opera:
//TreAnelli ai Redegli Elfi sotto il cielocherisplende,
Sette ai Principi dei Naninellelorrocche di pietra,
Nove agliUominiMortaliche la triste morte attende,
Uno per l'oscuro Sire chiusonellareggiatetra
Nella Terra di Mordor, dove l'Ombra nerascende.
Un Anello per domarli, Un Anello per trovarli,
Un Anello per ghermirli e nelbuioincatenarli,
Nella Terra di Mordor, dove l'Ombra cupascende//

Tutto il mondo di Tolkien si divide in quattroEre
Nella prima: l'universo fu creato dall'unico DioEruIlúvatar, padre dei potenti spiriti, gliAinur, nati dal suo pensiero. Tra i primi Ainur ci sono gli stregoni:Gandalf il grigio, Saruman il bianco, Radagast il brunoe i duemaghi blu: solo alla fine della seconda era prenderanno forma umana. Dei primi Ainur fa parte ancheMelkor.
Tutta la seconda Era: è dedicata alla guerra di Melkor e al suo tentativo disottomettere tutti gli esseri viventi.
La terza era: Dopo varie battaglie però Melkorviene sconfitto ed esiliato in un limbo senza tempo e spazio. A comandare le sue orde di orchi (Elfi catturati e torturati da Melkor e poi trasformati in creature orribili) rimaneSauron suo fedele servo,creatore dell'Anello del Potere.
La quarta era: detta "era degli uomini", comincerà alla fine della Trilogia dell'Anello.Molto di ciò che era si è perduto, perché ora non vive nessuno che lo ricordi.
Infatti, Nei tempi antichi, la mitologia assicurava la continuità tra passato e presente, alimentando la possibilità della speranza nel futuro. Il mondo, però, è andato negli ultimi secoli sempre più demitizzandosi, seguendo così una via opposta a quella che è la naturale propensione dell'uomo verso il divino.È proprio in uno scenario come questo che l'opera tolkeniana si colloca in quel vasto spazio occupato da persone bramose di una nuova mitologia poiché, come lo stesso Professore ebbe a dire:
La realtà è degradante: creiamone una migliore, non meno vera"."[...] mia madre non mi disse nulla a proposito del grande drago; mi fece invece notare che non si poteva dire un verde grande drago. Mi chiedo ancora adesso il perché [...] il motivo per cui ricordo questo particolare ha un grande significato, dal momento che per anni non tentai più di scrivere storie, e fui interessato, invece, da tutto quanto riguardasse le lingue. (Humprey Carpenter, J.R.R Tolkien:1977 2002 : 50)
In una delle sue tantissime epistole, è proprio Tolkien a svelare che il suo "grande libro" Il Signore degli Anelli non è altro che un mondo immaginario creato con l'unico scopo di rendere vivo il proprio corpus linguistico. Nessuna lingua viva, difatti, può essere considerata tale se non c'è una comunità di parlanti, pur fittizia che sia, ad utilizzarla. Le lingue di Arda, dunque, non sono state una diretta conseguenza della creazione della Terra di Mezzo, bensì viceversa: ogni lingua, d'altronde, assomiglia al popolo che la parla.Quello che Tolkien chiama "Nuova Arte" o "Nuovo Gioco", è un complesso processo di elaborazione linguistica che, sempre a detta del Professore oxoniense, doveva scorrere lungo due fili intrecciati: quello del glottotetae quello del creatore dimondi. Con l'inizio della stesura de Il Silmarillion, o piuttosto poco prima, egli scrisse la sua prima lista di termini elfici: una cosa fece progredire l'altra poiché le attività di creazione del linguaggio e di mitologia sono strettamente correlate, sebbene sia il glottoteta stesso a puntualizzare come ad egli venga in mente prima un nome, poi la storia ad esso correlata. Al gioco della minuziosa ricerca del nome, perciò, segue l'arte della creazione del mondo.La sensazione del filologo nello svolgersi di questa sua attività non era però quella di essere al centro di un atto creativo, bensì di un mero atto descrittivo o, ancor meglio, di registrazione del già esistente.La stessa linguistica Rosacrociana (Tolkein 1925) asserisce più volte che ogni elemento debba coincidere tra forma e significato ed il linguaggio perfetto che ben può fungere da modello è pertanto, giuocoforza, proprio quello naturale del "linguaggio

sensuale" degli uccelli.L'aspirazione di possedere la realtà mediante la vera conoscenza dei nomi è il ritorno dell'uomo (qui è Tolkien ma lungo il corso della storia i tentativi sono stati e saranno innumerevoli) al mito adamico dell'assegnazione dei nomi alle cose. Il rapporto tra significante e significato vuole assolutamente tornare sempre più verso l'origine, quel punto in cui la lingua era così semplice e diretta da non essere forse un insieme di suoni, ma semplicemente un concetto impresso nella mente. E' lo scrittore stesso a spiegare come i miti intessuti dall'uomo, seppur a volte pieni di errori, contengano a suo avviso una scintilla della vera luce: quella eterna del Dio Creatore a cui apparterrebbero pur non essendone degni.Il Professore deplorava a tal pro la parola "culto", poiché la creazione mitologica da lui praticata non era affatto tesa alla sostituzione del sistema religioso ordinario, bensì alla sua integrazione con esso.Nella creazione di un idioma si è liberi, forse anche troppo, poiché è virtualmente impossibile dare un appropriato significato ad ogni data combinazione di suoni, ed è ancora più difficile adattare ad ognuna di queste combinazioni un significato che ci soddisfi senza, a lungo andare, scemare di gradevolezza. Il Professore, forse anche per questo, non giunse mai a completare veramente i suoi linguaggi: così come difatti la sua conoscenza linguistica si affinava con l'età, allo stesso modo i suoi gusti mutavano e per tutta la propria vita Tolkien non fece altro che creare e rivedere ciò che aveva creato al fine di renderlo calzante ai propri gusti del momento. Se è vero che una lingua viva si evolve in continuazione, il suo è stato con buona probabilità un tentativo di non far morire mai i propri linguaggi.

Analisi, linguaggio e stile: l'importanza della filologia.

La scrittura di Il Signore degli Anelli non può figurare come una lineare e ferma storia che è stata facilmente concepita da una "mente superiore". Tolkien, infatti, lasciò evolvere e sviluppare i fatti con il procedere della narrazione, incontrando non pochi momenti di sconforto. L'opera può essere vista come una esplorazione personale, da parte dell'autore, dei suoi interessi per la filologia, le storie di fate e la mitologia sia norrena che celtica.
Tolkien, durante la stesura del libro, abbondò nei dettagli e nei particolari creando una vera e propria mitologia per la sua Terra di Mezzo, caratterizzata da genealogie dei personaggi,linguaggi dei vari popoli, tradizioni, culti, calendari e storie che vanno spesso al di la della narrazione dei vari libri, diventando fine a se stessi.
Per l'effettiva struttura del libro, Tolkien si è affidato alla composizione ad anello di Omero, ma anche a quella di altri scrittori e poetidei secoli successivi, come Wagner. Una narrazione generale principale è sospesa per focalizzarsi su di una singola persona o articolo, come, ad esempio, nel primo libro, dove l'incontro tra Frodo e Gandalf (narrazione principale) è interrotto dalla storia dell'Anello (focalizzazione su un particolare). Anche l'intero sviluppo della trama è circolare: scomparsa e ricomparsa di personaggi (Gandalf), e scostamento del focusda Frodo e Sam agli altri. Prestando inoltre attenzione ai percorsi dei personaggi, lo schema tipo "andata e ritorno" è altrettanto evidente.
Lo sviluppo di trama e tensione si adatta a tale schema, con azione crescente nei primi quattro libri, una posticipazione nel libro cinque, che non menziona affatto Frodo, ed una risoluzione nel libro sei, con l'arrivo delle aquile e la partenza per i Porti Grigi.

Il libro è ricco di connessioni incrociate, solo in seguito ovvie: ad esempio, la voce che Frodo ode su AmonHen è quella diGandalf, ma ciò non può essere noto al lettore inizialmente; un altro esempio è il cadavere di Boromir alla deriva lungo l'Anduin, visto da Faramir, ma ignoto a Frodo e Sam. La combinazione di tutti questi metodi di strutturazione crea una tensione che rischierebbe di perdersi se la narrazione non fosse così complessa, e pilota l'attenzione del lettore nel susseguirsi delle pagine.Vi è inoltre un corpus di proverbi, sparsi per tutto il libro, che aggiunge peso alle implicazioni dell'intreccio. Questi riferimenti e queste allusioni tengono unita la storia e sono significativi per qualsiasi lettore che abbia compreso tutta la trama.

Conclusione

La mitologia tolkeniana attinge ancora una volta dagli studi di filologia di esso: favole, miti e leggende dell'area britannica e scandinava, citando per tutti il Beowulfe l'Edda, confluiscono in un calderone di storie incredibili eppure credibili, vissute da popoli con orecchie a punta, nasi adunchi o piedi tozzi e pelosi, fantastici per le loro fattezze ma ben verosimili per i loro tratti distintivi, molto spesso sotto forma di fiera esaltazione dei pregi o mesta parodia dei difetti umani. Il mondo creato da quest'uomo non esiste che nella mente sua e di chi vuole credergli, ma proprio per questo diventa tanto reale quanto un mondo fatto di acqua, aria, fuoco e terra.Come spesso avviene, autore ed opera sono tutt'uno; la vita di J.R.R. Tolkien sembrava difatti essere predestinata ad un unico fondamentale scopo: la costituzione della Middle-earth.

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UN(CERTAINTY)/POSSIBILITY/PROBABILITY: AN INSIGHT INTO MODAL VERBS AND ADVERB MODALITY

Cristina ARSENE-ONU[*]

Abstract: *It goes without saying that modality as part of language represents an extremely intricate phenomenon. So wide is the semantic field of modality that the number and type of forms is constantly increasing. Not only can verbs express modal meanings, but also other parts of speech such as adverbs. For this reason, this paper aims at highlighting the three levels of adverb modality in English: lexical, grammatical, intonational, to which one can add the use of the adverb along with modal verbs. Additionally, we will evince the aforementioned by means of a case study on the use of the adverb* ***really****.*

Keywords: *modality, adverbs, modal verbs, part of speech.*

Conceptual Framework

Modality, as an extremely complex phenomenon, includes beliefs and attitudes which are similar to but not identical with the logical, epistemic and deontic modalities. In addition, it includes feelings and emotions as well as modalities involving power and other concepts that do not exist in modal logic (Bîră, 1979: 7). According to Downing (1992: 383), besides verbs expressing modal meanings, there are also other parts which express modalities, namely the adverbs. It seems reasonable to assume the existence of a basic system of modality, which can be realized in a variety of ways with the help of semantic relations realized by moods, modal verbs and other modal structures involving adjectives, adverbs, which express various types and degrees of modality on the scale of probability (possibility, probability, virtual certainty), necessity/obligation (permission, obligation, compulsion), capability, potentiality (Bîră, *op.cit*.: 8).

Overall, we can claim there are three levels of adverb modality in English: lexical, grammatical, and intonational, to which one can add the use of the adverb along with modal verbs.

Lexical Modality

Modal words, namely adverbs in our case, are considered by some grammarians as forming a separate part of speech which became more important in Shakespeare's time than it had been in Chaucer's (Iarovici, 1973: 200). Adverbs rendering modal meanings can express the following notions; e.g. possibility: *You are certainly right.;* restriction: *That is hardly true.;* necessity: *The houses were necessarily pulled down.;* volition: *The manager has reluctantly raised my salary.;* viewpoint: *We are in good shape financially.;* emphasis: *He is obviously/just a miser.;* judgement: *The Minister has wisely resigned.;* attitude:

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Hopefully, *everything will be fine.*

Grammatical modality

Research on the interpretation of adverbs such as *reall*y, *just, only, rather, quite, apparently* or *absolutely* shows that they are contextually sensitive and highly flexible. This section takes a closer look at *really* in order to account for its various interpretations. The following examples are from Stenström (1986: 151), where she claims that the different readings of *really* are due to position and syntactic function:

(1) *this question is really surprising*

(2) *this is a really surprising question*

(3) *this is really a surprising question*

(4) *this really is a surprising question*

(5) *really this is a surprising question*

Stenström states that when *really* is placed next to the adjective, as in (1) and (2), it is a degree modifier which serves as an intensifier of *surprisin*g. But, the further *really* is moved to the left, the less is the emphasis on *surprising* and the more it is on the whole *a surprising question.* When *really* is placed in initial position, as in (5), it no longer intensifies a single clause element but is a comment on the whole proposition. Stenström concludes that what finally decides the function of *really* is the combined effect of position and the wider context. In contrast to Stenström, Carita Paradis proposes that the motivating factors for the readings are semantic/pragmatic in nature rather than syntactic/positional.

Clearly, position is an important clue to the interpretation of *reall*y, but it is not strictly predictive of differences in readings. Position is merely a linguistic reflex of the semantics and pragmatics of an utterance. Paradis claims that all the above examples of *really* are epistemic in the sense that they make a comment on the degree of truth of the proposition as perceived by the speaker in the actual situation of use. In (1) and (2) *really* is primarily a degree modifier, which reinforces a gradable property of surprising, and in (3), (4) and (5), it is primarily a marker of epistemic stance.

Really is representative of two types of meaning. On the one hand, *really* has descriptive properties, which evoke the concept of [REALITY]. On the other hand, it has procedural properties which govern the perspective in which the speaker wants the hearer to interpret *really* itself, as well as the expression that *really* has in its scope.

The data used in this study are based on COLT - The Bergen Corpus of London Teenage Language - which forms part of the British National Corpus. COLT consists of half a million words of spontaneous, informal face-to-face conversation among teenagers in London. The recordings were made in 1993, and the material was sampled so as to cover different social groups in London (Haslerud and Stenström 1995). (http://www.hd.uib.no/colt/)

Identifying the readings of *really*

Three different readings of *really* were distinguished in the first survey of the instances in COLT (*ibid*.):

(1) *really, they are quite strange* [truth attesting of proposition]

(2) *I really appreciate your support* [subjective emphasis of situation]

(3) *they are really nice* [reinforcement of scalar property]

Despite their different reading, the examples of *really* are all expressive of epistemic commitment. They serve a function of epistemic grounding in that they specify an expression relative to the speakers and the addressees and their spheres of knowledge (Langacker 1987: 489). The above three types of *really* all express a judgement of truth from the point of view of the speaker in a given situation.

Really in (1) expresses epistemic modality in the sense that it expresses the speaker's judgement of the truth of the proposition based on what is known to be part of reality. *Really* in (2) has the function of emphasizing the subjective judgement of the importance of a situation involved in the proposition in question. In (3) *really* expresses reinforcement with respect to the degree of 'niceness'. (www.englund.lu.se)

Intonational Modality

Intonation and the LLC data (The London-LundCorpus – prosodically annotated) (Haslerud: 1995)

Another formal clue to interpretation is intonation, i.e. the presence or absence of the nuclear tone on *really* and the shape of that tone, if there is one. Previous research shows that the intonational possibilities and preferences in the context of adverbials are very complex (Allerton and Cruttenden 1974, 1976, 1978).

The question is what the intonational differences are across the three readings. For this purpose, 200 occurrences of *really* were extracted from the LLC, namely from informal face-to- face conversation. The prosodic system used in the LLC is the nuclear tone approach, which focuses on the perceptual side of speech.

Five different tones are distinguished in the LLC: fall, rise, rise- fall, fall-rise and level (Svartvik and Quirk 1980; Greenbaum and Svartvik 1990; Peppé 1995). In the LLC three different categories of tone are distinguished: simple tones (falls, rises and levels), complex tones (rise-falls and fall-rises) and compound tones which are simple tones and complex tones in various combinations (e.g. fall+rise, fall+fall-rise).

(1) A: what did you SAY

B: I said it was really EXCELLENT

(2) A: what did you SAY

B: I said it was REALLY excellent

In utterances of the type 'it was (adverb) (adjective)', some kind of contrastive focus is assigned when the nucleus falls on the adverb. This means that (1) represents non-contrastive focus, whereas (2) represents contrastive focus, which calls up the truth attesting reading of *really*.

The shape of the tone is mainly associated with attitudinal meaning. Generally speaking, a falling intonation is associated with conclusiveness, finality and certainty, while a rising contour suggests inconclusiveness, openness and uncertainty. It is also the pitch direction used by speakers to indicate that the speaker wants to hold the floor and continue to talk.

Adverb Modality and Modal Verbs

Certain modal adverbs are very common in expressions of epistemic modalities. They may be used alone, as the only modal element, but quite often they co-occur with modal verbs, thus reinforcing each other or cumulating in meaning, (Bîră, *op.cit* : 211)

e.g. *Perhaps a change in air and scene might do you good.*

Possibly he may be looking for someone.

Certainly she might/must/will have heard the news.

More specifically, these non-verbal lexical items, in our case adverbs, are most likely to co-occur with the modal verbs in brackets: *maybe, possibly (*may*), perhaps* (might), *conceivably* (might), *probably* (will), *presumably* (would), *predictably* (would), *surely* (should, must), *assuredly* (should), *certainly* (must) etc.

Among some items that are constantly used to indicate epistemic modalities, there are *maybe* and *perhaps*. *Maybe* is often understood to be short form *it may be that*, (*ibid*.: 213) e.g.

Maybe/ It may be that she does not know what people say of her.

The underlying idea in the speaker's mind when he uses the modal verb **MAY** may be:

a. there are good reasons, there is every reason; this condition may also be described as the 'bien-fondé' of a certain state of affairs, e.g.
You may well look surprised.
Such symptoms might well be supposed to indicate a serious illness.
b. it does not seem amiss, it seems reasonable to do so, there is just as much to be said in favour of doing something as there is against it; in such cases *may* is not infrequently accentuated by '(just) as well', (*ibid*.: 90) e.g.
As some people seem to miss the point, may/might as well explain what all this is about.

A combination of epistemic and deontic or ability modalities is possible but, they cannot be both expressed by synthetic modals. The following is an instance of epistemic modality expressed both verbally (*may*) and non-verbally (the adverb *perhaps*) in combination with the deontic phrase *be permitted*, (*ibid*.: 131) e.g.

As nobody can be expected to remember what I said last time, I may perhaps be permitted to sum up the main points or my argument.

Perhaps and *may/might* are semantic cognates but they are not interchangeable; *perhaps* cannot be substituted for *may* in sentences such as:

A man may be poor and yet happy.

Conversely, *may* cannot be substituted for *perhaps* in:

He got rich by dishonest means, by theft, perhaps.

A nice difference in meaning between *may* and *perhaps* is that the former represents the possible or the uncertain merely as a matter of fact, while the latter often implies at the same time a desire on the part of the speaker to appear modest or civil, or reluctance to be positive. *Perhaps* seems therefore to be closer to *might.* (*ibid*.: 213)

I understood things, perhaps, better than you think.

Perhaps you will be good enough to show me the way.

Perhaps is sometimes used together with *may* or *might*, which could be explained as the speaker's desire to emphasize his attitude of uncertainty. *Perhaps* is often ascribed the power of emotional colouring, the speaker seemingly wishing to avoid being held responsible for the supposition made. It functions, therefore, as some kind of 'hedge':

He may perhaps be an eccentric person, this Mr. Wolfe.

I cannot give any solutions yet but I may/might perhaps offer a hint or two.

CAN is often used to denote 'recurrency', the fact that a tendency in a person or thing is apt to manifest itself occasionally, e.g.

Curiosity can kill.

Frenchmen can be very arrogant.

The modal defective CAN is stressed when it is accompanied by an adverb of indefinite time, taking its corresponding accent, (Bădescu: 406) e.g.

You always ***can*** *find the right word in a crisis, can't you?*

You never ***can*** *tell*!

As a modal auxiliary **WOULD** can be used to express a high degree of politeness, accompanied by an adverb, (*ibid*.: 433) e.g.

Would you kindly pass the sugar?

Concluding Remarks

The present article has aimed at pinpointing modality rendered both by modal verbs and adverbs. My object has been to show how different types of modality function in spoken language, based on COLT data.

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TYPES OF GRAMMATICAL STRUCTURES AND THEIR DETERMINATION BY DIFFERENT SEMANTIC FUNCTION

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Abstract: *The semantic system of a natural language is made up of a limited set of distinct components that are related to the most general functions of a language. This functional interpretation is a generalization about language and, as a result, it can be interpreted from three perspectives: from above, below and from its own level. In this paper we focus on the below level, starting from the hypotheses that each of this semantic components leads to a specific structural mechanism as its realization and that these different types of structure are related to the types of meanings they express. In the second part of the paper we will identify which are these mechanisms that are typically involved in the realization of the components of meanings: experiential, interpersonal and textual.*
Keywords: semantic system, experiential, interpersonal, textual

I. General Functions of a Language

This paper analyses the semantic system of a language according to the systemic functional grammar developed by Halliday whose main purpose was to provide a general grammar for purposes of text interpretation and text analysis. Therefore, systemic functional grammar is a grammar which provides a basic tool for text analysis working in a wide range of different contexts. He identified three kinds of metafunctions that a text could have which depended on the way we used language. Basically, we use language:
(i). to talk about our experience of the world, including the world of our minds, to describe events and states and entities involved in them – experiential metafunction;
(ii). to interact with other people, to establish and maintain relations with them, to influence their behaviour, to express our viewpoint on things in the world – interpersonal metafunction;
(iii). to organize our messages in ways that indicate how they fit in with other messages around them and with the wider context in which we are talking or writing – textual metafunction.

In Hallidayan functional grammar, the three categories above are used as the basis for exploring how meanings are created and understood, because they allow the matching of particular types of wordings to an extent that other categorizations generally do not.

These three functional components of meaning can be noticed in all grammatical structures, but their importance in creating a complete grammatical structure is different for each of these three components, determining the general structure of a clause.

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II. Lexicogrammar and Semantics

As we have stated before, the lexicogrammatical system make two fundamental contributions beyond grammatical structures: (i) it creates the patters which are based on the relationship between a whole and its parts; (ii) it creates cohesive links that can go beyond grammatical units and can indicate the semantic relationships in the unfolding texts. The cohesive system is made up of two systems: the system of conjunction for marking the textual metafunction of a text and the system of reference, ellipsis and substitution, and lexical cohesion which give the consistency of the discourse.

Lexicogrammar makes the patterns in a discourse, telling us how a text works. "The patterns that are developed in this way are, however, patterns of meaning, not patterns of wording; they are patterns at the level of semantics rather than at the level of lexicogrammar' (Halliday & Matthienssen, 2004: 587).

We can conclude that a text is realized by clauses or clause complexes which are to be found in two different strata: the stratum of meaning, namely semantics, and the stratum of wording, namely lexicogrammar (Halliday and Hassan, 1976, Marin, 1992). According to systemic functional framework, text is the most extensive unit of meaning, and the patterns are distinctive for each metafunction.

(i) Textual. Textual metafunction refers to the resources which mark the textual *status* of a text. "By textual statuses, we mean values assigned to elements of discourse that guide speakers and listeners in processing these elements" (Halliday & Matthiessen, 2004: 549). At a level of textual metafunction there is a close semantic relationship between the system of information and the system of Theme, namely between information structure and thematic structure. These two structures have totally different functions within the flow of the text. The Theme represents the point of departure for the information presented further in the text while New retains this information. The Theme and the New belong to textual structure of the clause; at the same time the textual status (reference and ellipsis) does not. "[…] while an element is marked cohesively as identifiable by means of a grammatical item such as the nominal substitute *they*, or as a continuous by means of a grammatical item such as the nominal substitute *one*, the textual statuses of identifiability and continuity are not structural functions of the clause or of any grammatical unit." (Halliday & Matthiessen, 2004: 550)

Messages combine in order to form a text with the help of periodic movements of information. In a narrative text, the flow of events is built up as a series of episodes which are formed by patterns linked by cohesive connectors. In the following example, the semantic sequence of patterns is realized by a series of clause complexes. They build local sequences in the flow of the events, not the whole event, and are linked by structural conjunctions, or non-finite verbs ("we need *to have"*, or temporal expressions (*today, since)*

e.g. The biggest risk caused by Brexit is on the island of Ireland. We need to make sure that Brexit does not create a hard border between Ireland and Northern Ireland, and that the Good Friday Agreement, which has brought peace and stability to Northern Ireland, will be protected. Today, the cooperation and exchanges between Ireland and Northern Ireland occur within the common framework of the EU. Since we will not know what the future relationship will bring by Autumn 2018, we need to have a “backstop” solution in the Withdrawal Agreement. The UK agrees with this, and both the EU and the UK have said that a better solution in the future relationship could replace the backstop. What the EU has proposed is that Northern Ireland remains in a common regulatory area for goods and customs with the rest of the EU. We are ready to improve the text of our proposal with the UK.

(https://ec.europa.eu/commission/news/ambitious-partnership-uk-after-brexit-2018-aug-02_en)

Such parts of a message which help construct the flow of information are called *information flow pattern* within systemic functional framework.

(ii) Interpersonal. The interpersonal function of language refers to the exchanges of information that involves two or more participants. When language is used to exchange information, the clause takes the form of a proposition, namely something that can be affirmed or denied, accepted, rejected, commented on, insisted on and so on. The meaning of a proposition does not refer to the exchange of goods-and-services or to offers and commands because they cannot be affirmed or denied, accepted, rejected, commented on, insisted on and so on.

However, when we discuss the interpersonal function of the language, the analysis of propositions is very important because their grammatical structures are well-defined. “As a general rule, languages do not develop special resources for offers and commands, because in these contexts language is functioning simply as a means towards achieving what are essentially non-linguistic end. […] So by interpreting the structure of statements and questions we can gain a general understanding of the clause in its exchange function”. (Halliday & Matthiessen, 2004: 110).

e.g. Mr. A: Welcome to our engineering company.
Mr. B: I am glad for the chance to be interviewed.
Mr. A: What specific job are you applying for?
Mr. B: I am an electrical engineer (double E) and I would like to try to get the job you advertised on the Net last week.
Mr. A: I see from your resume that you are very experienced.
Mr. B: Yes, I’ve worked as an electrical engineer for 10 years now. But I think it is a good career move to join your company.
Mr. A: Why did you leave your former company?
Mr. B: It was a dead-end job.

(http://www.onlineenglishteacher.org)

The text represents a part of a job interview. The interview is mostly a series of information exchanges made up of propositions: the employer requests information by asking questions and the candidate given on demand by making statements, but the exchange pattern is more complex than a sequence of questions and statements. In his first turn, Mr. B offers supplementary information about his feelings, Mr.A asks a question in his turn, and Mr.B’s following turn offers again additional information about himself. Mr.A gives makes an evaluation, followed by Mr.A's confirmation. As we can see, this dialogue mixes propositions (evaluation, confirmation) and proposals in order to form an exchange. Exchanges, such as class dialogues, job interviews etc. have clear and regular patterns, they are made up of certain propositions or proposals

(iii) Ideational. If in the case of interpersonal metafunction, the patterns are predictable, in the case of ideational metafunction, the patterns are episodic, due to the fact that in narrative texts, the facts are chronologically organized.

e.g. **When** I smell fresh paint I remember that apartment **and** how I thought everything had changed. There were no more piles of dirty clothes. No more dishes stacked in the sink. There was food in the fridge. Mom stopped smoking. I see that blue **and** I think: new furniture, new town, new life. Everything in that apartment was new. **But** even after all that newness our life felt like it could change at any minute. Mom never sat still. **If** she wasn't doing the dishes or sorting through piles of laundry, she was drumming her fingers on the counter. **If** she was flipping through a magazine, her legs were crossed, the top one swinging back and forth.

(M. Pinchuk, *Memories Like Photographs*)

The ideational metafunction of a text refers to how clauses are linked to one another by means of some kind of logico-semantic relation in order to form clause complexes, analysing this phenomenon from the point of view of how the sequence of events is realized in the development of text at the level of semantics. In case of narrative texts, the event is realized with the help of temporal sequence. Even if there are no temporal conjunctions, the reader can infer the relation of temporality: i.e. *I see that blue **and** I think.* Semantically, the result of combining clauses into a complex clause is one of "tighter integration in meaning" (Halliday & Matthiessen, 2004: 365).

In respect of the type of the narrative text, the sequences of events are realized in different ways. For example, if we analyse a newspaper report, we can notice that the same episode is constructed from different angles or points of view:

e.g. Just one in 20 specialist civil servants is satisfied with the government's approach to <u>Brexit</u>, a significant drop in approval from nearly one in five last year, according to a union survey.

Four out of five of Whitehall's scientists, engineers, analysts and mathematicians told the Prospect union they were dissatisfied or very dissatisfied with the government's ability to negotiate with the EU.

As well as a lack of progress in negotiations with the EU, union executives blamed the dramatic drop in satisfaction on ministers such as Michael Gove for undermining the role of government specialists. The environment secretary notoriously claimed before the EU referendum that "people have had enough of experts".

(www.theguardian.com)

The above text does not involve sequence in time; it only presents the opinions of different persons involved in Brexit.

Conclusions

As a conclusion, we can observe that within each metafunction there are some semantic patterns which differ from one another. In case of experiential metafunction, the patterns are episodic, in case of interpersonal metafunction, we text creates exchange patterns, and in case of textual metafunction, we identify information flow patterns. When investigating the relationship between semantics and lexicogrammar, we have to respect two principles which relate to semantic domains and metaphors.

(i) One principle refers to the fact that there are semantic domains which imply more than a grammatical unit. The most common example is the modality system that can be realized in more than one place in grammar: by verbal groups in finite forms (*I suppose, I consider, I think*), by modal verbs (*may, can, should*) or by modal adjectives and adverbs (*It is possible, It is advisable, maybe, perhaps and so on*). These constructions can be replaced one with another; they have their own meanings, with different semantic values, expressing a range of modality from 'low' to 'high'. The semantic system of modality is realized by a range of grammatical units.

(ii) The other principle refers to the relationship between semantic units and grammatical ones. As we have stated before, clause complexes are the ones that realize the sequences within texts, while propositions and messages are realized by clauses. Furthermore, we can analyse each part of a clause. For example, a participant can be expressed by a nominal group, a prepositional group or an adverbial group. However, it is theoretically possible that sequences could be realized by clauses.

In conclusion, the mechanisms that are typically involved in the realization of the components of meaning, experiential, interpersonal and textual, develop different types of patterns that mark the relationship between grammatical structures and semantic ones.

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TEACHING PRAGMATICS WITH TRANSLATION

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***Abstract**: The purpose of this paper is to show that Pragmatics could benefit from being taught with examples from the field of translation. The intention of the speaker is, for the domain of Pragmatics, above the semantic meaning of an utterance. Speech acts theory, the cooperation principle, the way meaning is implied and not expressed directly are significant aspects to be taken into account by translators. Context is vital for any situation of communication in real life and when it comes to translation. The paper will take into account the way Pragmatics could be taught to students of a Translation and Interpretation Section at the Technical University of Civil Engineering Bucharest where the author teaches a course in Pragmatics and Semantics.*

***Keywords:** communication, cooperation principles, implicature, speech acts.*

1. Introduction

Teaching a course in Pragmatics to the students of the Translation and Interpreting Specialization at the Technical University of Civil Engineering Bucharest includes adding a practical part in tune with the interests related to their future career. These students are being taught translations with a technical profile, meaning that they need to be aware of the features of technical and scientific texts, from domains such as engineering, medicine, psychiatry, psychology and others. Although they may study and practice translation of literary texts as well during their practical course seminars, the focus is on scientific and technical terms and on their translation procedures. Pragmatics should come as a means of helping these students in their practical translation work, offering them the necessary information regarding the context of any utterance. Whether they are doing translation or interpreting, they need to pay attention to speech acts and the way the speaker relates to his or her audience in order to adequately transmit the message further. Sometimes the intention of the speaker needs to be deciphered from the voice tone, as in the case of a mild joke, and the translation needs to be accordingly, in order not to transmit the wrong message and upset or even offend the audience. The interpreter especially needs to pay attention to lots of other aspects in the communication situation, not just language: he or she will need to adequately interpret the body language of the speaker, the voice tone, and, in case the speaker is not a native of the language he or she uses, to guess what he or she intends to say even though there are some mistakes. In the latter case, the interpreters and translators will also need to be familiar with the way a foreign language is learned and what typical mistakes non-natives make. Also, interpreters need to be a simple member in the audience on the one hand, taking a very keen interest in what is communicated, and on the other

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hand, an interpreter, who will understand how the respective speaker communicates in order to adequately transmit to the audience the intention. The purpose of a course in Pragmatics for the students of the Translation and Interpreting Specialization at the Technical University of Civil Engineering Bucharest is to make them sensitive to getting the meaning intended by the speaker judging the situation from several points of view: the difference between literal and intended meaning, the need of cooperation in a communication situation between speaker and hearer, and the effort the hearer makes to decode the speaker's intention in less obvious situations, where background knowledge is needed, such as details concerning their relationship, their hobbies, their way of speaking and body language in various situations such as lying, joking and being ironic.

Students should be made familiar right from the start with the fact that the difference between Pragmatics and Semantics lies at the level of context versus literal meaning, and broad versus narrow context, respectively. Pragmatics draws our attention to the fact that people can mean something more or something else than what they apparently say at the level of the literal meaning. For instance, when someone says, "What a nice car!" he can mean it literally as a compliment or even as a sarcastic remark, implying that he finds your car really ugly. He could also try to suggest a request to give him a lift or he could mean that your car is directly in his way and he cannot leave. Pragmatics thus focuses on the context of the dialogue and on the intention of the speaker, which are significant prompts in everyday communication as well as in the translator's and interpreter's job.

For pragmatics, we need to draw a difference from what is strictly said (the level of Semantics) and what we can infer on the basis of what is said. When someone tells us, "It's cold in here", we infer that that person is requesting us to shut the window. A translator of a novel should first of all understand the entire context of any situation of communication among the characters in order to know precisely what each and every character means and what he or she expects from other characters. If we think of Jane Austen's novels, the characters do a lot of indirect communication, of allusions based on the expected norms of politeness of the respective age. They can do play-upon-words or imply something that other characters may or may not understand or they could even act in a rude way, if they do not like certain characters. Different cultures have different politeness rules and norms when it comes to socializing during different periods of time. The same process is valid for interpreting in various contexts. Speakers could address the audience or other dialogue partners by implying more than what is said strictly at linguistic level, and a translator should also look for body language, tone of voice and other cues that are noticeable during any conversation.

2. Pragmatics: A Means of Context Analysis

The presentation of the domain of Pragmatics to the students begins with drawing an opposition with semantics, that is literal vs figurative meaning, focus on context not on language, and another opposition, that of narrow vs broad context.

The Blackwell Companion to Philosophy **underlines the importance Pragmatics gives to contextual knowledge, not just to words alone:** "The distinction between semantics and pragmatics is, roughly, the distinction between the significance conventionally or literally attached to words, and thence to whole sentences, and the further significance that can be worked out, by more general principles, using contextual information." **(Davies 1995)**

The importance of context also draws attention away from literal and towards figurative meaning: "Pragmatists focus on what is not *explicitly* stated and on how we interpret utterances in situational contexts. They are concerned not so much with the sense of what is said as with its *force*, that is, with what is communicated by the manner and style of an utterance." (**Finch** 2000)

The semantic meaning is associated, according to Bach (1999), with a narrow context, as is normal when we talk about literal meaning. When we talk about pragmatic meaning, we go beyond semantic, literal and narrow context. We take everything we know into account from our background knowledge and we also interpret body language and voice tone of the speaker. According to Bach (1999), "Wide context concerns any contextual information relevant to determining the speaker's intention and to the successful and felicitous performance of the speech act… Narrow context concerns information specifically relevant to determining the semantic values of [indexicals]".

An extreme example, from the site http://all-about-linguistics.group.shef.ac.uk/branches-of-linguistics/pragmatics/what-is-pragmatics/, meant to capture the attention of the students in order for them to efficiently remember the role of Pragmatics is an exercise of imagination related to a word where there would be no Pragmatics, meaning no pragmatic competence, with just relying on the semantic, literal meaning:

> 'Can you pass the salt?'
> Literal Meaning: Are you physically able to do this task?
> Literal Response: 'Yes'
> (Pragmatic Meaning: Will you pass me the salt?
>
> Pragmatic Response: pass the salt to the speaker.)
>
> 'What time do you call this?'
> Literal Meaning: What time is it?
> Literal Response: A time (e.g. 'twenty to one.')
> (Pragmatic Meaning: a different question entirely, e.g. Why are you so late?
> Pragmatic Response: Explain the reason for being so late.)

The above examples can be used to illustrate, in a humoristic way, the difference between pragmatics and semantics, narrow vs broad context, as well as pragmatic competence. The effort of the hearer should be there in order to make sense correctly of what the speaker intends to say. This information having been given as an introduction, the students are then presented with the theory of speech acts, and they are told that language is also used to perform certain actions, not just to describe states of affairs. Their further knowledge can be fixed by illustrating the pragmatic theories with examples of translations.

In this way, they will understand further why pragmatics is necessary in their lives, not just to communicate but also to translate and interpret.

2.1 Cooperative Principle

In Pragmatics, a significant theory, by Paul Grice, explains how speakers should collaborate in order to give and receive information. In various cases, however, speakers flout the maxims and offer replies which could be, at surface level, unhelpful, ambiguous or trying to avoid the question. Certain situations are normal, however, as speakers can easily decode and understand from the context what the other speaker means with very little effort, showing that they have pragmatic competence. For example, if someone asks: "What time is it?" and the other speaker replies, "Well, the school bus just went by," the second speaker could imply, based on common knowledge, that it should be noon, as that is the time when the school bus normally goes by, or it could be a reproach that the speaker asking the question is late again. Answers to questions are not necessarily unhelpful, but they can contain much more than the answer required, as they are often accompanied by an attitude of the speaker answering the question. Such aspects should be understood in the original language and then transposed in translation in a different language without losing all the attitude and allusions contained.

2.2. Speech Acts

Conventional speech acts (Austin) should be studied as part of various formal situations in various cultures. For example, if someone says "I name this ship Alexandra", then by this verbal act an action is performed, and it is a part of a ritual. Also, when you say "Objection, your Honour!" translations should be aware of the context and circumstances where this is said, in this case in a lawsuit, and adapt the formal language in their translation as well, as there should be standard formulations. In such circumstances, the translator needs to choose the equivalent expression, and he should not focus just on words out of context.

"I apologize" is a performative statement, while "I believe you are wrong" is constative. In the first case, when you say something, you also do or perform something, and words are not just simple words to describe a reality.

2.3. Social Acts

2.3.1. Apologies

Apologies have a specific use of language in every culture and language, as well as in any situation, friendly or formal. They are defined as "social acts conveying affective meaning" (Holmes 1990: 155). Students could practice by using listening activities for foreign language learning which include short dialogues where they are asked about what the speaker implies. This type of activity could be used for all social acts in a language. Students could also be asked to practice role play, by being given a certain situation with a question and where they could formulate the answer to it in such a way that it could sound like a polite apology in a formal situation or to a friend. Teaching with video could also be used, and students could comment on the way hints coming from the attitude of the speakers, the way they are dressed, the tone of their voice which show that they are genuinely sorry and wish to apologize in a polite way. Then they could also make an analogy with their native language Romanian, where "Nu trebuia" is roughly an equivalent for "You needn't have gone through so much trouble" but which cannot be translated literally to achieve the same effect. If you say in English "That's ok" it is valid only for very informal situations.

2.3.2. Invitations

Invitations could be simply suggested by two persons looking at each other and then at a café they usually go to, and invitations could be accepted simply by dropping by a hint such as "Orange juice would be lovely." A translator, or interpreter, from this point of view, is required to decode the intention of the interlocutor just like a normal person the respective interlocutor addresses to. The translator or interpreter is like a usual hearer to whom a speaker addresses; he or she needs to do a similar work of decoding the message, which is not just linguistic. Various languages have specific phrases for invitations, for making them and accepting them. These are standard expressions which translators and interpreters cannot modify.

2.3.3. Suggestions

Suggestions are other situations where standard phrases are used in different languages and different contexts. Learners' books have special sections for such situations of social acts, and exercises asking for pair work are not left out. This shows that Pragmatics is a dimension of language learning that is never ignored. It is just that students come to be aware of it in a theoretical way only if they study linguistics at university level.

2.3.4. Advice

Advice is given not only in written form in popular psychology magazines. It is also offered by friends in a relaxed, informal environment. You could also ask for advice and receive it in a shop. Situations like this are not absent from language learners' handbooks either. The focus should be on language in use, handbooks claim, and learners always have in mind the practical aspect of using the language they learn for communicating with foreigners in a wide variety of situations, from asking for information and advice on how to get to a certain monument at the hotel to how to get to the airport, as to whether it is cheaper and more convenient by taxi or by bus or train.

2.3.5. Other Recommendations

If you are a foreigner and cannot use the language appropriately, you could still be polite by using tone of voice and body language so as not to be misunderstood and considered ruse when you have no such intentions. This could be considered to be the part that is external to the field of Semantics, of literal meaning of language.

Extra-linguistic knowledge is used at all times, regardless of whether you use the appropriate words or not. This means that language can have a different meaning from speaker to speaker, not just from culture to culture or from language to language. Opinions are also expressed by making use of Pragmatics. For instance, you could say, "Well, the speaker was using English" to imply that the talk was not very intelligible. When translating, you may need to add a certain word or gesture in order to suggest irony or other attitude so that the message remains clear.

3. Cultural aspects of communication

3.1. Indirectness

The English language speakers have a specific way of communicating politely by means of being indirect. The British especially have a lot of polite requests that fit in this category. For instance, when asking someone to be quiet, they ask, "Could you please be quiet?" implying that those asked to do so are not behaving in a very polite way. When translating such a statement, Romanian students should think about a Romanian equivalent. By chance, the Romanian language also has a similar phrase for translation, very polite, "Ati putea, va rog, sa faceti liniste?" However, what is very common in English culture is seen as more reserved and unusual in Romanian culture, where, in a classroom, students could interpret the phrase as a word for word translation from English and not as a genuine polite request in their native language. The British are a high-power distance culture, due to their monarchical past, and this is reflected in the language they use. The North Americans are an egalitarian culture, while the Southerners are a high-power distance culture and this is also reflected in their requests when it comes to pragmatics. While Romania is also a high-power distance culture, it is less indirect than the British culture when it comes to choice of certain words.

3.1.1. Politeness: How to Translate Requests Efficiently

A visible example of difference between Romanian and English is when it comes to indirect speech acts in polite requests: "As opposed to the English whose pervasive indirectness is well-known, for the Romanian a high degree of indirectness could be considered a waste of the hearer's time" (Drăguşin 2014: 109). What is more, when we make such requests in Romanian, although they sound direct, they are not impolite, as they would be in the case of the English language and culture: "A Romanian hearer does not automatically view a request as an imposition on his or her personal liberty, and a prospective negative response entails less face-loss for a Romanian than it does for someone with an Anglo-Saxon cultural background." (Drăguşin 2014: 109). The English, thus, value privacy more than the Romanian (Drăguşin 2014: 110-111) and this is reflected in the way indirect vs direct requests are perceived:

(1E) Can I have your Syntax lecture notes please?	(1R) Dă-mi şi mie cursul de Sintaxă. *(Give me the Syntax lecture notes.)*
(2E) Could I have your Syntax lecture notes please?	(2R) Dă-mi şi mie cursul de Sintaxă, te rog. (*Give me the Syntax lecture notes, please*)
(3E) Would you mind if you lend me your Syntax lecture notes?	(3R) Să-mi dai şi mie cursul de Sintaxă. (*You should give me the Syntax lecture notes*)
(4E) Sorry, can I have your Syntax lecture notes?	(4R) Să-mi dai şi mie cursul de Sintaxă, te rog. (*You should give me the Syntax lecture notes, please*)
(5E) Do you mind lending me your Syntax lecture notes?	(5R) Poţi să-mi dai şi mie cursul de Sintaxă? (*Can you give me your Syntax lecture notes?*)
(6E) Would it be OK if I borrowed your Syntax lecture notes? (7E) May I have your Syntax lecture notes please?	(6R) Ai putea (te rog) să-mi dai şi mie cursul de Sintaxă? (*Could you (please) give me your Syntax lecture notes?*)

The table above from Dragusin can be used to show students how in different cultures a polite request is formulated and how they need to keep into account the intention of the speaker so that the translation or interpretation does not alter the intention, by changing it into an opposite intention. English social etiquette is based on indirectness, while the Romanians are more relaxed in similar social situations. If students mix the two cultures, and translate the speech acts literally, then the intention is wrongly interpreted by those who belong to a different culture. This knowledge related to culture is part of the background knowledge a translator and interpreter needs to rely on as belonging to the context of communication.

3.1.2. Politeness Issues in Translation

Ahmed-Sokarno Abdel-Hafiz (2004) identifies problems related to the translation of the novel *The Thief and the Dogs* by Naguib Mahfouz: "the translators failed to appreciate the importance of context in determining the meaning of the Source Language Text. […] the translators sometimes ignored such pragmatic concepts and principles as speech acts, the maxims of the Politeness Principle, conventional implicature, and presupposition. Moreover, some problems rise at the word level and phrase/clause level." By presenting to the students the findings of this paper, they can be made aware of an example of how not to translate various situations of communications, not just when it comes to fiction works but also in their real-life interpretation work. By reading about these situations, they can be made aware of the use of understanding the differences between cultures when it comes to the way communication works, and the way requests are formulated. They can also become more strongly aware of the pragmatics concepts and the way they work. In this way, they will understand practically the relevance of the science of Pragmatics in their everyday lives as well as in their future career.

3.2. Irony

Irony is more specific when it comes to American culture. Students can be familiar with situations of communication in American movies where characters frequently use irony. For instance, if they say "Oh, lovely weather!" they mean that the weather is very bad. Or, if they say "he's a genius" they mean he is stupid. In Romanian, literal meaning can be used for translation in the same way to signal irony by combining it with tone of voice or with the images in the film. When we use irony in translation, we need first of all to understand the situation of communication and the intentions of the speakers.

3.3. Language meaning more than what is strictly said

Words could mean something else than their literal meaning in various situations, and we need to consider body language or the features of the respective profession in order to correctly interpret the meaning. The example about the language of the diplomat could be relevant for students of the Translation and Interpretation Section who will have to deal with various situations in their interpreting depending on the culture the talk or conversation takes place in:

> When a diplomat says *yes*, he means 'perhaps';
> When he says *perhaps*, he means 'no';
> When he says *no*, he is not a diplomat. —*Voltaire* (Quoted, in Spanish, in Escandell 1993.)

While the above example is intended as a joke, there are situations they could draw attention to. These examples could be used to increase awareness in the students of translating and interpreting so that they research cultural aspects when it is the case. While in native language conversation, such aspects are natural, in translation and interpreting they may sound awkward or the translator/ interpreter should simply explain briefly what certain remarks are about.

4. Some Further Directions of Research

Interdisciplinarity is a given in today's research. Thus, Pragmatics should make no exception. The study of language in context could benefit from making parallels with the field of translation, and, of course, it can benefit from methods of learning from the field of Foreign Language Studies. Just as students can decode meaning of certain words in vocabulary exercises from context, so they could detect the intention of the speaker in video clips or in listening exercises or even in pair work with colleagues and understand the pragmatic meaning of various utterances. They could also be asked to imagine a context and various speaker intentions.

There have been studied regarding the relationship between translation and pragmatics, by Ho (1971), Bariki (2015), Kittis (2009), and Newmark (1988). The latter claims that even readers decode, in a pragmatic type of way, the meaning achieved by the translators (1988: 133). The authors focus on the contextual knowledge and on the relationship of communication being established among readers, writers and translators.

Language awareness could be increased by introducing, for class activities, examples of situation of communication from novels, by comparing translations by different translators of the same novel, by showing students a video in class and by commenting the way the characters behaved in a business setting or among friends, as well as in various social situations. The professor could also mention the fact that in language learning handbooks they always had various situations of communication, such as at school, at work, at home, asking for directions, visiting a friend, going to a restaurant, visiting a museum, at the hotel, etc. They should be reminded that they were always required to develop "the ability to use language appropriately in a social context" (Taguchi 2009) during their foreign language classes so that Pragmatics would not seem such a distant, formal domain in linguistics to them. They should get a sense of the fact that Pragmatics is a very down-to-earth and practical domain in linguistics full of practical application in their everyday lives. Anyone should have, as an adult, pragmatic competence. We need to understand properly the social situations and use the proper language and attitude.

Rueda (2006) writes about developing pragmatic competence in a foreign language. Indeed, no student can learn a foreign language by ignoring the social situations. Handbooks plan lessons which make learners talk about their families, about their friends, their jobs, their hobbies, their school, their travels, and so on. They teach you to use language in a restaurant, during a meeting, while talking to a teacher, while asking a person you've never met for directions, etc. For talking with friends, the colloquial language is mentioned as being appropriate, while for formal situations, business meetings, conferences, etc. where there are persons you barely know you are taught to use formal language. In English, you are taught about modal verbs and their uses to express certainty, uncertainty, possibility, probability, obligation, as well as polite requests. If you use a modal verb in a wrong way, but if you use the proper, polite attitude, you could be excused as the native speakers who listen to you also interpret the situation and understand the fact that you are not speaking your native language and that mistakes can happen. The way speakers interpret other speakers' intention in a wrong way can be the subject of comedies, which are based on pragmatic competence gone wrong.

5. Assignments

In order to show that they understood the concepts in Pragmatics, students can be given as an assignment to choose a fragment from a novel with a dialogue and a situation where they could comment using concepts from Pragmatics and analyse the way speakers decode intentions in a correct, or even wrong way, resulting in humour.

Another example of assignment is the study of a research paper on translation issues regarding the Pragmatics of self-help discourse. Researchers have also underlined issues related to the translation of tourist literature (Errasti, Sanz and Ornat 2004), with respect to English, Spanish, German and French: "Relevance theory, systemic-functional linguistics and discourse analysis are some of the theoretical standpoints taken as a background. The book covers phenomena as varied as translation quality assessment, audience design and perlocutionary effects, dealing also with more specific features like thematic structure, inference and propositional meaning, discourse markers and grammatical metaphor in order to provide a wide range of analyses for the specialised reader." This research can be used by students as an example of the usefulness of knowing pragmatics when it comes to their practical work as translators. It can be consulted by them personally or it can be used for them as a practical application during class. The differences in languages need not be at cultural level; the linguistic level is enough. The work *Pragmatics of Fiction* (Locher and Jucker, eds.) analyses the issues a good translator of fiction needs to take into account from the point of view of sociolinguistics, and concepts such as "genre, style, voice, stance, dialogue, participation structure or features of orality and literariness." The students will be reminded of exercises during their practical course seminars where they were asked to identify the genre a certain text they were asked to translate belonged to and apply this identification skill to the domain of pragmatics and then to any text they consider for translation.

Pragmatics and the Translation of Self-Help Discourse by Shandouri (2016) can be used as a detailed example for students to understand the characteristic features of such a type of text from the point of view of pragmatics: "Self-help books rely on pragmatics and their texts demonstrate pragmatic features such as the co-operative principle, the politeness principle, presupposition, and speech acts." Such features are rhetorical questions, as "the author does not require immediate answers from the reader, for instance to collect information, instead they are raised rather for motivational purposes", and pragmatic markers: "The appearance of pragmatic markers is a result of the informality of oral discourse and the grammatical 'fragmentation' caused by the lack of planning time, which makes the use in pragmatic markers expedient" (Brinton, 1996: 33). An example given by Shandouri (2016) is the following:

> Son: 'Education is really important'
> Father: 'Oh, yeah! I mean, if you don't have a diploma, if you can't get jobs or go to college, what are you going to do? You've just got to get an education. It's important to your future.'
> Son: 'It is. And … you know what? I'm really worried. Listen, you won't tell Mom, will you?'
> Father: 'You don't want your mother to find out.'
> Son: 'Well, not really. Oh I guess you can tell her. She'll find out anyway…'

The students can be asked to find similar examples in other books or to provide a list of specific features of another type of discourse judging from their own observations.

6. Conclusions

During this course, students should develop certain practical abilities, leaving the theoretical knowledge they gain aside, such as:

1) A better understanding of the way social situations can vary from culture to culture and even from social groups to social groups.
2) Using their cultural, psychological, and other extra-linguistic knowledge to correctly interpret and translate what is said based on the intention of the speaker, in written as well as in spoken activities.
3) Abilities of writing an academic paper by analysing a situation of communication using the appropriate concepts studied during their Pragmatics course.
4) The ability to select for teaching other students at other levels a foreign language based on the practical aspects of language in social situations.

Pragmatics could be regarded as an integral part of the teaching language by communication technique, due to its focus on various ways of understanding speaker's intention and various ways of using language for requests.

Foreign language teaching, Pragmatics and Translation are three fields which can work very well together in order to achieve the complex activity of foreign language learning. The students in the translators and interpreters' section can also choose to become teachers, so teaching Pragmatics should be tailored according to the perspectives of their possible future jobs. Any translation needs to take the context into account, and students need to learn that in order to choose a certain language register they should do proper research and also rely on their extralinguistic knowledge. Studying Pragmatics is an occasion to remind this to them.

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THE REAL VS. IMAGINARY PLAY IN ENGLISH SUBORDINATE CLAUSES

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Abstract: *The paper examines the linguistic expression of the opposition real vs. imaginary in English subordinate clauses. It explores to what extent the Subjunctive is the only way of expressing imaginary/non-factuality in subordinate clauses and in which cases the Subjunctive is doubled by other morphological semantic units occurring in the main clauses. Statistically, we tend to prove why the Subjunctive is obsolete in current English: on the one hand, it does not have a specific form, on the other hand in most subordinate clauses its non-factual meaning is doubled by morphological items occurring in the main or subordinate clause.*

Keywords: *linguistic, imaginary, Subjunctive Mood.*

1. Modality as the Linguistic Expression of Real vs. Imaginary. The Moods.

The opposition real vs. imaginary is part of everyday life and mentalities, therefore it needs to be expressed in the field of language which is the main means for communicating ideas. Not accidentally, a linguistic instrument has been created in order to mirror this way of viewing reality, and it is called modality. When we refer to modality, we most often refer to a verbal category (the mood) and/or to a type of verb (modal auxiliary). Yet, languages are said (see Palmer 2001: 4) to have either modality or moods, that is the languages which express modality mostly through specific moods lack modal verbs as a separate category.

As far as moods are concerned, a traditional classification of moods distinguishes between realis moods (which have factual meaning) and irrealis moods (which have non-factual meaning) (Palmer 2001: 1). The realis mood in English, the Indicative, is in other words negatively marked by modality, whereas the Conditional Mood, the Subjunctive Mood and the Imperative Mood are all positively marked. The Conditional Mood expresses an action/state which is either possible or opposed to reality. The Subjunctive Mood expresses a possible action, or unreality, improbability. The Imperative Mood is used to give commands and orders or invitations and recommendations. These three moods that form the category of positively modality-marked moods can also be divided in two groups: 'main clause or independent clause moods' (the Conditional and the Imperative occur most of the times in main clauses or independent clauses) and 'subordinate clause moods' (the Subjunctive occurs mostly in subordinate clauses, as it is suggested by its denomination: „Subordinate clauses were said to be 'subjoined' to the main clause in a sentence, or to be 'subjuncts'. Hence 'subjunctive'." (Miller, 2002: 138)). So, taking into account this classification and our focus on subordinate clauses, the main concern of this paper will be the Subjunctive Mood and its usage in subordinate clauses in order to express non-factual actions.

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2. The Strange Case of the Subjunctive Mood

The Subjunctive Mood suffers from what we can call a 'ghost-like syndrome': some grammarians see it as a complex mood in its own right, while others see it as a dying verbal form or totally deny its existence. Belonging to the former category, Romanian grammarians of the English language such as Leon Levițchi in 1970 in *Limba engleză contemporană – Morfologie* and Andrei Bantaș in 1995 in *Essential English – Engleza pentru admitere* adopt a traditional, Latin-based approach to the Subjunctive, considering it as an irrealis mood of its own which is positively marked by modality because it expresses hypothetical, unreal and impossible actions – i.e. counterfactuality, tentativeness or presupposition (as opposed to the indicative which is unmarked by modality, therefore expresses factuality). Consequently, various classifications of the subjunctive have been made when entirely recognized as a mood of its own. Some of them had the meaning as the main criterion (Ioana Ștefănescu (1978) distinguished between present subjunctive – with present time reference, and past subjunctive – with past time reference, including the past and past perfect forms of it), other focus on the form (Levițchi speaks about synthetic subjunctive present – with the form of the short indefinite infinitive, synthetic subjunctive past – identical to the past indicative and the synthetic past perfect – identical to the indicative past perfect). Moreover, Andrei Bantaș divides the subjunctive in two types, synthetic and analytic. While the synthetic forms of the subjunctive are mostly identical to other moods (Infinitive or Indicative), the analytic forms are built with the help of modal auxiliaries and therefore look like a compound modal predicate.

There are also more radical (modern and up-to-date) views of the Subjunctive which state that the subjunctive is simply disappearing. Owen Thomas (1965) for example names Subjunctive only some set phrases such as "God bless America!", while Graver (1994) totally denies the existence of the subjunctive mood speaking about *should*+infinitive constructions. Randolph Quirk et al. (1992) speaks of a hypothetical past, implicitly assigning it probably to the Indicative mood. Paul Larreya (Fachinetti, 2003: 24) asserts that "the erosion of the morphological differences between the indicative and the subjunctive past tenses" is given by the fact that there was „something common to their respective meanings. Interestingly, Benveniste (1951) has shown that in several Indo-European languages the imperfective past tense forms seem to be derived from an optative. This suggests that the "modal" component of the meaning of these forms might be as fundamental as the "temporal" component"".

As far as we are concerned, we embrace the Latin-based view and consider the Sunjunctive as a mood of its own, but also adopt Bantaș's classification into: Synthetic Subjunctive comprising the three tense forms Present (identical with the short indefinite infinitive), Past (identical with Past of the Indicative, *be* has *were* for all persons) and Past Perfect (identical with Past Perfect of the Indicative); and Analytical Subjunctive (formed with the modal auxiliaries *should, may, might, could*). In the following pages, we shall analyse the variation of verbal form in different subordinate clauses (using Murar, 2011, as a main source of classification and description of clauses) and see how non-factuality is achieved through various morphological modal means. We start from the question: if the subjunctive is disappearing, if it does not have specific markers to be identified as a separate mood, then how is modality marked in the respective sentences?

3. The Subjunctive Doubled by Other Morphological Markers

In many cases of subordination, the Subjunctive is predicted by the presence of other morphological markers of modality which occur either in the main clause or simply introduce the respective subordinate clause, thus contributing together to the non-factual feature of the actions. This is one of the reasons why the Subjunctive is no longer felt as a separate mood of its own: other morphological parts of speech which semantically mark non-factuality are stronger markers of modality than a verbal form which can hardly be identified as a separate mood. The same case of semantic markers which rule over the morphological marker occurs in expressing the tense category of anterior past: in temporal clauses introduced by *after, before, until* the usage of the Past Perfect of the Indicative in the main or subordinate clause is optional, because the mentioned subordinators can be enough to mark anteriority.

First of all, in Subject Clauses, the idea of non-factuality is rendered mostly by the occurrence of adjectives with modal charge in the main clause which express advice, order, necessity, probability. After the adjectives expressing advice, order, necessity (such as *appropriate, advisable, compulsory, desirable, essential, fitting, imperative, important, inevitable, natural, necessary, normal, obligatory, right, recommendable, urgent, vital*) we use the Analytic Subjunctive (with the auxiliary *should*) in BrE and colloquial or familiar style or the Synthetic Subjunctive (~the short Indefinite Infinitive) in American English, in the official (juridical, political) and elevated style. E.g. *It is essential that the students (should) be in class 15 minutes before the exam starts.* With the adjectives expressing probability (*likely, possible, probable*) the Analytic Subjunctive is used, but the choice of the modal auxiliary derives from the form: *may/might* in the affirmative, *should* in the interrogative and negative. E.g. *It is likely that they may come in time. Is it likely that you should travel by plane this summer?* Therefore, in this case we could say that the choice of the subjunctive mood in the subject clause is dictated by the semantic features of the adjectives in the main clause (see Murar, 2011:23-27).

Secondly, in Predicative Clauses (see Murar, 2011:27-28), the only case when an irrealis mood is used depends entirely on a subordinating conjunction which introduces the clause and suggests the idea of non-factuality: *as if, as though* used after linking verbs. The subjunctive form that is used is the Synthetic past or past perfect. E.g. *The room looks/looked as if it belonged to a child. The room looks/looked as if it had not been lived in for years*.

Then, in Direct Object Clauses (see Murar, 2011:29-30), after a verb in the main clause expressing a request, order or recommendation (*agree, arrange, ask, demand, desire, insist, move=suggest, propose; order, propose, recommend, regret, require, settle, suggest*) an irrealis mood is required in order to transpose the non-factuality of the respective action. Thus, the Analytic Subjunctive (with the auxiliary *should*) is used in BrE and colloquial or familiar style, while the Synthetic Subjunctive (~the short Indefinite Infinitive) occurs more often in American English, in formal style. e.g. *Mr. Dombey proposed that they should* *start.* (Ch. Dickens); *Ivory insisted that he be present.* (A.J. Cronin); *He recommended that the article be printed.* The verb *wish* used in the main clause is another morphological element which dictates the use of an irrealis mood in the direct object clause: Past Synthetic Subjunctive to express regret or present unreality, Past Perfect Synthetic Subjunctive to express regret for an action not performed in the past, Analytic Subjunctive with the auxiliary *would* to express desire for a future action or a polite request. E.g. *I wish I were ten years younger.; I wish he hadn't gone.; I wish the rain would stop for a moment.*

In Appositive Clauses (see Murar, 2011:46-47), the nouns *recommendation, demand, request, suggestion* in the main clause require the use of the Analytic Subjunctive (with *should*) in the Appositive Clause. E.g. *His suggestion that we should go to the theatre was accepted.*, *His recommendation that the patients should take this medicine was strictly followed.*

In Adverbial Clauses of Comparison and Concession (see Murar, 2011:58), the subordinating conjunction phrase *as if* dictates the use of the Past Synthetic Subjunctive for parallel/ simultaneous actions and Past Perfect Synthetic subjunctive for anterior/ prior actions. E.g. *He talks/talked as if he were a teacher.* (but he isn't/wasn't), *He behaves /behaved as if he had been there.* (but he wasn't). Yet, the Indicative Mood can also be used in the adverbial clause of comparison and concession, to indicate factual meaning, an assumption that ranges from tentativeness to likelihood: e.g. *He acts as if he wants to tell me something. ; It looks as if it's going to rain.*

The Adverbial Clause of Affirmative Purpose (see Murar, 2011:67-68), usually contains an Analytic Subjunctive formed by means of the modal auxiliaries *will/would, can/could, may/might, shall/should*. The choice of the auxiliary depends on two factors: a) the tense of the verb in the main clause (a main verb in the present, present perfect, future – triggers the use of *will, can, may, shall* in the clause of affirmative purpose; a main verb in the past tense – triggers the use of *would, could, might, should*) b) the introductory conjunction - *so that* – may be followed by any auxiliary; *in order that* – is followed by *may, shall; that* – is normally followed by *may* e.g. *I'll send the letter airmail so that he will/can/may get it right away.*, *He wrote the notice in several languages so that the foreign tourists could understand them.*; *I did it in order that everyone should be satisfied. The door of Scoorge's house was open that he might keep an eye upon his clerk.*

Similarly, the Adverbial Clause of Negative Purpose (see Murar, 2011:68-69) usually contains an Analytic Subjunctive formed by means of the modal auxiliaries *will/would, shall/should, may/might* or the Indicative Mood. The choice of the auxiliary depends on two factors: a) the tense of the verb in the main clause (a main verb in the present, present perfect, future – triggers the use of *will, can, may, shall* in the clause of affirmative purpose, a main verb in the past tense – triggers the use of *would, could, might, should*) b) the introductory conjunction - *for fear that* – may be followed by any auxiliary, *so that, lest, in case* – are followed by *shall/should* or The Indicative Mood (Simple Present or Past Tense).

e.g. *He hid behind some bushes for fear that passers-by should see him.*, *He didn't turn on the light for fear that she might wake up.*, *Put out the candles, so that they shan't see the light when I open the shutters.* (G.B. Shaw), *She dared not approach a window lest he* *should see her from the street.* (Charles Dickens), *I'll give him a list in case he forgets what to buy.*

Finally, two types of conditional clauses express unreal, improbable condition referring either to the present or future (type II) or to the past (type III). Although the main clause involves the use of the Conditional Mood, the conditional clause employs the Synthetic Subjunctive, Past, respectively Past Perfect tenses. In their case, too, the Subjunctive is not the only marker of non-factuality, it is doubled by the presence of the Conditional Mood (present or Past) in the main clause – itself a Mood of non-real actions or states, as well as by an introductory conjunction: *if, unless, suppose, supposing (that), so long as, in case.* E.g. *If you explained a little more fully, I should understand better. If I had been his brother, he could not have seemed more pleased to see me.* (J. Galsworthy). In very formal style (elevated literary style, legal or scientific contexts), the Indefinite Synthetic Subjunctive may be used in Type I conditional clauses: *If any person be found guilty, he shall have the right of appeal.*

4. The Subjunctive as the sole marker of non-factuality

There are some cases in several subordinate clauses mentioned above in which the Subjunctive becomes the only marker of non-factuality, and it is the choice of mood which makes the difference between modality-marked and modality-unmarked sentences.

Thus, in the subject clause there is one type of words which do not dictate the choice of the mood. These words express psychological reactions and include the following: verbs *alarm, amaze, irritate*, adjectives *amazing, disgraceful, gratifying, odd, strange, surprising, unthinkable,* nouns *pity, shame, surprise*. If we use an indicative verb in the subject clause, we express an actual existing state of things e.g. *It is surprising that he is resigning* (the resignation itself is an assumed fact). If the verb is in the analytic subjunctive, it stresses the subjective reaction, emotional attitude of the speaker (is used when the idea or feeling is emphasized). E.g. *It is surprising that he should resign* (the very idea of resigning is surprising).

After the verbs *propose, recommend, suggest* in the main clause there is also the possibility to choose between the Indicative and the Subjunctive in the direct object clause, but this does not mark a semantic opposition (factuality vs. non-factuality) but a difference of language register: the Indicative is preferred in the colloquial style, whilst the Subjunctive is more formal and literary. E.g. *He recommends that Mr. Smith goes. He recommends that Mr. Smith should go/go.*

In Prepositional Object Clauses, when in the main clause there are verbs expressing a psychological state (*be sorry/surprised/astonished/amazed/disappointed*) there is the same choice of Moods which marks the difference factuality vs. non-factuality. The Indicative suggests that the whole sentence is a statement of a fact (a report of a reaction or evaluation) e.g. *I am surprised that your brother objects.,* while the Analytic Subjunctive (with *should*) stresses the subjective reaction, emotional attitude of the speaker: e.g. *I am surprised that your brother should object.,* for anteriority, the Analytic Past Subjunctive is used *I was sorry she should have moved to another town.*

In the Adverbial Clause of Concession, the Indicative Mood is used to express a real, factual situation. E.g. *I shan't go there no matter that happens.* When there is a hypothetic situation, a supposition in the concessive clause, the Subjunctive Mood. The register of language and the subordinating conjunctions now dictate which Subjunctive to use: in formal style the Indefinite Synthetic Subjunctive is used after *though, although, whatever*, while in speech or, generally speaking, in less formal style the Analytic Subjunctive with *may/might* is preferred. E.g. *However good the engine be, it wants some repairs in a few years' time.*, *Whoever may/might come show him in*. In concessive clauses introduced by *even if, even though* the Analytic Subjunctive with *should* is used no matter which language register is involved. E.g. *Even though he should find out, he won't do anything about it.*

The strongest case of marking non-factuality solely by the use of the Subjunctive is represented by the Analytic Subjunctive with *may* (sometimes *will*) in order to express concession in a clause which lacks any introductory conjunctions or adverbs. In this case the Subjunctive plays not only a semantic role of non-factuality, but also a syntactic role of marking a concessive clause. E.g. *The Smiths may live in a small house, but they are quite well off. He may have been born in England, but he doesn't speak the language well.*

Adverbial Clauses of Result overlap with those of Purpose both in meaning and in form. The chief difference is that clauses of result are factual rather than suppositional, hence they may contain an ordinary verb without a modal auxiliary. e.g. *He did his job so well that they promoted him. He did his job so well that I'll never forget him.*

5. Conclusions

The Subjunctive is seen as an irrealis mood which expresses non-factual actions only by those grammarians which still consider it a mood of its own. Its status of a dying mood derives from the fact that in many cases of usage in subordinate clauses, its non-factual hypothetical meaning is doubled by the presence of semantically marked parts of speech which are enough to mark modality. Few are the cases in which the Subjunctive is the only marker of modality in the sentence.

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ON THE TRANSLATION OF IDIOMATIC PHRASES IN THE MEPs' DISCOURSE. A CORPUS-BASED INVESTIGATION

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Abstract: *The "Verbatim Reports of Proceedings" containing transcripts of the speeches held by the MEPs during plenary sessions, which are translated into all EU official languages, offer valuable insights into meaningful aspects of linguistic imaginary. These semi-formal discourses conveying the speakers' standpoints on various issues are often dotted with language-specific idioms that flavour and imprint them particular tones in rendering the intended messages.*

The present paper aims at analysing the official Romanian translations of such linguistic features identified in the original English transcripts of proceedings. The translation of idioms can be considered a process that involves "an architectural shaping of information" as the translator is faced with several choices: to use a target language equivalent idiom, to provide a literal translation, to make use of a paraphrase, to borrow it or even to leave it out. The paper also attempts to explain the reasons lying behind these choices and to provide alternatives, where applicable.

Keywords: *idiomatic phrases, translation choices, MEPs' discourse.*

Introduction

The plenary sessions of the European Parliament gather all the Members of the European Parliament (MEPs), who are directly elected by the citizens of the Member States, in order to debate and vote on EU legislation. The transcripts of the MEPs' speeches held during these sessions are included into the *Verbatim Reports of Proceedings*. They appear in the languages used by the speakers at first, but they are subsequently translated into all EU official languages.

Taking into account that the MEPs communicate their thoughts orally during the plenary sessions, their language creativity and spontaneity influence the level of communication. Thus, their discourses often contain various idioms that flavour and imprint them particular tones in rendering the intended messages. The ways in which such idiomatic expressions are translated offer valuable insights into the translator's ability to shape information, namely to choose the best solution so that the translation may achieve a similar effect.

In this paper, we attempt to analyse several cases of idioms that were translated from English into Romanian. To this end, the corpus under analysis is made up of transcripts of MEPs' speeches originally delivered in English and their official Romanian translations available online on the website of the European Parliament.

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According to the Collins Cobuild Dictionary of Idioms (1997), an idiom is "a group of words which have a different meaning when used together from the one it would have if the meaning of each word were taken individually". These special kind of phrases are considered to be metaphorical being analysed in terms of the degree of their semantic transparency and opacity (Moon, R., 1998: 19, 22-23).

Whenever language-specific idiomatic expressions are subjected to translation, notions such as *equivalent* idiom and *equivalence* come into play. The scholars of translation studies have tackled and classified the notion of *equivalence* in translation from various perspectives. *Equivalence* is defined by Vinay and Darbelnet (1958/1995: 342) as the translation procedure which "replicates the same situation as in the original, whilst using completely different wording". As a result, it is considered that the two texts become equivalent. They also discuss *semantic equivalences* which are usually fixed and include idioms, clichés, proverbs, nominal or adjectival phrases, etc. They arise from "the same process of global recognition", which is based on a very good knowledge of both source language and target language, concentrating on the situation (*ibidem*: 38, 256).

Nida (1964) discusses two important types of equivalence: *formal equivalence* and *dynamic equivalence.* According to the author, *formal equivalence* is focused on the form and content of the message; the message in the target language "should match as closely as possible the different elements in the source language" (*ibidem*: 159). Therefore, *formal equivalence* is oriented towards the source text structure, determining accuracy and correctness. On the other hand, *dynamic equivalence* is based on the principle of *equivalent effect*. The message has to meet the receptor's linguistic needs and cultural expectations, aiming at "naturalness of expression", as the author considers that the goal is to find "the closest natural equivalent to the source-language message". This receptor-oriented approach involves adaptations of grammar, lexicon and cultural references with a view to naturalness and reduction of the source text "foreignness" (Nida, E. A., 1964: 166-168 qtd. in Munday, J., 2001: 42).

Baker (1992: 6) considers that equivalence is relative, since it always depends on various linguistic and cultural factors and classifies it into *equivalence at word level*, *equivalence above word level*, *textual equivalence* and *pragmatic equivalence*.

Equivalence above word level is concerned with several difficulties that translators come across because of the source language and target language differences with respect to collocations, idioms and fixed expressions. Firstly, translators must be able to recognize and interpret idioms accurately and then opt for a translation solution. The difficulties that arise at this point include the lack of equivalent idioms in the target language, the occurrence of source text idioms in both their literal and idiomatic meanings, as well as differences in discourse conventions, context and frequency of use. Therefore, the translation of idioms is influenced by many factors such as: the existence of an idiom having a similar meaning in the target language, "the significance of the specific lexical items which constitute the idiom" and the target language register constraints of using them. Likewise, factors related to context, style and rhetorical effect must be considered.

The author suggests several strategies for translating idiomatic expressions. The first strategy, *using a TL idiom of similar meaning and form*, seems to provide the perfect solution but it is rarely possible as it must contain equivalent lexical items and, at the same time, comply with the factors previously mentioned (e.g. the English idiom "break the ice" can be rendered into Romanian by means of the idiom "a sparge gheaţa" which is similar as regards its meaning and form). The second strategy, *using a TL idiom of similar meaning but dissimilar form*, is used more often (e.g. the English idiom "make hay while the sun shines" and the Romanian one "a bate fierul cât e cald" convey the same meaning using different lexical items). The most frequently applied strategy is the third one, namely *translation by paraphrase*. It occurs each time there is a lack of target language equivalent idioms or when the target language stylistic choices do not allow the translator to use idiomatic language (e.g. "A penny for your thoughts, my friend!" can be paraphrased as "La ce te gândeşti, prietene?"). The fourth strategy*, translation by omission of SL idiom*, is mainly triggered by the lack of a target language equivalent idiom, the inability to paraphrase its meaning or by stylistic reasons. The last strategy, *translation by compensation*, occurs in a larger context as it consists of making up for the omission or minimization of an idiom at a certain point in the source text by inserting a different idiom with similar impact in other parts of the target text (Baker, M., *op. cit.*: 68-78).

Drawing on the aspects presented above, we attempt to identify the strategies associated with translating idioms in our corpus, to reveal the reasons lying behind them and, if it is the case, to suggest other functional alternatives.

Corpus-based analysis

The first example that we are going to analyse comprises the literal translation of an English idiom, which leads to an awkward way of expression in Romanian.

1. *(EN)* ***Worse****, the Commission has decided to move from zero tolerance to tolerable risk.* ***To add insult to injury****, the recent revelations about members of this House who agreed to amend or write legislation in exchange for payment further erode the credibility of this Parliament, particularly in its efforts to fight fraud and corruption.*

(RO) ***Mai rău****, Comisia a decis să treacă de la toleranţă zero la risc admisibil.* ***Pentru a adăuga insulta la aceste prejudicii****, dezvăluirile recente referitoare la deputaţii în acest Parlament care au acceptat să modifice sau să scrie legislaţii în schimbul unor plăţi deteriorează şi mai mult credibilitatea acestui Parlament, în special eforturile acestuia de a combate frauda şi corupţia.* [1]

The idiom *to add insult to injury* means "to do or say something that makes a bad or displeasing situation even worse" (ODI, 2004: 153). As it appears from the example above, it had not been identified as an idiom by the translator who rendered it by means of a literal translation combined with the addition of the demonstrative adjective "aceste" having anaphoric value. The English idiom is quite transparent, so the translator could have grasped its meaning in this particular context. The translation "*pentru a adăuga insulta la aceste prejudicii*" sounds rather strange to the Romanian readership at first sight, although the figurative meaning of the noun "insultă" can be revealed by the context.

Analysing the whole paragraph, we can see that the adverb "worse" had already been rendered as "mai rău", so the translator could have linked the two situations by using an intensifying adverb *(chiar) mai rău* ("even worse"). We consider that the most straightforward translation would have been the paraphrase *pentru a înrăutăţi şi mai mult situaţia* ("to further worsen the situation") which could accurately describe the meaning of the English idiom. Moreover, the Romanian idioms of similar meaning *a răsuci cuţitul în rană* ("to twist/turn the knife in the wound"), *a pune sare pe rană* ("to put salt on the wound") or *colac peste pupăz*ă ("to make matters worse"/"on top of it all") might have been put aside on the grounds of their degree of informality.

> 2. *(EN) I think the Commission needs* ***to go back to the drawing board*** *and come up with the right proposal, one that is not just about supporting performers and artists, (...).*
> *(RO) Cred că Comisia trebuie* ***să se întoarcă la planşeta de desen*** *şi să revină de data aceasta cu propunerea corectă, una care să nu vorbească doar despre susţinerea artiştilor şi a interpreţilor, (...).* [2]

The second example shows an inappropriate Romanian translation choice. The source text idiom *to go back to the drawing board* indicates that "an idea or scheme has been unsuccessful and a new one must be devised" (ODI, 2004:12) or, in other words, to return to the planning stage and come up with a better solution. In this context, it refers to the members of the Commission who have to find the right proposal as the existing one has failed. This English idiom was unskilfully translated into Romanian by means of the literal translation *a se întoarce la planșeta de desen*, making it rather amusing in this particular context. The English idiom is again a transparent one, so its meaning could have been easily understood. We consider that paraphrases such as *să revizuiască propunerea şi să revină cu cea corectă* ("to re-examine the proposal and come up with the right one") or *să se întoarcă la etapa de proiectare şi să revină cu propunerea corectă* ("to go back to the planning stage and come up with the right proposal") would have been suitable translation solutions.

According to our analysis, the paraphrase is the most frequently used translation strategy in the case of idioms due to various reasons. We are going to discuss several examples.

> 3. *(EN) Overnight, we have had the economically calamitous, but unsurprising, news that another country* ***has bitten the dust*** *and that Portugal is going to have to be bailed out.*
> *(RO) Aseară am primit știrea catastrofală din punct de vedere economic, dar nesurprinzătoare, că Portugalia* ***și-a declarat falimentul*** *și că va trebui salvată.* [3]

To bite the dust refers to something that "fails or ceases to exist" or even to someone's death (CDI, 1997:114). Even though this idiom is opaque, by looking at the whole sentence and with reference to the phrase "the economically calamitous news", we can realize that Portugal has failed from the economic point of view. Given the context and by extension to the meaning of the English idiom, the Romanian translator preferred to make its meaning clear by providing a paraphrase *şi-a declarat falimentul* ("it declared/announced its bankruptcy"). Thus, the noun "faliment" achieved a coherent link with the phrase "the economically calamitous news".

On the other hand, in Romanian there is also the idiom *a muşca pământul* ("to bite the ground") having a close form and meaning. Although it only refers to a person who falls down injured or dead (DEX, 1998: 664), this idiom might also function in the figurative sense, just like the English one. However, as it is rather informal in style and has a low frequency of use in Romanian, it would not have been a good translation choice.

4. *(EN) Can I ask whether you have received any request from the Commission to make a* ***statement*** *on Portugal today? (...) Does he think that the bailing-out of Portugal is not important enough for this Parliament to discuss, or* ***is*** *he just* ***burying his head in the sand****?*

(RO) Aș dori să vă întreb, ați primit astăzi vreo solicitare din partea Comisiei pentru a face o ***declarație*** *privind Portugalia? (...) Crede că salvarea Portugaliei nu este suficient de importantă pentru a fi discutată în Parlamentul European sau doar* ***se ferește să facă vreo declarație****?*[3]

Further on, in the same paragraph, another English idiom was rendered by means of a paraphrase into the target text. *To bury one's head in the sand*, which means "to refuse to face facts" (ODI, 2004: 42), was translated into Romanian through the phrase *a se feri sa facă vreo declarație* which actually explains the meaning of the English idiom in this particular context by using a word which had been mentioned previously ("declarație"/"statement"). In this way, a logical link between the internal structure of the paragraph and its overall meaning was made. In order to preserve the same stylistic image, the translator might have chosen the similar phrase *a adopta/a face/a practica politica struțului* which is increasingly used in Romanian media nowadays.

5. *(EN) He* ***makes no bones about*** *the fact that he believes in further political and economic integration;*

(RO) Domnia sa ***nu se sfieşte să afirme*** *că el crede într-o integrare politică şi economică mai extinsă;* [4]

The English idiom *make no bones about*, which means "to have no hesitation in starting or dealing with something, however unpleasant, awkward or distasteful it is" (ODI, 2004: 33), was paraphrased into Romanian. In this example, it is said that a certain person speaks frankly and directly about his belief in further political and economic integration. The idiom was rendered into the target language by the verb "a se sfii" in the negative followed by the verb "a declara" which somewhat emphasizes the fact that the person's belief and desire are delicate/sensitive subjects to talk about and yet he does not feel embarrassed or self-restrained to speak them out. Although the translator's choice is suitable and it complies with a high degree of formality, we consider that the Romanian idiom *a spune verde-n față*, which means to put it bluntly or to speak sincerely (DEX, 1998: 1156), or the common adverbial phrase *a spune pe față* ("tell somebody straight out") could have been other translation solutions in this context in order to preserve the language flavour.

6. *(EN) In fact, Commissioner Barnier* ***went the extra mile*** *to reconcile conflicting views and tensions and to incorporate different priorities of the various stakeholders.*

(RO) De fapt, dl comisar Barnier ***a făcut un efort suplimentar*** *pentru a reconcilia opinii contradictorii şi tensiuni şi pentru a încorpora diferitele priorități ale diverselor părți interesate.* [5]

In the sixth example, the meaning of the idiom *to go the extra mile*, namely "to make a special effort to do or achieve something" (CDI, 1997: 259), was conveyed by the paraphrase *a face un efort suplimentar* into Romanian. The goals that the doer of the action strives to reach are clearly indicated being "the reconciliation of conflicting views and tensions and the incorporation of different priorities of the various stakeholders". The Romanian phrase *a-şi da osteneala* or the idiom *a face un tur de forţă* ("to trouble oneself to", "to take pains to") could have successfully reproduced the meaning of the English idiom. Yet, taking into account that it refers to a particular commissioner, the translation requires a more formal approach.

7. *(EN) I think it is entirely* ***putting the cart before the horse*** *for any Member of this Parliament to talk here about establishing a minimum corporation profits tax across the European Union without also talking about a common fiscal policy, (...).*
(RO) Consider că este total ***inoportun*** *pentru orice deputat în acest Parlament să discutăm aici despre instituirea unui impozit minim pe profit pe teritoriul Uniunii Europene fără să luăm în considerare o politică fiscală comună (...).*[6]

In the example above, the idiom *to put the cart before the horse* has the form of a gerundial phrase that acts as a predicative inside the nominal predicate. It is used in order to disapprove of the wrong order of several actions that are further mentioned in the paragraph. The Romanian idiom *a pune carul înaintea boilor*, having the same meaning and almost the same form, cannot be used in a similar syntactic structure, thus the only solution was to replace it by the mere adjective *inoportun* ("inappropriate") that could also function as predicative. This translation solution preserved the syntactic structure of the source text and it clearly conveyed the meaning of the English idiom at the expense of the linguistic flavour.

Our corpus also provides frequent examples of English idioms that were translated by means of Romanian idioms having similar meanings but dissimilar forms.

8. *(EN) We should not think going to 30%* ***will be a piece of cake****, although we must know what the potential would be, (...).*
(RO) Nu trebuie să credem că a mări ţinta la 30 % ***va fi floare la ureche****, cu toate că trebuie să cunoaştem care ar fi potenţialul, (...).*[7]

In the eighth example, the well-known English idiom *to be a piece of cake*, referring to something "very easy to do" (CDI, 1997: 296), was translated by the idiom *a fi floare la ureche* having the very same meaning but a different form. It represents a common example of a rooted equivalence between the two languages, as this Romanian idiom is usually used in translation when the English one occurs.

9. *(EN) Those extremists* ***met their match*** *last Friday.*[8]
(RO) Aceşti extremişti ***şi-au găsit naşul*** *vinerea trecută.* [8]

The idiom *meet one's match* was rendered into Romanian by the idiom *a-şi găsi naşul*. The translation seems to attain a perfect equivalence of meaning at first sight, but if we take a look at their dictionary definitions we can see that the Romanian idiom refers to someone who is stronger than the person in question (DEX, 1998: 669) and is able to bring him/her to his/her level, not to someone who is one's "equal in strength or ability" as suggested by the English idiom (ODI, 2004: 185). However, this slight difference in meaning is not necessarily relevant since this Romanian idiom is given as equivalent of the English one in most bilingual dictionaries.

10. *(EN) Much as I love the Member States, I am afraid they often adopt a practice of '**I'll scratch your back and you scratch mine**', which means they do not criticise each other, (...)*
*(RO) Oricât aş iubi statele membre, mi-e teamă că adesea ele adoptă o practică de tipul „**o mână spală pe alta**", adică nu se critică, (...)* [9]

The tenth example also contains two idioms which make use of different words but express a similar meaning. *You scratch my back and I'll scratch yours* is considered to be a proverb and can be rephrased as "if you do me a favour, I will return it" (ODI, 2004: 254). The Romanian equivalent idiom *o mână spală pe alta*[1], which comes from the Latin phrase *manus manat lavat*, refers to a situation in which two persons help each other in order to hide bad or unlawful things. This negative connotation is supported by the fact that the speaker disapproves of such tacit collaboration between the Member States that avoid criticizing themselves. The use of this idiom, which is known to the Romanian readership, is welcome being necessary after the anticipatory phrase "o practică de tipul".

11. *(EN) I certainly do not believe that we can **put all our eggs in one basket**: we must have a wide range of technologies.*
*(RO) Eu, cu siguranţă, nu cred că putem **să mizăm totul pe o singură carte**: trebuie să beneficiem de o gamă largă de tehnologii.* [10]

The idiom *to put all one's eggs in one basket* means that someone puts "all their efforts and resources into one course of action" having "no alternatives left if it fails" (CDI, 1997: 121). The same transparent meaning, which involves the idea of risking to lose everything by resting on only one thing, action or situation, is conveyed by the idiom *a miza totul pe o singură carte*.

Generally speaking, idioms having the same meaning and form in both languages are rather few. We have come across an example which might be considered such a case, only that it also involves an adaptation.

12. *(EN)(...) because **pigs will fly**, **as we say**, before Ecofin ministers agree on EU-level fuel taxation.*
*(RO) (...) deoarece, **aşa cum se spune**, **porcii vor zbura** înainte ca miniştrii Ecofin să fie de acord în privinţa taxării combustibilului la nivelul UE.* [11]

As mentioned previously, in the twelfth example, the original English idiom *pigs might fly* is adapted by the speaker in order to fit in with the structure of the sentence. The use of the future, instead of the modal verb "might", emphasizes the fact that the speaker is sure that Ecofin ministers will not agree on EU-level fuel taxation. Consequently, the Romanian idiom *când o zbura porcul*[2] was also adapted here. Thus, in *porcii vor zbura*, we

[1] https://dexonline.ro/intrare/mână/32439
[2] https://dexonline.ro/definitie/cand o zbura porcul

can see that the order of the words is different, the noun is used in the plural, the adverb "când" is omitted and the form of the future tense called "viitor popular" is replaced with a formal form called "viitor I". Likewise, we can observe that the translation of the whole sentence is close to the original. However, although being a little changed, both idioms refer to something completely impossible, to a situation or action that will never happen (LDCE, 2004: 1442). If the translator had chosen to make use of a paraphrase, then the entire structure should have been changed, including the omission of the adverbial clause of manner *aşa cum se spune* (*as we say*) which signals the use of a generally known idiomatic expression.

Finally, we have not encountered any situation in which the source text idiom, or just its meaning, was not rendered at all in the target text, probably due to the fact that translators were aware of the fact that they could not overlook its significance in the discourse.

Conclusions

When one translates texts containing idioms, the prerequisite is, obviously, to identify them and understand their meaning. The first two examples that we have discussed reveal the fact that if translators fail to recognize source text idioms, they usually render them literally into the target text. However, in such cases, if the literally translated English idiom is somewhat transparent and if the context helps, then the readership can grasp the right meaning.

The most frequent translation strategy that we have come across in our corpus is represented by the use of paraphrases triggered by the lack of appropriate target language equivalent idioms or just due to the translator's wish to make sure that their meanings are clearly rendered into the target text. Sometimes the need to achieve lexical cohesion, through repetition, accounts for the use a paraphrase that contains a previously used word. We have also encountered numerous cases of translating the source language idiom by means of a target language idiom of similar meaning but dissimilar form. Whenever there are two or even three idioms of such kind in the target language, the translator's choice for one of them is influenced by its frequency of use (familiarity to the target language receiver), by its compliance with the register/style or by the fact that the source language and target language idioms represent a well-known pair of equivalent idioms that are listed in most bilingual dictionaries. We have also noticed that some translation choices are triggered by the wish to achieve formal equivalence between the two texts by using the target language expression which matches as closely as possible syntactic structure of the source text.

Furthermore, taking into account that there are rare situations when two languages can provide idioms having the same form and meaning, our corpus of texts does not contain such examples. Likewise, cases of borrowings and omissions have not been encountered since the former would estrange the text from its target language readership and the latter could reduce the intended impact.

Translating idiomatic phrases might seem an easy thing to do, but in fact it is a complex task that is influenced and, especially, restricted by various aspects which must be dealt with altogether so that the translation can achieve the desired equivalent effect.

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A (SOCIO)LINGUISTIC RANGE ANALYSIS: SEMANTIC REPRESENTATIONS OF HETERO *AND ITS COMPOUNDS*

Cristina UNGUREANU *

***Abstract**: Our article proposes the study of a range of sociolinguistic terms having in common the prefix -hetero. The first part provides an overview of the prefixes in literature while the second connects it with the analysis of the semantic representations of several compounds (heterophony, heteroglossia, heterolinguality, heterology, heterolingualism, hetero-representations and hetero-identification) and their equivalents in French, English and Romanian, which are to be found in a sociolinguistic dictionary.*
***Keywords**: sociolinguistics, prefix, analysis, compounds, representations*

1. Introduction

This article is part of a more complex study undertaken in the sociolinguistic field and which has materialized in the conception and publication of a Romanian dictionary of sociolinguistic terminology.

In any field of activity, there is usually a vocabulary used by people to more efficiently communicate ideas, concepts and to facilitate the understanding of the topics in discussion. From this point of view, sociolinguistics does not differ at all. Many different terms confuse those who make the first steps in this direction.

Besides, it is important to disambiguate terms which - given the increasing heterogeneity of sociolinguistic research - are used with different meanings in different academic traditions.

In what follows we present different aspects of prefixes with focus on Romanian/English and other Latin languages and in the second part we proceed to the sociolinguistic analysis of the *hetero*-compounds.

2. Aspects related to prefixes

Prefixes are important building blocks in the creation of new words. Affixes are part of our living language, in that people regularly use them to create new words for modern products, concepts, phenomena etc., productivity becoming, therefore, an important topic in the field of word-formation in recent decades.

Unlike English or French, which have always preferred etymological type spelling, Romanian (like most other Romance languages: Italian, Spanish) has preferred phonetic

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spelling. The problems arise mostly to those particularly spelt with *h* and with *y* and double letters in the original languages. Generally speaking, Avram (1990) draws attention to the fact that the letters k, q, w, y are specific to other languages and they do not associate with the specific Romanian letters (ă, î, ş, ţ) or the digraph gh. As far as the letter /h/ is concerned we specify that many English and French forms start with this one, thanks to their etymology. It is not the case in the same corresponding Romanian elements. A typical case is that of terms including forming elements *homo-* et *hetero-*/*hétéro-*: *homoglot environment*/*milieu homoglotte*, *heteroglot environment*/*milieu hétéroglotte*, *heterolinguality*/*hétérolingualité*. In Romanian, should one prefer forms with or without h-*h-* (*homoglot* ou *omoglot*, *hetero-* ou *etero-*,etc.)?

A look at the corresponding terms in the other Romance languages (Italian, Spanish, Portuguese) reveals that options are often divergent: Italian prefers forms without h-; Spanish and Portuguese retain the original position /h-/: it. *ambito omeoglotta* but esp. *entorno homoglota* harbor. *área homeoglota.*

Therefore, we had to consider whether to transfer the corresponding terms in Romanian with an initial h- or not. The status of initial /h/ is ambiguous in Romanian. Like other Romance languages, Romanian lost the etymological /h-/ in hereditary words of Latin origin. However, the initial /h-/ is common in different loans from other Balkan languages, which are perfectly integrated (*haimana, haleală, hambar, harta, halviţă*, etc.). Similarly, it is found in many recent adoptions from various Western European languages (English, German, French).

Following a research on the hetero- and homo- prefixes in the Romanian language we found that the variation in the use of /h-/ in the initial position was relatively frequent (forms without h are more popular in Romanian, and most other Latin languages have also eliminated this letter). *Hetero*, for instance, comes from the Greek *heteros* meaning 'other' and it indicates a relation of alterity from the one to the other. Contrary to the prefix *poly*, which implies multiplicity and complementarity, the prefix *hetero* entails the foregrounding of diversity (Raguet 2013:147).

3. *Hetero* and its compounds: semantic representations

The sociolinguistic terms we want to analyse are taken from a recently published sociolinguistics dictionary. These are: heterophony, heteroglossia, heterolinguality, heterology, heterolingualism, hetero-representations and hetero-identification.

3.1. Hetero-representations (ro. hetero-reprezentări, fr. hétéro-représentations)

These are representations belonging to others. It is important to distinguish between hetero-representation and self-representations and the dynamics between these nouns represent the relationship between the ways in which speakers are representing themselves, and the way people perceive them (Quiroga 2013:12). Most of the representations are hetero-representations, the only exceptions being confessions and self-portraits (Foszto/Anăstăsoaie 2001:353). In the narrative genres, there are no self-representations without hetero- representations (Heller/Rundell 2011:194).

3.2.Heterophony (ro. heterofonie, fr. hétérophonie)

This concept was introduced by Todorov in his attempt to translate the term created by Bakhtin in order to refer to the diversity of (individual) voices. Zbinden (2003: 342) defines it as the internal stratification of a given language. Heterology (multiplicity of viewpoints) heterophony (diversity of voices) and heterolingualism (language difference) build important dimensions of Bakhtinian multilingualism. Heterophony occurs in heterolingual or a monolingual form: different voices are expressed in different languages or in one? Does it express one or more points of view? (Simard 2014).

As the field is changed, the term heterophony designates an intermediary state between monody and polyphony. According to Russian researchers Arom and Meyer heterophony presents several characteristics: simultaneous execution of two or several varied realizations of the same melodic pattern; instability of vertical relations between voices; more or less rigorous homorhythmy (Arom/Meyer 1993:167). In other research the concept of heterophony is understood as "the situation in which the author maintains contact with, as well as conflict within, the linguistic and cultural system at work" (Raguet 2013:142). The same author considers that hetero implies that each voice has both an original independent meaning and a new sense acquired in contact with other voices (Raguet 2013:142). She explains that in biology and anthropology, researchers have compared métissage (cross-breeding) and creolization and jumped to the conclusion that métissage is perceived negatively, being associated with sterility and creolization is positive and creative (Raguet 2013:143).

3.3.Heteroglossia (ro. heteroglosia, fr. hétéroglossie)

This concept created by Bakhtin refers to the diversity of languages, to the fact that language is not a unified thing but rather consists of many social languages used by professionals, old or young people or a language used in different eras and historical contexts (Swann et al. 2004: 134). Defined as the simultaneous use of different shapes or signs and as the tension and conflicts between them (Bailey 2007: 257), this concept has been adopted by researchers interested in the complicated relationship between linguistic diversity, social difference and power (Baxter 2003 Busch 2004). In other words, hetereglossia represents the heterogeneity of natural languages (Zbinden 2003: 342). Unlike the concept of diglossia, the heteroglossia does not seem to show a hierarchy of languages . It is rather a determination of the presence of various languages (Vouardoux 2011: 13). This word is currently used in Francophony and Creole contexts, where one often enters into contact with the diversity of languages. Ludwig/Poullet (2002: 22) even spoke about hybrid heteroglossia - which they define as a true interpenetration of registers or languages in question.

3.4. Heterolinguality (ro. heterolingualitate, fr. hétérolingualité)

It can be defined as the way a person is able to take advantage of all the languages he/she has access to (Bădulescu 2013: 341-347). Heterolinguality emphasizes in sociolinguistics the addressing form and the linguistic inventiveness, but also the importance of hybrid languages, and the switching of codes. Glissant (1997) uses another term for heterolinguality, namely the creolisation, through which he seeks to emphasize the character of the budding language; there is creolisation in the linguistic activity among several languages when this type of poetic activity produces an unforeseeable thing, a creation. Querrien (2013) explains that when immigrants in France are spoken to, heterolinguality does not come only from the inability of understanding the language that they speak but also from the inability of speaking their own language; it comes from the fact that the alleged own language, where French speakers have expressions that they would have liked to forget, they discover, thus, to be bound by generations of colonial relations.

3.5. Heterolingualism (ro. heterolingvism, fr. hétérolinguisme)

This term was launched by Grutman, within literary criticism terminology, to illustrate the presence of foreign idioms in the text, in whatever form they may be and even of (social, regional or chronological) varieties of the main language (Grutman 1997: 37). Heterolingualism plays linguistic hybridity, describing the quality or condition of being understood in different languages (Bădulescu 2013: 341-347). Grutman aimed to ascertain a textual strategy from heterolingualism (Suchet 2009: 25). The heterolingualism, besides being an alternative imaginary of the dominant representations of the "language", allows to hear a "voice", which would be the subject of enunciation (Suchet 2014: 32). The heterolingualism has the merit of making observable, in literary text itself, the construction of languages taking place along a given socio-discursive data (Suchet 2014: 72).

3.6. Heterology (ro. heterologie, fr. hétérologie)

This concept is in fair use nowadays in the humanities; it was introduced by Todorov in his attempt to translate the Russian term created by Mikhail Bakhtin to designate the irreducible diversity of discursive type. According to Certeau's definition (1986), heterology is a speech of the other one, which is at the same time a speech about the other one and a speech in which the other one speaks; it is an "art of playing in two places," a manner to evaluate in one place what is missing in the another. Zbinden (2003: 342) states that the relationship between heteroglossia and heterology passes from the interlinguistic and international level to the intralinguistic and intranational one.

3.7. Hetero-identification (ro. ***heteroidentificare,*** *fr. hétéro-identification)*

Hetero-identifications and self-identifications are usually used in the complex process of racial identification. Globally hetero-identifications bear down on self-identifications, meaning that the subjective dimension of identity, more precisely the representations of the individual in relation to the ethnic group to which he belongs, is impaired in favour of other possible identifications. Not finding themselves into characterizations of the ethnic group, recurring in the collective imagination, the frequent attitude of some members is one of reluctance, respectively assuming the exogenous identity either of the dominant group or of another minority group. Thus, specialized studies show that because of the "instinct of self-preservation" they hide their ethnic identity, especially in contact with other ethnic groups, although in other contexts, ethnic identity can be strongly pronounced.

4. Conclusions

Any documentation source should constitute a reliable guide and preceptor. Through this analysis we wanted to offer the reader a useful and efficient tool without avoiding the open-ended questions, untranslatability or impossibility of homogenization of different notions (even if sociolinguistics is characterized by increased heterogeneity, it is sometimes a minefield, with similar terms, used differently in different academic tradition). At the same time, we wanted to shed light on the notions which sometimes pose major interpretational issues. Following our analysis, it is to be considered that the prefix "hetero" does not necessarily refer to a specific number of semantic representations. It is rather to identify certain areas of linguistic homogeneity, to observe their limits, sometimes (and not constantly) porous, and then to question the interaction of these areas with each other.

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ANGELS AND MONSTERS. THE IMAGE OF WOMEN IN CHARLES DICKENS

Ileana Silvia CIORNEI *

***Abstract**. Dickens created most of his female characters under the influence of strict Victorian gender codes. As well as the norms and traditions of Victorian social structure, Dickens' personal experience with women also played a major role in the formation of his female characters. Although, Charles Dickens's female figures illustrate this ideology of womanhood they also subvert that ideology because his female figures can be divided into two types: the angelic female figures who are associated with the devotion to domestic and maternal duties and the dangerous female figures who are associated with sexuality/passion. Angelic women play multiple roles at a time as a lover, nurse, daughter, adviser, wife, mother, and nurturer. The female characters, who try to break the chains of conventionality, who do not conform to the ideal of feminity go through sufferings and conflicts. Modern readers tend to criticize his stereotyped characterization of women, his vision being considered sexist, sentimental and derogatory. Even though there are similarities between the female characters he created, one can easily see that they follow a great diversity and there are significant changes in his treatment of female characters, as they may gradually grow out of the stereotypes and become individualized, developing characters.*

***Keywords:** female, angelic, dangerous.*

As most would admit one of Dickens's strengths lies in the creation of memorable vivid characters which make him unique. They are strange and complicated, and sometimes clichéd but complex and endowed with "the wonderful feeling of human depth" (Forster, E.M., 1985). As for the female characters of his work, Dickens created most of them under the influence of strict Victorian gender codes.

By the Victorian era, the patriarchal model, which established the husband as head of the household and moral leader of his family, had been already established in British culture. A wife's role was to love and obey her husband. Her place in the family hierarchy was secondary to her husband, but it was not considered unimportant; a wife's duties were considered "crucial cornerstones of social stability by the Victorians". (Hoppen, 2000:89).

The two sexes inhabited what Victorians considered as" separate spheres", only coming together at breakfast, at dinner and certainly at night. The ideology of Separate Spheres was based on a definition of the "natural" male supremacy. Women were considered physically and intellectually weaker but morally superior to men, which meant that they were meant to the domestic sphere. Domesticity and motherhood were considered by Victorian society to be a sufficient emotional fulfilment for females. This stereotype required them to provide their husbands with a clean home, food and to raise their children. Women's rights and social status were extremely limited in this era (Buckner, 2005: 92)

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Many Victorian women endured their husbands' control and even cruelty, including sexual violence, verbal abuse and economic deprivation. While husbands had affairs with other women, wives endured infidelity, as they had no rights to divorce on these grounds and divorce was considered to be a social taboo. (Hoppen, 2000:110)

For women, sex was allowed with only their husband. However, it was acceptable for men to have multiple partners in their life; some husbands had affairs with other women while their wives had to accept it since a divorce would have brought social stigma and meant moral ruin for them. If a woman had sexual contact with another man, being married or with a man outside marriage she was seen as "fallen". Victorian literature was full of examples of marginalized women because they disobeyed social and moral codes. Representations of ideal wives were plenty in Victorian culture, providing role models for women as it is in *The Angel in the House*, a popular poem by Coventry Patmore, published in 1854.

At the other end, the prostitute was a usual companion for the well-off middle-classes. She served the needs of men, not just before marriage, but sometimes during it too. Prostitution was a flourishing occupation in Dickens' time; that is why many charities tried to reform prostitutes. Charles Dickens encouraged Caroline Chisolm and Angela Burdett-Coutts, advocates of female emigration and even collaborated with the philanthropist Angela Burdett-Coutts to set up a "Magdalen House" in Shepherd's Bush called Urania Cottage, which would prepare such girls for a new life in Australia. In *David Copperfield, Dickens* sends many of his redundant characters – the Micawbers, Mr. Peggotty and Little Em'ly, Mrs Gummidge – to New South Wales at the end of the book.10 years later, Mr. Peggotty returns, to tell David what has happened to them. Mr. Micawber has become a magistrate, Mrs. Gummidge received an offer of marriage, Martha has married a farm labourer, and Em'ly has begun a new life and escaped her reputation of fallen woman.

As well as the norms and traditions of Victorian social structure, Dickens' personal experience with women also played a major role in the formation of his female characters.

His parents, John and Elizabeth Dickens were an outgoing, social couple. They loved parties and dinners and were irresponsible with personal finances. The costs of a large family and of entertaining exceeded John's salary. In 1824, John Dickens ran into debt and was incarcerated in the Marshalsea Prison for debtors, and all the family accompanied him. Dickens, who was 12 at the time, was sent to Warren's Blacking Factory so that he could contribute to the family's income. After his father had come to an agreement with his creditors, Charles's mother, Elizabeth, wanted her son to return to work. Instead, John Dickens sent Charles to Wellington House Academy.

Dickens eventually told his friend John Forster that he considered his mother's actions a serious maternal betrayal. He wrote, "I never afterwards forgot, I never shall forget, I never can forget, that my mother was warm for my being sent back."(Forster, 1983).

Certainly, Dickens was deeply marked by these experiences and by the resentment against his own mother; his literary work is full of bad mothers.

She inspired the characters of Mrs. Nickleby in *Nicholas Nickleby* and Mrs. Micawber in *David Copperfield*. Dickens's novels present a conception of motherhood that would necessarily have an innate inclination toward tenderness. Most mothers are bad mothers in his works not because that they do not have that inclination but they are not able to protect their children. Mrs. Nickleby is both useless and foolish. David Copperfield's mother, gentle and loving, fails to protect her son from her physically abusive husband. There are also mothers or surrogate mothers who do not have motherly inclinations. Pip of *Great Expectations*, an orphan, must bear the harshness of his older sister, Mrs. Joe Gargery. The eccentric and infamous Mrs. Havisham, mourning for her scorned love, raises Estella to be heartless, flirtatious and cruel and manipulates Pip to love her surrogate daughter.

If we take into consideration Charles Dickens and his relationships with the opposite sex, women, particularly those who shared his life, also inspired the female characters in his books as well. When Dickens was eighteen years old when, working as a reporter in the Houses of Parliament, he met Maria Beadnell. She was a pretty, wealthy girl who rejected his attentions cruelly, a situation reflected as in a mirror, in *David Copperfield,* when David has his first meeting with Dora Spenlow. As a revenge, Maria Beadnell served as a model for the grotesque Flora Finching, in *Little Dorrit,* the portrait of an old woman who wants to rekindle a romance with the lover who is disappointed and shocked of what she has become.

"Dickens' affections were often bestowed on the young, the lovely, the virginal" (Margoyle, Fraser, 2011: 35). He married young Catherine Hogarth, the daughter of a co-worker at the Morning Chronicle newspaper and they had 10 children before they separated in 1858; however, it was not Catherine but her younger sister, Mary, who was the inspiration for many of Dickens's literary heroines. The writer was often seen not only with his devoted wife, but also with her sister Mary Hogarth who was seventeen when she suddenly died in the Dickens' house. Curiously, when Mary died, Dickens bought a double plot in Kensal Green cemetery, with the intention to be buried alongside her when he died; Little Nell was created out of memories of Mary and the death of Little Nell is the death of Mary Hogarth. She remained to him an ideal of womanhood that found expression in characters such as Rose Maylie in *Oliver Twist*, and Agnes Wickfield *in David Copperfield*.

In 1842, Catherine's other sister Georgina (who was then fourteen years old), came to live in the Dickens' home. Years later, when Dickens' separated from his wife, humiliated her and claimed she was mad, Georgina remained in the family house at Gadshill as Mr. Dickens' housekeeper. She was with him on his deathbed and she received most of his wealth. Georgina Hogarth had performed the same role in much the same way, as a self-sacrificing sister in a sexless relationship. Her pure devotion was perhaps the inspiration for Little Dorrit, the child-wife and daughter-slave in *Little Dorrit.*

As a husband and father, Dickens cruelly remarked that he had not wanted "more than three children.", and by the end of his life he described his marriage as a "skeleton in the closet." (Forster, 1983).

Ellen Ternan was eighteen years old and Dickens was forty-five when they met. Their clandestine relation was hidden from the world in houses around London, where she lived under various names. But, as his reputation was based on being a devoted family man and supporter of Victorian Values, he did not admit any fault in his family life. Dickens's secret sexual relationship with Ellen Ternan and his fear of exposure, as well as his guilt over how he had treated his wife and family, caused a great deal of distress. Perhaps this, in addition to the workload of his last years, novel writing and public lectures, contributed to the stroke that led to his death at the age of only fifty-eight.

Dickens's attitude to woman "was compartmentalized" (Holbrook, 1993:169) and was reflected in the creation of his female characters who are generally classified into two basic types: "angels" or "monsters", angelic or dangerous female figures. However, inside these two large categories his genius created a large variety of characters. First, the angel in the house, the idolized sister-wife or child-wife which suggests Dickens's nostalgia for childhood. Agnes in *David Copperfield* and Rose Maylie in *Oliver Twist*, Little Nell, Florence Dombey, are angelic and beautiful, devoted, as objects of pure admiration. Even they are not beautiful like Jenny Wren in *Our Mutual Friend* they have the same devotion to the male of the family, husband or father.

The disillusioned view, formed around his own mother, was derived from the vision of the angelic ideal woman. His concern for the child, and his defence of the child against brutality was one of his major creative themes. Inside this we have irresponsible mothers like Mrs. Micawber and Mrs. Copperfield, mothers who left or denied their child like lady Dedlock or Molly or grotesque mothers like Mrs. Jelliby, the philanthropist in pursuit of good causes, but without any time to care for her own family.

Surrogate mothers are often meet in Dickens; although they can be very different, they are united by what bad mothers do not possess, strength and affection. The character Betsey Trotwood cannot be easily classified. Identified as one of the "choleric masculine spinsters", she is the surrogate mother who proves to be helpful and affectionate. She saves David from the hands of the Murdstones, frees Mr. Dick from the asylum and supports the Micawbers financially. Her goodness is not passive like that of Agnes; although she dislikes boys, she becomes attached to David and brings him up with loving care.

The fallen women are women associated with sexuality and passion and included those who went beyond the patriarchal system and were despised and marginalized: Alice Marwood in Dombey and Son, Nancy in Oliver Twist, Little Em'ly and Martha Endell in David Copperfield. As prostitution was endemic in Victorian England, especially in London, a huge number of women made a living through prostitution. At the time, the public opinion condemned them while some others like Dickens suggested that they must be reformed. His attitude towards this category indicate that they were seen as victims of social conditions; he tried to reform them through some social activities while in his novels he tried in different ways to suggest a kind of possible redemption.

Dangerous women also included the category of female monsters, a large variety of despicable characters many of them associated with the lack of tenderness, feminity and motherhood. Spinsters like Rosa Dartle and Jane Murdstone in *David Copperfield*, madame Defarge, one of the main villains of *The Tale of Two Cities,* obsessed with revenge, Mrs. Joe Gargery and Miss Havisham in *Great Expectations.* Miss Havisham is perhaps one of the most memorable characters who embodies the destruction of the creative power of emotion and of meaning, by the influence of inheritance and upbringing. "She is the female annihilating figure Freud called the castrating mother" (Holbrook, 1993: 138). Miss Havisham became a monster as a result of being emotionally abused by a man. However, at the end of the novel the figure has become less menacing through repentance and admittance of her faults.

Estella, another character type, is the prototype of the cold-hearted femme fatale, as Lucie Manette (*Tale of Two Cities*), Bella Wilfer (*Our Mutual Friend*) and Rosa Bud (*The Mystery of Edwin Drood*). According to Michael Slater's classification, Estella is considered to be an "unattainable sexual object", Dickens often described in his later works (Margolyes, 2011:12, Slater,1983: 277).

She was created by Miss Havisham who deliberately perverted her emotions, as an act of vengeance for the destruction of her own emotional life. Yet, with his characteristic belief in human creativity and vision, Dickens makes Estella an inspiration for Pip. It is highly significant that Dickens accepted to change the final part of the novel and by the end, Estella is redeemed by suffering and responds sympathetically to him.

Miriam Margolyes, says that Dickens is incapable of drawing "a complete, believable, fully realised female" (Margoyles, Fraser, 2011 :16). Also because of his rather negative experiences with women and under the influence of Victorian morals, Dickens developed what is called "a flawed psyche", which may explain his tendency to use the stereotyped virgin/whore dichotomy in his novels. (Tatum, 2005). That is why, it seems that he could not create a character who would combine the libidinal and the ideal. However, as Michael Slater writes, Dickens' treatment of women underwent some changes through his career as a novelist (1983: 97) and an attempt to create such a realised believable woman is perhaps best achieved by Dickens in his portrayal of Lizzie Hexam in *Our Mutual Friend,* one of his last novels.

Lizzie Hexam is a strong, responsible women who will never be a fallen one; Lizzie' s approach to death, the ultimate experience of existence, in the mythical river of Dickens's London, make her powerful.

Eugene and Lizzie face impossible barriers; he is a lawyer and she is the daughter of a scavenger; yet their mutual attraction generates a deep respect for one another, and they interact as man and woman on equal terms. Lizzie's concern is to preserve her good name. Eugene's main concern is to offer Lizzie education and make her an equal person. Lizzie saves himself not only from death but also she turns him, despite himself, into a serious person.

"Their marriage is no father-daughter situation nor a man's liaison with a child-wife, nor with an idealised angel figure" (Holbrook, 1993: 163). Lizzie Hexam is a loving, strong and capable woman and Wrayburn is serious and sensitive. Perhaps, Dickens finally says that salvation from the social rules can only come through the reconstruction of the individual self by love.

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WORDS, IMAGES AND IMAGINATION. A METAFICTION APPROACH IN AUSTEN'S NOVELS

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Abstract: *In Austen's novels there is a close relation between fiction and reality, a relation built with the help of words and the readers' awareness during the process of interpreting the fictional discourse. The language has an important role in the construction of the fictional world, but the audience play important roles and the study of characters in the novels may provide understanding of the subjectivity outside the novel world.*
Keywords: *imagination, words, metafiction, novel.*

The purpose of this paper is to analyse some of the effects of metafiction on ethic and aesthetic terms. Metafiction is a term given to fictional writing which draws attention in a consciously way to the relationship between fiction and reality. Lately the writers tried to become much more aware of theoretical issues used to build fiction. The readers play important roles and the study of characters in the novels may provide understanding the subjectivity outside the novel world. If our knowledge of the world is now seen as mediated through language, then literary fiction (world constructed entirely of language) becomes a useful model for learning about the construction of "reality" itself.

Language is an independent, self-contained system which generates its own "meaning". The linguist L. Hjelmslev developed the term *metalanguage* (Hjelmslev 1961). He defined it as a language which, instead of referring to non-linguistic events, situations or objects in the world, refers to another *language*: it is a language which takes another language as object. (Waugh: 1984: 4)

In the eighteenth and nineteenth-century fiction, the individual is finally integrated into the social structure through family relationship - marriage, birth or death. Characters are created in order to achieve a task, to play a role. In metafiction, these characters "usually appear as inauthentic artists. They may be professional artists such as actors, writers or painters… […] They may be novelists writing novels…Some involve characters who manipulate others explicitly as though they were playwrights or theatrical directors" (Waugh, 1984, p. 116-117). This technique may confuse the reader while he tries to create the alternative worlds of fiction.

Another method used in a metafictional characterization is the appearance of their friends or "fellow writers into their work" (Waugh, 1984, p. 132) which joins the idea of including real characters. This technique might determine the reader to think that the work he is reading is a masked autobiography; therefore, authors would "remind the reader of their powers of invention" (ibid).

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The reading process may be illustrated in this quotation:

> The reader must work to decipher the text as hard as the writer did to cipher it…[…] the act of reading becomes a creative, interpretative one that partakes of the experience of writing itself. These fictions [metafictional novels] are about their own processes, as experienced and created by the reader's responses. They also contain…in their self-consciousness, their own self-criticism… […] the reader, like the writer, becomes the critic (Hutcheon, 1980:144).

This last issue leads to what is most characteristic about metafiction, that is, its usage of intertextuality i.e. the allusion to literary references, direct literary references or quoting from other texts. Muller (1991) states that characters from different literary texts interact and that there is an interdependent relationship between them, he explains:

> A literary figure is extricated from its original fictional context and inserted into a new fictional context…it is, however, impossible to have entirely identical characters in literary texts by different authors… [in other words, a character or a literary figure] cannot reappear in its identical form in another author's work" (Muller,1991:101).

Metafiction may, as well "highlight the physical act of typing words onto the page…or involve the mechanical operations of bookmaking" (Klinkowitz, 1998, para. 1).

For Christensen metafiction is "fiction whose primary concern is to express the novelist's vision of experience by exploring the process of its own making' (Cited in Cahill, 1983, p. 400). Linda Hutcheon considers that metafiction consists in two main focuses: "the first is on its linguistic and narrative structures, and the second is on the role of the reader" (1980:6). She thinks that the novel no longer seeks just to provide an order and meaning to be recognized by the reader. It now demands that he be conscious of the work, the actual construction, that he too is undertaking, for it is the reader who finishes the work of art and gives it life (p. 39).

Metafiction is completed when the reader decodes the text and constructs another story in the existing story. Barry Wood explains this process: "completion in metafiction results not when a story has been written, but rather when some sense of completion makes the writing of the story possible, feasible, or understandable" (1978;16). This seems to be rather a hard task; to write a story within a story, and to make sure that the reader would decode them both and understand them both.

The strategies or techniques used in metafiction are different from one writer to another and of course from one period to another. Novelists create fiction with the interest to make the audience feel pleasure while the reading process.

Northanger Abbey is the Austen novel in which the issue of reading and interpretation plays a most prominent role. Catherine, the protagonist characterized as an anti-heroine, is addicted to reading Gothic literature.

Jane Austen uses some words that appear across all her novels: adjectives "agreeable", "disagreeable", "amiable"; so too is the noun "opinion". These words share social and moral values. The reader is informed, early in their acquaintance, that "it was not in [Elizabeth Bennet's] nature to question the veracity of a young man of such amiable appearance as Wickham' (*Pride and Prejudice*, Ch. 17); Mr. Bingley, too, is described as "truly amiable" (Ch. 16), while Mr. Darcy is judged on his first appearance at the Meryton assembly rooms to have a 'disagreeable countenance' (Ch. 3). By the novel's end, Elizabeth's confession of her love for Mr. Darcy includes the statement, '"he is perfectly amiable"' (Ch. 59). In *Emma*, Mr. Knightley challenges Emma's description of Frank Churchill as "an amiable young man" by distinguishing between the French and English meanings of the term. In this patriotically English novel this is a sufficiently strong warning to the reader: '"No, Emma, your amiable young man can be amiable only in French, not in English. He may be very 'amiable', have very good manners, and be very agreeable; but he can have no English delicacy towards the feelings of other people: nothing really amiable about him."' (Ch. 18). Mr. Elliot, introduced as 'particularly agreeable' (Ch. 15), is eventually condemned in *Persuasion* for being 'too generally agreeable' (Ch. 17). The reiteration of these words is a special feature of Austen's style, subtle shifts in her usage suggesting how in learning to discriminate between true and false worth (true and false 'amiability') her heroines gain social and self-understanding.

A moral slipperiness attaches to Austen's favourite words, which can mislead reader and characters alike. Take the use of "opinion" in *Pride and Prejudice*. The novel is awash with 'opinions' whose robustness will be probed and dismantled in the course of the narrative. In particular, Austen exposes the tendency of 'opinion' to masquerade as informed judgement when it may be no more than ignorance or prejudice: '"My good opinion once lost is lost forever"' (Mr Darcy, ch. 11); 'mingling with a very good opinion of himself' (Mr Collins, ch. 15); '"I have never desired your good opinion ... my opinion of you was decided"' (Elizabeth Bennet, ch. 34); '"It is particularly incumbent on those who never change their opinion, to be secure of judging properly at first"' (Elizabeth Bennet, ch. 18).

Time and again in Austen's novels, opinion substitutes for truth. Opinions are bandied about as if they are truths. Who speaks truth in Jane Austen's novels? The convergence of narrative voice with character voice, one of Austen's great legacies to the 19th-century European novel, is crucially an affirmation of opinion, or point of view, even of the gossip of village communities, over general truth. What this means is that just as her fictional worlds are constituted from multiple opinions, from people watching and commenting on one another's behaviour, in the same way, Austen argues, novels can teach readers the essential skills of interpreting character and learning to live in society, by bearing others' opinions in mind and knowing when to adjust our own.

Throughout Austen's novels, her characters, their behaviour and conversations, the language used, the setting and the plot can be interpreted as writing a novel about novels.

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ANIMAL IMAGERY IN TED HUGHES' POETRY

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Abstract: *Celebrating the drives which lie beyond our culture and our everyday existence, Ted Hughes's poetry is basically centred upon primitive themes - nature, war, sex, death, suffering and man's relation with the universe explored by means of image, myth and symbol. From "The Hawk in the Rain" to "Gaudete" his interest in animals is central to his poetic vision. However, they are not real animal poems but they stand for metaphors of a particular poetic vision. This vision "can be reduced to two fundamental opposed qualities: a celebration of energy, spontaneity and instinctual drive on one hand and a fearful admission of the deadly, abiding predatoriness of life, on another" (Gifford, 2014: 3). Through his nature and animal imagery, Hughes perhaps, attempts to suggest the ambivalent force of the natural world, malevolent and nurturing, non-rational in its source of power, the absolute otherness of that world, the relationship between its energies connected to the planet's core and the hesitant nature of man and their intertwined struggle.*

Keywords: *myth, symbol, nature.*

Ted Hughes's poetry is basically centred upon primitive themes - nature, war, sex, death, suffering and man's relation with the universe, explored by means of image, myth and symbol. The poetic career of Ted Hughes was cyclical following three stages. His early poems, collected in *The Hawk in the Rain, Lupercal* and *Wodwo* celebrated nature and the created world, as manifestations of the variety and infiniteness of the Creator, as embodiment of natural forces that lie under our everyday existence.

As his career developed, he felt the need for a mythology to advance his personal poetic vision (similar to William Butler Yeats). The theme of violence that characterizes the early poetry is transformed in the cycle of mythological poems from *Crow* to a universal energy that reverses and reconstructs the organizing institutional principles of humankind.

In his late volumes, *Cave Birds, Gaudete* and *Moortown*, his poetry returned to a more specific focus, based on the natural life surrounding him. He also returned to poems of personal experience and the violence of war, loss and death seen in the poems are reminiscences of his failed marriage and suicides of Sylvia Plath and of his second partner Assia Gutmann-Wevill, of the death of his daughter and own mother.

From The *Hawk in the Rain* to *Gaudete* and *Cave Birds* his interest in animals is central to his poetic vision. However, they are not real animal poems but they stand for metaphors of a particular poetic vision. In an article, which introduces his first book of poems *The Hawk in the Rain* (1957), Hughes said: "What excites my imagination is the war between vitality and death and my poems may be said to celebrate the exploits of the warriors of either side". (Brown, Patterson, 2003: 122).

For Hughes, vitality and death were the divine forces in nature that early man had attempted to control and make sense of through myth and ritual. Apart from his studies in English, Archaeology and Anthropology, from Jung, Shakespeare, Dylan Thomas, D.H.

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Lawrence and Walt Whitman, two authors can be seen as major influences of Hughes' poetic creation-Robert Graves and Mircea Eliade.

In *The White Goddess*, which Hughes described as "the chief holy book of my poetic consciousness," (Letters of Ted Hughes: 96), Robert Graves argued that the original function of the poet was to write hymns for the archaic matriarchal "Triple Goddess". According to Graves, for our distant ancestors that worshipped her, the 'Triple Goddess' was associated with the moon and its three phases which seemed to correspond with the natural drama of birth, death and rebirth. She was responsible for all physical, spiritual and intellectual acts but was creative and destructive by turns, and would exact revenge for betrayals or neglect.

The first poets' songs celebrated the sacredness of life and death and Graves believed that for our ancient ancestors they provided a warning that man should keep in harmony with nature and the family of animals among which he lived in obedience to the 'Lady of the House'. As modern man disregarded this warning through his experiments in philosophy, science and industry, he betrayed the Goddess, and brought ruin on himself and family. (Graves, 2001: 24.)

According to Hughes, the philosophical and intellectual ideals of Western civilization had alienated man from his inner life. Like Graves, he believed that poetry had gone into decline and decay until the Romantic revivals which tried to revive the connection between man and nature. Hughes's preoccupation with the neglected inner life is apparent in his early poems through the observation of animals that embody the, often violent, elemental energies of nature. These animals are often seen in contrast with humans who are estranged from their instincts and feelings. (Hirschberg, 1981:11)

Another author who influenced Hughes was Mircea Eliade. Poetry is a natural vehicle for the expression of feelings and emotions, and the shaman – poet can transcend the limits of ordinary language. A shaman has the role to restore natural order. Dissatisfied with reality, he identifies himself with an animal, and clad in the animal's skin undergoes a series of transformations, involving suffering. He enters the underworld, which he visits, escorted and instructed by a guide. Having acquired a new awareness of himself and the world, the shaman comes back to the community to share the revelation. The animal mask he chooses bears all the mythology of the species. (Campbell, 1976:265)

It is important to see that the shaman undergoes all the suffering for the sake of his community and that his mission is to cure and to heal. Mircea Eliade, in his interpretation of shamanism, emphasizes the shaman's role as one of magical defence, the exorcism of evil and restoration of spiritual health:" The shamans have played an essential role in the defence of the psychic integrity of the community. They are pre-eminently the antidemonic champions; they combat not only demons but also the black magicians" (Eliade, 1972:508). Eliade explains, "each time a shaman succeeds in sharing in the animal mode of being, he in a manner re-establishes the situation that existed in *illo tempore*, in mythical times, when the divorce between man and the animal world had not yet occurred." (Idem: 94).

To this respect, Hughes literary creation is considered to follow three ritual stages: the stage of suffering, the stage of mythological instruction and stage of shaman's magical practice in the service of the community. (Panecka, 2018:8-15)

Hughes's preoccupation with the neglected inner life is apparent in his early poems through the observation of animals that embody the violent, elemental energies of nature. Hughes perhaps, attempts to suggest the ambivalent force of the natural world, non-rational in its source of power, the relationship between its energies and the hesitant nature of man and their struggle.

There are only five animal poems in *The Hawk in the Rain* which announces its major themes-man in relation to the animals, the earth, the weather, time and mortality. Although animal imagery pervades the majority of his poems, to believe that the animals presented are real is to misunderstand poetry. Keith Sagar considers that only "The Thought-Fox" is a purely metaphorical a poem: "The poem is about writing a poem, about poetic inspiration not about a fox at all" (Sagar, 2009:19). "The Hawk in the Rain" and "Horses" are about I, the narrator. The Hawk is a master-fulcrum, "the central axis of all future orientation" (Eliade, *The Sacred and the Profane:* 21) and man envies the hawk in its apparent centrality and balance. "The Jaguar", inspired from Blake is enraged not only because he is caged but because he was disconnected from the power source of freedom.

Hughes sees human life as predatory not only men fight but also when they love. In *The Hawk in the Rain*, sometimes poems move from animals to lovers as in "The Dove-Breeder" or "A Modest Proposal" which can be seen as a pattern- not only for his poetry but also for his emotional life. Here, lovers are like two wolves killing each other in their rivalry to possess each other, while the two greyhounds embody what the wolves cannot conceive, a partnership. Their freedom is a result of their obedience to love, imposed by The Creator. The modest proposal is perhaps a lover's proposal by submitting desire to the yoke of love and tame, discipline and cooperation; it is interesting that although he advocated such ideas, Hughes failed this principle in his personal life. Not all the poems are about the predatoriness. "Horses" considered by Sagan his most Wordsworthian poem (Sagar, 2009: 20) begins with the evocation of a sun-rise and of all creatures which seem to unite themselves within it.

Lupercal is more about animals, the poems of the volume contain images of horses, cats, a hawk, a bull, a mouse, thrushes, a pike. The influence of D. H. Lawrence is obvious; however, Lawrence has more moral sympathy for his creatures than does Hughes, whose attitude shows the ambivalent side of nature. The pike, like the hawk and the thrushes, are admirable creatures but also perfect killing instruments. He recognizes in these creatures the darkness that exist within himself following the Jungian idea of a personal shadow. In a number of his poems, including "Pike," "An Otter," the dualism of natural life is described in terms of the surface and depths of water. "Hawk Roosting" is a poem in the first person, as a personal view of the world of the hawk; creatures exist only as his prey and his eye is stronger than change or death. The hawk becomes an embodiment of Nature, of its crude and savage powers; unlike Whitman or Tennyson, "these animal poems get their tension from their fusion of "admiration and horror" (Sagar, 2009: 48).

Even the title of the collection *Lupercal* brings to memory the rituals of Lupercalia, celebrated in February, whose purpose was to restore fertility. February is the month of the dead but in the underworld realm, Persephone is fertilized by Pluto and gives birth to Dionysus, who under the name of Lupercus was worshipped in Rome.

Between 1960 and 1967, Hughes, under the influence of his personal life (birth of his children and failure of marriage), directed his effort to comic and fable-related material and a reworking of the Orpheus and Eurydice myth. The volume that collects Hughes's adult poetry of the period, *Wodwo*, contains two sections of poetry, with several prose pieces, some of which are autobiographical also reflecting some American poets' influences. *Wodwo* poems move toward a fabular, allegorical, or mythic approach to animals and plants, as in "The Bear," "The Green Wolf," and "The Howling of Wolves." Each creature in these poems manifests some aspect of a life force, certainly, but in a more ritualistic and metaphysical way than in earlier poems. Wodwo is some legendary animal seeking its identity, full of questions, exploring the dualism his own self. It has a much bleaker vision; Hughes thought that everything is born out of the death of something else. The poem "The Green Wolf" is seen as a symbol of destructive, savage nature but also brings to memory the White Goddess through the image of hawthorn and bean flower. "The Pythagorean mystics were bound by a strong taboo against the eating of beans and quoted a verse attributed to Orpheus, to the effect that to eat beans was to eat one parent's heads. The flower of the bean was white and it blooms at the same season as the hawthorn. The bean is the White Goddess". (Graves, 2001: 68)

The poems of *Crow: From the Life and Songs of the Crow* (1970) show a mature stage of his mythic surrealism. Certainly, poems emerged from Baskin's invitation to make a book about crows; but their birth has multiple origins. The poems of *Crow* were generated by the tales of Native American trickster folklore, which Hughes deconstructs and recreates it within a wide range of myths, folk tales and biblical stories. The intended narrative was never completed but, broadly speaking, the poems describe the various legends of Crow's birth, his interference with creation and his wanderings as he experiences the events and laws that govern his existence.

He chooses Crow as a protagonist because ravens and crows in folklore are considered intelligent, solitary, and indestructible; as a carrion eater, he is dependent on the death of others. Hughes mythology of crow is deeply rooted in such legends. Eskimo legend tells that at the beginning, the raven was the only creature and the world was black like him. Then came the owl and the world became white. In Haida North Indians culture, the Raven is the most powerful of mythical creatures. His appetites include lust, curiosity, and an irrepressible desire to interfere and change things, and to play tricks on the world and its creatures. Its representation, the sculpture of *The Raven and the First Men* depicts the story of human creation. According to Haida legends, the Raven found himself alone one day on Rose Spit beach in Haida Gwaii (known as the Queen Charlotte Islands). He saw an extraordinary clamshell and protruding from it were a number of small human beings. The Raven coaxed them to leave the shell to join him in his wonderful world. Some of the humans were hesitant at first, but they were overcome by curiosity and eventually emerged from the partly open giant clamshell to become the first Haida. The crow is prominent in other mythologies from America, Asia and Europe. Also, Cronos was a crow-god. Its Celtic name was Bran, a totem of England, still alive in the ravens of the Tower.

Through the quasi-human figure of Crow, Hughes created his own journey of exploration into the human psyche and history. The Crow poems are sophisticated and heretical parodies of the Bible. God is described as imperfect, fallible and almost human contradicting yet paralleling the Bible.

"A Childish Prank", alluded to the familiar Christian account of the Creation and The Fall in chapters 2-3 from Genesis. Human sexuality has been given to mankind by some malicious creature not by God who was sleeping. Love is the first thing that God tries to teach in "Crow's First Lesson", but he can only express the natural cruelty of things principle. Fall and sin are described in "A Horrible Religious Error", "Crow's Fall", "Snake Hymn". Hughes is involved in the suffering of the world he describes. In "A Bedtime Story", the hero sits down to write his autobiography, but fails. Other poems such as "A Kill", "Crow and Mama", "Revenge Fable" describe the pain of birth, growing up, and leaving the family, helped by Freudian theories. Then, there is love and marriage. Hughes's ambivalent attitude to woman is perhaps most explicitly expressed in "Fragment of an Ancient Tablet". The sexual act itself seems aggressive as in "Lovesong" but in "Notes for a Little Play" it is shown as a celebration. "Crow Improvises" is probably a reference to Hughes' marriage to Sylvia Plath, seen as the image of complete pain in "Criminal Ballad". Hughes' guilt results in his reaction to run away into the symbolic world. This motif repeats in several of the poems "Crow's Account of St. George" and "Crow and the Sea". This retreat may be a necessary part of artistic detachment, but Hughes attitude is first to lament, followed by positive defiance, perhaps the same illustration of the duality hope-despair. "Crow's Account of the Battle" renders the horrors of war. An even more horrific vision of war is presented in the apocalyptic "Notes for a Little Play". The poem may refer to a natural catastrophe, but it also seems to be about the possibility of global destruction through some nuclear war while "A Disaster" is an apocalyptic vision of the destruction of the environment by pollution. The idea of death and rebirth is illustrated in "Truth Kills Everybody". In that poem, Crow suffers a symbolic death while in the next poem," Crow and Stone", Crow is described as alive, as the one who has never been killed. The death of the old ego is followed by the rebirth of the new self.

The major collections of Hughes's middle-period introduced a mythic narrative of descent and return. Between *Crow* and *Gaudete*, Hughes published a number of other volumes, two of which were written in collaboration with Leonard Baskin. *Cave Birds* was based, like *Crow*, on a series of Baskin drawings of various fabular birds. The volume represents a reworking of *Crow* in a much more positive fashion. It follows a narrative in which a male protagonist is accused, tried and executed for a crime against a female victim. It represents Hughes' central myth – which is the crime of modern humanity against nature. On a personal level, *Cave Birds* helped Hughes confront the guilt he felt following the deaths of Assia and Shura Wevill.

Moortown, expresses a sense of acceptance that the poet's humanity is made up of pain and endurance. Each poem describes a different bird that comes to present itself to Adam, not for him to name, as in the Genesis account, but for him to learn from them. The poems are more relaxed and personal, focusing largely on the sufferings and joys of natural life. Although, as a Poet Laureate, in his last volumes, Hughes seemed to adapt his mythology to the stage of magical practice of serving community, he saw poetry as having a shamanistic healing process, which can bring together the inner and outer world of human existence.

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ACKNOWLEDGING THE INTERFERENCE BETWEEN REALISM AND MYTH IN WILLIAM FAULKNER'S "ABSALOM, ABSALOM!"

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Abstract: *This paper is the result of a research study involving second-year Montreal college students. It reveals that William Faulkner's novel, "Absalom, Absalom!", although already much discussed and analysed, requires further investigation into the multitude of literary techniques the author employs in his creation of the fictional world of Yoknapatawpha. This pedagogical step aims at getting students better acquainted with the interface between realism and myth, and with the effects of their fusion, ensuring a better understanding of the abstract meaning created throughout the novel. Faulkner's work includes an awareness of the Southern American situation before and after the Civil War, the author's life and vision, and the novel's structure and plot. This background information together with the reader's metacognitive awareness of the events presented in the novel (linking complex ideas in the novel, aspects, and facts, and manipulating the knowledge previously acquired) represent the foundation of a thorough understanding of the writer's intentions. Acknowledging Faulkner's use of time in the weaving of myth and realism leads to a mental representation of the effects and ideas conveyed.*
Keywords: *realism, myth, time, background.*

Introduction

The constructivist pedagogical model applied during a thorough study of the novel *Absalom, Absalom!*, from narrative techniques, such as shifting viewpoints, disrupting chronology, the use of characters, particular language and style, and particular voice, to references to other cultures, such as religion, classical Roman and Greek stories, allowed the teacher to notice the students' confusion about Faulkner's use of the past concept, such as past events in the story or Southern historical events and situation revolving around Civil War, as well as distinguishing between the mythical world and reality in the novel.

The current study continues in the same constructive pedagogical environment, based on the interaction among students and the teacher's guidance and lecturing. In order for the students to better observe Faulkner's use of past in the novel and distinguish between the two above-mentioned themes, the teacher has students recall the Southern American situation before and after the Civil War. The teacher also includes stories recounted by the characters to convey the necessary background information to students, while also trying to create a mental representation of the effects Faulkner creates using time, such as present and past as well as myth and reality encoded in the text.

An interactive class environment is a mandatory condition for students to discover meaning beyond the text. Even if they possessed historical knowledge and understood the

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narrative, students became confused about Faulkner's use of past time. The teacher's questions such as how Faulkner uses the concept of past, help students to create a mental representation of how he treats historical events in the novel, the characters' perceptions about the protagonist's life, and the author's reference to other cultures to create symbolic meaning. Exchanging ideas and trying to clarify the novel's meaning facilitates class discussion, all of which is supported and lead by the teacher's analysis of critical passages. Once a mental representation of the time dimensions used, students can see and talk about the flow of time in Faulkner's work.

Circularity of Time

Biljana Oklopcic notes Faulkner's references to all three phases of the Southern history: Old South, the Civil War and Reconstruction, and the New South with certain intentions. Didi-Ionel Cenuşer reminds the reader of Faulkner's definition of literature saying that "literature is useful for drawing our attention to the real situation it has abstracted, codified, and what it deals with is not as much conventional as what underlines real situations and real human beings" (61).

In *Absalom, Absalom!*, the Civil War is marked not only by Southern military defeat, but also by its consequences, such as the destruction of the principles that formed the "Golden Age" of Southern society. The harsh post War conditions transformed hospitality, religious devotion, respect for women, and courtesy among humans into a need to survive most of the times not by ethical means. Oklopcic mentions Faulkner's great regret for the changes the Old South underwent reminding Miller's, the writer's, description as being characterized by "moral order—a code of personal dignity, courage, honor and integrity" (6). During the Reconstruction period, marked by the fallout of the war, Southern American society had adopted immoral human behaviours, such as violence and prejudice.

On the one hand, the novel presupposes knowledge about Southern historical facts that the reader is responsible to buy for the sake of the context. On the other, the past is referred to as the reality or truth of facts happened during Sutpen's lifetime that the other characters try to reconstitute. Faulkner uses present and past time to contrast the changes that have occurred after the war. In doing so, he sets in contrast these periods of time: the past, "when peace and manners reigned, when romances flourished in jasmine-scented gardens, and every woman was a lady and every man a gentleman committed to the highest standards of chivalry", and the decadent present (Muhlenfeld 38).

By using elements from other historical and cultural periods, such as biblical references, Greek mythology, and old literature, Faulkner takes the reader back and forth in time intending to incite for the interpretation of the concealed meaning in the text. In addition to that, Tobin thinks that Thomas Sutpen's mansion, called Sutpen's Hundred, "a zone, for the mythical consciousness, of absolute reality", is placed in the past as "the transformation of the profane into transcendent space… [as] also that of concrete time into mythical time" (Eliade qtd. in Tobin 113).

According to critics such as Wilfred L. Guerin, Erle Labor, Lee Morgan and John Willingham, immortality is a fundamental motif in myth (Guerin L. W. et al. 174). Time is defiled to keep certain things unchanged, so as to be transmitted to other generations.

Faulkner states in his interview with John Stein for the Paris Review, that "the aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life." Similarly, in *Absalom, Absalom!,* Miss Rosa hopes that by entrusting her life experience to Quentin, who is a descendant of Sutpen's best friend whom she suspects knows the truth, her tale will prevail in time, and future generations will believe her story. Judith rails against the lapse of time which is so implacable that the human remembrances of others falter, saying that, "after a while they don't even remember the name and what the scratches were trying to tell, and it doesn't matter" (Faulkner 127). Judith sets up a tombstone to immortalize Charles Bon, her then dead husband, and gives his last letter- addressed to her - to General Compson's wife so that others remember him as well

> […] it would be something just because it would have happened, be remembered even if only from passing from one hand to another, one mind to another, and it would be at least a scratch, something, something that might make a mark on something that was once for the reason that it can die someday, while the block of stone cant be *is* because it never can become *was* because it cant ever die or perish (Faulkner 127-128).

Faulkner recreates a new space where imagination can order everything according to interest and taste, by obscuring boundaries between childhood and adulthood or life and death, and thus, engendering fusion of all ages as well as the flowing of time between the realm of myth and realistic facts encoded in the text, be them historical or past events recounted by the narrators. The shift between time periods can be interpreted as an end to disorder, allowing for the reordering of the society.

The force of doom took revenge against Sutpen's stopping its natural flow. Because Sutpen, Henry, and Judith tried at any cost to keep their family free of African blood, Judith lives with the pain of regret, of being too late to repair the damage done to Charles Etienne, saying, "I was wrong. I admit it. I believed that there were things which still mattered just because they had mattered once. But I was wrong. Nothing matters but breath, breathing, to know and to be alive" (Faulkner 207). As Charles Etienne gets yellow fever and dies, no time is left for him to enjoy his newfound acceptance by others, mixed ancestry, and all. Time's irreversibility means that characters are subject to the consequences of their own actions.

Olga Vickery points out that Faulkner's use of time is psychological and is abstract as it hovers beyond all things. "This kind of time can be grasped intuitively as that vital impulse behind all things, […] Faulkner uses it to provide a focus for a range of possible human reactions and attitudes as well as basis or judging them" (255).

Elizabeth Kerr's explanation of the impact of characters' dream aspects of life and time, used then as a tool for interlacing other narrative elements, illustrate Faulkner's use of time in the text as an interweaving of other literary techniques and cultural elements. "Both Miss Rosa and Sutpen were dreamers, whose dreams - Rosa's of past and Sutpen's of the future - shut them off from the present reality and the lives of others. Rosa's sister Ellen as Sutpen's wife escaped from reality into a dream world and finally into death" (34).

Realism vs. Myth

It is essential that readers become aware of both the realistic and mythical components of Faulkner's text, whose fusion expresses his intended meaning. Faulkner expresses his judgments about the historical American South out of the mouths of his fictional characters. In *Absalom, Absalom!,* destructive events, such as the Civil War, symbolize the curse that God sends over the South as a consequence of their sinful and dishonest nature. As the South "erected its economic edifice not on the rock of stern morality but on the shifting sands of opportunism and moral brigandage" (Faulkner 260), Sutpen also "outraged the land, and the land then turned and destroyed the man's family" (Blotner 327). Mr. Compson foresees "that day when the South would realize" all this reality (Faulkner 206).

The judgment on the actual history is encoded into the text of the novel. By its embedding, Faulkner creates both a realistic realm and an imaginary one. Realism presents the picture of the present and past. In *Absalom, Absalom!,* Faulkner envisages the South enduring the consequences of war whose chaos also affects the social institutions that function to regulate social life, class organization, and forms of labor. Faulkner gives the imaginative realm mythical characteristics through the heroic qualities that he attributes to his characters, and through the morally "desolate" atmosphere that pervades the novel (Mihăieş 491).

Faulkner presents the reactions of the characters, as representatives of his society towards the social institutions. For example, Miss Rosa's strict upbringing by her father, who respects the doctrine of the Methodist church, learns to be dramatic in her way of thinking, which is a projection of her intense profound feelings of frustration and apparent hatred. This way of thinking drives her to isolate herself for forty-three years. Furthermore, Sutpen's realization of an external reality, namely the societal one makes him decide to reorganize his knowledge and feeling about life and invent a plan which he thinks could offer security to him and his descendants. Sutpen gradually immerses himself in a materialistic world without dignity or lasting value, and it is a world that makes a mockery of the cultural values of the past. Faulkner uses mythic narrative in order to protect himself as a man, preferring to remain just the artist. As Robert Hamblin puts it, "Faulkner's views on the divinity of the author and the immortality of art properly belong to the realm of myth" (24).

Faulkner created the imaginary Yoknapatawpha to envision a ruined society whose values he strongly condemned. Tobin reminds of Mircea Eliade's explanation of myth as narration.

> a sacred history: it relates an event that took place in primordial Time a fabled time of the 'beginnings.' In other words, myth tells how through the deeds of Supernatural Beings, a reality came into existence […] Myth, then, is always an account of a 'creation'; it relates how something was produced, began to be (113).

To better illustrate the society of Yoknapatawpha, the first copy of *Absalom, Absalom!* came with a map of the county, pointing out the places where certain events in the novel took place. When asked in one of his statements about *Absalom, Absalom!,* Faulkner says, that “every time any character gets into a book, no matter how minor, he’s actually telling his biography - that’s all anyone ever does, he tells his own biography, talking about himself, in a thousand different terms, but himself” (qtd. in Gwynn and Blotner 71). The largest part of the novel is seen through Quentin’s eyes. Even if Faulkner says that Quentin is kept at the surface of reality by Shreve, most of the protagonist’s telling is not very reliable. In doing so, Shreve uses the story of Quentin Compson to express his hatred of the bad qualities found in his beloved South. The centre of Yoknapatawpha in this novel is represented by Sutpen’s Hundred- a mythic place that “contains all the ‘glories’ and ‘curses’ of the imperial space” (Hagood 175).

In this novel, moral guilt is represented by the exploitation of African-Americans. In *The Heart of Yoknapatawpha*, John Pilkington quotes Cowley that “Sutpen’s curse is the result of his relations with the Negroes” (160). According to Mircea Eliade, suffering comes because of some fault and malevolence, “but there is always a fault at the bottom of it, or at the very least a cause, recognized in the will of the forgotten Supreme God, to whom man is finally forced to address himself. In each case the suffering becomes intelligible and hence tolerable” (98).

Sutpen’s lack of humanity is the cause of his downfall, and his suffering is not intelligible therefore intolerable. Both Sutpen’s empire and family burn in the flames of his mansion. Louise Westling thinks that Sutpen “draws his strength” from the soil and from the violent physical fights with the “wild” local black men (128). When he separates from them, his empire collapses. Sutpen sins not only by hurting those living around him, on his road to achieving his goals, but also by exploiting his slaves, misusing the land that God entrusted him to oversee. Consequently, to express such vision, Faulkner wished to envision his cosmos through the use of a variety of symbols.

Sutpen’s movement from West Virginia to Tidewater in Jefferson illustrates his fall towards destruction. He came from a “land [which] belonged to anybody and everybody,” and moved into “a land divided neatly up and actually owned by men who did nothing but ride over it on fine horses or sit in fine clothes on the galleries of big houses while other people worked for them” (Faulkner 221). In talking about man’s immortality, Faulkner pledged his strong belief “[…] that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice but because he has a soul, a spirit capable of compassion, sacrifice and endurance” (O’Connor 147-48). Sutpen’s Hundred reminds one of sacred temples, such as Mecca, the symbol of life, immortality or eternity. Sutpen considers his experience in Haiti to be finished, and he tries to set up a new and happy life. The building of the mansion stands for Sutpen’s strongest desire. According to Eliade, “[…] every territory occupied for the purpose of being inhabited or utilized as a *Lebensraum* is, first of all, transformed from chaos into cosmos” (11). Sutpen wishes to transform that space from “chaos” to his own “cosmos”. Like Faulkner who signed on the map of Yoknawpatawpha as its “sole owner and proprietor”, Sutpen also considered himself Sutpen Hundred’s only king. It seems that, once he achieves his goal, Sutpen will reach the “centre” of his own being. However, his pilgrimage goes from the sacred to the profane, from life to death, from God to sin because he failed to repent.

In his creation of Yoknawpatawpha as *mimesis,* an imitation of reality, Faulkner's intention in creating his imaginary world is to focus and magnify human problems. Faulkner's use of characters' intuitions of reality merges with Faulkner's imagination itself resulting into a mythic realm. Faulkner uses the protagonists' points of view as an indirect way of expressing his own views about the suffering of the South. Part of the mythical world of Yoknapatawpha is shown through Miss Rosa's childhood impressions, the experience of war, the suffering of the South, as well as through her forty-three years of anger and her Biblical idea of the curse over the place and its generations. According to Brylowski, when Miss. Rosa dies, the spiritual reality ends as well; the curse had been lifted. Cenuşer argues that Faulkner imitates the reality of that time, creating another world as "'a new pattern with a bulge that will take this bulge of the imagination which insists that it's true, it must be"' (10).

In the novel, the Civil War consequences are reflected by the characters' identity problems when recounting the Sutpen's story. In *Faulkner's Subject: A Cosmos No One Owns*, Weinstein points out the process of "becoming oneself" at the core of Faulkner's works. For example, in *Absalom, Absalom!,* the characters identify themselves with other characters in the novel. Miss Rosa finds herself with Judith and Charles in their courtship. In his turn, Sutpen identifies himself with Wash Jones, and Quentin and Shreve with Henry and Charles. The world Faulkner lived in, with its traditions and people animating it left an important imprint on his mind and constituted the main sources of inspiration to such an extent that Faulkner developed "a sense of his world as blessed and himself as virtually omnipotent" (Minter xi) naming himself "sole owner and proprietor" and at the same time alluding to the divine creation.

Conclusion

Having carried out this study, I realized that certain pedagogical imperatives were effective in fostering students' learning success:

- Despite students' possession of much background information, they had to find strategies to select the pertinent information necessary to their interpretation.
- By monitoring and questioning the students, the teacher could detect confusion and guide them.
- Getting involved in group discussions, students developed an ability for interesting and intelligent conversations. Finally, they could synthesize the knowledge acquired.
- During the open class discussions, following interactive group activities and lecturing when needed, students could autonomously talk about the effects resulted from Faulkner's fusion of the two realms: myth and reality

By ensuring a consistent contextual knowledge about the historical situation before and after the American Civil War, as well as their becoming aware of Faulkner's use of time, was crucial to their delineating between the mythical and the realistic realms encoded in the text. My scaffolding questions, as well as my prompt feedback, helped my students progress towards mentally visualizing and understanding time's decisive organization of all the information Faulkner chaotically wrote. All throughout the study of *Absalom, Absalom!*, students shared different ways of thinking and developed their learning abilities. This study also guided and taught them to follow the time flow in context to distinguish the mythical realm and the realistic one.

Through the support of their peers and teacher, students grew increasingly more motivated. At the beginning of the study, students were disoriented and discouraged. Only within an interactive learning environment in which they are guided by their instructor to make links between their historical knowledge and the story can they thrive. The findings at the end of the study show that the constructive pedagogical approach applied helped students distinguish and discuss the mythical and realistic realms woven into the text by means of time (see annexes).

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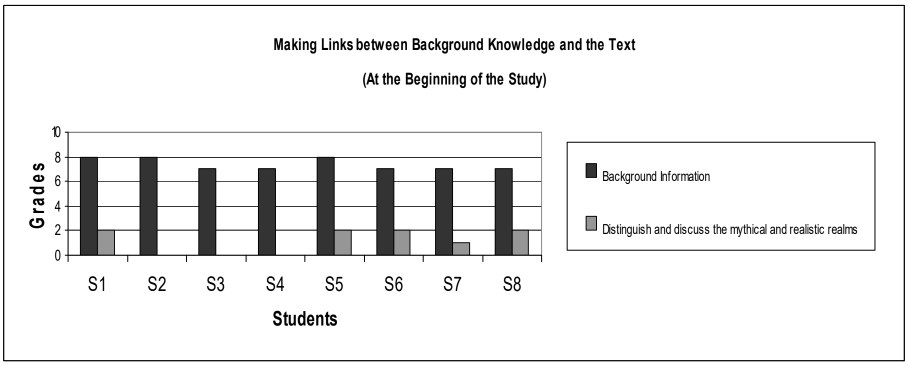
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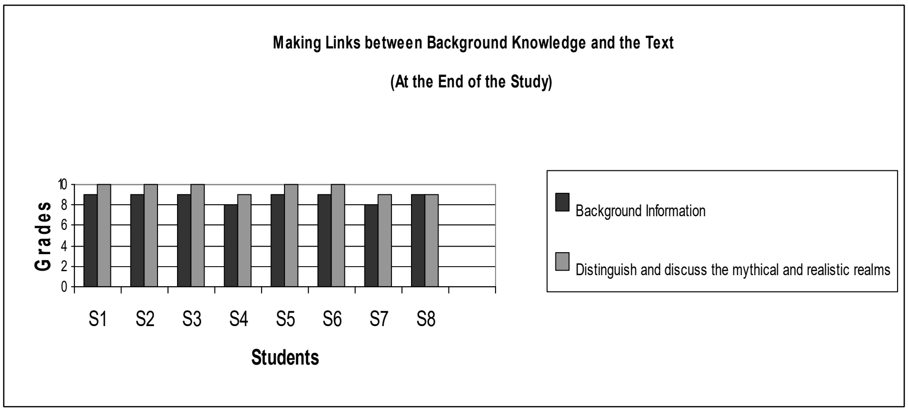
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SPINNING TALL TALES: TOWARDS A HERMENEUTICS OF THE IMAGINARY IN PETER ACKROYD'S "CHATTERTON"

Fabian IVANOVICI[*]

Abstract: *Chatterton (1987), a novel woven with lexical and symbolic cross-references, demands a reading that interprets these cross-references as a locus for the construction of the imaginary. There is a fundamental, recursive folding-back upon elusive selves: a modern- day poet seeks a poet from the past, who, in turn, stages and belies the identity of another poet. This looped return is more than a narratological element in the make-up of the novel; it bespeaks a metaphysical dread that refuses rational categorization, flitting back and forth through textual vestiges and modern anxieties of influence. Imagination and the imaginary are pivotal tropes – in the realm of presentation and representation, the writers within the story become the writers of each-other's stories in wilful imitation, performatively rooting themselves in practices that reiterate what was already said. The act of writing becomes a reflection of the previously written, while still eschewing linearity and the rules of cause and effect. In this vein, a crisis is engendered: where does the factual end, and the imaginary begin? It is the purpose of this paper to look at the blurred lines, and to try to provide an architectural sketch of the imaginary as it is rendered in the novel. This will be done through a hermeneutic lens, relying on concepts from several theoreticians in the field, in order to start a discussion on the line straddling fact and fiction.*
Keywords*: writing, hermeneutics, imitation.*

Ackroyd's cast of characters—would-be poet Charles Wychwood, famed Thomas Chatterton, bestselling plagiarist Harriet Scrope —are all writers. Their tacit role in the Ackroydian text is to read, interpret, and rewrite each-other: a hermeneutic undertaking par excellence. Constructing a hermeneutics of the imaginary, the scope of which will be outlined in my paper, must necessarily take into account the embodiment of the imaginary proper, its expressions and configurations. Starting with Gadamer (2004: 397) who stresses the necessary connection between language and understanding, we follow the thought that understanding itself is another facet of interpretation: in Gadamer's view, understanding and interpretation are what engender the hermeneutical horizon, the only valid arena where meaning may unfold. The act itself presupposes a type of translation "into our own language" of meaning, thus reducing the vast array of possible meanings into a narrower, more personal subset. The blind work of the historian, electing a conceptual framework that ignores the historicity of his subject matter, may in fact "subordinate the alien being of the object to his own preconceptions," demonstrating that he is "a child of his time who is unquestioningly dominated by the concepts and prejudices of his own age." (*ibidem*) Self-awareness, then, is key in carrying out hermeneutics, as are a sense of rootedness in one's own temporal particularities and a keen observation of one's methodologies, which are always ideologically motivated and structured by interests that drive the endeavor. The

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dangerous flip-side to conceptual blindness, namely the desire to eradicate all prejudice from interpretation, is just as unattainable. The solution, then, to a successful interpretation goes beyond a "naive transposition into the past" (Gadamer, *op.cit.*: 398) demanding self-consciousness, its relation to "one's own concepts," and a firm middle ground between historical concepts and "one's own thinking," at the same escaping the "not only impossible but manifestly absurd" belief that prejudices can be done away with. Texts are granted voices through being interpreted, and as such, the necessity of a language that can carry across the interpretation is what Gadamer highlights, a "right language" that imbues the text with life, producing a "constantly assimilated and interpreted" tradition that can endure only so long as it is subjected to the rigors of a hermeneutics rooted in spatiotemporal specificities (*ibidem*). Furthermore, the validity of interpretation lies in its ability to connect the one who does the interpretation to the person who reads or hears it: it is this communication, the "concretion of meaning itself," (*ibidem*: 399) which is the final step in hermeneutics. Interestingly enough, Gadamer pushes interpretation away from scholarly confines into artistic realms, where reproductions themselves are not "a second [work] recreating the first;" but rather make "the work of art appear as itself for the first" (*ibidem*: 400), thus enforcing a two-way gaze that is constitutive of identity, backed by a "secondary aesthetic differentiation."

Unconscious textual meanings are unconscious simply because the writer was not cognizant of them, according to Hirsch (1967: 51). He provides the image of an iceberg, with its visible surface and invisible depths, to prove the point: it is the surface that dictates what belongs to the iceberg, and it is the surface that enforces continuity with those parts human eyes can't reach. Continuity and coherence are the necessary common denominators between unconscious and willed meanings (*ibidem*: 54). To illustrate how one may tell apart antithetical impulses (that is to say, where two types of meanings clash), he gives the example of a stuttering liar: the stuttering is an unconscious symptom, not a sign, and the meaning, in our case the transmission of a successful lie, is hindered without wilful opposition between different meanings (Hirsch, *op.cit.*: 55); it is here a misfortunate accident. The work of a critic is to discover the determinate, limited nature of meaning and to set it apart from significance, the result of which frees the critic to do perform tasks previously impossible to him (*ibidem*: 57).

Confronted with the picture of the unknown man, Charles Wychwood, one of the novel's main characters, stares at it, noticing its finer details:

> He was wearing a dark blue jacket or top-coat and an open-necked white shirt, the large collar of which billowed out over the jacket itself: a costume which might have seemed too Byronic, too young, for a man who had clearly entered middle age. His short white hair was parted to display a high forehead, he had a peculiar snub nose and a large mouth; but Charles particularly noticed the eyes. They seemed to be of different colours, and they gave this unknown man (for there was no legend on the canvas) an expression of sardonic and even unsettling power. And there was something familiar about his face. (Ackroyd, 1987: 6)

The language Ackroyd uses to describe the man is telling: "there was no legend on the canvas," Charles Wychwood thinks, but the "unsettling power" of the imagery engenders a feeling akin to fear, creating an obsession that haunts the poet Wychwood until his very death at the end of the novel. The uncertainty of the painted figure foretells the ambiguity that shrouds its subject: the poet-faker Thomas Chatterton, the imitator, the highest genius of English literature, a father to the Romantics and the central point around which the Ackroydian novel constructs its argument vis-a-vis fictionality and imagination. Wychwood's attempts to understand Chatterton lead to disease and ultimately death. But it is Wychwood's interpretation of Chatterton that allows Chatterton to endure, if not as a writer, then as a symbol for something more lasting, of poetry removed from the strictures of high originality, placed within the fearful realm of plagiarism and derivative imagination. Upon later inspection of the picture with its "fresh colours and contours" Wychwood feels as if "he had become the painter – as if the portrait was only now being completed." (Ackroyd, *op.cit.*: 13) It would not be a serious departure from Ackroyd's language and Wychwood's implicit appropriation of the artistic product to assume that the interpreter, much like Gadamer asserted, becomes a co-author, a twinned artist, finishing in the present what was once begun in the dimness of another age. Wychwood tries to understand Chatterton, thus interpreting and creating him. Harriet Scrope, a novelist within Ackroyd's panoply of poets, proposes that Wychwood write her biography; requesting succor, she declares that she is not herself, and that she requires Wychwood's help to define herself. "You once told me a very beautiful thing, Charles," she says, "You told me that reality is the invention of unimaginative people," while not revealing that it was not, in fact, Wychwood who told her this adage (*ibidem*: 24). The poet is prodded into waxing philosophical, declaring that all is "a question of language," that "realism is just as artificial as surrealism, after all." (*ibidem*) Positioned within this mere "succession of interpretations," Wychwood professes his belief that all things written, be they history or poetry or any hybrid creation in-between, become "a kind of fiction." If everything can be reduced to language, and language itself cannot hold a mirror to truth or any kind of lasting value, interpretation becomes the chief prerogative of the postmodern character, who, in trying to assign value, endlessly (re)cycles through texts in order to interpret them. Chatterton's unconscious meanings fuel Wychwood's relentlessly imaginative search for an elusive truth: did Chatterton kill himself, or did he live a long life, having staged his death in order to gain notoriety? Was he truly the author of Blake's poems, and the author of all the other poems of his age? The text poses questions that are answered too late, and too abruptly, and the truth—insofar as it can be called such—the fact of Chatterton's accidental suicide, is presented to the reader only after Wychwood's own death. Interpretation goes on despite, or rather because, of these glaring ambiguities.

Palmer (2011: 275) brings up the subject of imagination as conceptualized in different literary periods, among which modernism and postmodernism. Postmodern novels, such as *Chatterton*, in providing "arbitrary and indeterminate narratives," display a break from modernist tenets. Showing "a delight in disorder, discontinuity, and ambiguity," and, furthermore, "a correspondingly cavalier attitude toward the conventions of coherent plot, realistic characterization, and clearly identifiable settings," (*ibidem*) they stress the (auto-)fictional and marginal, the unstable and the vague. Palmer quotes McHale's contention that the shift in postmodern novels is from modernist epistemological concerns (how to know reality) to ontological questions (what reality actually is) (Palmer, *op.cit.*: 276) which are never given clear answers, resting in uneasy awareness that everything is, at least partially, fictional. But Palmer asserts that the simplicity of dividing epistemology from ontology is untenable and reductionist: knowledge and being are "necessarily intimately entangled." (*ibidem*: 277) His attribution theory, whereby states of mind are attributed to characters by readers or other characters (*ibidem.*: 278), provides a venue for analysis. Understanding the minds of characters means ultimately understanding the story, and without this essential aspect, the story itself loses coherence. Although attributions may be interpreted as being factual, they are always motivated; minds are "described in a certain way and not in other ways for particular purposes" (*ibidem*: 279) and they exist within ontological plurality, which further problematizes the idea of objectivity. Kearney (1998: 18) describes the metamorphosis of the idea of imagination, from its "various biblical, Greek and medieval" forms and its underpinnings rooted in "German Idealism, Romanticism and Existentialism" to postmodern concerns about its "crisis, death and disappearance." Postmodernism, then, rejects originality and artistic integrity, and ultimately "the modernist credo of perpetual newness." (*ibidem*: 21) A solution to the postmodern's grim obsession, its "apocalyptic paralysis," is to see the decomposition of modernity as a pathway to imagining, and therefore envisioning, the "causes of our contemporary dislocation," (*ibidem*: 26) salvaging whatever we can in order to put forth patchwork constructions.

Epistemology and ontology are entwined in the Ackroydian novel. The search for knowledge drives the narrative, whereas ontological concerns—what is existence when all we have at our disposal are words and delirious visions?—offer a rhythmic counterpart. Wychwood inquires after more and more information concerning the portrait of Chatterton, goaded by his budding obsession with the mysterious figure. At the same time, he is visited by odd images and dreams which he cannot make sense of; waking up one morning, he finds himself trying to speak, but is unable to: "He was about to call out 'What time is it?' but something had been stuffed in his mouth, and he choked. It was his tongue and it was not his tongue: someone else was forcing it down his throat." (Ackroyd, 1987: 28). Ontological instability is what the novel constructs time and time again. Wychwood's own rickety sense of self, interspersed with intimations of mystic union with the poet Chatterton, is an effort in imagination. As his illness progresses, Wychwood loses himself and takes on parts of Chatterton's identity. Wychwood's purported aversion to Wallis's picture of Chatterton's suicide describes this union at its climax: "But there was someone now standing at the foot of the bed, casting a shadow over the body of the poet? And Charles was lying there, with his left hand clenched tightly on his chest and his right arm trailing upon the floor." (*ibidem*: 82) Ontology gives way to fluid identity, and a pathological imagination. Wychwood's mind, burdened by a disease that ultimately robs him of his life, is never reliable: narrative slips between states of consciousness show that identity is nothing more than a palimpsest.

Focusing on notions of the unconscious, Palmer's (2004: 105) review of Antonio Damasio's understanding provides a solution for questions concerning the meaning of the unconscious, spanning such objects as "fully formed images to which we do not attend," "neural patterns that never become images," "dispositions [...] acquired through experience

[that] lie dormant," up to "all the hidden wisdom and know-how that nature embodied" in thinking individuals (Palmer, *op.cit.*:105). Mere perceptions, then, are functionally loaded with unconscious directives. The act of creation, of the imaginary made palpable, is not simple or straightforward, relying rather on intricate processes that are difficult to delineate. The importance of the fluidity of mind goes against the dictum proclaiming the "rigid dichotomy of reflective and non-reflective thought," suggesting that cognition functions along a spectrum (*ibidem*). Consciousness is reserved for important events, and attention, using up mental energy, "goes to where it is needed." (*ibidem*: 108) The imaginary is firmly emplaced in this spectrum, eschewing polar opposites.

Chatterton lists his intellectual interests, quoting "heraldry, English antiquities, metaphysical disquisitions, mathematical researches, music, astronomy, physic and the like," all of them cultivated during a solitary childhood (Ackroyd, 1987: 51). Struck by genius, visited by necromantic inspiration, he exercises his gift for the first time: "It seemed even then that the Dead were speaking to me, face to face; and when I wrote out their words, copying the very spelling of the Originals, it was as if I had become one of those Dead and could speak with them also." (*ibidem*: 52) The conjoining of dead letters and living creativity spurs Chatterton into his dazzling career, leaving the source of his sudden imaginative streak within a pseudo-magical realm, between unconscious forces and transgenerational sorcery. Chatterton's recreation of medieval texts repeatedly draws upon the imaginary. "I reproduc'd the Past and filled it with such Details that it was as if I were observing it in front of me: so the Language of ancient Dayes awoke the Reality itself for, tho' I knew that it was I who composed these Histories, I knew also that they were true ones." (*ibidem*) The ability to conjure up such details bespeaks Chatterton's imaginative abilities, taking fragments and miscellanea and composing poetry that is both imitative and innovative.

The mind is ceaseless, even when "unfocused and left to its own devices," according to Richardson (2015: 230). Whether "ruminating on the past, planning for the near or distant future, fantasizing about unlikely or even impossible events," it never stops functioning. Richardson insists daydreaming is itself a form of imagination, noting that any mental act involving a future event is by its very nature an act of the imagination. The link between imagination and remembrance cannot be understated. (*ibidem*: 231) Memories are the building blocks of imagination, highly decomposable and reusable (*ibidem*: 232), and enable projections concerning others as well as oneself (*ibidem*: 235): memory primes the path to empathy, a fundamentally imaginative endeavour that is one of the driving forces behind narratives. Discussing the psychology of vicarious experiences, Ainslie (2001: 180) highlights the use of stories in eliciting emotional responses, as well as the risks these stories run of becoming ineffective, should they be repeated predictably. What he suggests is that there are methods of countering the risks, making it "possible to cheat at this game" (*ibidem*), including willingly interpreting stories to fit an ideological or personal conviction, leaving out aspects that are incongruous. The interaction between writer and reader, then, is likened to emotional manipulation and the creation of strategies to withstand it (*ibidem*).

Ackroyd provides an instance of vicarious living and imaginative projection in Harriet Scrope's meanderings. Starting with her renaming all the streets of London according to her own whim, she rewrites her geographical surroundings and the stories of the men and women who cross her path. Fleeing the risks of introspection, she takes on fictitious personalities in order to influence others, and in order to become a character quite like those she writes about. In her encounter with the blind man, she dons an "extravagant cockney accent" so as to beguile him. "Harriet enjoyed inventing stories about herself," Ackroyd writes (*op.cit.*: 18) She informs the blind man about the area they are walking through, putting on a camp performance, enjoying the theatricality of the experience. But this mechanism ultimately fails: "As she stared into his wounded attentive face, she began to enter the darkness which enshrouded him. She began to imagine his life, feeling herself stumble and fall, and she pulled back." (*ibidem*) Her daydreams and impersonations are a way to escape her own dread concerning selfhood and her fear of being a plagiarist Even these projections are curtailed shortly before they go too deep, as if assuming any kind of identity, whether her own or anyone else's, is tantamount to death.

Homodiegetic narratives, per Cohn (1978: 164), may evince ambiguity wherever self-quotation occurs. In "omitting clear signals of quotation" there is an amalgamation of "past and present thoughts," which may destabilize any sense of temporal continuity the reader might rely on (*ibidem*). By writing such "fusions and confusions of past and present thoughts," authors blur away the edges of introspection, especially when aided by certain syntactic artifices (*ibidem*: 165). Cohn further dissects the mechanisms of self-narration by hinting that whenever a character faces an "existential crisis" he is bound to "relive his dark confusions, perhaps in the hope of ridding himself of them." (*ibidem*: 168) What is crucial to our understanding is that first-person narrators easily disrupt narrative continuity whenever monologues enter the fray, especially in the presence of unusual syntax (an eclectic use of tense) or narrative modes of presentation (mixtures of heterodiegetic and homodiegetic stories). McHale's contribution (2009: 14) to the theoretical debate separating prose from poetry takes into account DuPlessis's concept of segmentivity. According to McHale, segmentivity is to poetry what narrativity is to narrative: a quintessential trait that is to be found in most texts of that type. Poetry "depends crucially on segmentation, on spacing," in order to create meaning (*ibidem*). This does not mean, however, that novels do not rely on segmentivity; however, the argument seems to be that segmentivity in novels "is subordinated to other features." The idea that "prose is a continuous medium, unsegmented" is strongly rooted in readers' minds, despite being "demonstrably untrue." (*ibidem*: 23)

Chatterton's monologues, lacking Cohn's "signals," show an absence of mental clarity. Relating his own beginnings as "a boy of obscure Birth and imperfect Education" (Ackroyd, 1987: 52) and his escape from the "Shit-hole and Whorehouse" of his native Bristol (*ibidem*: 53), Chatterton adds an element of self-aggrandizement: "I am a poet born, which is a greater thing than a Gentleman." He stops the narrative flow of his tale to expound on his own virtues, or, in the face of crisis, "to invoke the weeping Muse and have recourse to Elegie." (*ibidem*: 54) During Chatterton's death, Ackroyd flits between heterodiegetic and homodiegetic modes. The poet expresses his thoughts without quotation marks again: "Here is a strong blow. Oh. Very strong. But I will utterly defeat the clap, and rise in the morning purified." (*ibidem*: 141) The chapters in which Chatterton dons the role of narrator are interspersed with chapters narrated by others: Wychwood's, for example, or Scrope's. This illustrates segmentivity both in outward structure—the chapters themselves—and in content, where Ackroyd shifts between past, present and future tenses in order to convey a sense of temporal instability.

To conclude, I will look at Turner and Fauconnier's (1999: 397) linguistic notion of blending, or conceptual integration, as a productive mechanism in creating new meanings. It relies on combining previous linguistic items—such as metaphors—in order to produce new constructs. The validity of this mechanism is seen within literature as well: the authors discuss Milton's construction of Satan in *Paradise Lost*, claiming that an already pre-established blend for the character, between human and theological stereotypes, is reworked within the conceptual space of kinship relations, i.e. Satan as the father of sin (*ibidem*: 414). Bruhn's analysis of Shelley's poems (2011: 657) goes beyond blending theory, suggesting the notion of conceptual composition as an alternative. In this model, metaphors added together "do not resolve into a unitary concept or representation;" rather, they draw attention to the process of composition itself, inviting meditations on the forces behind conceptual production.

With Chatterton, Ackroyd creates a blend of two distinct conceptual spaces. On the one hand, the space of poetry, with its far-reaching influences, marked by creativity and deep feeling, an art enshrined and highly prized in culture; on the other, the space of plagiarism, historically vilified and despised, seen as the realm of the talentless and the unoriginal, something to be hidden and feared, as in the case of Harriet Scrope's wilful plagiarism of Bentley's novel. Chatterton's originality lies precisely in claiming the value of forgery: "Thus do we see in every Line an Echoe, for the truest Plagiarism is the truest Poetry." (Ackroyd, 1987: 53) He applies this philosophy to his very end, embracing it as a cornerstone for his enviable career, penning the "Elegies and Epicks, Ballads and Songs, Lyricks and Acrosticks" (*ibidem*) that would gain him his fame. Imitation, in the Ackroydian novel, is a product of the imaginary, and nowhere is this clearer than the poet-faker's modus operandi: to write is to use the wellspring of the imagination, freely tapped into, inexhaustible.

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THE IMAGE OF THE ANGLO-AMERICAN OTHER IN THE ARCHITECTURE OF AMOS OZ'S "A TALE OF LOVE AND DARKNESS"

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Abstract: *The paper examines the presentation of the British and American alterity in Amos Oz's autobiographical work "A Tale of Love and Darkness". It explores the ways in which England and America are seen by the cultivated inhabitants of a rather poor neighbourhood in Jerusalem, and how this idealized perception from a distance, especially of England, is contradicted by the actual reality nearby. Then we shall focus on the role the United Kingdom and the United States played in the appearance of the state of Israel. The role British and American literature had in the formation of the future writer, but also the indirect role the British and the Americans had in his initiation into adulthood will also be briefly analysed.*

Keywords: *British mandate, American literature, fascination.*

Introduction. The Self, the Family, Society, History

A Tale of Love and Darkness is a work published in 2001 by the Israeli writer Amos Oz. It is considered to be the biggest-selling literary work in Israeli history (cf. Grant, 2004) and "an expert fusion of history and personal life" (*ibidem*), "suffused by the light of love and shadowed by the pain of personal and national darkness". (Waxman, n.d.) In a first-person narration (told by himself, though at some point he gives the floor to one of his aunts) it presents the history of Oz's family entwined with the history of the state of Israel. But although much of the novel centres on its author's childhood and adolescence, he rejects the label "autobiography" that most people attach to it. He does not want it to be called "a memoir" either, but he takes steps to enlighten the readers as to how they are supposed to approach the work and to what it is about.

> I don't like *A Tale of Love and Darkness* to be called an autobiography. I am not even the protagonist of this book. My parents are the protagonists of this book. I'm just a supporting character there. I don't even like it to be defined a memoir […]. In the Hebrew edition the definition is in the title: *A Tale of Love and Darkness*. A tale is good enough a definition. […] And in this tale I wanted to convey the story of the disintegrating of one family – my family – against the background of Jerusalem in the 1940's and 1950's. A heroic epoch which *A Tale of Love and Darkness* presents as a time of shabbiness and disillusionment and yet as an anti-heroic heroic epoch. (*Israel: Between Love and Darkness* 2007)

Moreover, he confesses that he wanted his work to erase the line between comedy and tragedy, as well as the one between fact and fiction.[1]

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[1] That is why, throughout the present paper, I shall refer to the character in the book as *Amos*.

At the core of the novel lies his mother's suicide committed when she was thirty-eight years old and he was twelve. Therefore, he started writing the book when his anger with her, his father and himself subsided, as an attempt at relieving himself from fury and pain and as an attempt at understanding and explaining what happened. But somewhere in the course of writing he "lost interest in the question of who was the bad guy and who was the good guy completely" and instead, he found himself "immensely preoccupied with tastes and colours, smells and kinds of foods, and idioms and expressions and furniture, everything that populated life fifty or sixty years ago. All the material of life, all the bygone times." (*Israel: Between Love and Darkness* 2007) Consequently, "If any one of you plans to read the 600 pages of *A Tale of Love and Darkness* hoping to find on the last page who was the murderer, don't read my book." (*ibidem*) Also as a consequence of this new interest, the book can be viewed as a record of the way in which people lived in the period described, what they ate, how they dressed, how they furnished their houses, what they did in their spare time.

Oz was born Amos Klausner in 1939 in Jerusalem, which was at the time under British rule. He grew up in a house full of books coming from all literatures, situated near the British army headquarters. When he was nine years old, the state of Israel was born after a vote in the United Nations General Assembly held at Lake Success, New York. The British and Americans played an important part in the conversations his family had among themselves or with friends, in his readings, in the streets of Jerusalem. His family's fascination with Europe and America paralleled and contrasted with their ill feelings for the "oppressors", his first encounter with the photograph of an almost naked woman courtesy of an Italian soldier kept prisoner in the British barracks, the attitude of the British in the conflicts following the appearance of the new state, as well as the English and American books that put their stamp on the thinking and writing style of the future author are carefully recorded in the novel. The events and characters are seen sometimes through the eyes of the adult, sometimes through those of the child, with naivety, sympathy and (self-ironical) humour.

Europe and England as Cultural Centres. European England vs. the Oppressor in Jerusalem. The Imaginary vs. the Real England and America

For Amos's family, cultivated Jews coming from Vilna, which was at that time in Poland (his father), and Rovno, Ukraine (his mother), graduates in literature and Semitic philology (his father) or history and philosophy (his mother), reading in several languages (sixteen or seventeen – his father, seven or eight – his mother), Jerusalem is, culturally speaking, in the middle of nowhere. Culture is in Europe and culture is in Tel Aviv. Moreover, their neighbourhood is in a cultural wasteland, as the better off and more cultivated Jerusalemites live in Rehavia, not in Kerem Avraham. When they had to leave Vilna because things had got unbearable for them, the Klausners (his father and his parents) tried to get the necessary papers to immigrate to France, Switzerland, America, a Scandinavian country, England and even Germany. None of these countries wanted more Jews. Thus, in 1933, with their hearts broken, they came to Jerusalem. But still, both his mother and his father remained fascinated with Europe, the continent that had rejected them. "Now another subject which fascinated me during the writing of *A Tale of Love and Darkness* and which is very much the subject of *A Tale of Love and Darkness* is the secret love, the unrequited love of my parents for Europe. They loved Europe. Europe never loved them back.", says the author in a public lecture (*Israel: Between Love and Darkness* 2007). As he notes in the novel, "Europe for them was a forbidden promised land, a yearned-for landscape of belfries and squares paved with ancient flagstones, of trams and bridges and church spires, remote villages, spa towns, forests, and snow-covered meadows." (Oz, 2005:1[1]), a land of words that charm the child who is familiar only with the tin roofs and dusty streets of his native town.

This fascination is exerted by England as well because, as Oz notes,

> On my parents' scale of values, the more Western something was, the more cultivated it was considered. For all that Tolstoy and Dostoevsky were dear to their Russian souls, I suspect that Germany – despite Hitler – seemed to them more cultured than Russia or Poland, and France more so than Germany. England stood even higher on their scale than France. As for America, there they were not so sure: after all, it was a country where people shot at Indians, held up mail trains, chased gold, and hunted girls. (*ibidem*)

The part of Jerusalem where they would like to live is reminiscent of Europe. It has gardens and cultural events, well-furnished cafés, and tolerant, cultivated inhabitants who engage in civilized conversation.

> The Jerusalem my parents looked up to lay far from the area where we lived: it was in leafy Rehavia with its gardens and its strains of piano music, it was in three or four cafés with gilded chandeliers on the Jaffa Road or Ben Yehuda Street, in the halls of the YMCA or the King David Hotel, where culture-seeking Jews and Arabs mixed with cultivated Englishmen with perfect manners, where dreamy, long-necked ladies floated in evening dresses, on the arms of gentlemen in dark suits, where broad-minded Britons dined with cultured Jews or educated Arabs, where there were recitals, balls, literary evenings, *thés dansants*, and exquisite, artistic conversations. (*ibidem*)

An extension of that London known to him only from films and stories is for the child King George V Avenue in Jerusalem, a place of coffeehouses, ladies and gentlemen splendidly dressed, hundreds of lights, opera and ballet, gossips about artists' private lives, wealth, security, spacious apartments and servants, in short, comfortable lives. In utter contrast to Kerem Avraham and to the misery of their small, basement apartment, where they have to economize on electric light and sometimes to sell books (the only thing they have plenty of) to get food.

The idealized version of England and London known from books and films is contrasted with the impression made to them by the actual British living in Jerusalem and with the impact that the British rule has on their lives. In December 1917 the British army led by General Sir Edmund Allenby captured Jerusalem from the Ottomans and Britain became the ruler of Palestine (which had been part of the Ottoman Empire since 1516 and which also included present-day Israel and Jordan). The League of Nations, an international organization formed at the end of the First World War with the main purpose to maintain peace, appointed the mandatory power in the country in 1920. The Mandate was formalized in 1922, when the League of Nations Council ratified the text for the possession, and it was brought into effect in 1923. (*cf.* Miller, 2016)

The same England that is admired when it is part of Europe and its civilization is totally rejected when it is associated with oppression. Thus, Amos's father puts "his knowledge of English at the service of the underground" and contributes "an occasional illegal and inflammatory leaflet about 'perfidious Albion'." (Oz, *op. cit.* : 2), while the child himself fights against the British as well as he can, in his imagination or in his games. "I had often stormed into this camp [the British military base – our note],

[1] The number after the colon represents the chapter.

conquered, subdued, and purged it, and raised the Hebrew flag over it in my games on the rush mat."(*ibidem* 7) He even builds a rocket with his friends, which he plans to aim at Buckingham Palace, though not at innocent people, and that fails to fulfil its mission due to technical problems and to the fact that it is made redundant by the end of the mandate.

> When I was little more than eight, in the last year of the British Mandate, a couple of fellow conspirators and I built an awesome rocket in the backyard of our house. Our plan was to aim it at Buckingham Palace […].
>
> I typed out on my father's typewriter a polite letter of ultimatum addressed to his Majesty King George VI of England of the House of Windsor (I wrote in Hebrew – he must have someone there who can translate for him): If you do not get out of our country in six months at the latest, our Day of Atonement will be Great Britain's Day of Reckoning. But our project never came to fruition because we were unable to develop the sophisticated guiding device (we planned to hit Buckingham Palace but not innocent English passersby) and because we had some problems devising a fuel that would take our rocket from the corner of Amos and Obadiah Streets in Kerem Avraham to a target in the middle of London. While we were still tied up in technological research and development, the English changed their minds and hurriedly left the country, and that is how London survived my national zeal and my deadly rocket, which was made up of bits of an abandoned refrigerator and the remains of an old bicycle. (*ibidem*)

The British are blamed not just for the curfew imposed on Jerusalem, for the power cuts or for deporting the survivors of Hitler's concentration camps to detention camps in Cyprus, but also for the death of the plants in the pots of the boy's neighbours. With painful irony he presents them as Tolstoyans who yearn for rural life and agricultural labour, but who are totally incapable of cultivating their own potted plants: "perhaps they killed them by overwatering, or perhaps they forgot to water them, or else it was the fault of the nasty British administration that put chlorine in our water." (*ibidem* 1)

The British presence in the area influences even the choice of a school for the young boy. The Klausners have to choose between a socialist and a religious school, but finally they give up both because in order to get to either the child has to go past the British barracks from which irritated or simply drunken soldiers shoot people at random or to cross streets where he risks being run over by hurried soldiers driving too fast. So, his parents send him to a small private school near their home.

At some point, Amos's father does get to live for five years in England, where he writes his doctoral thesis. But at that time his son is no longer by his side, having moved on kibbutz Hulda, and we are told next to nothing about "real" London and how Mr. Klausner manages there.

America, on the other hand, is known to the child first of all from the cinema and from the family stories. The American films he sees at the cinema offer him the image of an adventurous country inhabited by adventurous people who dig for gold, hold up mail trains and stampede herds of cattle. He also sees in these films that the best shooter gets the girl, though he does not know at that time what a man is supposed to do with such a prize. The family stories present his grandma Shlomit and grandpa Alexander as the only Jews who went to America and came back. Alexander fell in love with Shlomit when he was 17, and besides being too young, with no suitable education and no job, he was also much younger than her and her cousin. The whole family opposed the marriage, but as the young couple would not give up their love, their families joined together and bought them tickets for the ship to New York. The story goes that aboard the ship the future groom fell in love with somebody else, but Shlomit took him by the ear and dragged him to the New York rabbi, who married them. She never let go of his ear since then. But the truly amazing thing is that one or two years after this they paid for the return ticket. At a time when about two million Jews went *to* America and remained there, Amos's grandparents returned. And he never managed to make them tell him why. The only answers he got were that in America there were too many people, too many horses and red Indians.

The United Kingdom, the United States and the Appearance of the State of Israel

As the narration progresses and the British Mandate draws to a close, the relationship between the Jews and the British becomes more and more strained. With quotations from books and newspapers, but also relying on his memory, Oz manages to recreate the atmosphere, rumours, discussions from the period preceding and following the appearance of the new state. Amos is nine at the time. He is a well-read child, who devours books and newspapers, and is surrounded mostly by adults who like to teach him all sorts of things as they rely on him to fulfil their dreams. But he is a child nevertheless, a child who sees the world with candour, naivety and the limits of his age. He considers himself and is considered by his neighbours' children an expert orator, a strategist, and a political and military expert. Therefore, he frankly believes that if he had the chance to talk to the leaders of the important countries, he would be able to convince them all of the justness of the Jewish cause and claims. So, he spends his days in "conversations" with Downing Street, the White House, the Pope, Stalin and the Arab leaders. With the eyes of the adult Oz sees the child that he was as a chauvinist, a Pharisee, a hypocritical nationalist with his brain washed by his readings and by the education he had received.

In a factual manner the author presents to us the events that led to the birth of the state of Israel. But the dry facts are mixed with actual memories, fragments from conversations or impressions. Amos's childish ideas about things and the creative writer's language and winding sentences colour the story and make us live the events described. When the British governor announces the Britons' intention of ending their mandate, the United Nations Organization creates a Special Committee on Palestine to examine the situation in the area, as well as the situation of the displaced Jews living in European camps. On September 1, 1947 this Special Committee (UNSCOP) presents its recommendations to the General Assembly. They recommend that Palestine should be divided into two independent states, one for the Arabs and one for the Jews, with borders established according to the demographic distribution of the population, with a common economy, currency, etc., while Jerusalem should remain a neuter zone, with a governor appointed by the UNO. The Jews accept that, but the Arabs protest vehemently against the appearance of a Jewish state on their land. So terrible rumours begin to spread among people and fear starts haunting Jerusalem. Many of the rumours centre on the British, who are seen in the best of cases indifferent to the Jews, when they are not hostile and vengeful. Some say that the British government will withdraw its army to allow the soldiers of the members of the Arab League to conquer the region, to kill and chase the Jews away and then receive the English back. Others view this as an act of revenge of the British because the Jews attacked them while they were under British rule. Anyway, they all fear that the English will leave and will let the Arabs butcher them. Therefore, they no longer know whether they want to be free, but at the mercy of the Arabs, or under English rule, which also means under their protection.

In this situation, their hope turns to the United States and to the help that country and President Truman might offer. But this help is not certain either. Rumours circulate about the Americans too, and the way in which they might be influenced against the Jewish cause by the huge oil companies with interests in the Arab countries.

On November 29, 1947, the General Assembly of the United Nations held at Lake Success, near New York, passes the two-state proposal, with the USA voting for it and the United Kingdom abstaining. Several months later, at midnight between 14 and 15 May 1948 the new state is born. But all the while between November 1947 and the beginning of 1949 the Jews are at war with the Arabs, both with those in the country and with those in the Arab countries surrounding them.

The attitude attributed to the British by the rumours mentioned above is confirmed by their actual behaviour throughout all this period. They are presented as taking the Arabs' side in the matter: promising protection to the Jews, but standing by and doing nothing while the latter are attacked and killed, even preventing the Haganah, the Jewish defence force, to intervene; having invited the Arabs to occupy the key points in the country before the Mandate officially ended; joining the Arab armies in the war.

British and American Literature, and the Future Writer

This however, does not influence the child's perception of their literature. Since early childhood, Amos is an avid reader. After finishing the books written in Hebrew found in his parents' library (as Hebrew was the only language they taught him for fear that knowledge of European languages would make him want to go to Europe where he would be killed) he discovers the public one. Both the librarian met in Jerusalem and the one he will meet later, on kibbutz, realize that Amos's passion is genuine and it needs nourishment. Therefore, they allow him to borrow more books than the rules of the library permit. And he reads not just Hebrew literature, but also world literature. Among the many authors that he mentions, we find English and American ones: Ernst Hemingway, Winston Churchill, Mark Twain, William Faulkner, James Fenimore Cooper or William Golding. The authors that he is not allowed to read are also mentioned and are American: Henry Miller and Norman Mailer. Their pornographic works are considered by the librarian inappropriate for him even after he gets married, to the librarian's daughter.

As a student at the Tachkemoni School he fascinates his colleagues with original stories built around well-known characters, like Tarzan, Sherlock Holmes or Karl May's cowboys. Later, when his mother falls ill, having terrible headaches and not being able to stand the light, he compares her to the crazy woman living in the attic in *Jane Eyre*.

But his beginnings as a writer and the finding of his writing voice are closely connected to American literature. He remembers that during his first years on kibbutz, he read several times Hemingway's *For Whom the Bell Tolls*, dreaming to become one day like the men presented there or at least capable of writing about such men – who know how to defend themselves from male enemies (with a gun, with their fists or with appropriate words and attitudes) and how to conquer women. And about women who are vulnerable and still untouchable, mysterious and granting their favours only to certain, chosen men. The books he reads and the films he sees induce him the idea that in order to be able to write valid works one needs to travel in the wide world and to live in a real place where things happen and where one goes through enriching experiences.

Not on a kibbutz where there is nobody and nothing interesting to write about. And he finds himself in a vicious circle. If he wants to write like the writers he admires, first he has to go to London or Milan. And if he wants to go to London or Milan he has to be famous. How is he to do this? Not to mention that he considers he missed all real events in his country's history, all real wars, and he does not even live in Tel Aviv, the only Israeli city connected to the wide world, unlike Jerusalem where nothing happens.

The author who shows him how wrong he is to assume that is the American Sherwood Anderson. Reading his book *Winesburg, Ohio*, Amos has a revelation that makes him mad with joy. Because that book of stories is set in a single poor, provincial, God-forsaken place, full of insignificant people, who live ordinary lives assumed, by him, until then, not to belong to literature. This type of people he knows very well and he does not have to go to the end of the world to find them. They are the people on his kibbutz. To this day, Oz is grateful to Sherwood Anderson for having taught him that he can write about what is around him and that you do not have to go to what you consider to be the centre of the universe to be able to write, but you become the centre of the universe when you start writing. And also to this day he professes the idea that almost all great literature is provincial and universal, provincial because it presents a limited environment – a street, a neighbourhood, an apartment, a town – and universal because it addresses issues relevant to all people. (*cf.* Oz, 2017)

England, America and the Initiation into Adulthood

Last but not least, we should also mention that the young boy's initiation into adulthood, sexual or otherwise, is also marked by the British and American presence and culture. When Amos is six or seven years old, one of the Italians kept prisoners in the British barracks near his home shows him the photograph of a woman wearing only stockings and suspenders as a sign of gratitude because the boy had given him chewing gum. It is the first time Amos sees an almost naked woman and he gets terribly scared, running away crying. About two years later, he is refused admittance to a gang of children who go to play in the woods without him because he refuses to blow in a condom that had been used by a British soldier in the forest nearby. The children discuss about sexuality taking as examples the British soldiers that meet girls in the woods. Then, more years later, Walt Whitman's volume of poems *Leaves of Grass* is the book that he reads from to the first woman in his life when he goes to visit her alone for the first time.

Conclusion

In his lecture *Where My Stories Come From*, delivered at the School of History from Tel Aviv University in 2017, Oz says that storytelling is not so much about ideas and plots as it is about "imagining the Other, putting yourself inside the shoes or under the skin of other people". Even though here he does not place himself in the shoes of the English or Americans, as the focus of the book lies somewhere else, he does present the way in which the boy he was perceived the other nations. Whether this perception is based on reality or on hearsay and on his readings, hence on the imaginary, we can notice that, even though the British are considered much more cultivated and are more present in the country, it is the Americans that play a more vital role both in the history of Israel and in the personal history of the future writer.

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FELINE CONTEMPLATIONS OF THE SPIRITUAL IN DAVID MICHIE'S "THE DALAI LAMA'S CAT"

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***Abstract**: The paper sets out to review the aspects that make David Michie's novels a harmonious blend of various types of writing and thus a triumph: spirituality/philosophy, humour, honest introspection, romance and the presence of a cat as the centre of everything which is a recipe for success nowadays. We will dwell on those facets which are more prominent, namely the transcendent and the philosophy of mindfulness, on the one hand, and, on the other hand, humour in connection with the specificities of the universe of a feline as a miraculous spice added as key ingredient of an effective and popular writing. We would like to outline the play upon seriousness and playfulness to the purpose of revealing how they make a perfectly symphonic whole.*
***Keywords**: Buddhism, philosophy, spirituality, humour, feline*

1. Structure and Interests

The Dalai Lama's Cat is in fact a trilogy. The first novel is entitled like this and sets the scene and atmosphere, as well as familiarizes us with the main characters and events. The second and the third add to this title a continuation, according to the specific theme that overrides them. The second, *The Dalai Lama's Cat and the Power of Meow*, draws attention to the nature and analysis of the human mind, showing how people reduce themselves to it when in fact they should merely notice its mechanisms and the way it functions and try to master these and emphasize experience rather than thinking *per se*. The third novel, *The Dalai Lama's Cat and the Art of Purring*, focuses on the quest for the roots and causes of happiness. Simplistically put, if we think about the three books and their chief interests, i.e. facts or physicality, the mind, and feeling, we may interpret the trilogy as a treatise in the human being in all its main aspects.

What we are looking at in this paper will be the two traits that I consider to be the key elements laying the foundation of the writing – humour and philosophy – and their balanced interplay. They are followed in all three novels, from which the most relevant situations that highlight them will be introduced. These two aspects will hence constitute the two main parts of the body of this research, and are followed by conclusions.

Before approaching them, however, we will briefly glance at the subject in broad lines. In the poor outskirts of New Delhi, a small Himalayan kitty is caught, together with its siblings, by a couple of young boys, and taken away from their mother to be sold. In the commotion and hurry, the kitty that will become our protagonist is dropped by one of the boys in the muddy street, which will cause a permanent weakness of her rear paws. Being the smallest and youngest, and hence the most feeble, she remains the last one in the sale, after all her brothers and sisters are given successfully; as soon as the boys realize that she will bring them no earnings and is thus useless to them, she is almost thrown away into the dumpster, packed and suffocating into a newspaper. Luckily, just before the potentially fatal gesture, His Holiness the Dalai

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Lama, who was passing by in His car after a tour to America, notices what is about to happen and sends his companion to the rescue. The boys are given a few dollars and the cat ends up in His Holiness's car. She is taken to the Dharamsala monastery and will live close to the Dalai Lama, pendulating between the space of the monastery and that of the Himalaya Book Café down the hill of Jokhang, telling her story and recounting bits and pieces of her life from which profound meanings are detachable.

2. Humour

The first type of humour is situational. Chapter one begins with such a humorous depiction that echoes the thanks resorted to in the opening or closing of speeches given by stars in award ceremonies. The cat says she owes her thanks to a defecating bull in the middle of the road that stopped His Holiness's car, without which there would be no story to tell. The implication is that us, the readers, also need to pause and perhaps extend our gratitude to the bull and its action as well, as otherwise we would not have been able to read this book. Drawing attention to this petty (to avoid saying rather vulgar) image has another layer of meaning associated with it rather than mere humour. It is intended to already point to the idea that coincidences or meaningless facts do not exist, that everything is ultimately imbued with significance and connected to a higher purpose.

Humour is sometimes based on linguistic associations and puns. For instance, the cat says that His Holiness calls her his little bodhi*cat*va – from *bodhisattva* (enlightened being). Also, when she says she is "categorical", she asks to be excused for the pun; we realize that the word can be considered to be formed from *cat* and *ego*, as an adjective referring to self-centredness. Yet another play on words is describing the act of cleaning her intimate parts as playing the cello (Michie, 2016: 27).

Another type of humour arises from the way the cat envisages herself and her relationship with humans. It is based on all the modern myths relating to cats' inner life and on the suppositions made by people that cats can reason and, while doing that, they "see" themselves as superior, as having the upper hand in the relationship with a human being, and as being the true masters of the household that they inhabit. This image is attributed to cats due to their independent attitude (by contrast to dogs, for instance), interpreted, along the line mentioned above which makes cats reasoning beings, as intentional arrogance towards humans, even mockery, as if cats were sure that they subjugate human beings with their beauty and cuteness which make them irresistible, granting them the advantage of misbehaving without consequences, which they conscientiously abuse. A reflection of this type of "reasoning" in cats and in the protagonist is her surprise at people's bafflement as they realize that the Dalai Lama has a cat. She wonders why His Holiness would *not* possess a cat – as if a cat were the most naturally preferred animal by human beings – and then, of course, rectifies the concept of a human being *owning* a cat, wondering if it is accurate when it comes to understanding and defining the relationship correctly.

During a televised interview, she enters the scene and sits on the interviewer's lap, a famous businesswoman, actress and writer, also the founder of a media company that has gained worldwide renown. As the moment of a meditation session before the cameras comes, as it unfolds, the cat sits up from the woman's lap and drinks from the glass of water customarily prepared for her on the coffee table beforehand, then nonchalantly crosses her lap to go and sit on the other side of the couch, stirring everybody's laughter despite the live broadcast.

The protagonist defines herself as an impeccable, although undocumented breed. Indeed, if we consult the Wikipedia, we see that the Himalayan cat is described as the Himalayan Persian or Colourpoint Persian, "derived from crossing the Persian with the Siamese", but "the Cat Fanciers' Association considers the Himalayan Persian simply a colour variation of the Persian rather than a separate breed, although they do compete in their own colour division"; this equivocality makes the status of the breed unclear (https://en.wikipedia.org/wiki/Himalayan_cat) The Colourpoint Persian was obtained as a result of two cross breeding programs running in parallel in Great Britain and the United States starting with 1947, which earned its recognition as a breed in 1955 in England and 1957 in the USA (Rousselet-Blanc, 2006: 147). The name "Himalayan" was used in America and comes by association with the appearance of a domestic rabbit whose fur is colourpoint in type, i.e. the hair is long and coloured only towards the extremities called points (*ibidem*: 148). The cat's eyes are always strikingly dark blue, no matter the colour variety, which can be either of the four main ones, centred on brown (Seal point), milk chocolate (Chocolate point), blue-grey (Blue point) or pink silver grey (Lilac point), or a derivative of these (*ibidem*). From all the references in the book it is unclear what sub-breed HHC is; she could be Seal point or Chocolate point, if we take into account the mention of brown in her little kitten's fur, or Blue point, as she once refers to her own greyish points; the issue remains unelucidated.

Another comic aspect is the way the cat pretends to be the very embodiment of discretion in referring to Dalai Lama's guests in such a way as to allegedly protect their identity, but in fact gives clues in this respect that are so suggestive that it is as if the actual name was spelled out directly. From the first page of the Prologue in the first book, one of the Lama's guests is the actress from *Legally Blonde*, fond of charity work for children and donkeys, and we, of course, recognize Reese Witherspoon (Michie, 2016: 1). In *The Power of Meow*, we recognize Arianna Huffington from Huffington Post in the cat's description of the woman who comes to take His Holiness an interview: "an American of Greek descent […] who founded an online media outlet […] [,] one of the fastest growing in the world. An author herself, one of her most recent books concerns what it means to thrive. *There*, that's as many hints as I'm willing to disclose." (Michie, 2015 b: 21) When a remarkable social media senior executive visits, the cat again allows herself to leave only an innocent, "very subtle" clue: the "name of the company where the visitor was a high flier is reminiscent of the sound made by birds in trees", "not a million miles away from rhyming with that essential cat bathroom provision: litter" (*ibidem*: 88). A third relevant example would be the "Austrian-born body-builder who not only became one of the hottest tickets in Hollywood but went on to be governor of California" (Michie, 2015 a: 29), who on departure "darted away without so much as an '*Hasta la vista, baby*'" (*ibidem*: 30).

We could not leave unmentioned from this section on humour the Skype "conversation" between HHC and the Pope's dog, named (ironically, in the perception of the cat), His Holiness's Dog. Their dialogue hints at the worldwide issue of tolerance of diversity of religion and doctrine, as they have to admit that there can be two spiritual leaders rightfully entitled "His Holiness" at the same time, as well as the paradox that the cat is Indian and at the same time Himalayan, just as the dog is both Italian and an Irish wolfhound. The implication is that if the animals, belonging to species proverbially at enmity, could believe and understand one another, ultimately finding common points in their lives as well as those of their masters, perhaps people should be willing to acquire, promote and manifest the same tolerance in their relationships with their fellowmen.

3. Spirituality and Philosophy: Practices, Wisdom, and Mindfulness and Happiness

The space of spirituality is on the hill of Jokhang, where there is the monk monastery of Namgyal, where the inhabitants only have very few hours of sleep around midnight, as the rest of the time is dedicated to prayer, study and debates. Any guest coming for a session with the Dalai Lama presents a white scarf, *kata*, extending it with both hands while bowing. The Dalai Lama receives it then gives it back with a blessing. At some point in the story we are presented the concept of *geshe*. It is the equivalent of a doctoral distinction, which young novice monks aspire to, and can be obtained only as a result of a thorough examination before a committee, consisting in theoretical questions, recitations from memory and the philosophical discussion and interpretation of an issue. Novices prepare for twelve years for it, around twenty hours per day.

The spiritual nature of the practice of yoga at the Dog School of Yoga on a nearby hill is revealed by master Ludo. Maintaining one body posture is a search for *karuna* (stillness in Sanskrit), "awareness imbued with compassion", being "Receptive. Expansive. Abundant. Free from ill will." (Michie, 2015 b: 29-30). The asanas appear as as many instances of meditation. Moreover, contorting one's body to make it more flexible seeks liberation from rigid physical patterns of the body that encase and mirror the conditionings of the mind, which also need to be eliminated. Thus, yoga actually aims at freeing one's mind and the individual from *samsara*, "going around and around in circles" (*ibidem*: 30), to *nirvana*/ "letting go", relaxation (*ibidem*: 31).

Humorous contexts are sometimes meant to suggest profound interpretations in a light, unintrusive manner. Humour, as it were, triggers subtle, deep interpretations, which is the reason why we are here analysing the philosophy after we have looked into the humour. One of the first lessons of spirituality is occasioned by the discontent transpiring from a history professor from a British university for having to share Dalai Lama's attention with the cat (physically interposed between them during their discussion). This makes the Dalai Lama point out that the professor and the cat have some very powerful things in common, such as the desire to be happy and avoid suffering, clinging to their specific and partial experiencing of consciousness. At the other's protest that surely his life and the life of an animal cannot have the same worth, the Lama explains that the potential is different but, as manifestations of the same consciousness, all living things are equal. The literality of this statement is mirrored by the box of cockroaches that the Lama keeps in order to avoid killing them, which of course shocks the professor who nevertheless keeps his feelings in check, refraining from any reaction in order not to offend, and showing openness to take in alternative perspectives as a man interested in evolving.

The incident above, meant to point out to the chief values of Buddhism, is connected with the naming of the cat, or rather the ordination name she was close to receiving, which is supposed to reveal a relevant aspect of one's personality at that time. Initially, as a result of almost leaving paw marks at the end of a letter from the Dalai Lama to the Pope, in the guise of signature (while crossing his desk in pursuit of a fountain pen tap), she is called His Holiness's Cat (HHC) by Dalai Lama's trusted men who witness this situation and bemusedly think that this is what the equivalent of His Holiness the Dalai Lama – HHDL – would be as signature in her case. However, as one day she brings a mouse in the room, the two men above think it as untenable behaviour and voice their concern that the name HHC may no longer be suitable, deeming that, for a being capable of an act of cruelty, something like Mouser, Mousie Monster or Mousie Slayer would be more appropriate as an ordination name, finally finding the suggestion of the driver – Mousie Tung – the perfect match. Humiliated, the cat leaves the room, years pressed back and tail hanging. A few days later, as the mouse recovers, the Dalai Lama takes her in his arms and explains that one needs to surpass instinctual negative drives and improve one's condition, finding the capacity to change for the better – an attribute of all living things. Surpassing one's condition is the lesson learnt on the occasion of this diatribe on the cat's name.

HHC's belief that she needs a companion cat causes her to suffer, and occasions a discussion on the way happiness and reality are a matter of perspective. The conclusion is reached by our protagonist as a result of information coming from more than one source around her. One day, a nun who has dedicated her life to the reintegration of detainees tells the Dalai Lama that she had a conversation with a prisoner who derived from it the conclusion that monastic life is worse than prison, as it does not even offer the possibility of earning money out of work or of conjugal visits, and invites the nun to come and spend some time in prison if she ever finds her monastic existence too burdensome. Another example is given by Mrs. Trinci, the Dalai Lama's Italian chef, who, although living without a husband and only at the service of others, says that her happiness comes from providing culinary delights for the people around her, which makes His Holiness mention the wonderful paradox of finding happiness in offering it to the others. The way monk Chogyal, one of the Lama's closest people, calls the cat Snow Lion, a being that symbolizes unconditional happiness, high vibration and great beauty, is prophetic of the cat reaching the conclusion that she should simply give up an idea that causes her sorrow (that of needing another cat to be happy) and follow the others' example, of rather modifying her perspective on things than trying to change the things themselves. Interestingly, the moment she detaches herself from this wish, she sees a tomcat through the window, an occurrence which hides the philosophical aspect that when one frees oneself from attachment one stands more chances to be granted a wish.

Exaggerated preoccupation with oneself, being self-absorbed, resembles a cat's excessive self-grooming when this extreme care fills her up negatively – with her own hairs, which need to be coughed out in the form of fur balls to avoid illness. The cat's lesson to humans is to avoid directing too much attention to one's own person, self-obsession or being full of oneself (figuratively), and rather focus on the others. The human embodiment of the self-obsessed individual in the story is Franc, the owner of Café Franc (named, of course, after him). His tight clothes, golden OM earring, colourful threads worn as bracelets, showing the initiations he has received from various masters (which he never misses an opportunity to enumerate), do not impress the Dalai Lama when Franc comes to ask His Holiness to assign him to a master, and he is sent to *geshe* Wangpo (a quite straightforward man).

First, Wangpo points out that there is a progression of stages that the apprentice needs to go through, namely the four "Noble Truths" revealed as a consequence of associating Buddha with a doctor: checking the symptoms, diagnose, weighing facts and prescribing the treatment (Michie, 2016: 98). As soon as one understands that the source of discontent and suffering – *dukkha* (*ibidem*: 99) – can be eliminated or ameliorated once we see that reality depends greatly on our own perspective on it (*ibidem*: 100), then *dharma* – the philosophy of Buddha or the end of discontent – can be attained (*ibidem*: 101). The gradual path of evolution is called the *Lam Rim* (*ibidem*). The main identified common problem is, the way *geshe* Wangpo puts it, the fact that all people are specialists in "I", concentrating too much on their own person, which can even become the source of physical illness, instead of thinking more about the others in a positive way and about how these can be unburdened of some of their sufferance (*ibidem*: 102). As Franc seems to internalize some of the truths revealed by his new master, and as the bracelets, tight clothes and earring disappear, his karma changes and one day the editor of a famous worldwide culinary magazine shows up and has a meal in the café, saying he is willing to promote the locale, whose name will be turned, upon Franc's initiative, to Himalaya Book Café. He will leave for San Francisco and pass the management to Serena Trinci (Mrs. Trinci's daughter), after also opening a library inside as an annex with the help of initially-extremely-shy IT programmer Sam.

The feline protagonist is extremely unhappy and traumatized as, upon the occasion of the reconditioning of His Holiness's quarters, she is taken to Chogyal's home for a week, and only later realizes that this change has occasioned a meeting and conversation with the tomcat she occasionally spotted rambling about the monastery. The moral of the story is that although change requires adaptation and an effort of going out of one's habit, and even in instances in which it brings about catastrophe or loss, it should not be seen as melodramatic, as it ultimately always works towards filling the future with the possibility of growth and evolution. The cat derives this truth from the conversation Dalai Lama has with another enlightened spiritual man, when His Holiness observes that without the invasion of Tibet by the Chinese, a drama at the time of its occurrence, he would have never left Lhasa and many people would have never had contact with Dharma. So, ultimately all change should be accepted and seen to be for the better in the long run.

Asked one day which is the most important practice in Buddhism, the Dalai Lama answers promptly referring to *bodhichitta*, described as the desire to achieve illumination in order to free all other beings from suffering by leading them to their enlightenment as well (*ibidem*: 212-3). It is worth noticing that the answer stresses the nature of *bodhichitta* as practice and not merely as a philosophical concept, emphasizing its active pursuit through one's conscious efforts.

Karma, seen as the law of cause and effect, is explained to function at the level of consciousness, which is energy and eternal, unlike the person, although it suffers transformations too (Michie, 2015 b: 70). The eternal quality of the soul raises the issue of past lives and reincarnation, capitalized upon in the story as the cat's awareness of having met old helpers from past lives as dear acquaintances in this one: the driver who named her Mousie-Tung and planted catnip for her in the garden saved her once, when she was the Dalai Lama's dog, by lifting her up in his arms and carrying her to safety; she feels that there is a mother-daughter relationship between her and Serena's boyfriend's little girl, Zahra; the DNA of an animal hair from an ancient box belonging to the Fifth Dalai Lama, analysed with carbon, shows striking resemblance to hers, pointing out to a century-old connection with the spiritual leader etc.

Tenzin, Dalai Lama's diplomatic attaché, gives one of the first definitions of mindfulness in a conversation with Chogyal: being in the moment, granting it exclusive attention, deliberately and without judging; time is annihilated, there is no past, future, fantasy or anxiety, and the being is suffused in pure presence (Sogyal Rinpoche's term) (Michie, 2016: 51). The cat illustrates the concept with a very lay reality. As she develops the habit of visiting Café Franc at the foot of the Jokhang hill (where she is offered a great variety of European fancy dishes from the moment the owner finds out who she is), she notices that people who serve all the refined food are not mentally present in the act, not consciously enjoying the variety of tasty meals, and wonders why would humans pay for an espresso and not actually really *have it*, mindfully, instead of merely drinking the free coffee from their hotel, since they are not going to savor the espresso, as their mind is elsewhere. Even food can be had in a mindful way, i.e. appreciated and enjoyed. Finding happiness in a small gesture or action such as eating is what the monks do, discovering something to say about the texture of their modest rice or the innovative combination of some spices every day.

A deeper, more detailed understanding of the concept of mindfulness is contained in the second book of the series, *The Power of Meow*. A few contexts are used simultaneously to help shed some light on it. A very suggestive metaphor for the agitation of the mind, which prevents mindfulness, or the concentration on the here and now, on a single aspect, is that of fleas. The cat takes this type of parasites from a stray dog that is temporarily allowed on the premises, which makes her contort, scratch and be agitated. Even when the physical fleas are exterminated, the protagonist associates the state of discomfort, restlessness and anxiety which she sees in chef Trinci with the itch caused by the fleas. As Mrs. Trinci is the victim of a heart attack and is forced, in order to preserve her health, to slow down the pace of her living and take up meditation, and as she declares that she finds herself unable to tame her mind, which is "out of control" (Michie, 2015 b: 12), the cat diagnoses her promptly "We both suffered from fleas." (*ibidem*: 13) Symbolically suffering from fleas means that one's mind is a "tumult of distractions" (*ibidem*: 4), and that there is an impossibility to keep it still or focused. Meditation is the opposite state, i.e. being capable of "focused attention", metaphorically interpreted as "the power of meow", as when all concentration, attention and intention is put into a cat's meow and directed towards someone (*ibidem*: 15). Mindfulness means taking meditation one step further, namely always focusing purposefully on the activity at hand, irrespective of its nature, which also brings about its enjoyment, as no other thought or worry comes into the picture.

The interview given by the Dalai Lama to Ms. Huffington makes the latter contribute to clearing up the definition of mindfulness with some very useful lay parallels. Mindfulness is like "Being in direct mode instead of narrative mode." (*ibidem*: 22), and, as afar as the difference between meditation and mindfulness is concerned, "meditation helps us become more mindful in the same way that an exercise program helps us keep more physically fit" (*ibidem*: 22-3). Dalai Lama completes her explanations with the way a master described the concept once: "when I eat, I eat. When I walk, I walk. And when I sleep, I sleep" (*ibidem*: 22).

Meditation and mindfulness help the human being understand the real nature of the mind, which is stillness, along with "perfect clarity, lucidity, boundlessness, serenity", by contrast to thoughts, which, like clouds, are impermanent, as they come and go (*ibidem*: 14). Sogyal Rinpoche makes the distinction between the casual mind, "*sem*", dual and active, and "*Rigpa*", primordial, awakened, still and radiant mind which meditation and mindfulness aim at attaining (Rinpoche, 2001: 54-5). This realization leads to the awareness of the true nature of human beings as well, who are primarily "pure, great love and pure, great compassion" (Michie, 2015 b: 15).

This type of awareness, along with mindfulness – to which psychologists have referred as "presentism" – trigger happiness (Michie, 2015 a: 16) for which the phrase "the art of purring" is metaphorically used in the last book. Also, suffering etymologically means "to carry", so while the pain associated with an event is unavoidable, prolonging it by carrying it into the future can be escaped, so suffering becomes an option and is unnecessary (*ibidem*: 40). Other ways to happiness include a balanced diet and slow burn foods (*ibidem*: 143-4), or improving the terms that can be affected from the formula which defines happiness as the sum of S+C+V, i.e. one's "biological set point"/"base-level of subjective well-being", which can be improved through meditation, life conditions, and "voluntary activities" (*ibidem*: 89). Edgar Tolle goes a step further to show that beyond polarities such as good and bad, or sorrow-happiness, there is "inner peace" i.e. acceptance of what is, associated with stillness, and in opposition to mind and resistance (Tolle, 2005: 177-9).

4. Conclusions

One of the reasons why we considered David Michie's novels a material worth putting under the lens is that the unusual mix of traits that he uses in the recipe of his narrative – and a very popular and appealing one which it turns out to be – seems to parallel the citizen-of-the-world quality of the author himself. Born in Zimbabwe, graduating from the Rhodes university of South Africa, launching himself to the European continent to live a decade in London, to finally establish himself with his family in Australia, and writing about Buddhist philosophy as an initiate but with a healthy tinge of worldliness, he seems every bit of an intriguing, versatile cosmopolite, a personality which could not have been more obvious in his approach of narrative.

With titles such as Buddhism for Busy People, Hurry Up and Meditate, or Mindfulness Is Better Than Chocolate, our novel included, he manages a few valuable things. For one, he proves significant insight into human nature, which he accesses with the qualities of a psychologist. Also, by apparently taking serious matters as well as himself less than seriously, Michie reaches a wide readership in unexpectedly efficacious ways, as the burden of responsible, grave approach laid on the reader by a downright philosophical writing – absent in our case – would make it less effective than one which apparently endeavours only to amuse, but ends up, due to its unstressful manner, making one meditate even more profoundly precisely due to not having necessarily intended it. Last but not least, Michie capitalizes upon people's vulnerabilities – in the best sense of the word – to increase our awareness of human nature and facts of life. One of these so-called vulnerabilities is, in the case of The Dalai Lama's Cat, the very fact that a lot of people are, apparently, "cat persons", sensitive to the beauty and cuteness of these animals. However, the quality of the author's approach is that Michie's use of aspects of the universe of felines, their behaviour and appearance, is not only and merely a marketing strategy, but a means to increase the reader's self-knowledge, self-awareness, empathy and compassion. This quality probably remains (alongside my own being a "cat person") the chief rationale for this study.

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NAIPAUL – INDIANNESS/ENGLISHNESS

Adina PAICU[*]

Abstract: *V.S. Naipaul, the main subject of this paper, is a British writer of Indian origin. His literary activity is a vast one covering different areas of interest. In 2001, he received the Nobel Prize for Literature and, in 1990, he was named Knight of the British Crown. The main themes presented in his novels are hybridity, nationalism, the lost/regain of the Indian identity, the effects of colonialism on the Indian people and post-colonialism. VS Naipaul's novels are, in the same time, autobiographical and travelogues. They present us a close and personal insight of both his country of adoption – England and of his birthplace – India. This paper intends to present the co-existence of Indianness and Englishness in Naipaul's literary activity and life. I structured my paper into three parts: the first part presents the close relation between Naipaul's autobiographical writing, his knowledge of India's past and the field of travel writing. The second part is concentrated on the co-existence of Indianness and Englishness in VS Naipaul's books and travelogues. The third part will focus on the writer's Indian trilogy where both these notions can be found. The paper will end with the Conclusions which underline, once again, the perfect combination between the Indian and British literature found in his books and the idea that, although Naipaul's has Indian descent, he is a fine representative of the British, contemporary literature.*

Keywords: *VS Naipaul, Indianness/Englishness, Indian trilogy.*

Introduction

As I presented in the abstract, the paper is structured into three parts: the first part presents the close relation between Naipaul's autobiographical writing and the field of travel writing. In the last thirty years or so, theoretical writing on autobiography has blossomed, autobiographies written from specifically female perspective or from the perspective of members of the ethnic minorities have proliferated, and the genre has been a fertile ground for experimental writing. Autobiographical writing can reflect some of the main preoccupations of postmodernism, which has often been defined in terms of questions about our knowledge of the past and the difficulty of articulating our relationship to it. Such issues abound in recent life-writing. With travel writing we situate ourselves in the much larger field of life-writing, with its numerous avenues for exploration. The ethno-historical significance and the narrative problematics confer travel-writing a privileged status much enhanced during the recent decades, and the reputation of a hitherto neglected genre rose considerably. Bookshops abound in travel guides, travel books – dutifully accompanied by conversation books in as many foreign languages – and the more history-conscious customers would look for the ancient Greek and Roman travelogues with an obvious rise in reputation towards the end of the twentieth century. Paul Theroux, Bruce Charwin, Ryszard Kapucinski and Robyn Davidson are widely acclaimed authors, to whom Naipaul should be dutifully added. Assessing his own writing, Naipaul stresses the specificity of his kind of 'travel writing' in which does more than describe the routs he follows in his travels:

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"What I do is quite different. I travel on a theme. I travel to make an inquiry. I am not a journalist. I am taking with me the gifts of sympathy, observation, and curiosity that I developed as an imaginative writer. The books I write now, these inquires, are really constructive narratives."

In his *Aspects de la Biography* (1928), André Maurois theoretically justifies the biographer's perspective. According to him, "the modern biographer, if honest, will never say: Here is a great minister, a great writer. A legend has been built around his name. This legend and only this is the one I want to tell." No. He thinks: 'Here is a man. I am in the possession of a number of documents and testimonies of him. I want to try and draw a true portrait of him. What will it look like? I do not want to know the answer before finishing it.' Nevertheless, the 'historical' character is introduced by another 'historical' character, the author. And this particular author - in Naipaul's case – is neither Caribbean, nor Indian, and not even European. But, if we consider literature in English as post-colonial literature, our approach is entirely justifiable.

Another significant notion presented in this part is the meaning of the concept of travel writing as seen in Naipaul's non-fiction. My intention is to decipher the more or less hidden meanings that author inserted in both his novels and his travel writing, with the precise purpose, appropriate in the perspective of Naipaul's fiction – of making room for doubt and questioning and creating both a complex interior debate and many peer discussions. I am also considering the relation, if any, between biography, autobiography and the travel writing which might contain elements of both. Autobiography is a special literary genre, which situates itself somewhere between literature and history but its position is not clearly defined.

The second part of my paper answers the following questions that identify the degree of Indianness or Englishness reflected in VS Naipaul's literary activity and life: How much of an Indian is the Trinidad-born Sir Vidiadhar Surajprasad Naipaul, a subject of the British crown? What is the extent of Naipaul's Indianness/Englishness?

"On the basis of his 13 books--novels, short-story collections, works of history and travel-- Vidiadhar Surajprasad Naipaul is, at 44, one of the most significant and original writers in the world today. His last novel, "Guerrillas," was named by the editors of The New York Times Book Review as "probably the best novel of 1975." His admirers include Margaret Drabble, Alfred Kazin and Anthony Powell.

Naipaul (pronounced Ny-Paul) is an Indian by descent, a Trinidadian by birth, a Briton by citizenship. He has lived in all three societies, and he has bitter feelings about them all: India is unwashed, Trinidad is unlearned, England is intellectually and culturally bankrupt. At best, each is a "second-rate" country. But he is no more critical of his native lands than of any other. Because of his background, he could be a card-carrying flag-waving member of the third world, but he supports no organization, cherishes no chauvinism. He is as cynical about emerging nations as he is about dying ones.

But whether he is talking about politics, literature or his own daily life, he ameliorates his cynicism with a rich, and even exhilarating, sense of humour. He has a huge, infectious laugh, usually directed against himself. Despite premonitions that he might be difficult to approach, in our conversations I found him exceedingly open, friendly and accessible.

He is a man split by his own contradictions. "My most difficult thing to overcome," he says, "was being torn in Trinidad. That crazy resort place! How on earth can you have serious writing from a crazy resort place?" Calypso, steel drums, "Island in the Sun" -- the image is the absolute antithesis of his ascetic genius. In Trinidad, and wherever he has gone, he has been an outsider. His alienation is the source of his malaise, but it is also the source of his art. When he visited India for the first time, he suddenly found himself for once in his life a member of the majority. Everyone looked like him--and it frightened him. "One does get addicted to being different," he says.

This "difference" is noticeable in his appearance and personality--he looks Indian, while his manner of dress and speech are those of a cultivated English gentleman--and it extends deep into the man and his work. As his friend Paul Theroux, an American novelist ("The Family Arsenal") who lives in London, says, "With Naipaul, his tradition begins with him." Although critics have compared his works to those of Conrad, Greene, Forster and others, he is the first of his kind. He is a colonial who writes about the empire--after its decline and fall. He is also, as Theroux points out, "a complete man of letters, a complete writer--like Edmund Wilson or V. S. Pritchett--who has a vision of society and pursues it."

That vision is of a society consuming itself. As a colonial, he condemns not only colonialism--for its burden of slavery that masquerades as patronage--but also the colonials, for idolizing and imitating the master, for being slavish "mimic men." Naipaul includes himself, or at least an earlier version of himself, in the charge. In the beginning his primary ambition was to go to England. "I had never wanted to stay in Trinidad," he wrote in his book "The Middle Passage." "When I was in fourth form I wrote a vow on the end-paper of Kennedy's 'Revised Latin' to leave within five years. I left after six, and for many years afterward in England, falling asleep in bedsitters with the electric fire on, I [was] awakened by the nightmare that I was back in tropical Trinidad." Naipaul meant the actual Trinidad of his childhood but the reference is also to a Trinidad of the minds. In his work he has continually searched for his roots. But wherever he has gone--to the India of his ancestors, back into Caribbean history in "The Loss of El Dorado" -- he has found dereliction. He has discovered another "Trinidad."“[1]

"Naipaul's reputation, as a novelist and travel writer, has always been split. For John Thieme, editor of the Journal of Commonwealth Literature, he is a "remarkable forerunner of displacement and migrancy as the late 20th-century predicament". Resident in Britain since 1950, he has won all the major literary prizes - including the Booker in 1971 - and was knighted in 1990. He scooped the first David Cohen British literature prize for a lifetime's achievement in 1993, beating such contenders as William Golding, Ted Hughes and Iris Murdoch. In 2001 Sir Vidiadhar Surjprasad Naipaul received the most desired prize of all – the Nobel Prize.

With 26 books over a 45-year career, Naipaul has become the foremost literary interpreter of the third world for a British and American readership. Yet his pronouncements such as "Nothing was made in Trinidad" or "Africa has no future" have brought much hostility. The 1992 Nobel laureate, St Lucian poet Derek Walcott, who called him "VS Nightfall" in a poem, described him as "our finest writer of the English sentence", whose beautiful prose was "scarred by scrofula", by his "repulsion towards Negroes" and the "self-disfiguring sneer that is praised for its probity".

According to Edward Said, professor of English and comparative literature at Columbia University, while Naipaul, in the west, is "considered a master novelist and an important witness to the disintegration and hypocrisy of the third world, in the postcolonial world he's a marked man as a purveyor of stereotypes and disgust for the

[1] https://archive.nytimes.com/www.nytimes.com/books/98/06/07/specials/naipaul-roots.html

world that produced him - though that doesn't exclude people thinking he's a gifted writer."

Increasingly, Naipaul's public attacks have been on targets closer to home. He likened Tony Blair to a pirate whose "socialist revolution" had imposed a "plebeian culture". He has said Dickens "died from self-parody" and EM Forster knew nothing of India but "the garden boys whom he wished to seduce", and states that he does not have the time to read Salman Rushdie.

Naipaul, whose humour is often facetious, has of late been seen as a worthy heir to Evelyn Waugh - a good writer and a reactionary - whose son, Auberon, was a close friend. On stage at the National Theatre in 1990, Naipaul described Ayatollah Khomeini's 1989 fatwa against Rushdie as an "extreme form of literary criticism", then threw his head back and laughed. A decade earlier, asked by Elizabeth Hardwick what the dot on a Hindu woman's forehead meant, he replied, "It means, 'My head is empty." Naipaul is never short of champions of what is described as his fearless veracity. Jason Cowley, in the Observer last month, said he was a "cold, clear-eyed prophet, a scourge of sentimentality, irrationality and lazy, left-liberal prejudices".

Naipaul, 69, has always sought to position himself as a lone, stateless observer, devoid of ideology or affiliation, peers or rivals - a truth-teller without illusion. As Said says, "He's thought of as a witness against the postcolonial world because he's one of 'them'; that there's an intimacy with which he can tell the truth about their pretensions, lies, delusions, ideologies, follies." Yet how convincing are these claims? And how far does the writer's vision transcend the prejudices of the man?

Alastair Niven, a judge of the David Cohen prize, sees Naipaul as a "man of great fastidiousness, who finds life quite painful and distasteful, and of great charm when he wishes to display it". Yet he is also given to contemptuous rage. "'Creolized'? That comes from France. It has no meaning, like so many things that come from France... If ever you wish to meet intellectual frauds in quantity, go to Paris. "A sense of beleaguerment tips into bitterness, even malice. Claiming that a new book by his friend Farrukh Dhondy on the Trinidadian intellectual CLR James misrepresents his relations with James, Naipaul says: "All the time, it's false attribution, like Farrukh Dhondy on me sparring with James in 1950s London - it's a fantasy... Please speak about these absurd things that are attributed to me. This comes of too many interviews. You know, the monkey goes away and gets it all wrong, and no one corrects monkey." […]"[1]

The third part of my paper presents the writer's Indian trilogy where the notions of Indianness and Englishness are present. "In the Middle of the Journey", the opening essay of his 2002 collection *The Writer and the World*, is the first of the four devoted to India. Written as early as 1962, it describes Naipaul's first impressions of his shocking, total immersion in the immensity of the Indian subcontinent, which rendered him completely invisible, and erasing his individuality. And he explains: „This has been curiously deflating, for *all my life I have expected some recognition of my difference*; and it is only in India that I have recognized how necessary the stimulus is to me, how conditioned I have been by the multi-racial society of Trinidad and then by my life as an outsider in England. *To be a member of a minority community has always seemed to me attractive. To be one of four hundred and thirty-nine million Indians is terrifying.*" (TWW,5, emphasis added)

[1] https://www.theguardian.com/education/2001/sep/08/artandhumanities.highereducation

The colonial's difference manifested itself in the colonizer's centre only; back to the colony, the difference is blurred, obliterated, and almost inexistent. The realization of the difference took Naipaul by surprise; during his Indian voyages, he came to terms to it.

In a 1998 interview, Naipaul confesses that the three books that form the Indian trilogy – written at different times and in different modes (autobiographical, analytical, and descriptive) – have to be taken "as a whole – as still existing, still relevant, still important." He does not hesitate to define himself as a writer – „a man writing a paragraph, a chapter, a section, a book" – a member of a craft, whose books represent the different stages of his craft. There is no trace of modesty in Naipaul's estimation of *India: An Area of Darkness* which he calls "an extraordinary piece of craft – an extraordinary mix of travel and memory and reading." It is not the writer's boastful remark that we are interested in, but his description of the book as a mixture of genres, even if not very precisely defined. Referring to *India: A Million Mutinies Now*, Naipaul explains the genesis of such a book: starting from the author's conclusion that the people are important, he mentions the importance of the writer's ability to extract information from the people interviewed:

> If you don't know how to talk with them, if you don't know how to get them to talk to you, there is no book..... The book happens during the actual travelling, although the writing takes time, as always. So the books are different bits of craft – always remember that I am a craftsman, changing the craft; I am trying to do new things all the time.

Naipaul's writings may be seen as ‚readerly' due to their references to characters involved in "scenes of reading".

Three main themes have been detected in Naipaul's work: (1) colonialism, and (2) influence, and (3) the tension between Naipaul's secularism (or atheism) and a sense of religious identity as a Hindu. The writer's relationship with religion is puzzling, intricate, and complex – as it comes obvious not only in his novels, but also in his books of non-fiction. [...] Naipaul's Indian trilogy, which takes the reader on a voyage from India that was ‚an area of darkness' that has lost its values and culture, to an India which is ‚a wounded civilization', where, as Naipaul later on discovers ‚a million mutinies' are happening. Naipaul's writings can be read as a record of the history of the first four decades of post-independence India. Instead of theorizing/fictionalizing India his travelogues offer a realistic picture of her society, culture, politics and economy.

The first volume of the trilogy *India: An area of Darkness – Shiva has ceased to dance* offers the picture of India which Naipaul finds completely shattered with no central idea or will of her own, and discovers that nationalist elites have surrogated colonizers. The social political crisis India has been facing – to which one should add the corruption and inefficiency of the government – do not offer to many chances of recovery. His direct contact with India only caused Naipaul shock and despair. Overwhelmed with negative emotions, his first description of India lacks the necessary objectivity and detachment expected. Naipaul's search for India ends in bitterness, a bitterness that has carried over into his writing since that time. The notion of a search can, if we are to read Naipaul carefully, reveal only the simulacra; the copy of a copy from which there is no original. He discovered that he was not what he thought he was, which caused him a profound sense of anxiety. The danger resides in founding oneself, as Naipaul did, completely cut off from the past.

The starting point of *India: A Wounded Civilization – trapdoors into a bottomless past,* the second volume of the trilogy, is the *Forward* to this second volume of the Indian trilogy, in which Naipaul openly states his difficulty at understanding the country of his ancestors from "the Gangetic plain". Estranged from India – a country he „cannot reject or be indifferent to it" – Naipaul confesses the contradiction in his feelings towards it: simultaneously "too close and too far", he grew up in a community characterized by both its homogeneity (as compared to the Indian community Mahatma Gandhi had found in South Africa) and its isolation from India (which accounts for his estrangement). If *An Area of Darkness* has been considered a much too personal reaction to the shocking realities of present-day India, and its orientation less analytical and cultural – far from the idyllic image of the Indo-Trinidadians – then *A Wounded Civilization* proves exactly to the opposite. Though it starts as an autobiography, the autobiographical element loses in force and importance, and Naipaul resorts to a close analysis of the cultural and economic realities he encounters in Indian societies.

The third volume of the trilogy is *India: A Million Mutinies Now*. It is an account of the writer's third visit to India, twenty-six years after his first voyage, described in *An Area of Darkness*. In the preface of this volume, Naipaul stresses two important ideas: that, after all those years, „the most important thing about India, the thing to be gone into and understood, and not seen from outside, was the people. "The second idea was the realization that far from being the poorest country in the world, India was "on the move", that „all over the vast country men and women had moved out of the cramped ways and expectations of their parents and grandparent, and were expecting more. This was the 'million mutinies' of the title; it was not guerrilla wars all round. Nearly every English-speaker would have some idea of the brief Indian Mutiny of 1857 when some mercenary Indian soldiers of the British East India Company, confused and angry, but with no clear end in view, mutinied against the British. Three million mutinies of my title suggests that what is happening now is a truer and more general way ahead."

Naipaul had a very explicit goal when writing his third Indian narrative: to atune the prejudice brought about by *An Area of Darkness*, which the author himself confessed to have been written „in a grip of neurosis". Naipaul's obsession with his nineteenth century Indian roots apparently found an answer in his third voyage to India twenty-eight years later, when Naipaul proves his maturity in dealing with the realities of India, openly and objectively.

Conclusions

This paper underlines the perfect combination between the Indian and the British literature found in Naipaul's books and the idea that, although he has an Indian descend Naipaul is a fine representative of the British contemporary literature.

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DIPLOMATIC LANGUAGE – AN INSTRUMENT OF DISGUISING THE TRUTH IN JOSEPH CONRAD'S "HEART OF DARKNESS"

Flavian PALADE[*]

Abstract: *The purpose of the present paper is to reveal the meaning of the double language employed by Western nations in their relationship with less advanced countries. It is of utmost importance to establish to what extent in "Heart of Darkness", diplomatic language promotes an abiding falsification of the economic, political and social reality that characterised the world at the time of Conrad's writings. Broadly speaking, the previously mentioned type of language refers to a set of polite terms used in international relations in order to alleviate the implications of a certain decision that is going to be implemented. Diplomatic language is often perceived as a form of altering the truth by creating a more positive image of the actions initiated by the great powers in distinct regions of the world. In the context of "Heart of Darkness" it is assimilated to the imperialist discourse acting as a tool that attempts to disguise the financial interests of certain European countries in a benevolent mission of civilising the Congo Free State. Inevitably there appears a conflict between words and facts, between the good intentions preached by the representatives of influential Western nations and the harsh conditions of life and work that have to be endured by the African people presented in the novella.*

Throughout the current paper there are going to be provided numerous instances of diplomatic expressions which demonstrate the hypocrisy inherent in the Company's motivation for its presence in Africa that is in sharp contrast with the actual practices of human exploitation carried out by its workers. The events described in "Heart of Darkness" prove to be topical so it is vital for the people to be aware of the existing threat that such experiences could repeat.

Keywords: *double language, hypocrisy, human exploitation*

Joseph Conrad's Views on Colonialism

Joseph Conrad was one of the pioneers of British anti-colonial literature by condemning in his works the cruel treatment applied by Europeans to the African native population living in the Belgian Congo. At the end of the nineteenth century, the world was dominated by the leading powers' insatiable desire for colonial expansion which was accompanied by a racist attitude meant to subjugate the personality of the local people from the territories occupied by the great western nations. Imperialist practices specific to the late Victorian era were presented to the British people as mandatory requirements of their foreign policy intended to bring prosperity to Great Britain by means of opening new commercial markets, creating job opportunities and enhancing the security of the country's frontiers. Conrad's increasing influence in English literature came as a result of his concern for the major acts of injustice that were characteristic of everyday life in places from various parts of the world. His focus on the people's sufferings represents the most significant issue dealt with in his works which had been largely ignored by his predecessors. (Zins, 2001:41)

The sufferings that Conrad had to endure while living in his home country, Poland as well as the harsh conditions which his compatriots were forced to cope with

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under foreign rule played a crucial role in his choice of publicly condemning imperialism and colonialism, two processes which caused a great deal of damage to many innocent people. In contrast to other writers who expressed their admiration for the expansionist tendencies displayed by Great Britain, Joseph Conrad drew attention to the immoral actions performed by those sent to enforce the will of such a great nation. In this sense, it stands as a proof his description of imperialism *"robbery with violence, aggravated murder on a great scale".* The Polish-born novelist realised very well the obscure implications of the previously mentioned phenomenon which determined him to label Kurtz as the symbol of greed and decadence specific to imperialist and colonialist discourses. (Zins, 2001:48-49)

In Conrad's opinion, the state of the colonised territories represents an accurate reflection of the Europeans' level of civilisation and brings to surface their real intentions with regard to the native population's enslavement. In addition to this, it is worth mentioning Karl Marx's assertion, according to which "the profound hypocrisy and inherent barbarism of bourgeois civilisation lies unveiled before our eyes…in the colonies where it goes naked". (Marx 1968, cited in Zins, 2001:.52) A similar point of view pertains to Jean-Paul Sartre who shares the idea that colonies provide a more truthful image of Western society. Conrad's personal experience in the Congo as the captain of a steamer made him aware of his responsibility of showing the hidden aspects of that society. *Heart of Darkness* is emblematic of the representation of European imperialism as an unquestionable evidence of barbarism. The most important idea that derives from the novella consists in the contradictory purposes of civilisation and colonialism. (Zins, 2001:52)

The Dehumanisation of the Company's Agents

One of the primary concerns of *Heart of Darkness* consists in establishing the closeness of the bond existing between people who come from consolidated civilised countries and civilisation itself as a value that permeates the individuals' conduct and influences their understanding of the surrounding world. At the beginning of the novella, Conrad's focus is on the effects of removing several men from their native environment and relocating them into a totally different cultural space. Taking into consideration that most of the Company's agents had completely other professions before leaving for Africa such as doctors, lawyers, accountants, the reality encountered there results to be extremely confusing for them as they are forced to deal with people who have a completely distinct set of principles and values. It may be argued that the Europeans working in Africa are practically abandoned by the Company that hired them because they have to handle on their own without having been in any way prepared for this radical change in their life. The bewilderment of the Europeans sent to the Congo is also revealed by Marlow's narration of the events which took place in that remote territory and the emphasis laid on the unreal character of the experiences lived there. By means of various methods such as mythical correspondences, literary allusions and symbolic oppositions, Marlow's journey into the heart of Africa is instilled with a sense of dream or nightmare that best illustrates his inner state throughout this adventurous voyage. (Berthoud, 1978:45)

Many of the objects and tools used effectively in Europe lose their utility and become no longer needed in the context of the African reality. An important lesson that derives from Marlow's experience in the middle of the jungle is that actions are interpreted differently depending on the situation in which they are performed. The meaning of numerous concepts is totally distorted in this new environment as it is the case of the word "*enemy*" which is used in relation to disoriented and powerless human beings, the term "*criminals*" comes to denominate individuals who are about to die due to various diseases, while the concept of *"law*" is regarded by the majority of the savage natives *"like bursting shells,…an incomprehensible mystery out of the sea"*. Including the notion of death acquires a vulgar significance as it begins to be perceived as an ordinary event whose frequent occurrence determines the loss of its symbolic connotation. (Berthoud, 1978:46)

Marlow is aware of the particular rules and conventions that define the European society and it is precisely this aspect that enables him to admit the existence of another type of human beings. In spite of depicting the native Africans as "*grotesque masks*", by recognising the existing distinctions between his fellow-Westerners and the local population, the British captain credits them with humanity which represents the most valuable feature of an individual. Marlow accepts cultural variety and proves to be tolerant with regard to the norms and practices which are generally considered to be unusual in the environment he comes from. This makes him put in opposition the dynamism demonstrated by the tribes of savages and the drowsiness of the European colonisers who are not capable of dealing with an unfamiliar and uncomfortable social context. Moreover, his perception of his native society is not an idealistic one which determines him not to label an alien model of organisation as aberrant. Marlow's acceptance of Africa's reality is so deep that he is not outraged by the cannibalic habit of the stokers in his steamer. This represents a further proof of the fact that such a blameable act in the western world is regarded as something natural in a totally antagonistic cultural context. (Berthoud, 1978:47)

The Company's employees are portrayed as being unreal because of their incapacity of realising which are the values and principles characteristic of their nations that they should propagate among the native people. This failure gives rise to an intolerant attitude towards any kind of behaviour that does not fall within the set of conventions and requirements specific to the European background. The main consequence of this state of facts consists in the abuses committed by the westerners who take advantage of their position of power in order to exploit the savages as mere workforce in their attempt of reaching their economic targets. The dislocation of the Company's agents from their civilised environment marks the beginning of their dehumanisation as the absence of a series of constraints that are inherent to the western world and are meant to prevent citizens from becoming criminals allows them to set free their most cruel instincts. It is in the Congo that the true nature of an individual is revealed because in Europe the law enforcement activities shape people's conduct and the penalties applied to those who disobey the rules are so severe that they discourage any intention of breaking the law. (Berthoud, 1978:48)

As it can be inferred from Marlow's interactions with the other representatives of the Company, the latter are of two types: officials who are interested only in trading as much ivory as possible in order to earn huge sums of money and agents who are also entrusted with the apparent mission of civilising the tribes of savages as it is the case of Kurtz, the chief agent of the Inner Station. The chief accountant of the Lower Station is the only character endowed with honesty and faithfulness to his profession. He manages to resist in the difficult context of the general moral degradation that is characteristic of all the Company's workers and the African society as a whole by detaching from any external influence and creating his separate universe. The most important exponent of the first category of Company's officials is the Manager of the Central Station who has the profile of the perfect exploiter by failing to pay proper attention to the work conditions provided to the natives and more than that it is obvious his lack of sympathy for the miserable fate of the vast majority of Africans who suffer from a shortage of drinking water and food. His only positive feature consists in his indestructible health that has helped him to get rid of all his opponents and maintain his position as a leader of the Company's tradesmen. (Berthoud, 1978:49-50)

The Intriguing Personality of Kurtz

Kurtz is the quintessential image of the agents whose task, at least in theory, is to instil in the local people virtues such as humanity, dignity and integrity. This glamorous personage seems to be quite the opposite of the Company's Manager by comprising many extraordinary skills and possessing a level of education far superior to that of the rest of the traders. He gives the impression that in him there are gathered all the values that form the main core of the European civilisation. He is an ardent defender of the idea that the westerners have the moral duty of contributing to the modernisation of Africa and they should take a greater interest and invest more resources in this sense. (Berthoud, 1978:52)

The most significant aspect that differentiates Kurtz's tactics from the Company's Manager's methods of handling the relation with the tribes of primitives consists in the gift of speech he possesses that enables him to be in a clear position of authority over the natives. Kurtz exerts an exceptional power of persuasion that cannot be equalled in any way by the fear set up by the other agents' use of weapons. This gift of speech is aimed to create an aura of deity to the chief of the Inner Station who starts being adulated by his admirers and is allowed to decide with regard to their destiny. Kurtz uses his rhetorical abilities in order to promote some life principles that he does not really believe in, but only claims to respect and support. Most of his speech is based on a benevolent mission of the Company's workers who have among their priorities the establishment of a new model of society founded on education, progress and order. Despite this theoretical goal, his discourse lacks substantiality as it is not doubled by consistent actions that could enhance the credibility of his presumed ideals. (Berthoud, 1978:54)

> The point was in his being a gifted creature, and that of all his gifts the one that stood out pre-eminently, that carried with it a sense of real presence, was his ability to talk, his words – the gift of expression, the bewildering, the illuminating, the most exalted and the most contemptible, the pulsating stream of light, or the deceitful flow from the heart of an impenetrable darkness. (Conrad 1993, cited in Berthoud, 1978:54)

In contrast to his declarative statements, Kurtz succumbs completely and irreversibly to ivory's spell which soon transforms into his greatest concern and then into a real obsession that can no longer control. The most prodigious agent of the Company does not collect enormous amounts of ivory for the sake of it, but because its possession materialises in an immense power and influence at the highest level of the Company's leadership which explains why he is feared so much by the current Manager and his acolytes. The incredible desire for ivory and its subsequent benefits becomes so consuming that Kurtz abandons all his previous moral norms and gives in to savage rituals that are meant to demonstrate to the natives that he deserves to be held in high regard as their spiritual leader and above all he becomes their absolute master being the only person who has the right to decide whether one of them dies or not. The wicked influence of the ivory is best illustrated by the following excerpt "it had caressed him, and -- lo! -- he had withered; it had taken him, loved him, embraced him, got into his veins, consumed his flesh, and sealed his soul to its own by the inconceivable ceremonies of some devilish initiation. He was its spoiled and pampered favourite. Ivory? I should think so". (Conrad, 1993:121)

An additional proof of Kurtz's dominance over the entire area of the Inner Station consists in the way he relates to all the important elements that surround him. He considers that even nature and its riches should be in his own property and he is entitled to dispose of them as he wishes without having to ask someone's permission. This demonstrates once more his distorted conception of his role in this immense mechanism of the Europeans' involvement in Africa. In his moments of weakness and irrationality caused by disease, Kurtz speaks about the things that are the most precious for him "My Intended, my ivory, my station, my river, my--" which represents a confirmation of his sense of fondness for the symbols to which he dedicated his existence. (Conrad, 1993:121) He sees himself in the impossibility of accepting to leave and lose the empire that he has built which is regarded as his greatest achievement and the most significant source of nourishment for his exacerbated vanity. His words suggest an unprecedented confidence in his power of controlling everything happens in his area of influence and besides this a self-centred approach of everything that is to be found around him.

The horrifying image of several men hanged near the camp of Kurtz in a demonstrative manner is a clear expression of the cruel and unacceptable methods used by him in relation to the native people. This type of practices cannot have any reasonable justification as they do not bring any kind of economic benefit either to the Company or to Kurtz personally. They merely represent a way of satisfying the ruler's need of reasserting his authority as well as an instrument of determining the savages to keep in mind what are the consequences of a possible disobedience. The dictatorial style of imposing his will through inhuman actions is also generated by a lack of self-control which manifests from time to time and whose result is a slaughter of innocent human beings.

> I am not disclosing any trade secrets. In fact, the manager said afterwards that Mr. Kurtz's methods had ruined the district. I have no opinion on that point, but I want you clearly to understand that there was nothing exactly profitable in these heads being there. They only showed that Mr. Kurtz lacked restraint in the gratification of his various lusts, that there was something wanting in him—some small matter which, when the pressing need arose, could not be found under his magnificent eloquence. (Conrad, 1993:133)

Marlow argues that the wilderness had an overwhelming impact on Kurtz's personality as it produced major changes in his way of perceiving reality and dealing with it. The contact with a totally distinct environment governed by different rules than those he was used to is supposed to have affected his mental health by giving rise to a series of behavioural problems. He was so fascinated by the mirage of exploring such a mysterious territory and becoming the supreme icon of the people who inhabited it that he failed to pay attention to the numerous traps which were expecting him in this amazing region of the world. The fact that Kurtz considered himself indestructible and wanted to be treated as a legendary figure thanks to the implementation of a revolutionary means of collecting huge sums of money eventually led him to suffering a nervous breakdown. Another reason for his collapse consists in his alienation from the world he was accustomed to and furthermore it should be added the feeling of loneliness that is characteristic of him in the period of time spent in the remotest part of Africa during which he had nobody to talk with. The final decay of the most popular and influential agent of the Company seems to be the vengeance of the wilderness as a result of the defiant attitude displayed by him.

> But the wilderness had found him out early, and had taken on him a terrible vengeance for the fantastic invasion. I think it had whispered to him things about himself which he did not know, things of which he had no conception till he took counsel with this great solitude -- and the whisper had proved irresistibly fascinating. It echoed loudly within him because he was hollow at the core. . . .(Conrad, 1993:133)

Kurtz, the enigmatic and intriguing character of *Heart of Darkness*, considers himself to be the moral centre of the universe, all his actions being related to his own standards of morality. Kurtz dedicates his existence to an idealised concept of himself by means of which he embodies his own criteria of behaviour. His dream of civilising the African natives is wrongly understood as instead of working for its fulfilment, he is absorbed by this mirage which makes him strongly believe in his divine nature that entitles him to play the role of supreme military and spiritual commander of the savage tribes. In return, he has to join them in all their daily activities, practically becoming their fellow. (O'Brien, 1972:3)

Judging by Chris Fromm's theory according to which people are indoctrinated in believing that the real purpose of life is *"happiness, that is, maximum pleasure, defined as the satisfaction of any desire or subjective need a person may feel*", a concept called radical hedonism, it can be stated that this principle is applicable to *Heart of Darkness* as Kurtz finds himself in the situation of departing on a journey to Africa in his quest for financial prosperity. He is motivated in this struggle by a very tormenting inferiority complex generated by his poor social condition which prevents him from getting married to his Intended and having access to higher social circles. Taking into consideration the aspects presented by Fromm, it results that Kurtz is a radical hedonist. All his actions have as a final goal the accomplishment of his most passionate desires namely to grow rich, to advance in the social hierarchy, to gain the respect of his fellows and last but not least, to be loved. The achievement of Kurtz's love for his Intended is conditioned by the degree of wealth that he manages to reach which transforms him into an individual obsessed by accumulating money and eventually he no longer sees his fiancée as a human being, but as a commodity that can be bought as soon as he has the necessary amount of money. (Res, 2013:40)

Kurtz and Charles Gould – the main exponents of "*material interests*"

A significant aspect that deserves being discussed is represented by the similarities between Kurtz and Charles Gould, one of the main characters of *Nostromo.* First of all, it is worth saying that ivory in the case of Kurtz, respectively silver for Charles Gould are no more simple objects of trade, but became their reason to live as everything they do is in the name of collecting huge quantities of these precious materials. Their possession does not make them happier, on the contrary the two characters are led to destruction. Moreover, their insatiable desire for wealth also affects the relationships they have with their lovers. Despite the fact that the official motivation for Kurtz's desperate search for ivory consists in his wish of becoming worthy of his Intended, the reality shows that he is more interested in being feared and at the same time acclaimed by the natives and the other agents of the Company. Charles Gould's obsession with running the San Tome mine and transforming it into the most profitable enterprise of the country alienates him from his wife because he spends all his time striving to put his ideal into practice. Besides the similarities already stated, there is one difference in terms of the tangibility of the two protagonists' beloved women. While the Intended remains remote and unapproachable for Kurtz, Emilia Gould is always next to her husband, ready to provide him with moral support. Due to the Goulds' increasing alienation, Charles becomes as inaccessible for Emilia as the fiancée for Kurtz. (Res, 2013:41-42)

Based on Freud's statement that "the person exclusively concerned with having and possession is a neurotic, mentally sick person", it can be said that both Kurtz and Charles Gould fit in this category as their preoccupation with accumulating an immense fortune proves to be destructive not only for themselves, but also for the communities to which they belong. (Fromm 1979, cited in Res, 2013:44) In contrast to Kurtz whose degradation eventually leads to his death, Charles Gould's destructive nature brings about the death of Martin Decoud and Nostromo. In addition to this, his disruptive capacity is once again demonstrated by his intention of making sure that the command of the mine will under no circumstances be taken over by his rivals. In order to do this, he plans to destroy "the whole plant, buildings, and workshops of the mine with heavy charges of dynamite; block with ruins the main tunnel, break down the pathways, blow up the dam of the water-power, shatter the famous Gould Concession into fragments, flying sky-high out of a horrified world". (Conrad 1904, cited in Res, 2013:45) By expressing this wish with regard to the mine's fate, it becomes clear that Gould finds himself in the last stage of his decay as one's desire to own something eternally regardless of the consequences of his actions represents the most edifying evidence of that person's moral corruption.

In reference to Kurtz's lineage, it should be mentioned that his mother was half-English while his father was half-French which means that he inherited traits of character specific to both peoples. His upbringing in a British spirit and his entire formation as an individual before arriving in Africa determines Marlow assert that "*All Europe contributed to the making of Kurtz*". This statement is aimed to highlight the fact that the chief of the Inner Station is the product of the European greediness and his behavioural deviations are the consequence of the policies carried out by the exponents of the imperial powers. Consequently, these entities should also take the responsibility for Kurtz's downfall and for having allowed him to indulge in immoral and abusive practices. (Conrad, 1993:122-23)

The Ambivalence of Marlow's discourse

In terms of the techniques employed by the colonists in their endeavour of exploiting the African tribes of savages, Marlow argues that language is the most effective of all as under the appearance of enforcing the law of the civilised world, the imperialist discourse results to be as brutal and dehumanising as the traditional weapons formerly used by invaders in order to conquer new territories. Marlow's narrative is characterised by his attempt of not being labelled as one which supports the arguments of colonialism. His success in detaching from the classic rhetoric of the western countries' humanitarian ideology is up to numerous interpretations depending on each individual's understanding of the events presented. (Greaney, 2004:67)

Throughout *Heart of Darkness*, Marlow tries to maintain a great degree of impartiality by not fostering any of the sides formed among the colonists. As previously described, on the one hand, there are the mercenaries whose only purpose consists in taking advantage of the cheap workforce represented by the natives in order to attain their economic targets and on the other hand there is the so-called "*gang of virtue*" made up of colonists who support the idea that the imperial project has to include a series of philanthropic actions meant to bring benefits to the colonised regions. To his surprise, Marlow finds out from the brick-maker of the Central Station that he is considered to be part of the latter group of colonists being regarded as having a similar status to that of Kurtz, both of them being recommended by the same people from Europe. The narrator consciously leaves the impression to the brick-maker that his suppositions are true because he thinks that Kurtz's side is preferable to the unscrupulous ivory traders of the Company's Manager. Even though he bears a special, but inexplicable admiration for the most emblematic member of the gang, Marlow condemns the pretence of these people who claim to be preoccupied by the development of Africa and the state of its inhabitants. (Greaney, 2004:67)

Despite Marlow's publicly asserted hatred for lies, "*You know I hate, detest, and can't bear a lie, not because I am straighter than the rest of us, but simply because it appals me. There is a taint of death, a flavour of mortality in lies-which is exactly what I hate and detest in the world- what I want to forget"*, he resorts to this practice due to his unwillingness of ruining Kurtz's fiancée's illusions about his beloved's bravery and kindness as well as the nobleness of his actions. (Conrad 1993:94) By his decision of not revealing to Kurtz's Intended and acquaintances the way the events that led to the prodigious agent's death actually took place, Marlow becomes accomplice to the charade staged by the great western powers with regard to their interests in Africa. He deliberately omits to invoke Kurtz's last words because he is convinced that truth will never triumph in such a profoundly perverted society. In addition to this, the narrator of *Heart of Darkness* disregards his previously claimed principles and engages in misleading and telling half-truths by not handing in to a journalist Kurtz's complete report. The manuscript given by Marlow skips the ending phrase that best reflects Kurtz's conception about the fate of the Africans. (Greaney, 2004:74)

Many critics perceive Marlow as a mere spokesperson for Conrad's imperialist views and convictions, but in fact he is much more than that. A significant aspect of Marlow's personality lies in his capacity of listening to other characters. As it results from Conrad's work, the characters created by him can be placed in two categories: those who feel the need to be extremely talkative and those who are pretty reluctant to expressing their thoughts and are even disturbed by the others' verbal aggressiveness. Marlow differentiates himself from the others by his ability of combining these two characteristics. (Greaney, 2004:68)

Conclusions

To sum up, it needs to be said that the behaviour of the European Company's agents relocated to Africa clearly demonstrates that a state of civilisation depends very much on the general context of a society and is rather the product of a number of constraints imposed to the members of a community by means of very strict rules and besides this, it is also heavily influenced by the conduct of the leaders of the respective group of people. Dislocated from their known environment, the westerners lose their self-control and indulge in acts of violence and mental abuse motivated by their mission of collecting huge amounts of ivory.

The figure of Kurtz is the most obvious proof of the discrepancy existing between the values preached by the representatives of the Company to be transmitted to the indigenous population and the real practices enforced by the western workers in order to achieve their ultimate goal, that of amassing great fortunes. Although endowed with numerous exceptional qualities among which the most striking is his gift of speech, Kurtz finds himself trapped into the illusion of creating his own religion whose adherents are the native people who regard him as their supreme ruler and blindly obey his orders. Thus, the Englishman builds an empire based on the sacrifices of the Africans, but eventually this unrealistic construction falls apart and his life is ruined.

Throughout *Heart of Darkness*, both Kurtz and the other ivory traders make use of diplomatic language in order to persuade the natives to support their actions, but this should be considered nothing more than a mere attempt of deceit as it has been shown in this paper.

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WILLIAM GOLDING- BETWEEN FABLE AND FICTION

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Abstract: *The paper aims to be an analysis of William Golding's "Lord of the Flies". His novels are interpreted in the light of theology, modern psychology, politics and sociology. Golding creates a universe in which ideas are more vital than the action. His knowledge about human nature is mirrored in his fiction which is full of Christian symbolism. A Golding novel has a double meaning. The deeper meaning lays in the depth of the words, both simple and complex.*
Keywords: *symbols, fable, fiction, morality.*

William Golding, considered to be one of the precursors of postmodernism in the 20th century, was a prominent modern writer of English fiction. He was a great fabulist, allegorical writer and mythmaker.

His novels are interpreted in the light of theology, modern psychology, politics and sociology. It is to be noted how Golding creates a universe in which ideas are more vital than the action. His knowledge about human nature is mirrored in his fiction which is full of Christian symbolism. A Golding novel has a double meaning. The deeper meaning lays in the depth of the words both simple and complex.

The most important novels of William Golding are: *Lord of the Flies (1954), The Inheritors (1955), Pincher Martin (1956)*, *Free Fall (1959)*, *The Spire (1964)*, *The Pyramid (1967).* Golding's infatuation with writing and the power of words began in his early childhood. Describing his first days in school in an essay entitled *Billy the Kid*, he writes of his passion for words and for collecting them: "It did not occur to me that school might have discipline or that numbers might be necessary. While, therefore, I was supposed to be writing out my tables, or even dividing four oranges between two poor boys, I was more likely to be scrawling a list of words, (…). While I was supposed to be learning my Collect, I was likely to be chanting inside my head a list of delightful words, which I had picked up God knows where." (Golding, 1965: 159-160)

Although educated to be a scientist at the request of his father, the young Golding developed an interest in literature, becoming devoted first to Anglo-Saxon texts and then to poetry, which he wrote avidly. At Oxford he studied natural science for two years and then transferred to a program for English literature and philosophy. In his own assessment of this transition, Golding stated that: "The answer is really this, that my father was a scientist, and I took from him a great admiration for science, which, in a curious way, I've still got. It took me a long time at Oxford to find that I was simply pushing a ball uphill, and I really didn't care about it." (Biles, 1970: 88) Golding's scientific background exerted an obvious influence on his fiction.

In 1934, while still a student at Oxford, Golding published his first work, a collection of poetry entitled simply, *Poems,* but which the author would prefer to forget as can be observed from the following: "I don't own a copy… . Actually, I'd rather forget it… . You might say I write prose because I can't write poetry." (Dick, 1965: 480)

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But, even at this early stage, the poems hint at Golding's dual interest in science and literature and question the stylish rationalism of science. Following a short period of time in which he worked in various positions at a settlement house and in small theatre companies as both an actor and a writer, Golding became a schoolmaster at Bishop Wordsworth's School in Salisbury.

In 1940, at the age of twenty-nine, Golding entered the Royal Navy and was involved in the sinking of the German battleship Bismarck. It was during the war that Golding lost faith in human progression as the writer himself confesses in one of his several interviews: "It is too easy a thing to say that before the war I believed one thing and after the war I believed another. It was not like that. I was gradually coming up against people and I was understanding a bit more what people were like; and, also gradually, learning that the things I hadn't really believed, that I had taken as propaganda, were, in fact, done." (Biles, 1970: 33-34) This is also the idea that dominates Golding's early novels, especially *Lord of the Flies.* Following the war, Golding returned to Bishop Wordsworth's School, where he taught until the early 1960's. During those years, he began to experiment with writing fiction. Between 1945 and 1954, he produced three novels that no publisher would accept. Then, in 1954, *Lord of the Flies* was accepted by *Faber and Faber* after being rejected by twenty-one publishers. Although its success was not immediate, the novel gradually gained recognition.

E.M. Forster declared *Lord of the Flies* the outstanding novel of its year, while *Time and Tide* called it *not only a first-rate adventure story, but a parable of our times*. Golding continued to develop similar themes concerning the inherent violence in human nature in his next novel, *The Inheritors* (1955). His subsequent works include *Pincher Martin* (1956) and *Free Fall* (1959), each of which deals with the depravity of human nature. Although *Lord of the Flies* was awarded and gained success, the novels that followed it were criticized by a number of scholars who focused on their thematic.

Commenting upon William Golding's novels, Gindin succeeded in capturing the essence of the fabulist school of criticism: "*Lord of the Flies*, by its very form, insists on the recognition of the truth of the orthodox Christian version of essential human depravity; the concept and meaning of the novel rely on the validity of their Christian parallels. Similarly, the whole organization and direction of *Free Fall* depends on accepting the relevance of a Faustian bargain, the anguish of selling one's soul to Satan, just as *The Spire* is dependent on realizing the combination of pain and glory in building the monument that aspires to touch the heavens." (Gindin, The Fable Begins to Break Down, p.3-4)

William Golding composed *Lord of the Flies* shortly after the end of WWII. At the time of the novel's composition, Golding, who had published an anthology of poetry nearly two decades earlier, had been working for a number of years as a teacher and training as a scientist. Golding drew extensively on his scientific background for his first narrative work. The novel's plot, in which a group of English boys stranded on a deserted island struggling to develop their own society, is a social and political thought-experiment using fiction. The story of their attempts at civilization and devolution into savagery and violence puts the relationship between human nature and society under a literary microscope. Golding's allusions to human evolution also reflect his scientific training. The characters discover fire, craft tools, and form political and social systems in a process that recalls theories of the development of early man, a topic of much interest among the mid-century Western public. The culmination of the plot in war and murder suggests that Golding's overarching hypothesis about humanity is pessimistic, that is, there are anarchic and brutal instincts in human nature. Ordered democracy or some other regime is necessary to contain these instincts. As an allegory about human nature and society, *Lord of the Flies* draws upon Judeo-Christian mythology to elaborate on the novel's sociological and political hypothesis. The title has two meanings, both charged with religious significance. The first is a reference to a line from King Lear, "As flies to wanton boys, are we to gods." The second is a reference to the Hebrew name Ba'alzevuv, or in its Greek form Beelzebub, which translates to "God of the Flies" and is synonymous with Satan. For Golding however, the satanic forces that compel the shocking events on the island come from within the human psyche rather than from an external, supernatural realm as they do in Judeo-Christian mythology. Golding thus employs a religious reference to illustrate a Freudian concept: the Id, the amoral instinct that governs the individual's sense of sheer survival, is by nature evil in its amoral pursuit of its own goals. The *lord of the flies*, that is, the pig's head on a stick, directly challenges the most spiritually motivated character on the island, Simon, who functions as a prophet-martyr for the other boys.

Published in 1954 early in the Cold War, *Lord of the Flies* is firmly rooted in the socio-political concerns of its era. The novel alludes to the Cold War conflict between liberal democracy and totalitarian communism. Ralph represents the liberal tradition, while Jack, before he succumbs to total anarchy, represents the kind of military dictatorship that, for mid-century America and Great Britain, characterized the communist system.

Lord of the Flies, with its dystopian and speculative characteristics, established Golding as a solid author with an interest in the science-fiction literary genre that was popular in the 1950s. The novel depicts realistic characters, but the plot, which follows a small group of humans isolated within an alien landscape, employs or alludes to the conventions of popular science fiction novels of the time.

Golding's early novels are defined by some critics as being allegories and succeed in providing correlations between Golding's moral message and that machinery of stories and characters that he implies in its articulation. The critical comments on Golding's novels are reduced to some point to the insistence on a dominant moral dimension in each novel. The general view expressed in Golding's art is at the same time rationalistic and religious, the conception of a universe in some constantly expanding limitations. For the writer, human nature is synthetic, both rational and religious: *Cause and effect. The law of succession. Statistical probability. The moral order. Sin and remorse. They are all true. Both worlds exist side by side. They meet in me. We have to satisfy the examiners in both worlds at once.* (William Golding, *Free Fall*).

Golding admitted that his first real novel is a fable, meant to express a particular moral viewpoint: "With all its drawbacks and difficulties, it was this method of presenting the truth as I saw it in fable form which I adopted for the first of my novels which ever got published." (Golding, *Fable*, in *The Hot Gates*, p.86-87)

The basic problem with Golding fables appears when the reader tries to distil from a particular novel the explicit moral. In *Lord of the Flies*, for example, it is about the natural human depravity which is inescapable. It is about an ideal terror. During history, man has been forced to suffer the role of a victim. In the same way, one can see in Golding's youngsters some unfortunate victims of circumstance and in the writer's novels, the image of a humanity permanently divided between reason and religion, common-sense and ritual, terror and pity. The novels represent descriptions or portrayals of moral facts.

In point of the characters that appear in the novel *Lord of the Flies* it is to be noted: "On one level the story shows how intelligence (Piggy) and common sense (Ralph) will always be overthrown in society by sadism (Roger) and the lure of totalitarianism (Jack). On another, the growth of savagery in the boys demonstrates the power of original sin. Simon, the Christ figure, who tries to tell the children that their fears of a dead parachutist are illusory, is killed in a terrifying tribal dance. The Lord of the Flies is the head of pig, which Jack puts up on a stick to placate an illusory beast. As Simon understands, the only dangerous beast, the true Lord of the Flies, is inside the children themselves. Lord of the Flies is the Old Testament name for Beelzebub." (Cox, 1960, *Critical Quarterly*, II: 112) It is also to be mentioned the fact that the characters are not simple characters, but symbolical characters. They interact at different points in the novel and the most important among them are: Ralph, Jack, Simon and Piggy.

Lord of the Flies is an allegorical novel, and many of its characters signify important ideas or themes. Ralph represents order, leadership, and civilization. Piggy represents the scientific and intellectual aspects of civilization. Jack represents unbridled savagery and the desire for power. Simon represents natural human goodness. Roger represents brutality and bloodlust at their most extreme. To the extent that the boys' society resembles a political state, the little boys might be seen as the common people, while the older boys represent the ruling classes and political leaders. The relationships that develop between the older boys and the younger ones emphasize the older boys' connection to either the civilized or the savage instinct: civilized boys like Ralph and Simon use their power to protect the younger boys and advance the good of the group. The savage boys like Jack and Roger use their power to gratify their own desires, treating the littler boys as objects for their own amusement.

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IMAGINATION IN DICKENSIAN FICTION: "GREAT EXPECTATIONS"

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Abstract: *One of the finest novels written by the iconic British author Charles Dickens,* Great Expectations *is, in fact, the story of a young boy who has the courage to dream about crossing class boundaries and becoming a better self, only to discover that one's spiritual welfare is better than the material one. The character's imaginative powers brought him to the point of reaching his goal of transgressing the social gap and, at the same time, helped him perceive the true meaning of his identity.*
Keywords*: class, imagination, boundary, identity.*

The most popular prose writer of the Victorian era, and one of the most popular writers of all times, Charles John Huffam Dickens (1812-1870) gained success due to his constant preoccupation with poor and miserable people, whom he recreated in his fiction with sympathy and compassion. He created most memorable characters in such famous novels as *David Copperfield, Oliver Twist, Hard Times, Bleak House* etc., to name just a few titles from the significant literary heritage he left to world culture.

One of the finest novels by this iconic British author, *Great Expectations* (1860-1861) continues to stir the readers' interest as a result of its approach of dissipated illusions, as well as due to the writer's treatment of his familiar themes of crime, punishment, and societal struggle in Victorian England. Due to the complexity of its content, it can be read and reread and new meanings can be extracted from it every single time.

The present paper seeks to dwell on the concept of *imagination* and the role it assumes in the development of the main character of this novel, Phillip Pirrip; for a better understanding of the matter, we find it adequate to begin with a succinct presentation of the plot of the novel. Traditionally, the literary reader thinks of this novel in terms of a Bildungsroman that revolves around the figure of Philip Pirrip, known as Pip, the central character and the teller of the story. The boy is an orphan and lives in the marsh country of the North Kent Coast, being brought up (as quite often underlined by the narrator, "by hand") by his bullying older sister (Mrs. Gargery), who sees her younger brother more like a burden, and by his loyal friend Joe Gargery (and at the same time his brother-in-law), who is a blacksmith. Therefore, Pip's condition as revealed to the readers' consciousness in the first chapters of the novel is typical of Dickens's view on children and childhood. Although he has a sister, she sees him as a burden, and this may explain the excessive sense of guilt we see from the first chapter of the novel. He tries to educate himself, he is intelligent and imaginative and these qualities help him look beyond the narrow world of the forge.

Life brings him in contact with the upper-class world, represented by the old spinster Miss Havisham and by Estella, a meeting during which the boy feels highly humiliated as the two women look at him with "*supreme aversion*" (865). "*Why, he's a common labouring boy!*" (104) exclaims Estella when seeing Pip, mocking his

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clumsiness and the way he speaks. The moment changes Pip forever – "*I had never thought of being ashamed of my hands before; but I began to consider them a very indifferent pair. Her contempt for me was so strong, that it became infectious, and I caught it*" (*GE,* 105); he is "*humiliated, hurt, spurned, offended, angry, sorry*" (*GE,* 108), therefore his self-esteem is highly altered. The dialogue with Estella and the whole Satis House scene, in fact, represents an extraordinary analysis of the pathology of class in Victorian society. The boy becomes more, not less, deferential, angry not with his presumed "*betters*", but rather with his guardian, Joe, for not being genteel.

The feeling of humiliation is so strong that, after he leaves Satis House, Pip experiences an urgent desire to cry: "*I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction*" (109). This intense emotional reaction is generated by the child's developing a sense of injustice: "*In the little world in which children have their existence whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small…*" (109)

In order to annihilate this social gap, Pip is convinced that he should become a gentleman and this, in turn, would make him a better person. Thus, his ultimate goal is now to become a gentleman and win Estella's love. To achieve his purpose, he plans to leave the local forge so as to build a better life for himself and achieve self-learning. His desire of leaving is fulfilled by Mr. Jaggers, the lawyer who tells him about an inheritance received from a mysterious benefactor. This is the moment when Pip changes completely: he understands he now possesses a great fortune and is able to go to London in order to become a gentleman. The boy leaves his familiar surroundings and his life as a common apprentice and goes to London to start a respectable life as a gentleman. The city of London represents the second stage of the character's educational growth. It is in this stage that Pip becomes a dreadful snob, disdainfully neglecting his childhood friends. Increasingly isolated and alone, he grows disillusioned with the false glitter of London society and starts feeling that his education, manners and wealth have cut him off from his childhood friends, Joe and Biddy. When his secret benefactor is finally revealed, it comes as a shock to Pip and it leads him into a nightmare world "full of soul-searching psychological drama packed with action and danger" (Wright, 1986:56). After struggling with life and death issues, Pip succeeds in learning his lesson and finding his true identity. At the end of the novel, the protagonist comes to realize that it is in the forge that the true gentleman is to be found, and that was Joe, "a gentle Christian man" (Wright, 1986:35).

The novel has often been conceived as a Bildungsroman, i.e. a novel of formation. At the beginning, Pip is an orphan, therefore deprived of parental love, whose views are distorted by a sadistic older sister, by the dramatic encounter with the escaped convict, Magwitch, and then by Miss Havisham's stratagem of making him Estella's plaything, as well as, later on, by Provis's wish to transform him into a gentleman. This direction is doubled by the overall theme of the novel, i.e. that of false pride, which "is given a specifically monetary perspective: Pip's ambitions to be a gentleman, based on the belief that he is the chosen protégé of Miss Havisham, are shattered when he learns that his sponsor is the convict Magwitch" (*Penguin History of Literature*, 35). But *Great Expectations* is, in fact, "equivocal about money-values and its real strength lies in the quality of its psychological penetration, revealed not only in its account of Pip's reactions to his situation, but also in features like the (…) self-imposed death-in-life Miss Havisham, the consequence of her having been jilted many years before" (Pollard, 1970: 106).

The title of the novel encourages us to look forward while the narrator is looking back. This is altogether possible due to "the shifting, fascinating processes of exploration, corresponding to imagination, memory and reflection" (Pollard, 1970: 36-37). As a whole, Charles Dickens' novel appears as a painful exercise in recollection, Magwitch assuming somehow the role of substitute for the dead father. The name of Pip's benefactor is not to be ignored, on the contrary, it is quite suggestive: "the Latin *magus* and the English *witch* suggest the admixture of the mythical benevolence of gods with the Victorian mistrust of any sudden favourable turn of fortune" (Horsman, 1990:50). Because of the condition of imprisonment, it appears that Charles Dickens' own father stands in the shadow of Magwitch.

Through the novel is foremost a novel built on the inner structure of Victorian society, with its embedded conflicts and deep social issues, the novelist chose to endow his protagonist with a potential and propensity to imagine Imagination should be understood in this context as the character's faculty to rethink reality and reshape it in such a way as to respond to his/her inner structure, i.e. to expand his/her perspective on it from actual to possible/probable) plays a significant role in the development of the plot, and its power is confirmed from the opening scenes of Chapter I. On the dreary afternoon of Christmas Eve, 1860, young Pip sits sadly in the churchyard ("*a bleak place overgrown with nettles*") outside town where his parents and siblings are buried and tries to reconstruct their identity after such external objects like their tombstones: "*As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones*" (*GC,* 4) It becomes obvious from this extract and from the passages that follow that the author invested in Pip an imaginative power that can substitute his actual loss of roots with imaginative explanations and trials to find an origin:

> "The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, 'Also Georgiana Wife of the Above,' I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine - who gave up trying to get a living, exceedingly early in that universal struggle - I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence" (*GC,* 2-3).

The shape of the letters is the only means of knowledge about his dead relatives, but their scarcity is compensated by the richness and vividness of his imagination.

From this imaginative endeavour the child passes immediately to the harsh reality of his surroundings and, generally, of his life:

At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip". (*GC,* 4)

The injustice of reality is lived painfully by Pip during his stay at Satis House, who has the courage to reveal his true feelings only in front of kind Joe. It is to him that he confesses: "(…) I wish you hadn't taught me to call Knaves at cards, Jacks; and I wish my boots weren't so thick nor my hands so coarse" (*GC,* 122), going even deeper with his analysis "and that there had been a beautiful young lady at Miss Havisham's who was dreadfully proud, and that she had said I was common, and that I knew I was common, and that I wished I was not common" (*GC,* 123). This encounter is what determines him to try to change the ordinary course of events by surpassing his humble condition and gaining a higher social status: "That was a memorable day to me, for it made great changes in me." (*GC,* 126) The boy has the power to nurture 'great expectations' that basically assume the meaning of a dream he can break social boundaries and have access to the privileges of the sophisticated aristocracy. "Pip suddenly loses the child's innocent view of his home, its assumptions and plans, its stereotypes, its sense of social sufficiency." (Golden, 169). After the several visits he pays to Satis House, Pip can no longer remain the one he used to be and take satisfaction from what used to provoke him satisfaction:

"Once, it had seemed to me that when I should at last roll up my shirt-sleeves and go into the forge, Joe's 'prentice, I should be distinguished and happy. Now the reality was in my hold, I only felt that I was dusty with the dust of small coal, and that I had a weight upon my daily remembrance to which the anvil was a feather." (*GC*, 189)

Parting from his origin, Pip undergoes a series of adventurous experiences during which he is no longer accompanied by his gold old friend Joe, but only supported financially by what he thinks as a benefactress. It is she who sends Pip where young Dickens had also gone before: into the world of high class, culture, opportunity and sophisticated people. The young boy is eager to undergo this transformation, even if he understands he will walk on this path alone, as none of his childhood friends have such grand and 'uncommon' aspirations. Time passes and brings along various events and stages in Pip's becoming a gentleman, starting from getting educated and trying to "impart" his knowledge to Joe to make him "less ignorant and common" to such superficial and shallow actions as hiring a servant or buying rich clothes. Yet, at some point Pip comes to realize that his great expectations were founded on a painful illusion: "with the convict's revelation, Pip realizes 'how wrecked I was', for there had been no plans by Miss Havisham, no destined marriage to Estella" (Golden, 170). Reality strikes him hard and makes him understand the true meaning of gentility:

"But, sharpest and deepest pain of all - it was for the convict, guilty of I knew not what crimes, and liable to be taken out of those rooms where I sat thinking, and hanged at the Old Bailey door, that I had deserted Joe" (*GC,* 577).

Therefore, the status of a gentleman Pip has always dreamt of is much more about what is inside than what is outside, and Pip does not learn that until much, much later. Pip grows in the pages of this novel from a humble young boy, aware of his condition, to a discontented adolescent and, eventually, to a resigned adult.

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L'IMAGINAIRE DU CORPS DANS LE LIBERTINAGE
Corps extérieur-corps intérieur

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Abstract: *A century of change and research, the eighteenth century is presided by new ideas and perspectives. The liberty of body and mind is the central idea of the Enlightenment, our work attempting to present the link between the inner and the physical body, analyzing these concepts in two of the most illustrative for this direction in the literature of the century: 'Ernestine, Sweden short story' and 'Oxtiern or The Misfortunes of Libertinage'. A remarkable figure of the eighteenth-century French literature, DAF de Sade is even nowadays one of the most controversial libertine novelists. His literary activity presents an anatomic vision of the human being, exposing a libertine philosophy characteristic along his entire work. So, all his characters are divided into two typologies specific for the libertinage: the victim and the libertine, but Sade's libertinage is not a typical one. Governed by his atheism, Sade punishes his victims at all levels: social, moral and religious. What makes his works unique is not the direction that he chooses to orientate his writing to, but the antithesis between the ways he exposes the libertinage. Even if in most of his novels Sade presents his libertine creed, he reestablishes the connection; humanity and religion, body and soul, pleading for equality, right cause and virtue in the volume Crimes of Love.*
Keywords: *body, libertine, XVIIIth century.*

De Donatien Alphonse François de Sade, né le 2 juin 1740 à Paris et mort le 2 décembre 1814 à l'hospice d'aliénés de Charenton, on n'a découvert à ce jour aucun portrait.[1] Mais il y a une image que lui appartient, une image complexe, non seulement physique. C'est une sorte de miroir de son expression extérieure et intérieure. C'est la plus fidèle caractérisation de ce monstre sacre de la littérature française. Faite par le Sade même, est la fortune laissé à l'humanité : son œuvre. Son œuvre est une création aussi complexe et très controversée à cause de ses sujets, ses thèmes et particulièrement les mœurs de ses personnages. Cette œuvre est la preuve écrite de la société du XVIII e siècle. C'est l'œuvre d'une vie, mais d'une vie qui fait partie du même plan que ses personnages. C'est une littérature-lien entre deux réalités : la réalité des ans et la réalité des pages. Quelles ont été les sources d'inspiration de l'auteur. Ses *expériences profondément théâtrales* dit John Philips dans son étude *La prose dramatique de Sade : Ce « dangereux supplément »*.

On vous propose une étude sur deux plans: extérieur et intérieur qui surprennent les architectures de l'imaginaire du corps dans deux œuvres écrits par Sade, dans le siècle du libertinage. Ce sont deux œuvres avec la même histoire, mais présentées dans deux formes littéraires distinctes : une nouvelle et une pièce de théâtre.

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[1] Bordeleau, Francine, *Sade : le mal à l'œuvre*, http://id.erudit.org/iderudit/21677ac, consulté le 13 février 2013, 20 :25

« Ernestine (nouvelle suédoise) » fait partie du volume *Crimes de l'amour* publié en 1800. Ecrite dans une période noire de Sade, la nouvelle est cataloguée par même l'auteur *la meilleure du recueil, relativement à la conduite et au dénouement*. Etant rejeté par la société et nommé par le Consulat - un auteur libertin, Sade doit habiter à Charenton, où il meurt dans des conditions misérables. Dans cette œuvre Sade utilise la technique du récit dans le récit.

Ecrit probablement au début de 1791, « Oxtiern » est la seule pièce que Sade rédige durant la décennie révolutionnaire. (Kozul, 2005 : 221) Ce drame est un extrait des douze *Nouvelles tragiques qui vont incessamment paraître en quatre Volumes, sous le titre Des Crimes de l'amour, ou le Délire des Passions.*[1] Le drame est représenté au Théâtre de Molière, à Paris, deux fois, le 22 octobre et le 4 novembre 1791; et à Versailles- le 13 décembre 1799, au théâtre de la Société Dramatique. Le drame est publié la même année par Blaizot.

Au long du temps, « le libertinage » a été associé avec deux principales connotations : la débauche et l'orgie. Les deux concepts, qui fonctionnent selon la règle d'inclusion, l'orgie étant définie comme une « partie de débauche »[2], ont été saisis comme stigmatisés pour une société qui en apparence est conduite par vertu et règles morales. En effet, la vie d'une société est duale, la vie dans les salons, et la vie dans les boudoirs. Toutes les bonnes manières affichées sont une toiture parfaite d'une vie intime tumultueuse. Mais ce n'est pas seulement le XVIIIe siècle qui englobe cette idée d'amour charnel. L'orgie, par exemple, a été présente dans la vie sociale depuis l'Antiquité Grecque et Romaine, quand elle représentait une fête solennelle soutenue en honneur de Bacchus à Rome et de Dionysos à Athènes.

Cependant, le libertinage a été aussi associé avec l'idée de « liberté ». Dans le dictionnaire, « la liberté » a deux valences : *état d'une personne physiquement libre* et *état d'une personne moralement libre,* valences qui se transfigurent même dans les connotations du « libertinage ». Ainsi, « le libertinage » peut être un libertinage du corps extérieur et un libertinage de l'esprit- le corps intérieur. Mais cette catégorisation du libertinage ne définit pas deux directions différentes, les deux types de libertinage étant connectés l'un avec l'autre selon le modèle humain : comme le corps et l'esprit forment un homme complet, « le libertinage » comme concept est formé de ses deux parties constitutives. Une différence majeure entre les deux types de libertinage est l'apogée de chacune d'entre elles, l'apogée du libertinage du corps étant l'orgasme-la plaisir suprême-tandis que l'apogée du libertinage de l'esprit est la philosophie. Un libertinage du corps-les débauches, les orgies, l'amour dur - implique aussi un libertinage de l'esprit-la conscience donne au corps la permission pour le plaisir charnel, l'homme étant un être rationnel. D'autre part, le libertinage de l'esprit peut être manifeste sur des formes différentes : dans la littérature -Le Marquis de Sade-Justine ou les malheurs de la vertu, Juliette, Ernestine, Oxtiern ou les malheurs du libertinage- Choderlos de Laclos-« Les

[1] de Sade, D.A.F., *Oxtiern ou les malheurs du libertinage, drame en trois actes et en prose*, Blaizor Libraire ,Versailles, an huitième

[2] Débauche = usage excessif, jugé condamnable, de plaisirs sexuels ; excès des plaisirs de la chair ; orgie=partie de débauche, où les excès de table, de boisson, s'accompagnent de plaisirs grossièrement licencieux

liaisons dangereuses » ; dans la peinture-qui présente des scènes d'amour ou des images nues - Jean-Honoré Fragonard- Le Verrou, Le feu aux poudres, Jeune femme jouant avec un chien, dans la sculpture, dans, la musique- les arts en général.

> L'art français du XVIII e siècle est également un fidèle miroir du temps. [...] L'architecture, la peinture, le théâtre et la chorégraphie servaient à exciter les sens. Le célèbre « rococo » n'est rien moins qu'une image de l'harmonie. [...] Le style rococo suivait dans l'art les suggestions des sens, exaltés artificiellement, qui se plaisaient au milieu d'ornements surcharges, de ligne capricieusement entrelacées, de même qu'à des peintures de scènes lascives, de « nudités » composées avec raffinement. (Bloch, 1970 :104)

Mais toutes ces formes qui ont comme substance l'idée de libertinage de l'esprit ont besoin d'inspiration. Et d'où vient l'inspiration? Des faits réels, ou des images encore présentes dans notre mémoire. Le créateur d'art doit être un témoin ou un participant de la réalité filtrée par son cerveau et transcrite dans sa création. Ce type de libertinage ne signifie seulement art et philosophie, il implique aussi une caractéristique plus « terrestre » - la capacité de faire ce que l'on veut faire et la libertine impulsion *Carpe Diem.* Donc, le libertinage se manifeste à tous les niveaux de l'être. Mais ce libertinage peut être assimilé avec deux connotations : le libertinage grotesque et le libertinage élégant. Quelle est la différence ? La mise en pratique. *Le libertinage élégant* a lieu à l'intérieur de l'être et il est présent là où les couvertures sont fermées. C'est le libertinage beau-peut être le libertinage de l'amour, de l'amour avec âme, avec sentiments- dans les chambres-à-coucher des deux amoureux dans le même plan - et ici je souligne « deux »- l'exploration d'un corps aimé, une chandelle allumée, le jeu clair-obscur, une fleur, un sorte de romantisme, mais un romantisme terrestre avec des effleurements, des frissons ; tandis que le libertinage grotesque est associé au corps extérieur, étant visible, sans couverture, et avec tous les lumières allumées, tout est claire et brute ; il n'est pas une manière d'aimer, mais une manière de subjuguer, les participants, l'un, deux, ou plusieurs ont de rôles. Sodome et Gomorrhe. Les deux citadelles d'où le péché a crié vers le ciel. Les deux citadelles ont été brûlées.

Corps intérieur :

Amour, bonheur, sentiments… le trio qui compose l'autel du corps intérieur. Mais il faut étudier chaque composante de ce corps pour observer le pouvoir de celui-ci dans l'univers de l'être humaine.

Qu'est-ce que c'est l'amour ? Conformément à TLFi, *l'amour est l'attirance, affective ou physique, qu'en raison d'une certaine affinité, un être éprouve pour un autre être auquel il est uni ou qu'il cherche à s'unir par un lien généralement étroit*. Donc, l'amour ne représente pas seulement un haut état affectif, l'amour est aussi attirance physique. L'amour est passion, attouchement, murmure. L'amour est le corps qui explose sur la pression de l'adrénaline. L'amour est tremblement dans des bras forts, sous la lumière de la lune. L'amour est l'émotion à tous les niveaux. Mais cette émotion n'est pas toujours la même. Le long du temps, les penseurs ont exposé leurs idées en ce qui concerne l'amour. Par exemple, Jean Jacques Rousseau fait des *distinctions très subtiles entre l'amour propre et l'amour de soi* (Mauzi, 1979 :89). Dans le siècle des Lumières les idées du peuple ont changé, les rideaux ont été brûlés, les fenêtres sont devenues plus larges, les hommes devenaient des livres sans couvertures. Sade est l'une de ces hommes, *l'amour, d'après lui, c'est le corps qui parle au corps, jamais l'âme qui communique avec l'âme*[1]. Mais en dépit de toutes les idées qui ont changé l'acception de l'amour, il reste encore un des thèmes les plus exploités dans la littérature universelle. L'amour représente aussi l'intrigue de la nouvelle suédoise de Sade, *Ernestine,* qui peut être considéré en même temps un drame noir, considérant ses caractéristiques spatiales. On dit que cette nouvelle est inspirée de « L'Aventure intéressante des mines de Suède » écrit par Prévost, en ce qui concerne le lieu où débute et finit l'action : la mine.

Dans « Ernestine », où se retrouvent plusieurs éléments de « l'Aventure intéressante », Sade prend pourtant le contre-pied de Prévost dans l'évocation de la mine. En inversant les signes des catégories spatiales, il fait presque de la descente en Enfer une partie de plaisir. Sa mine n'a en soi rien de lugubre. Au contraire, le narrateur souligne que le voyage s'est fait « sans aucun danger » et qu'il a été agréablement surpris de trouver dans les profondeurs « tout ce que peut offrir […] le bourg le plus civilisé de l'Europe ». Par l'effet d'une perverse ironie, le souterrain où le criminel purge sa peine est un espace apprivoisé, plein de vie et de mouvement. Il est beaucoup moins effrayant que le palais, complètement désert et ténébreux, où le cruel Oxtiern viole Ernestine au moment même où son fiancé expire sur l'échafaud. Il n'est peut être pas inutile de rappeler dans ce contexte que lorsque Sade tire d'Ernestine son drame noir au dénouement heureux, « Oxtiern, ou Les malheurs du libertinage » (1791), il y supprime complètement l'épisode dans la mine (Bernard- Griffiths, Sgard, 2000 : 283).

Donc, la mine est l'espace qui loge l'âme noir du comte Oxtiern, et elle est animée aussi comme son esprit qui est toujours préparé d'énoncer un nouveau plan destructeur. Mais comme tous les hommes sont capables d'aimes, le comte est aussi capable. Il peut aimer et il montre chaque fois ses sentiments, mais son amour n'est pas un amour blanc, plein de lumière, comme celui d'Ernestine et Herman, son amour est noir, est dur, froid, sombre. Il ment et il tue. Il déshonore la belle Ernestine, avec son amour brutal, plein de douleur. A-t-il âme, cet homme- pierre ? Il s'autocaractérise dans la quatrième scène de l'acte second :

[…] Continuons de feindre avec Ernestine […] (de Sade, D.A.F., an huitième : 22, 23)

L'amour nous fait meilleures et plus compatissantes. C'est aussi le cas d'Oxtiern ? Oui c'est le cas de son masque, opaque et très bien construite, mais transparente pour la jeune fille du colonel :

Oxtiern : Vos reproches m'accablent, et d'autant plus que je les ai mérités…Ah ! ne punissez pas aussi cruellement les fautes de l'amour !

Ernestine : De l'amour…Vous ? Oh dieu ! si c'est là ce que l'amour inspire, que jamais mon cœur n'éprouve un mouvement si capable de dégrader l'homme ! … Non, Monsieur, ce n'est point-là de l'amour ; ce n'est point-là le sentiment consolateur, principe de toutes les bonnes actions… ; pourrait-il conseiller des crimes ?

Oxtiern : Mon égarement fut affreux, j'en conviens ; mai je vous adorais, et j'avais un rival.

Ernestine : Monstre, qu'en as-tu fait de ce rival ? (de Sade, D.A.F., *op cit:23*, 24)

Mais non seulement ce comte provoque Ernestine de la souffrance ; la première personne qui ne prend pas en considération son désir est son père.

[1] Larousse, Pierre, *Grand dictionnaire universel su XIXe siècle*, Administration du Grand dictionnaire universel, 1866

Sanders était un ancien militaire, un homme de fort bon sens qui, ne se souciant pas de se faire des tracasseries dans la ville, et voyant bien que a protection qu'il accordait à Herman allait attirer contre lui la Scholtz et tat tous les amis de cette femme ; crut devoir conseiller aux jeunes gens de céder aux circonstances ; il fit entrevoir à Herman que la veuve dont il dépendait devenait au fond un bien meilleur parti qu'Ernestine, et qu'à son âge, il devait estimer infiniment plus les richesses que la figure (de Sade, D.A.F., Volume 287 : version 1.0, :19,20).

Même si le colonel dit que la plus importante personne pour lui est sa fille, il démontre que son âme a fait déjà un autre choix. Il essaie de faire les deux croire que leur amour n'est pas bon, que c'est seulement une question de l'âge :

Ce n'est pas, mon cher, continua le colonel, que je vous refuse ma fille…je vous connais, je vous estime, vous avez le cœur de celle que vous adorez ; je consens donc à tout, sans doute, mais je serais désolé de vous avoir préparé des regrets ; vous êtes jeunes tous deux ; on ne voit que l'amour à votre âge, on s'imagine qu'il doit nous faire vivre ; on se trompe, l'amour languit sans la richesse, et le choix qu'il a dirigé seul est bientôt suivi de remords (*Ibidem* : 20).

L'amour pour sa condition est donc plus fort que l'amour pour sa fille.

Et qu'est-ce qui le fait « céder aux circonstances », des circonstances décidées par les deux désirants que sont Oxtiern et Mme Scholtz ? La promesse par le premier qu'il lui obtiendra des faveurs à Stockholm et un titre à la hauteur de ses mérites. Et Sanders accepte de quitter sa province et de conduire sa fille dans l'antre de criminel (Bormans, Massat, 2005 : 95).

Mais l'amour d'Ernestine pour Herman ne change pas, du moment quand son père accepte le départ et elle déclare son amour à son bien-aimé jusqu'au moment de la mort d'Herman, quand elle ne peut pas supporter l'image de lui sur l'échafaud (*Ernestine le reconnaît…elle veut faire un cri… elle s'élance… ses organes s'affaiblissent… tous ses sens l'abandonnent, elle tombe comme une masse (Ibidem* : 81). Son amour pour le jeune Herman est un amour pur et plein de respect : *[...] et cet objet adoré de mon cœur, ce respectable Herman [...]* (de Sade, D.A.F., , an huitième, :7) et même si seule dans un monde qui est contre elle, Ernestine a la capacité d'analyser, elle essaye en vain de convaincre son père de la masque d'Oxtiern (*Un homme d'honneur ne peut valoir de la main d'une femme dont il sait qu'il n'aura point d'amour ; ce ne doit pas être aux dépends de la fille qu'il doit obliger le père.* (de Sade, D.A.F., Volume 287 : version 1.0, : 41), mais le colonel peut voir seulement la forme, pour lui le fond, n'existe pas. Donc, Ernestine doit renoncer à son amour (*-Ô mon père, s'écrie-t-elle en fondant en larmes, voyez le sacrifice que je vous fais ! (Ibidem :* 54*)*) ; son père espère encore regagner sa position sociale, en essayant de convaincre sa fille des bonnes intentions du comte, *Il t'épouse.* , dit-il à sa malheureuse fille. Son entêté lui fait, vers la fin de la nouvelle de dire *–Grand dieu ! quand c'est ma main qui te plonge au tombeau ! ô chère âme, par combien de traits envenimés le ciel veut-il donc nous écrase à la fois ! (Ibidem* : 91*).* C'est le moment dans la nouvelle quand le père réalise sa faute, en voyant le résultat de ses décisions : la mort de sa fille. Il veut se venger, pour Ernestine, pour Herman, et pour leur amour qu'il n'a jamais compris. Dans le drame, Ernestine est sauvée des mains de son père par Herman, qui encore une fois prouve son amour et son esprit haut : *[...] et vous demander la main de cette fille adorée que je vous conserve, et que j'ose me flatter d'avoir mérité maintenant [...] (*de Sade, D.A.F., an huitième : 48*)*. Ce moment final du drame surprend un des plus belles scènes, soulignées par Ernestine, par un seul mot :

bonheur. Mais comment pouvons-nous toucher cet état ? Qu'est-ce que c'est le bonheur ?

Le bonheur, deuxième composante du corps intérieur, ce désir de l'humanité. Le sentiment individuel et en même temps collectif qui a traversé les époques et les hommes, mais qui a resté le même. Ce bonheur, très difficile de définir, très difficile d'obtenir, très facile de perdre. Qu'est-ce que c'est le bonheur ? C'est le bonheur seulement une promesse où est une réalité que chacun de nous voit dans une manière différente ? Conformément à TLFi, le bonheur est *l'état essentiellement moral atteint généralement par l'homme lorsqu'il a obtenu tout ce qui lui paraît bon et qu'il a pu satisfaire pleinement ses désirs, accomplir totalement ses diverses aspirations, trouver l'équilibre dans l'épanouissement harmonieux de sa personnalité.* Au long du temps ont été découverts deux types de bonheur : le bonheur individuel et le bonheur collectif.

> En fait la question du bonheur individuel et celle du bonheur collectif ne coïncident jamais : le premier dépend d'un choix personnel, le second est le résultat nécessaire d'un ordre politique. Ou plutôt il existe deux types du bonheur qui ne concernent pas les mêmes hommes. L'ordre politique ne fait peser son influence que sur le bonheur du peuple, sur le bonheur de ceux qui ne pensent pas, dont la condition sociale est toute la condition. (Mauzi, *op.cit.* :14)

Donc le problème de bonheur est différent si l'on prend en considération les différents types de peuples, par exemple pour le bourgeois le bonheur a deux pôles, l'un moral et l'autre social ; mais pour un homme simple, un travailleur, qui n'a pas de propriétés et des coffres forts pour l'argent ? Pour lui quel est le bonheur ? Où peut-il le trouver ? Probablement dans la souris de ses enfants, dans les surprises simples offertes par sa famille pauvre, mais unie avec beaucoup d'amour.

Au long du temps, l'humanité a cherché le bonheur, et se sont trouvés beaucoup de sources pour faire cet état l'univers de chaque homme. La sociabilité a été considérée l*'une source du bonheur individuel (Ibidem)* et l'homme cherche continuellement d'autres. Sa recherche a commencé quand l'humanité a mordu la pomme, donc la religion a offert l'humanité une chance bonne ou mauvaise ; et l'humanité a choisi ; dans l'esprit du XVIIIe siècle.

> La grande idée qui commande l'âge des « lumières », selon laquelle le problème moral ne se distingue pas du problème du bonheur, est une idée antique. Les Philosophes n'ont fait que l'élargir en l'appliquant aussi à la politique. Le christianisme l'avait obscurcie pendant des siècles, le salut interceptait le bonheur. Mais chaque fois que le christianisme est remis en question, elle surgit. Elle s'était déjà manifestée au XVIe siècle sous la forme de l'Humanisme. Elle prend sa grande revanche avec l'esprit philosophique, jusqu'à ce la doctrine kantienne en prononce l'élimination quasi définitive. L'impératif catégorique porte un coup mortel à la tradition de l'humanisme antique, en substituant une morale du devoir à la morale du à la morale du bonheur. (*Ibidem:*15)

Chaque personne a sa propre morale du bonheur. Une morale suprême ? Quelle la morale du bonheur ? *Le bonheur appartient à ceux qui ont inventé un milieu entre la solitude et la sociabilité sachant de tenir par rapport au monde à la bonne distance. (Ibidem* : 35*)* Le bonheur a traversé le temps et l'espace, et a été objet d'étude dans tous les arts, mais principalement dans la littérature. *La recherche du bonheur au XVIIIe siècle, n'est évidemment pas un thème neuf* (Ibidem : *14, 15*). Sade reprenne le bonheur comme l'un des thèmes principaux dans *Ernestine et Oxtiern* ; *c'est mon bonheur que vous cherchez,* *mon père (*de Sade, D.A.F., Volume 287 : version 1.0 :38*)*, dit Ernestine au colonel, qui peut comprendre les paroles de sa fille seulement dans le moment quand elle devient un *cadavre sanglant* (*Ibidem :* 91) dans ses bras.

Etre heureux, c'est donc être remué, éprouver la vie non comme une trame uniforme ou une surface tranquille, mais comme une suite de mouvements et de chocs, dont la surprise et la violence nus grisent. C'est par le mouvement seul que l'âme est avertie de son existence. C'est dans l'extraordinaire, l'insolite, l'inattendu que l'on vit vraiment. Dès lors, la voie est ouverte à toutes les démesures. Un tel bonheur échappe, par définition, à toute limite. L'accélération du rythme intérieur se poursuit sans fin, vertigineusement. C'est pourquoi les personnages de Sade réclament des sensations de plus en plus inouïes. Le monstrueux possède le privilège de hisser très aisément la conscience jusqu'à ces étrangers apothéoses, où l'on savoure pleinement son existence (Mauzi, *op.cit.* : 124)

Ernestine est une victime. La victime du bonheur ou d'un amour malentendu par son père ? *L'être sensible et doux, qui plus encore pour notre bonheur que pour le sien* (de Sade, D.A.F., an huitième, :17, 18) dit Derbac, l'ami et confident d'Oxtiern, qui montre la nature de son caractère ([…] *mon bonheur, ma satisfaction, voilà le but, il est rempli, Derbac ; et dans une semblable aventure, dès que je suis content, tout le monde doit l'être* (*Ibidem :* 17)) , et qui démontre que Mme Deffand a eu de la raison quand elle a catégorisé le bonheur comme être positif et négatif ; Derbac parle de bonheur, le bonheur négatif qui n'implique pas de la souffrance, tandis que à l'autre pôle est Ernestine, qui souffre, qui espère, et qui, dans la nouvelle, meurt avec ses espoirs. Ernestine croit qu'à la cour d'Oxtiern elle va choisi Herman, et son amour s'intensifie, son âme brule, *Ernestine ne se contenait plus, son cœur palpitait d'impatience, et si l'espoir du bonheur embellit, jamais Ernestine sans doute n'avait été plus digne des hommages de l'univers entier* (de Sade, D.A.F., Volume 287 : version 1.0 :75). Mais la fin de son *espoir de bonheur* est son amant sur l'échafaud, image que dans le cœur d'Ernestine signifie sa mort, la mort des sentiments, la mort d'honneur. Elle réalise que sa fin serait triste mais elle veut venger son amant, le centre de son univers personnel. Elle dit au colonel : *nous n'étions pas nés pour être heureux, mon père ; il est de certains êtres que la nature ne crée que pour les laisser flotter de malheurs en malheurs, le peu d'instants qu'ils doivent exister sur la terre ; tous les individus ne doivent pas prétendre à la même portion de félicité, il faut se soumettre aux volontés du ciel* (*Ibidem :* 85). Convoquant ici le motif religieux, Ernestine soutient l'idée que l'homme a deux vies, *dont l'une appartenait à Dieu, l'autre au Roi* (Mauzi, *op.cit.* :15).

Par default, l'homme est dans le péché, soumis au mal, sans qu'il puisse faire quoi que ce soit contre cela puisque le péché est originel. Son seul salut est de croire, c'est-à-dire de se laisser sauver par la règne de la grâce. Sade a la même vision pessimiste de l'homme, mais, en plus il lu refuse la grâce, et il ne partage pas l'explication chrétienne : l'homme n'a pas commis de faute, il n'a pas de péché originel. (Vilmer, 2008 :66)

Donc la religion représente pour Sade un tout, mais un tout vide, Sade est un athée dur, extrême, et très clair exposé dans ses créations. Dans l'univers de la nouvelle, la religion est comme une aura autour d'Ernestine et d'Herman. Les deux veulent se marier, veulent légaliser leur liaison devant Dieu, pour avoir un amour providentiel et pour avoir le droit au bonheur. Mais le premier qui refuse leur bonheur est même le père d'Ernestine qui, essaye de convaincre sa fille de partir au Stockholm avec celui qui lui a offert une nouvelle chance d'entrer à nouveau dans la vie publique, Oxtiern.

Les sentiments, le troisième pilier du corps intérieur, un trésor de l'âme, sont très souvent évoqués dans les écritures de Sade. Conformément à TLFi le sentiment est *l'état affectif complexe, assez stable et durable ; composé d'éléments intellectuels, émotifs ou moraux ; et qui concerne soit le « moi » (orgueil, jalousie…) soit autrui (amour, envie, haine…)*. Donc les sentiments sur leurs deux formes sont l'une des thèmes principaux dans les deux œuvres ; envisagés par les personnages principales : Ernestine-les sentiments positifs, et Oxtiern –les sentiments négatifs. Madame Scholtz est le personnage qui fait une distinction claire entre deux types de sentiments : les sentiments maternels, familiales et les sentiments acquis, comme celles d'amour, de passion ; en donnant une réponse à Herman (*Je ne vous parle de ces sentiments, mon ami, j'en suis reconnaissante, mais ce ne sont pas ceux-là, qu'il faut en mariage* (de Sade, D.A.F., Volume 287 : version 1.0 :17)). Mais l'homme est l'essence forte de l'univers, il est le capillaire qui fait la liaison entre l'axe terrestre et l'axe de l'univers, entre nord et sud, entre le soleil et la lune, entre la nuit et le jour, entre le bien et le mal. L'homme a toutes les caractéristiques, il doit seulement choisi. Et nos héros ont choisi Ernestine, le positif-*une belle âme (Ibidem :* 29*)*, et Oxtiern, le négatif-*un cœur corrompu* (*Ibidem*). Ce cœur qui veut détruire la jeune et belle fille du colonel, et qui, accompli son plan dans la nouvelle. *Cet homme dangereux n'eut pas plus tôt remarqué notre belle héroïne, qu'il conçut aussitôt le perfide dessein de a séduire, il dansa beaucoup avec elle, se plaça près d'elle au souper, et témoigna si clairement enfin les sentiments qu'elle lui inspirait, que toute la ville ne douta plus qu'elle ne devînt bientôt ou la femme, ou la maitresse d'Oxtiern.* (*Ibidem :* 30) Donc, le mal, Oxtiern a besoin du bien, d'Ernestine, pour être complet ; pour pouvoir monter sur l'escalier des sentiments, des sentiments négatifs. Mais Oxtiern n'est pas la seule « maison » des sentiments négatifs, d'autre plan, il y a Madame Scholtz, cette femme forte, qui est mise en antithèse avec Herman, qu'elle veut détruire ; et elle réussira. Herman comprend les sentiments et les intentions de cette dame et annonce Ernestine, en prévoyant sa mort : *Ô ma chère Ernestine, dit Herman en pleurs, je vous quitte, et j'ignore quand je vous reverrai. Vous me laissez avec une ennemie cruelle… avec une femme, qui se déguise, mais dont les sentiments sont loin d'être anéantis ; qui me secourra, dans les tracasseries sans nombre dont va m'accabler cette mégère ?...(*de Sade, D.A.F., Volume 287 : version 1.0 : 52*)*Au parcours des œuvres, les personnages sont divisés en trois catégories de sentiments : les sentiments blancs, les sentiments gris et les sentiments noirs. Pour chaque type de sentiments nous avons envisagé des prototypes de personnalité, par exemple pour les sentiments blancs, nous avons Ernestine et Herman, qui sont très stables sur leur position, le père d'Ernestine est l'équateur des œuvres, il n'a pas une position claire et ferme, il est une fusion entre les deux types des sentiments, il aime beaucoup sa fille, mais il aime beaucoup sa profession et son statut social :

> Moins balancé par d'autres sentiments, l'orgueil avait fait, sur le cœur de Sanders, bien plus des progrès encore que dans celui d'Ernestine ; le colonel, rempli d'honneur et de franchise, était bien loin de vouloir manquer aux engagements qu'il avait pris avec Herman ; mais la protection d'Oxtiern l'éblouissait. Il s'était fort bien aperçu du triomphe de sa fille sur l'âme du sénateur, ses amis lui avaient fait entendre que si cette

passion avait les suites légitimes qu'il en devait espérer, sa fortune en deviendrait le prix infaillible. Tout cela l'avait tracassé pendant la nuit, il avait bâti des projets, il s'était livré à l'ambition […](de Sade, D.A.F., *op.cit. : 33*, 34), les sentiments noirs, ceux qui assurent aux œuvres un fond lourd, de plomb, sont incarnés en Oxtiern et en Madame Scholtz ([…] la Scholtz, déguisant sa rage et sa jalousie, parce qu'elle voyait naître en foule tous les moyens de servir ces cruels sentiments de son cœur, comble le colonel d'éloges, caressa beaucoup Ernestine […]).(*Ibidem :* 35)

L'amour, le bonheur et les sentiments peuvent être considérés comme les éléments vitaux de l'œuvre sadienne, les sentiments assurent le fond et le fondement, l'amour est le canal, le moyen pour attirer le bonheur qui représente le but ; le but des personnages, le but de l'œuvre, le but de la conscience humaine.

Corps extérieur :

Quand on dit Sade, on dit le XVIIIe siècle, quand on dit le XVIIIe siècle, on dit libertinage et, quand on dit libertinage on dit les concepts-clé de scélératesse et vertu. Ces deux concepts parallèles forment le noyau de l'œuvre libertine et implicitement de l'œuvre sadienne, qui apporte une nouvelle vision sur la littérature des Lumières. La littérature rationnelle de cette période est révolutionnée par Sade et par son concept de sadisme.

Sade et le sadisme sont devenus inséparables. Sade raconte des histoires d'odieux personnages qui se réjouissent du mal d'autrui. Un mal infligé volontairement, tout à fait consciemment, à cet autrui forcément vertueux, et pas du tout consentant. Et ce mal infligé est le père de tous ; ce mal infligé-et de façon réjouie par celui qui le porte-surpasse tous les maux possibles, qu'ils soient moraux, étiques, intellectuelles, physiques. Il est tous ceux-là et plus que chacun d'eux, il est la violence sexuelle faite à l'autre. (Bormans, Massat, *op.cit* :79)

Cette violence est le lien entre les deux grands concepts, c'est la communication qui s'établit entre les deux états, de vertu et de scélératesse, états qui comporte toute la quintessence du corps extérieur et des pratiques associées aves celui-ci. La vertu est définie dans le TLFi comme *disposition habituelle, comportement permanent, force avec laquelle l'individu se porte volontairement vers le bien, vers son devoir, se conforme à un idéal moral, religieux, en dépit des obstacles qu'il rencontre.* Cet état, cette disposition s'oppose à la scélératesse, qui représente un *caractère, comportement de scélérat ; méchanceté, perfidie* (TLFi). Les deux ouvertures du libertinage, la vertu et la scélératesse, sont la sève élaborée, de la *nouvelle suédoise* et du *drame en trois actes et en prose*. Sade n'est pas un dessinateur, il n'a pas de matrices dans lesquelles il moule des essences pour créer des personnages, il est un dieu, il laisse aux ses créatures le libre choix, mais il les offre des alternatives, il ne les impose pas un crédo, mais il les donne une doctrine celle du libertinage comme religion, en effet une anti-religion selon les normes de la société. C'est pourquoi ses personnages ont des caractères tellement différents, et des orientations complètement opposées. Les prototypes de ces deux caractères sont Oxtiern et Ernestine.

Oxtiern ou Les malheurs du libertinage considérée *la plus véritablement sadienne de toutes les pièces du « divin Sade» (*Rieger, 1997 : 75*),* et *Ernestine, nouvelle suédoise,* sont animés par les deux personnages qui représentent l'humanisation des deux concepts : la vertu-Ernestine et la scélératesse-Oxtiern. Ce sont les deux personnages qui mettent en évidence la caractéristique principale de l'autre ; Ernestine fait une caractérisation directe : *C'est donc toi, scélérat, dit-elle, c'est donc toi qui viens de me ravir à la fois l'honneur et mon amant ? (*de Sade, D.A.F., Volume 287 : version 1.0 :82*) ;* mais Oxtiern utilise la psychologie inverse pour caractériser sa victime, essayant de la convaincre à changer son opinion de rester intacte, non touchée :

> […] Fille crédule et faussement vertueuse, tu ne peux balancer sans une faiblesse condamnable… tu ne le peux sans un crime certain ; en accordant, tu ne perds qu'un bien illusoire… en refusant, tu sacrifies un homme, et cet homme immolé par toi, c'est celui qui t'est le plus cher au monde…Détermine-toi, Ernestine, détermine-toi, je ne te donne plus que cinq minutes. (*Ibidem,* p.80)

Mais Ernestine refuse (*Toutes mes réflexions sont faites, monsieur ; jamais il n'est permis de commettre un crime pour en empêcher un autre.* (de Sade, D.A.F *op.cit.*, p.80)) et en refusant, elle commet les deux crimes concomitants ; le premier a lieu quand Herman est tué sur l'échafaud sous ses yeux. Elle voit, toute l'horrible scène du balcon du comte et le deuxième est le crime de son corps dont honneur est volée par Oxtiern dans le même moment quand l'âme d'Herman quitte ce monde :

> Tout précipite alors les perfides projets d'Oxtiern…il saisit cette malheureuse, et, sans effroi pour l'état ou elle est, il ose consommer son crime, il ose faire servir l'excès de sa rage la respectable créature que l'abandon du ciel soumet injustement au plus affreux délire. Ernestine est déshonorée sans avoir recouvré ses sens ; le même instant a soumis au glaive des lois l'infortuné rival d'Oxtiern, Herman, n'est plus. (*Ibidem :* 82)

Donc Ernestine ne peut pas supporter cette douleur de voir l'être qu'elle aimait le plus dans les bras de la mort, elle ne voit pas simplement la scène, elle la regarde, elle sent la peine de l'âme d'Herman, et cette intensité des sentiments noirs arrache son corps, en la laissant inerte, pour un instant, sans rien de terrestre dans son être ; c'est le moment quand les âmes d'Ernestine et d'Herman sortent vers le monde haut, le dernier moment quand ils sont ensemble. Donc, Oxtiern, barbouille le corps vide, l'esprit étant plus fort et préparé pour une vengeance immédiate. *[...] L'écriture sadienne n'est pas réaliste, les corps y prennent des combinaisons parfois physiquement impossibles, et offrent toujours à ce qui devrait les détruire une résistance mécanique irréelle*. (Vilmer, *op.cit.* :82) Et elle réussit à venger son honneur et la mort prématurée de son amant à la fin de la nouvelle, mais avec un grand prix, sa vie. Dans la pièce de théâtre, la vengeance est accomplie par Herman, qui, sauve Ernestine et tue Oxtiern, en donnant à ce drame une fin heureuse. Ernestine est le prototype de l'héroïne vertueuse, qui renonce à sa propre vie pour son intégrité. Dans l'acte second, scène première, Derbac, *ce digne compagnon des débauches du Comte* (de Sade, D.A.F., an huitième : 5), caractérise Ernestine, en faisant le pont entre la vertu dont la représentante qu'elle est. C'est le moment quand ils s'attribuent la scélératesse comme trait principal : *L'être sensible et doux, qui plus encore pour notre bonheur que pour le sien sur placer avec autant de délicatesse, toute sa gloire et toute sa félicité, dans sa vertu, a des droits bien certains à notre amour, à notre protection, lorsque des scélérats l'outragent.* (*Ibidem :* 17, 18) Mais n'est pas le moment définitoire pour encadrer les deux personnages ; Oxtiern est défini dès le début de la nouvelle comme un scélérat, par Falkenheim *([…] ce scélérat que vous venez de voir dans les fers, où il gémit depuis plus d'un an, et où il est pour toute sa vie […]*) (de Sade, D.A.F., Volume 287 : version 1.0 : 26). Mais les actions libertines commencent à proprement parler dans le moment quand les deux scélérats - parce que, dans la nouvelle, il y a Madame Scholtz qui accompagne Oxtiern dans deux de ses crimes, la mort d'Herman et l'avilissement d'Ernestine - discutent les fondements de leurs plans noirs ; chacun d'entre eux ayant des intérêts très bien établis : Madame Scholtz veut épouser Herman, Oxtiern veut posséder le corps d'Ernestine. Dans leur folie, les deux, perdent leur but, cherchent la plus cruelle punition parce qu'ils ne peuvent pas accepter le refus, leur condition sociale : Madame Scholtz est une veuve, le sénateur Oxtiern un célibataire. Ils gagnent leur bonheur dans le malheur des autres. *Les libertins-criminels ont besoin de leurs victimes, ils en dépendent et, réciproquement, ces victimes, dans l'ordre romanesque, ont besoin de leurs bourreaux pour avoir une existence en tant que telles.* (Vilmer, *op.cit*, :57) A Ernestine besoin d'Oxtiern ? Probablement pour se venger ; mais si on coupe l'action dans des plans individuels, Madame Scholtz est celle qui instigue Oxtiern, leur premier crime : l'accusation gratuite d'Herman, la deuxième est un crime double : la mort d'Herman et l'avilissement d'Ernestine, la troisième : la mort d'Ernestine, dans la nouvelle, et la réduction de cette scène, la fille étant sauvée par Herman, dans la pièce de théâtre. Leur rage extrême est condamnée même par Derbac, qui vers la fin du drame, dans le troisième acte, accuse la scélératesse d'Oxtiern, utilisant au début la généralité : *Malheur aux scélérats qu'il n'arrête point* (de Sade, D.A.F., an huitième : 45); et après s'adressant directement à Oxtiern : *malheur à toi si tu persistes : jamais un crime plus noir ne se conçut, même aux enfers*. (*Ibidem*) A la fin de la nouvelle, le narrateur même classifie les faits des deux scélérats :

> Je regarde les malfaiteurs, au milieu des honnêtes gens, comme ces irrégularités dont la nature mélange les beautés qui décorent l'univers ; mais votre Oxtiern, et particulièrement la Scholtz, abusent du droit que les faiblesses de l'homme doivent obtenir des philosophes. Il est impossible de porter le crime plus loin ; il y a dans la conduite de l'un et de l'autre des circonstances qui font frissonner.

(de Sade, D.A.F., Volume 287 : version 1.0, : 93,94); il pose l'empreinte finale sur le caractère des deux libertines, en décrivant comme un résumé final, tous leur faits : *Abuser de cette malheureuse, pendant qu'il fait immoler son amant… la faire assassiner ensuite par son père, sont des raffinements d'horreur qui font repentir d'être homme, quand on est assez malheureux pour partager ce titre avec d'aussi grands scélérats.* (de Sade, D.A.F., *op.cit. :* 94). Ainsi on a devant nous l'image du libertin classique, qui appartenant à la haute société, et en possédant un titre de noblesse, ne fait rien pour purifier son esprit, il sait feindre et dissimuler, il joue son rôle afin d'atteindre ses objectifs, il utilise sa victime pour son propre plaisir, c'est l'acteur principal d'un théâtre qui ne réside plus derrière les portes fermées. Le libertinage sort et fait connus les territoires qui lui appartenaient déjà d'une manière masquée, il n'est plus caché, il devient visible, un fait social.

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IMAGE, IMAGINAIRE, IMAGINATION CHEZ SAINT-EXUPÉRY

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Abstract: *Less analysed and consequently less known, Saint-Exupéry builds amazing pictures in his work and this is especially true for* Le Petit Prince*. These are the result of a rich imagination and of an astonishing sensitivity which have impressed people belonging to many generations. All these images put together make up what one knows as imaginary. It is what we aim at analysing in* Le Petit Prince *by using a thematic approach.*
Keywords*: image, imagination, imaginary.*

Reconnu dans la littérature française surtout comme l'auteur du *Petit Prince*, Antoine de Saint-Exupéry est loin d'être un écrivain de contes pour les enfants ou, si on pense à des romans tels *Vol de nuit* ou *Terre des hommes*, un auteur qui raconte les aventures des pilotes. En allant au-delà de ce regard superficiel, on découvre beaucoup plus dans son œuvre car « en même temps qu'une fable à lire, *Le Petit Prince* propose un art de lire. » (Quesnel, 2001 : 13)

1. D'un terme à l'autre : image, imaginaire, imagination

Image. Le Larousse[1] offre une suite de sens au terme « image » dont nous retenons ceux qui intéressent notre analyse :

1) Représentation ou reproduction d'un objet ou d'une figure dans les arts graphiques et plastiques ;
2) Illustration d'un livre, notamment pour enfants ;
3) Symbole ou représentation matérielle d'une réalité invisible ou abstraite ;
4) Aspect sous lequel quelqu'un ou quelque chose apparaît à quelqu'un, manière dont il le voit et le présente à autrui, notamment dans un écrit ;
5) Expression évoquant la réalité par analogie ou similitude avec un domaine autre que celui auquel elle s'applique.

En corrélant attentivement les sens proposés par le dictionnaire avec l'œuvre de Saint-Exupéry, on remarque tout de suite que tous ces cinq sens y sont appropriés. Notre analyse se propose d'analyser comment le concept d'*image* est transposé au niveau du récit ; il revient donc à synthétiser au moins deux réalités différentes : à un premier niveau, l'image tient à la réalité strictement graphique, tandis qu'à un niveau second, l'image textuelle acquiert un certain symbolisme contribuant à dessiner ce que l'on pourra appeler *imaginaire*. De plus, l'image, dans ces deux sens que nous venons d'expliquer, renvoie à l'imagination qui devient, elle, la marque d'un retour à l'innocence.

Imaginaire. Au début du XIXe siècle, dans son *Journal*, Maine de Biran utilise le terme *imaginaire* en tant que substantif suggérant l'opposition entre celui-ci et le terme *réalité* ; cet emploi contextuel suggère sa synonymie avec le terme *imagination*.

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[1] https://www.larousse.fr/dictionnaires/francais/image/41604?q=image#41508

La présence de Dieu s'annonce par cette lucidité d'idées, cette force de convictions, ces intuitions vives, pures et spontanées auxquelles s'attachent non seulement la vue mais le sentiment intime de la vérité ; ce n'est pas seulement une conception, une entente de paroles, c'est de plus une suggestion intérieure de leur sens le plus profond et le seul vrai, sans aucun mélange de sensible ou d'imaginaire. (Biran, 1955 : 269)

A son tour, Daudet utilise dans *Le Nabab* le même terme pour caractériser M. Joyeuse qui invente « des aventures extraordinaires, de quoi défrayer vingt romans-feuilletons » (Daudet, 1990 : 543) et compose de « petits romans intimes » (Daudet, *ibidem* : 545) qu'il vit insensément. On repère dans ce personnage le mélange entre la réalité et la rêverie, l'imagination, lui-même ne réussissant plus à distinguer la réalité vécue de la « réalité » imaginée. Cette superposition suggère la parenté entre ce personnage et un écrivain car les productions romanesques sont les fruits de l'imagination des deux.

Dans *L'Eve future* de Villiers de l'Isle-Adam (Villiers de l'Isle-Adam, 1990 : 986), l'imaginaire est révélé par Sowana, une âme médiumnique :

Une affinité s'établit donc, alors, entre son âme et les êtres, encore futurs pour lui, de ces occultes univers contigus à celui des sens ; et le chemin de relation où le courant se réalise entre ce double monde n'est autre que ce domaine de l'Esprit, que la Raison, - exultant et riant dans ses lourdes chaînes pour une heure triomphale, - appelle, avec un dédain vide l'IMAGINAIRE.

Selon elle, l'imaginaire devient donc un domaine de l'esprit que la raison méprise, se situant ainsi au pôle opposé par rapport à celle-ci. Dans tous les cas mentionnés, l'imaginaire est placé en contraste avec le réel.

Imagination. « La tradition philosophique définit globalement l'imagination comme la faculté de former des images, c'est-à-dire des représentations d'objets ou de personnes réels ou fictifs, voire d'idées abstraites.

Elle lui reconnaît trois fonctions principales, l'une compensatrice grâce à laquelle il nous est loisible d'évoquer une réalité en son absence, l'autre émancipatrice qui nous permet de projeter du possible, une troisième enfin, révélatrice, par laquelle nous accédons aux dimensions invisibles du monde. » (Chelebourg, 2000 : 9-10)

Sartre est celui qui consacre deux de ses œuvres philosophiques à l'imaginaire (*L'Imaginaire*, 1940) et à l'imagination (*L'Imagination*, 1936). Pour lui, l'image n'est pas le résultat de l'imagination, ce que celle-ci réussit à former, mais un « acte », « un type de conscience ».

2.Le Paratexte: la dédicace et les dessins

G. Genette (Genette, 1987 : 7) appelle « paratexte » les éléments verbaux ou nonverbaux qui « entourent le texte et le prolongent précisément pour le présenter au sens habituel de ce verbe, mais aussi dans son sens le plus fort : pour le rendre présent, pour assurer sa présence au monde, sa 'réception', et sa consommation, sous la forme, aujourd'hui du moins, d'un livre ».

Les éléments d'ordre paratextuel se rapportent, d'habitude, à plusieurs personnes : l'auteur, l'éditeur ou, s'il y a le cas, le traducteur, se retrouvant, selon l'intention, sur la couverture, sur la jaquette insérés dans le texte même. La dédicace est, généralement, la marque de l'auteur qui se propose de mentionner, en signe d'hommage, de respect, de remerciement, le nom d'une personne (Genette, *ibidem.*:110, 126) tout comme la raison qui le détermine à recourir à ce procédé.

Saint-Exupéry choisit comme destinataire de premier degré de sa dédicace, Léon Werth, un ami d'enfance, mais il a en vue également un autre destinataire (qui est le véritable) le lecteur qui est, lui, le vrai destinataire de l'œuvre :

> À Léon Werth.
>
> Je demande pardon aux enfants d'avoir dédié ce livre à une grande personne. J'ai une excuse sérieuse : cette grande personne est le meilleur ami que j'ai au monde. J'ai une autre excuse : cette grande personne peut tout comprendre, même les livres pour enfants. J'ai une troisième excuse : cette grande personne habite la France où elle a faim et froid. Elle a bien besoin d'être consolée. Si toutes ces excuses ne suffisent pas, je veux bien dédier ce livre à l'enfant qu'a été autrefois cette grande personne. Toutes les grandes personnes ont d'abord été des enfants. (Mais peu d'entre elles s'en souviennent.) Je corrige donc ma dédicace : À Léon Werth quand il était petit garçon. (Saint-Exupéry, 1943/1992 : 5)

Joanna Górnikiewicz surprend les deux niveaux de la dédicace, le niveau réel (représenté par l'ami de Saint-Exupéry) et le niveau conventionnel auquel la dédicace joue le rôle de pacte de lecture ; tout en dédiant le livre à Léon Werth, l'auteur esquisse un dialogue avec les enfants, en leur adressant ses excuses et en élargissant ainsi le sphère des destinataires possibles, réussissant en même temps à marquer l'opposition adulte-enfant qui sera graduellement développée au long du récit.

« La dédicace du *Petit Prince* témoigne de cet hommage qu'Antoine de Saint Exupéry entend rendre par son œuvre à Léon Werth, un ami d'origine juive, resté « otage » dans une France occupée. Tout en gardant son autonomie, ce texte à caractère argumentatif renoue avec le conte par le thème évoqué et le style employé. » (Górnikiewicz, 2012 : 159)

En fait, la dédicace est une synthèse thématique de l'œuvre en entier, car elle fait surgir, au-delà de l'opposition maturité-enfance, tous les thèmes représentatifs pour le récit : l'amitié (*cette grande personne est le meilleur ami que j'ai au monde*), l'imagination (*les livres pour enfants*), la compassion pour l'autrui (*Elle a bien besoin d'être consolée.*), le retour à l'enfance, à l'innocence, aux vraies valeurs de l'humanité (*je veux bien dédier ce livre à l'enfant qu'a été autrefois cette grande personne*).

Un autre élément qui soutient la thématique dont le titre devient la synthèse, est le recours aux dessins. C'est Saint-Exupéry même qui illustre son histoire en interposant dans le texte des...dessins. Le dessin devient donc un leit-motif visuel et verbal qui conduit le lecteur au fil du livre de la première page jusqu'à la dernière, étant la marque de l'enfance et le symbole de la transposition de la réalité telle qu'elle est opérée par l'intermédiaire de l'imagination.

Le terme *image* (dont nous avons offert les définitions conformément au Larousse) dans la première section de ce travail) est concrétisé dans le livre par plusieurs représentations des objets/figures tout comme un œuvre d'art (voir le premier sens) ; le Petit Prince demande d'une manière insistante, au pilote de ... dessiner. Pour ce qui est du deuxième sens, aucun commentaire n'est nécessaire car l'ouvrage se constitue, au moins à une lecture superficielle, dans un livre pour les enfants. Les dessins qui y figurent sont des représentations d'une réalité qui n'existe pas et on parle ici surtout de l'image du Petit Prince qui est peut-être la plus fréquente – on entre avec cette acception du terme dans le domaine du symbolique, de l'imaginaire ; de plus, il y a un autre sens du mot *image* que le texte permet de saisir : « aspect sous lequel quelqu'un ou quelque chose apparaît à quelqu'un, manière dont il le voit et le présente à autrui, notamment dans un écrit ». Celui-ci est, en fait, très significatif pour toute l'histoire car le Petit Prince, la rose, le renard sont tous des aspects sous lesquels la réalité est vue et présentée ; il est simple à remarquer que ce sont des images métaphoriques cachant d'autres réalités. Finalement, les images visuelles insérées dans le livre deviennent des correspondants des images textuelles que l'auteur éprouve le besoin de mettre en évidence ; tel est le cas du Petit Prince, de la rose, du volcan, de tous les sept personnages humains, du renard, du renard, du puits, de l'étoile qui se trouve sur la dernière page. Chaque dessin ayant son correspondant textuel est une énigme qui attend le déchiffrement.

« Comme son premier dessin d'enfant, toute l'œuvre de *Saint-Exupéry* est énigmatique. La raison en est simple. Elle est entièrement sous-entendue par une démarche poétique. » (Quesnel, *op.cit. :*14)

3. Imagination - Image

Le premier chapitre s'ouvre avec une phrase-clé : « Lorsque j'avais six ans j'ai vu, une fois, une magnifique image, dans un livre sur la Forêt Vierge qui s'appelait "Histoires Vécues". » (Saint-Exupéry, *op.cit.* : 6)

Cette phrase porte en elle tout ce que l'ouvrage propose au lecteur, sous forme condensée, à l'aide de quelques termes-clés : *six ans* (l'enfance), *image* (dessin), *livre* (imagination), *Forêt Vierge, Histoires Vécues* (réalité). L'imparfait associé à la première personne du singulier projette le lecteur dans le temps d'une enfance éloignée racontée comme un conte.

Ce qui suit est l'image dessinée par l'auteur du serpent boa et les explications que le livre en donnait ce qui stimule l'imagination du petit enfant qui réussit à dessiner ce qu'il considère être « l'intérieur du serpent boa ». Le lecteur est exposé à un premier exemple de fonctionnement du couple imagination-image, car l'enfant, en faisant appel à l'imagination, reproduit ce qu'il croit être un serpent.

Une partie de la critique littéraire voit dans le serpent boa « l'image de la mère dévorante et, dans un sens plus profond, de l'aspect dévorant de l'inconscient. » (Franz, 1970 : 12) ; à cette image de l'inconscient, s'opposent ceux qui conseillent au Petit Prince de « laisser tomber les dessins de serpents boa […] et de s'intéresser plutôt à la géographie, à l'histoire, au calcul et à la grammaire », se situant ainsi dans la sphère du conscient. Les deux catégories s'opposent par le couple inconscient/imaginaire – conscient/réel.

> Cette naturelle connivence entre le boa et l'enfant est vécue dans le cadre d'un imaginaire de l'inversion qui euphémise la dévoration par une bête sauvage en un tranquille avalage, dont le contenu symbolique est inversé, pour conduire, non plus à la mort, mais aux trésors de l'intimité. (Odaert, 2008 : 14)

C'est dans ce chapitre que l'on trace l'opposition textuelle et visuelle entre imagination et réalité : du côté de l'imagination se rangent l'enfant de six ans, le dessin et l'image qu'il propose avec l'intérieur du serpent boa, tandis que du côté de la réalité, on place les « grandes personnes », la géographie, l'histoire, le calcul et la grammaire et le dessin numéro deux, plus « explicite », fait pour que les adultes sans imagination puissent comprendre les intentions de l'enfant. Le résultat de la confrontation entre l'imagination et la réalité est en faveur de la dernière qui détermine l'enfant de choisir une carrière ancrée dans la réalité, sous les auspices de la géographie et des mathématiques, c'est-à-dire de toute une réalité dessinée à l'aide des chiffres et dépourvue d'imagination : la carrière de pilote.

La figure de l'aviateur va de pair avec des réalités tangibles, spatiales, mais aussi avec des éléments qui empêchent la perception exacte des repères, tels la nuit. « La poétique de la nuit reviendra, insistante, dans chaque ouvrage. » (Quesnel, *op.cit.* : 24) Celle-ci suggère ici pouvait suggérer ici l'inconscient, toutes les forces cachées de l'être auxquelles une personne tellement habituée au concret et au réel ne réussit pas à faire face.

La panne de l'avion est vue comme un prétexte, comme un élément déclencheur qui réussit, comme dans un moment d'hypnose à plonger l'adulte au milieu d'un monde imaginaire, envisagé symboliquement par le petit prince, aux tréfonds duquel il retrouve le propre « moi » enfantin si longtemps refoulé : « Quant à l'apparition du petit prince, au lendemain de cet événement, elle manifesterait le retour du versant infantile, longtemps refoulé, de la personnalité de l'aviateur. » (Odaert, *ibidem* : 20)

4. Image-Imagination

La panne de l'avion et la tombée dans le désert sont symboliques pour la rupture à la fois du monde civilisé et du côté conscient ; l'idée d'isolement/de détachement des choses qui sont familières à l'aviateur, tout comme celle de la chute dans le désert, sous la forme d'une plongée en bas sont des expressions d'une régression dans l'inconscient. Pour Jung, « l'apparition de l'archétype de l'enfant est un appel des « racines » psychiques, que nous menaçons de couper », mais aussi « un avenir en puissance ». (Jung, 2001 : 143, 145) Les « racines » dont Jung parle sont les liens avec l'inconscient.

De l'autre côté, la figure de l'aviateur prolonge en quelque sorte l'opposition esquissée antérieurement, par l'intermédiaire du boa ; elle se place du côté de la réalité, du monde des « grandes personnes », du conscient, s'opposant à celle du Petit Prince qui se range dans la catégorie de l'imaginaire, de l'enfance, de l'inconscient. L'aviateur a la révélation des profondeurs de son être : la rencontre avec le Petit Prince représente la découverte de son inconscient, de l'enfant qu'il aurait refoulé à cause des « grandes personnes », à cause de la vie qu'il mène dans un monde où l'imagination est étouffée par la raison.

Le dessin est la première manière qui met en contact l'aviateur et le Petit Prince :

« - S'il te plaît…dessine-moi un mouton !

-Hein !

-Dessine-moi un mouton… » (Saint-Exupéry, *op.cit.*: 8)

C'est au dessin que le petit prince exhorte le narrateur et celui-ci devient un appel désespéré à un retour à l'imagination, à une évasion d'une réalité contraignante et à une plongée vers les tréfonds de l'être, aux racines de celui-ci. C'est la démarche inverse par rapport à celle que l'enfant de six ans and menait par son dessin fait comme transcription de la réalité présente dans son imagination. Cette fois-ci, le dessin est l'élément qui devrait avoir la fonction de faire surgir l'imagination trop longtemps étouffé par l'adulte « raisonnable » que le pilote était, selon l'exemple offert par le Petit Prince qui est capable d'imaginer un mouton en voyant une boîte.

La meilleure solution pour voir le mouton dessiné par l'aviateur est la boîte dont on suppose qu'il contient le mouton. C'est cette solution qui rendra le Petit Prince joyeux car la boîte dessinée par l'aviateur lui donne la possibilité d'imaginer un mouton tel qu'il désire. L'imagination deviendra donc la faculté qui unira les deux personnages :

l'aviateur a besoin d'imagination pour dessiner un mouton et, le Petit Prince, à son tour, en a besoin lui aussi pour s'imaginer le mouton enfermé dans la boîte. Le lien qui se tisse entre l'aviateur et le Petit Prince par l'intermédiaire du dessin semble similaire à celui qui se formera entre celui-ci et le renard, d'autant plus que les deux demandes sont formulées en termes semblables : « S'il te plaît…apprivoise-moi ! » (Saint-Exupéry, *op.cit.*: 93)

5. Imagination-réalité

A chaque moment, dans le livre, le narrateur éprouve le besoin de prolonger par de nouveaux éléments l'opposition imagination-réalité. Le quatrième chapitre en est un exemple très éloquent, d'autant plus qu'il apporte sous les yeux du lecteur une autre image-clé pour la pensée de Saint-Exupéry, celle de la maison.

> La pensée de Saint-Exupéry est gouvernée par la hantise de la maison. […] Ces maisons se retrouvent de livre en livre, elles ont leurs substituts imaginaires : la carlingue délivrée de l'encombrement de ses ailes, la planète-maison du petit prince, et pour finir, la citadelle. » (Quesnel, M., op.cit.:24)

En parlant de la planète d'origine du Petit Prince, le narrateur la compare à une maison : « C'est que sa planète d'origine était à peine plus grande qu'une maison. » (Saint-Exupéry, *ibidem :* 17)

Ce chapitre présente ironiquement l'approche nécessaire pour que les personnes dépourvues d'imagination ou…les « grandes personnes » comme on les appelle puissent comprendre : elles ont besoin de chiffres et c'est pour cela que l'astéroïde d'où vient le Petit Prince est appelé B612 et on fournit même les circonstances de sa découverte : l'année (1909) et la personne qui l'a découvert (un astronome turc) : « Les grandes personnes aiment les chiffres. » (Saint-Exupéry, *ibidem*:18, 19) La réalité s'oppose à l'imagination et l'étouffe chez les adultes :

> "J'ai vu une belle maison en briques roses, avec des géraniums aux fenêtres et des colombes sur le toit…" elles ne parviennent pas à s'imaginer cette maison. Il faut leur dire : "J'ai vu une maison de cent mille francs. " Alors elles s'écrivent : "Comme c'est joli ! " (Saint-Exupéry, op.cit. :19)

L'emploi du verbe *parvenir* au négatif souligne justement cette incapacité à s'imaginer, cette perte de la capacité à s'imaginer qui caractérise les adultes ; la conjonction *mais* rend l'opposition entre celles-ci et une autre catégorie à laquelle le narrateur s'intègre à côté du Petit Prince ; c'est cette catégorie qui réussit à comprendre la vie dans tout ce qu'elle a de l'essentiel : « Mais, bien sûr, nous qui comprenons la vie, nous nous moquons bien des numéros ! » (Saint-Exupéry, *ibidem*)

Dans la conception du narrateur, l'imagination aide les gens à mieux comprendre la vie, tandis que son absence les limite en quelque sorte ; c'est la raison pour laquelle il décide de ne pas commencer son histoire par la formule classique des contes : « il était une fois ».

Les « grandes personnes » incapables de s'imaginer auraient pu traiter un récit qui aurait commencé par une telle formule comme un conte de fée sans en saisir les sens profonds et ce sont ceux-ci qui comptent : l'anticipation de la relation d'amitié qui se développera entre l'aviateur et le Petit Prince, mais aussi la perte de cet ami (« Si j'essaie ici de le décrire, c'est afin de ne pas l'oublier » (Saint-Exupéry, *ibidem*). Le narrateur confère donc à son texte une fonction mnémonique, mais aussi la fonction d'exprimer ses sentiments, anticipant en même temps l'idée qu'il perdra cet ami plus tard.

> Un instant, Saint-Exupéry aura concilié l'avion et la maison dans la planète rêveuse du petit prince, astéroïde lancé à travers l'espace, pièce où l'on dresse un paravent pour protéger la rose des courants d'air. Mais la planète du petit prince reste une pierre et la pierre dit inexorablement la mort, ce qu'illustre la fin de la fable. (Quesnel, op.cit:24)

La disparition d'un ami n'ira pas sans laisser de traces et l'aviateur, après avoir connu le Petit Price, sera capable de *re*venir à l'imagination et de ne pas y renoncer ; ce retour est marqué par l'achat d'une boîte de couleurs et des crayons ainsi que par l'action de « se remettre au dessin »…les résultats de ces essais timides sont autant de portraits du Petit-Prince que l'on soupçonne être ceux insérés parmi les lignes du texte :

> J'essaierai, bien sûr, de faire des portraits les plus ressemblants possible. […] Ici le petit prince est trop grand. Là il est trop petit. J'hésite aussi sur la couleur de son costume. […] Je me tromperai enfin sur certains détails plus importants. Mais ça, il faudra me le pardonner. Mon ami ne donnait jamais d'explications. (Saint-Exupéry, ibidem:20)

Pourquoi cette absence des explications ? Qu'est-ce que l'on devrait faire faute d'explications, faute de détails ? Il faudra s'imaginer… C'est d'ailleurs celle-ci la leçon que le Petit Prince enseignera à l'aviateur, en l'emmenant de *sa* réalité faite de chiffres à une autre faite d'images, à ce que l'on pourrait appelait *imaginaire*.

Le voyage sur la planète devient donc un voyage d'initiation à l'image et à l'imagination. C'est l'imagination qui équivaut à faire tomber les barrières, à parvenir à une certaine liberté, à vivre en (re)connaissant les choses qui comptent vraiment dans la vie :

> - Je connais une planète où il y a un Monsieur cramoisi. Il n'a jamais respiré une fleur. Il n'a jamais regardé une étoile. Il n'a jamais aimé personne. Il n'a jamais rien fait d'autre que des additions. Et toute la journée il répète comme toi : "Je suis un homme sérieux ! "[…] Mais ce n'est pas un homme, c'est un champignon !

Ce monsieur que le Petit Prince prend comme exemple représente toute une catégorie de personnes qui refusent de sortir de ce qu'elles considèrent être « réalité » et de s'abandonner à une autre réalité qui est celle des sentiments ; quant à lui, il fait une démonstration de cette conception lorsqu'il éclate en sanglots en pensant qu'un mouton puisse manger la fleur qu'il aime. C'est ce moment où le pilote devient conscient de cette réalité des sentiments qu'il abandonne lui, ses outils (symboles de la réalité objective) et qu'il prend le Petit Prince dans les bras, en lui promettant de « dessiner une armure » (Saint-Exupéry*, op.cit. :*31) pour sa fleur. C'est un nouveau retour…au dessin qui devient le signe de l'imagination dont l'aviateur s'approche graduellement.

6. L'Absence de l'imagination - De la réflexion sur les valeurs aux déviations de l'intelligence

L'existence que les êtres peuvent mener lorsqu'ils connaissent uniquement une seule réalité, la leur, et lorsqu'ils manquent d'imagination pour la dépasser, en étant incapables de penser à quelqu'un d'autre ou à quelque chose d'autre est illustrée par le voyage du Petit Prince dans la région des astéroïdes 325, 326, 327, 328, 329 et 220.

La première partie du voyage du petit prince le mène à visiter six astéroïdes, « pour y chercher une occupation et pour s'instruire. ». Chaque endroit met en évidence un nouveau personnage et un nouveau paradoxe : le premier astéroïde est habité par un roi qui « ne tolère pas la désobéïssance », mais qui ne donne que « des ordres raisonnables ». Le deuxième abrite un « vaniteux » qui aime être admiré, mais cela n'a aucun sens puisqu'il est seul sur la planète. Sur le troisième astéroïde il y a un buveur qui boit pour oublier qu'il boit tandis que sur le quatrième habite un businessman qui prétend qu'il est le possesseur des étoiles, sans « avoir le temps de rêvasser ». L'avant-dernière planète est habitée par « l'allumeur de réverbères » qui allume et éteint le seul réverbère sans cesse. Sur la dernière planète, le dernier prince fait la connaissance d'un géographe qui ne connaît rien d'autre que ce qui lui fournit un explorateur. Tous ces personnages « pèchent » non pas par méchanceté, mais par une logique paradoxale qui correspond symboliquement au monde des grandes personnes. C'est dans ces chapitres que « *Le Petit Prince* établira les fondements de toute réflexion sur les valeurs et déclinera les déviations de l'intelligence. » (Quesnel, *op.cit.*:21) Ces six personnages si sérieux qu'ils paraissent, sont tellement ancrés dans la réalité qu'ils perdent le contact avec celle-ci, en frisant le ridicule. Ils démontrent en quoi trop de réalité et trop peu d'imagination peuvent nuire : le roi donne des ordres raisonnables (« L'autorité repose d'abord sur la raison » Saint-Exupéry*, op.cit.*:44), mais n'a qu'un sujet, un rat vieilli, en persistant malgré tout à rester roi ; Le Petit Prince apprécie, en prenant ses distances, que « les grandes personnes sont *étranges* » (Saint-Exupéry*, ibidem*: 46) ; par rapport au vaniteux qui n'a pas de public, le Petit Prince remarque que « les grandes personnes sont décidément bien *bizarres.* » (Saint-Exupéry*, ibidem:*49) Lorsque celui-ci lui demande de l'admirer sans avoir fait rien qui lui vaille ces louanges ; c'est la même remarque que le Petit Prince fait par rapport au buveur qui boit pour oublier qu'il boit ; la quatrième planète propose l'image du businessman. Celui-ci est un exemple pertinent du monde des adultes qui sont incapables de réagir à la vue de l'autrui, mais qui s'adonnent à calculer sans cesse : l'absence de l'imagination devient synonyme avec l'incapacité de rêver et elle s'exprime surtout par la manière dans laquelle il qualifie l'action de rêver (le verbe employé étant un verbe ayant une nuance péjorative, *rêvasser*) comme étant faite uniquement par les « fainéants » (Saint-Exupéry*, ibidem:*54). Face au businessman, le Petit Prince constate que les « grandes personnes sont « tout à fait *extraordinaires.* » (Saint-Exupéry*, ibidem:*56). L'allumeur de réverbères se caractérise par une exactitude exemplaire ; il applique la consigne sans s'adapter aux changements qui surviennent. Le dernier personnage que le Petit Prince découvre sur la planète la plus grande est le géographe qui exige des preuves à l'explorateur, mais qui pense qu'une grosse pierre est la preuve de l'existence antérieure d'une montagne. Il n'a aucun contact avec la réalité, en considérant qu'il ne doit pas quitter son bureau et que tout ce qu'il faut faire est de s'informer en interrogeant des explorateurs.

« Aussi bien pour le Petit Prince que pour le pilote, le voyage sur la terre devient un itinéraire personnel et de rencontre de l'autre à la fois. » (Pollicino, 2010 : 11) Ils s'opposent ainsi « aux grandes personnes » qui ne réussissent à voir dans l'autre qu'un auxiliaire d'eux-mêmes. Les personnages que le Petit-Prince rencontre le perçoivent non pas comme une entité en soi, mais comme quelqu'un qui soit un reflet d'eux-mêmes : pour le roi, il peut être un sujet, tandis que pour le vaniteux, il peut être un admirateur. Le seul qu'il puisse faire son ami est l'allumeur de réverbère car « c'est le seul qui ne [lui] paraisse pas ridicule […] parce qu'il s'occupe d'autre chose que de soi-même. » (Pollicino, S., *op.cit.*:60)

7. Image- Imaginaire-Imagination

Le serpent est le seul qui accueille Le Petit Prince sur la Terre. Symboliquement, celui-ci parvient dans un espace désert, le Sahara, où il n'y a ni hommes, ni végétation, ni animaux. Ce serpent, élément mythico-symbolique portant en soi toutes sortes de symboles et significations, est un écho au serpent boa de l'incipit du livre ; symboliquement, il a le pouvoir de ramener le lecteur à l'essence, aux débuts. Par sa forme, « un anneau couleur de la lune » (Saint-Exupéry., *op.cit.*:67), le serpent évoque la figure du cercle, l'infini, le retour continuel dans le même point ou bien le retour aux origines. En évoquent indirectement le boa du début du livre, il devient une figure du retour à l'imagination, à l'enfance, mais aussi une figure de la mort : « Celui que je touche je le rends à la terre d'où il est sorti. » (Saint-Exupéry, *ibidem* :70) Le verbe *rendre* indique lui-aussi le retour aux origines et le serpent prolonge cette idée en proposant au Petit Prince de l'aider à retrouver sa planète : « Je puis t'aider un jour si tu regrettes trop ta planète. » (Saint-Exupéry, *ibidem*) Le serpent devient ainsi l'agent d'un triple retour : le retour au début du livre pour le lecteur et, ainsi, le retour à l'imagination et à l'innocence de l'enfance (« Mais tu es pur […]. » (Saint-Exupéry, *ibidem*), le retour dans la terre (la mort) et le retour dans l'espace (l'envolement). Quant à lui, le Petit Prince le met en relation avec une manière énigmatique de parler : « J'ai très bien compris, fit le Petit Prince, mais pourquoi parles-tu toujours par énigmes ? » (Saint-Exupéry, *ibidem*) Le terme *énigme* fait écho dans l'imagination du lecteur au mythe d'Œdipe, plus précisément au sphinx et assure ainsi la connexion entre l'image (le serpent) – l'imagination (le boa) – l'imaginaire (littéraire).

Le personnage qui représente peut-être le mieux la sagesse, se plaçant ainsi au pôle opposé aux hommes que le Petit Prince rencontre dans son voyage est le renard.

> Tu vois là-bas, les champs de blé ? Je ne mange pas de pain. Le blé pour moi est inutile. Les champs de blé ne me rappellent rien. Et ça c'est triste ! Mais tu as des cheveux couleur d'or. Alors ce sera merveilleux quand tu m'auras apprivoisé ! Le blé, qui est doré, me fera me souvenir de toi. (Saint-Exupéry, ibidem : 295)

Il devient, sous un certain angle, le personnage qui initie « à l'apprivoisement », mais en fait ce qu'il fait c'est de devenir « le principal adjuvant de la quête du Petit Prince » (Quesnel., *op.cit.*:206), celui qui donne accès « au pouvoir de l'imaginaire » (Quesnel, *ibidem*) :

« Par-delà toute notion morale, c'est bien au pouvoir de l'imaginaire, capable de transfigurer le réel immédiat en réalité signifiante, qu'éveille cet enseignement du renard. » (Quesnel, M., *op. cit* :82.)

Le buveur, le roi, le vaniteux, le businessman, le géographe, l'allumeur et le pilote sont tous des êtres pour lesquels la faculté maîtresse est la raison ; quant au renard, il devient le représentant de tout ce qui s'oppose à la raison, soit il sentiment (voir son désir d'être apprivoisé) ou bien imagination (les champs de blé qui signifient la réalité concrète sont « inutiles » tels quels, mais deviennent merveilleux lorsqu'ils sont les porteurs des souvenirs, les véhicules qui stimulent l'être à s'imaginer et à se rappeler). Le renard quitte donc la logique positive et devient le représentant d'une logique des sentiments. Ce type de logique semble oubliée par les « grandes personnes » qui ont besoin de la réapprendre : « on ne voit bien qu'avec le cœur » parce que « l'essentiel est invisible pour les yeux. » (Saint-Exupéry, *op.cit.*:83)

A la recherche des hommes sur la Terre, le Petit Prince pense que cette planète est drôle, en parvenant à une conclusion qui intéresse extrêmement notre démarche : « Et les hommes manquent d'imagination. » (Saint-Exupéry, *ibidem :* 74) C'est ici l'apprentissage que fait le Petit Prince : il apprend involontairement que les hommes n'ont pas d'imagination tout comme ils ne réussissent pas à se faire des amis, en oubliant les choses élémentaires. Les phrases du renard « on ne voit bien qu'avec le cœur. L'essentiel est invisible pour les yeux. » (Saint-Exupéry., *ibidem:*83) s'adressent elles-mêmes à l'imagination : voir « avec le cœur » devient synonyme de renoncer à la raison, la laisser de côté ce qui équivaut, au moins partiellement, à se fier à l'imagination. La seconde partie de l'affirmation du renard revient à renoncer à percevoir la réalité par les sens, car on ne parvient pas à en avoir un tableau exact ; ce qui est invisible aux sens est visible aux sentiments et à l'imagination. La recherche entreprise de cette façon-ci, sans imagination et sans sentiments, devient vaine, alors, les seuls êtres qui savent ce qu'ils cherchent sont les enfants (« Les enfants seuls savent ce qu'ils cherchent » (Saint-Exupéry, *ibidem:*85) car ils possèdent le don inégalable de l'imagination.

Une des images représentatives de l'histoire est celle du **puits**. Après huit jours, le pilote et le Petit Prince partent à la recherche d'un puits, malgré l'absurdité qu'une telle démarche présente aux yeux d'une « grande personne » (« absurde de chercher un puits, au hasard, dans l'immensité du désert. » (Quesnel, *op.cit:*88)

- J'ai toujours aimé le désert. On s'assoit sur une dune de sable. On ne voit rien. On n'attend rien. Et cependant quelque chose rayonne en silence…
- Ce qui embellit le désert, dit le petit prince c'est qu'il cache un puits quelque part.

Je fus surpris de comprendre soudain ce mystérieux rayonnement du sable […]

- Oui, dis-je au petit prince, qu'il s'agisse de la maison, des étoiles ou du dessert, ce qui fait leur beauté est invisible !
- Je suis content, dit-il, que tu sois d'accord avec mon renard. (Saint-Exupéry, *op.cit*:89)

Ce puits devient le symbole de l'âme retrouvée à la fin d'un long chemin d'initiation. Le puits pourrait être interprété comme un tunnel de passage entre deux mondes, le monde de surface/superficiel et le monde des profondeurs/profond. Ces deux royaumes correspondraient au monde réel, celui de tous les jours et le monde des profondeurs (et il faut lire le mot « profondeurs » dans tous ses sens, y compris dans le sens des « profondeurs de l'être » ou bien de tout ce qui git au niveau de chacun de nous ou, pourquoi pas ? dans le sens d'inconscient, de rêve, d'imaginaire). En fait, ce que le pilote et le Petit Prince retrouvent ensemble et simultanément sont les racines de leur propre être, de leur imagination et de leur affectivité. L'eau devient la frontière entre le réel et l'imaginaire, l'élément générateur faisant référence au « regressus ad uterum », c'est-à-dire au retour aux sources.

La marche du pilote avec le Petit Prince dans les bras à travers le désert et les moments pendant lesquels il regarde celui-ci endormi, le rendent conscient que ce que l'on considère comme étant réalité n'est qu'une apparence et que ce qui compte est ce qui est caché derrière celle-ci : « Ce que je vois là n'est qu'une écorce. Le plus important est l'invisible… » (Saint-Exupéry, *ibidem:*89)

Odaert remarque que « la découverte du puits, à la fin du conte, symbolise ce retour, à la source de ce que Jung appelle la libido, c'est-à-dire l'énergie psychique, retour qui se conclut toujours dans les mythes par un "sacrifice [qui] n'est pas du tout signe de régression, mais d'une réussite du transfert de la libido sur l'équivalent de la mère et par conséquent vers le spirituel" ». (Odaert, *op.cit.* : 21)

Le pilote qui donne à boire au Petit Prince « nourrit » symboliquement son côté enfantin ; l'alimentation de celui-ci s'accomplit par un retour aux sources de l'imagination. Chronologiquement, cette expérience mettra fin au trajet initiatique suivi par le pilote accompagné par le Petit Prince ; c'est à ce moment de l'histoire que le pilote réussit à réparer son avion comme si la fin de celle-ci représentait la fin du rêve et le retour dans le monde réel, la fin de la descente dans le monde enfantin et le retour dans le monde des adultes. Le retour ne s'opère pas sans changement car le monde du pilote sera dorénavant un monde redéfini, remodelé, réinventé à travers l'imagination :

> - Les gens ont des étoiles qui ne sont pas les mêmes. Pour les uns, qui voyagent, les étoiles sont des guides. Pour d'autres elles ne sont rien que de petites lumières. Pour d'autres, qui sont savants, elles sont des problèmes. Pour mon businessman elles étaient de l'or. Mais toutes ces étoiles-là se taisent. Toi tu auras des étoiles comme personne n'en a…
> - Que veux-tu dire ?
> - Quand tu regarderas le ciel, la nuit, puisque j'habiterai l'une d'elles, alors ce sera pour toi comme si riaient toutes les étoiles. Tu auras, toi, des étoiles qui savent rire ! (Saint-Exupéry, *op.cit*:313)

La disparition du Petit Prince transposé au niveau du texte par le retour de celui-ci sur sa planète équivaut à un retour à l'imagination pour l'aviateur.

La fin du livre évoque discrètement l'image de la mort, soutenue par la répétition :

« J'aurai l'air d'avoir mal…j'aurai un peu l'air de mourir. » (Saint-Exupéry, *ibidem:*100) ou bien « J'aurai l'air d'être mort et ce ne sera pas vrai. » (Saint-Exupéry, *ibidem:*101) L'expression « avoir l'air » synonyme avec le verbe « paraître » suggère comme la frontière entre « réalité » et « imagination » est fine. Le détachement de ce qui est concret du Petit Prince est graduel et chaque étape qu'il envisage est ponctuée par le silence du pilote : l'abandon du corps qui équivaut au détachement de la couverture matérielle (« Je ne peux pas emporter ce corps-là. C'est trop lourd. » (Saint-Exupéry, *ibidem*), concrète ; les traces qu'il laisse derrière (« une vieille écorce abandonnée » (Saint-Exupéry, *ibidem:*102) ; la possibilité de se nourrir à l'aide des étoiles ce qui est synonyme de sa dissolution dans l'univers (« Toutes les étoiles me verseront à boire. » (Saint-Exupéry, *ibidem*)

La fin du livre marque le retour à un présent réel ; pourtant, la trace la plus importante que le Petit Prince ait laissée est le don de l'imagination que l'aviateur a réussi à s'approprier à se réapproprier; ce retour à l'imagination est suggéré linguistiquement par la capacité de se poser des questions dont la réponse implique le recours à des images, à l'imagination (« Le mouton oui ou non a-t-il mangé la fleur ? » (Saint-Exupéry, *ibidem:*105), mais aussi par l'action de dessiner qui devient une action accomplie, réelle (« C'est le même paysage que celui de la page précédente, mais je l'ai dessiné une fois encore pour bien vous le montrer. » (Saint-Exupéry, *ibidem*). Celle-ci est la leçon la plus précieuse apprise par le pilote : l'homme qui vit sans imagination risque de se déshumaniser, de perdre de vue l'essentiel, de renoncer aux sentiments, de se transformer en machine, d'oublier de rêver. Le retour volontaire au dessin qu'il fait et refait montre la décision finale prise par l'adulte de …*laisser de côté les mathématiques, la géographie et le calcul et de s'intéresser plutôt à* …l'imagination, de réapprendre à devenir enfant et à rêver.

Conclusions

La fin du livre est mise sous le signe de l'hypothétique (« si vous voyager un jour en Afrique […], s'il vous arrive de passer par là, […] Si alors un enfant vient à vous, s'il rit, s'il a des cheveux d'or, s'il ne répond pas quand on l'interroge, vous devinerez bien qui il est. » (Saint-Exupéry, *ibidem*). Emettre des hypothèses c'est abandonner les certitudes, c'est entrer dans le règne des suppositions et cela revient à s'imaginer. Le dernier fragment du texte commence par un appel adressé apparemment aux lecteurs par un impératif (« Regardez »), mais cet appel pourrait très bien devenir un appel vers le côté enfantin du narrateur lui-même, vers ce côté qui a retrouvé la capacité de rêver et de s'imaginer. Toute la suite d'hypothèses qui s'enchaînent permettant une plongée dans l'imaginaire de l'enfance qui est recréée à l'aide des images concrètes telles *Afrique, désert, étoile, enfant, cheveux d'or*, chacune renvoyant à une réalité virtuelle qui reste à découvrir, si…par hasard, par accident…on se retrouvera dans une situation…similaire : l'Afrique est la terre éloignée, loin de la civilisation, où le monde des grandes personnes devient ridicule ; le désert c'est la région profonde de chacun de nous où il nous reste (si…on accepte) de trouver, comme le Petit Prince, des fontaines symboliques ; l'étoile c'est l'intouchable, l'irréel, l'imaginaire, l'aspiration vers l'inconnu ; l'enfant c'est « le petit prince » qui existe dans chacun de nous, le trésor d'imagination et d'affectivité qui git aux tréfonds de chaque être et qui attend que l'on lui permette de sortir ; les cheveux d'or sont le retour aux contes de fées, à la réalité magique des images, de l'imagination et de l'imaginaire.

Apprendre que le Petit Prince est revenu est le désidérata symbolique de l'adulte (« Ne me laissez pas tellement triste : écrivez-moi vite qu'il est revenu… » (Saint-Exupéry, *ibidem*) qui espère pouvoir, au moins de temps en temps, revoir le monde avec les yeux d'un enfant, revivre le temps de l'innocence, retrouver le pouvoir de s'imaginer et de rêver. Dans ce contexte, le personnage du Petit Prince est à la fois une image, un produit de l'imagination, une synthèse de l'imaginaire de l'enfance et des relations qui se constituent entre tous les éléments mentionnés et la réalité.

« Au vingtième siècle, Saint-Exupéry voulait plutôt réapprendre à rêver – et à croire à leurs rêves ! – à ceux qui ne prêtent plus attention aux voix de l'enfance, étouffées par le dogme adulte de la raison. » (Odaert, *op. cit.*: 211)

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POUR UNE REDÉFINITION DE LA RELATION MYTHE - LITTÉRATURE

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Abstract: *The concept of literary myth had been introduced in the domain of mythocritics by Pierre Albouy, in his notorious book. Since then, other specialists in mythocritics had discussed this concept, adopting or adapting Albouy's definition. Most of them had adopted more comprehensive definitions for the literary myth, eliminating the ethnological fundament, which is at the very basis of Albouy's definition. Thus, notorious histories as "Tristan and Iseult" of "Don Juan" were considered myths by some critics.*

Our aim in the present paper is to propose a personal classification of myths, based on the criteria of belief, which we consider the very heart of mythical thinking. Thus, we propose three categories of myth: the ***ethnologic myth****, which is for us the myth defined by anthropologists and ethnologists, that is the sacred story of the archaic societies; then, we adopt Albouy's category of the* ***literary myth****; finally, we propose the category of the* ***literary-born myth****, which is a story born in literature, but which states social behaviour or social types and in which its contemporaries believe.*

Keywords: *literary myth, ethnologic myth vs. literature, literary-born myth.*

Préambule

Le mythe est par excellence une construction de l'imaginaire humain, rendant compte des angoisses, des tabous, des peurs et des incertitudes de l'homme ; il remplit aussi un rôle social important, le mythe revêtant aussi une valeur de loi dans les sociétés archaïques traditionnelles. Lucien Scubla affirme « que […] les mythes ne sont pas des productions narcissiques de l'esprit humain, mais […] ils décrivent des processus morphogénétiques réels – et plus précisément la morphogénétique des sociétés humaines » (Scubla 1992 : 271). Le mythe répond donc, au moment de sa production, à un besoin social plus qu'à un besoin individuel, proposant par-là des modèles sociaux, valables dans un temps et dans un espace déterminés. Notre culture occidentale a préservé les mythes dans des créations littéraires qui nous ont transmis, d'une part, des histoires exemplaires et aussi, d'autre part, des modèles sociaux et les besoins sociaux des sociétés archaïques. La relation entre le mythe et les besoins d'une certaine société est selon nous incontournable, de manière que l'on ne pourrait parler de mythe – littéraire ou nous, nous le verrons par la suite – que si le besoin social est présent dans la naissance du mythe.

La perspective que l'homme moderne a sur le mythe est sans doute une littéraire, littéralisée et littéralisante, dans le sens que le mythe, tel que nous le connaissons aujourd'hui, représente le triomphe de l'œuvre littéraire sur la croyance religieuse, puisque les mythes ont été transmis dans et par la littérature, avec peu d'éléments relatifs au contexte culturel, religieux, social et politique qui accompagnait le mythe ethnologique, primitif. La connaissance et la non-connaissance de ce contexte marquent la différence majeure dans la perception moderne du mythe, par rapport à celle antique. Parce que, il faut le dire, le mythe, dans le monde antique des civilisations traditionnelles, n'est pas ou n'est pas en première instance une forme littéraire, mais la

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manifestation allégorique des croyances religieuses profondes, des visions sociales et politiques qui préoccupaient le monde et l'individu, une « forme de comportement humain » (Eliade 1998 : 5) et « un élément de civilisation » (Eliade 1998 : 5), bref, une représentation religieuse et sociale des angoisses profondes de l'individu, une pratique sociale.

Il se pose à ce point plusieurs questions : en quelle mesure la littérature préserve-t-elle le mythe et en quelle mesure contribue-t-elle à la dégradation de celui-ci, en quelle mesure le travail de création propre à chaque auteur et les contraintes stylistiques propres à un certain courant littéraire ou à une certaine époque historique peuvent-ils influencer sur la matière mythique première, y-a-t-il des « scénarios prestigieux » (Sellier 1984 : 112) qui naissent dans la littérature d'auteur et qui acquièrent une telle notoriété dans la conscience collective à équivaloir à l'exemplarité du mythe ? Nous allons essayer, dans les pages suivantes, donner des réponses à ces questions, pour aboutir à une classification des mythes dans la littérature.

La littéralisation des mythes

Une évidence : les mythes, tels qu'ils nous sont parvenus, se présentent tous dans une forme littéraire. Pierre Brunel soulignait très bien que « […] le mythe nous parvient tout enrobé de littérature, […] il est déjà, qu'on le veuille ou non, littéraire » (Brunel 1988 : 11). La question qui se pose alors c'est, tout d'abord, à quel moment s'est produite cette littéralisation et, ensuite si littéralisation signifie nécessairement passage du mythe ethnologique au mythe littéraire.

La présence du mythe dans la littérature est de longue date. La littérature, avec ses caractéristiques essentielles, à savoir l'identité auctoriale et la forme écrite, est non pas seulement le cadre, mais aussi le véhicule du mythe à travers le temps. De plus, il est indéniable que les mythes, tels que nous les connaissons aujourd'hui nous proviennent de sources littéraires. Le texte littéraire offre ainsi au mythe cette pérennité supposée déjà par l'exemplarité du message mythique. Ajoutons aussi un autre élément qui nous semble essentiel pour la relation étroite et incontournable entre le mythe et la littérature: leur commune narrativité, résumée tellement bien par Philippe Sellier qui utilise le syntagme « récit humain » (Sellier 1984 : 112) pour nommer le mythe.

Il existe une grande différence dans la manière de transmission du mythe à la littérature, depuis l'Antiquité jusqu'à l'âge moderne, et cela tient en tout premier lieu au contact des auteurs avec le mythe. Homère, Eschyle et Sophocle, par exemple, puisaient directement à la source du mythe, même si dans beaucoup de cas les vérités religieuses étaient recueillies à l'intérieur des traditions populaires qui sont passagères et instables; leur contact avec le mythe était donc direct. Par contre, les modernes ont du mythe une connaissance de seconde main, par médiation et surtout livresque, parce qu'ils connaissent le mythe par leurs lectures. Cela veut dire que, dans beaucoup de cas, la variante qui leur parvient peut être incomplète, modifiée ou enrichie.

Selon Pierre Brunel, le mythe transporté en littérature acquiert une « irradiation souterraine », un « soleil noir » (Chevrel, Dumoulié 2004 : 196), il travaille en secret, comme un « langage préexistant au texte, mais diffus dans le texte» (Chevrel, Dumoulié 2004 : 225). Brunel (Brunel 1988 : 8) est d'ailleurs l'une des voix notoires qui ne cessent pas d'affirmer la relation étroite entre le mythe et la littérature, en partant justement de cette narrativé commune au mythe et à la littérature, une narrativité qui est l'une des trois fonctions définitoires du mythe : celle de transmettre un récit. Cette narrativité vient du sens même étymologique du terme, tel qu'il est rappelé par Wellek et Warren : le mythe<*mythos* signifie ce qui est narratif, par opposition au *logos*, qui est le discours dialectique. Le mythe est animé par le dynamisme du récit, ce dynamisme mis en valeur par Durand lorsqu'il parle du mythe comme d'un « système dynamique » (Durand 1969). En reprenant la terminologie d'André Jolles, le mythe s'actualise, à la faveur d'un geste verbal qui est la désignation d'un événement et il se constitue alors en récit (Jolles 1972). Il s'ensuit que, même si le mythe n'est pas déroulé, mais il se réduit à un indice mythique, cet indice est porteur de narrativité latente. La seconde fonction du mythe est le fait qu'il explique, et en cela il se rapproche de l'archétype; enfin, le mythe révèle, et en cela le mythe devient objet de foi et une histoire sacrée.

Pour Régis Boyer, le mythe « se fonde […] sur trois éléments indissociables : une image, une histoire, un message » (Boyer 1994 : 153-154). Pour lui, il existe donc une forme convenue, stéréotypée et littéraire de transmission du mythe, même dans le cadre de l'oralité. Il en résulte, dans la vision de Boyer, qu'il n'existe de mythe qui ne soit littéraire : « Il semble bien que tout ce qui est mythique doive, comme par définition, s'exprimer en littérature. Car en fait : à quoi sert-elle cette littérature, sinon à exprimer, voire à fabriquer des mythes » (Boyer 1994 : 164) ?

Procédant à une analyse des mythes classiques en « remontant » du mythe vers la tragédie, Jacqueline de Romilly constate à juste titre que, pratiquement, tous les mythes ont été « littéralisés », pour deux raisons : les « auteurs tragiques ne sont aucunement des témoins fidèles du mythe » (de Romilly 1991) car ils n'en ont pas une connaissance directe, non plus et, aussi, il s'agit d'une adaptation des données mythiques au goût, aux attentes et aux sensibilités du public, ce qui requiert une certaine réticence des auteurs tragiques devant le trop violent ou le trop invraisemblable :

[...] les auteurs tragiques du $V^{ème}$ siècle athénien ont modifié et réinterprété les mythes, très librement. Car les auteurs tragiques ne sont aucunement des témoins fidèles du mythe, bien au contraire. La force de la tragédie grecque est d'être partie de ces données mythiques mais de les avoir en fait complètement changées et élaborées. [...] La tragédie, elle aussi, a beaucoup éliminé, probablement par goût [...] et sûrement par nécessité. Il fallait laisser de côté ce qui était trop invraisemblable, en horreur ou burlesque. (de Romilly 1991)

Il s'ensuit que l'on ne pourrait pratiquement parler que de mythes ayant subi une littéralisation, c'est-à-dire une modification. Le problème qui se pose, alors, selon nous, c'est de définir le degré de cette littéralisation, ce qui pourrait rendre compte de la différence entre le mythe ethnologique et celui repris dans la littérature. Jacqueline de Romilly souligne à juste raison l'élimination du « réalisme presque angoissant » (de Romilly 1991) des mythes ethnologiques, recueillis, eux, « à partir de témoignages, de légendes locales » (de Romilly 1991), lors du passage dans la tragédie, mais elle souligne que ce processus ne conduit pas toujours à une modification substantielle des données mythiques.

Cela est évident surtout dans la tragédie, donc dans un genre littéraire voué à être représenté devant le public ; par contre, cette « purification » est moins évidente dans les poèmes épiques ou dans la poésie. C'est, à notre avis, parce que le théâtre – étant un texte voué à la représentation – doit se soumettre plus que les autres aux exigences du vraisemblable ; par contre, la poésie est littérature, texte, lieu où l'invraisemblable et le merveilleux sont acceptés par le pacte de lecture.

De même, lorsque Florence Dupont affirme « Les mythes comme grands récits archaïques et fondateurs, expressions poétiques des croyances des peuples « primitifs » ont été inventés à partir du XIXème siècle » (Dupont 2009 : 45), elle n'évoque certainement pas la naissance du mythe-croyance, mais du mythe objet d'étude scientifique, perçu comme forme narrative et/ou littéraire, objet d'étude des anthropologues et des ethnologues. Ce que la modernité a inventé, par contre, ce sont les archi-mythes : à partir des travaux des comparatistes, des anthropologues, des ethnologues, les chercheurs du XIXème siècle ont pu reconstruire des variantes unifiantes, réunissant les versions incomplètes ou éparses chez les antiques. Il ne s'agit pas ici d'un processus de narrativisation, puisque les variantes éparses en étaient déjà douées, mais de littéralisation car, même voué à des études non-littéraires, le texte mythique devient texte littéraire, obéissant à des règles littéraires d'agencement et de style.

Littéralisation chez Jacqueline de Romilly, « transstructuration » chez Evanghélos A. Moutsopoulos, c'est le concept qui définit les mutations subies par le mythe ethnologique lors du passage dans la tragédie ; la transstructuration vise l'adaptation du mythe aux besoins esthétiques et sociaux. Selon Moutsopoulos, la structuration dynamique du mythe s'accompagne d'une « transstructuration » (Moutsopoulos 1989 : 180), « c'est-à-dire de sa modification supérative par la volonté même du créateur qui se propose délibérément de lui accorder une signification nouvelle, voire une signification tout court, en lui substituant sa propre création ou en mettant l'accent sur tel ou tel de ses éléments ainsi érigé en centre principal d'organisation et d'attraction » (Moutsopoulos 1989 : 180). La transstructuration définit donc le passage à un genre différent et « une articulation originale des facteurs précédents, complétés, pour la cause, par des facteurs nouveaux » (Moutsopoulos 1989 : 185). Opérée par le poète tragique, la transtructuration est ainsi le résultat de la rencontre créatrice entre les contraintes traditionnelles et la liberté créatrice de l'auteur, qui fait recours « à toutes sortes de licences et d'innovations ». (Moutsopoulos 1989 : 186).

Selon Jacqueline de Romilly, ce que la tragédie emprunte au mythe, c'est la grandeur ; la sacralité cède donc le pas à une caractéristique typiquement humaine :

L'aventure tragique emprunte au mythe sa grandeur. Elle en écarte tout ce qui nuirait à cette grandeur ou à la vraisemblance, pour ne retenir qu'un exemple aux dimensions saisissantes – celui d'un sort qui, en plus petit, pourrait être le nôtre. Ce n'est pas le mythe dans sa tradition d'origine, ce n'est pas non plus ce que nous appellerions une tranche de vie : c'est un symbole et un paradigme, retenu et dégagé comme tel, à coup de choix et d'éliminations. (de Romilly 1991).

Le mythe transposé en littérature garderait donc toujours son exemplarité, mais non pas son intégralité. Dépourvu de son caractère sacré et fondateur, le mythe passe de son narrativité intrinsèque à la narrativité littéraire et devient l'un des éléments du tragique, une matière dramatique, donc essentiellement littéraire. Toutefois, ajouterions-nous, le mythe, même dépouillé de certaines de ses données fondamentales, conserve une exemplarité qui dépasse celle de la vie même, agissant donc dans une égale mesure sur le producteur du texte et sur ses récepteurs.

Un premier point donc à éclaircir : si l'on accepte que tout mythe a subi un processus de littéralisation, cela veut-il dire que tout mythe est nécessairement un mythe littéraire, dans le sens que Pierre Albouy a donné à ce concept ? En prenant comme point de départ les affirmations de Jacqueline de Romilly, nous considérons que la différence entre le mythe littéralisé et celui littéraire se fait en termes d'exemplarité et de finalité : si les changements et les écarts subis lors de la littéralisation entraînent un détournement du but initial, l'on peut parler de mythe littéraire. Cela correspond à une modification substantielle, dont le but n'est pas celui évoque par Romilly, à savoir complaire le goût du public, mais une transformation auctoriale ayant comme but l'expression d'une poétique propre à chaque auteur.

Le mythe littéraire. Bref aperçu

Le concept de mythe littéraire fait son entré dans le langage des critiques en 1969, lorsque Pierre Albouy introduit dans l'étude des mythes le terme de « mythe littéraire » (Albouy 1969), en le distinguant du « mythe proprement-dit » et aussi de ce qu'il définit comme « thème ». Selon lui, le mythe littéraire est « un récit que l'auteur traite et modifie avec grande liberté et par les significations nouvelles qui y sont ajoutées. Quand une telle signification ne s'ajoute pas aux données de la tradition, il n'y a pas de mythe littéraire » (Albouy 1969 : 9). Il s'ensuit que le mythe implique un plan syntagmatique et comporte toujours, non plus une image, mais un récit primordial que l'écrivain modifie à sa guise.

Le mythe littéraire ne peut apparaître que dans le contexte d'un renouvellement d'une époque, qui le reprend, parce qu'il est considéré comme pouvant exprimer le mieux ses problèmes. Les significations nouvelles que chaque époque ajoute à un mythe forment une unité avec le mythe de départ, comme si la variante finale était une variante du mythe de départ :

> *Point de mythe littéraire sans palingénésie qui le ressuscite dans une époque dont il se révèle apte à exprimer au mieux les problèmes propres. Ces significations nouvelles ne laissent pas de présenter une unité particulière à chaque mythe, comme si elles constituaient autant de variantes d'une signification fondamentale.* (Albouy 1969 : 10)

Le grand mérite de la définition que Albouy propose pour le mythe littéraire est, selon nous, l'étroite et incontournable relation dans laquelle ce dernier se trouve avec le mythe ethnologique. Autrement dit, le mythe littéraire ne peut naître « de rien », dans la littérature, mais il est soit une revalorisation, soit une dégradation d'un mythe ethnologique, dans un contexte socio-littéraire donné. De cette perspective, il serait difficile d'accepter dans cette catégorie des histoires – telles le Don Juan, Tristan, etc. – que d'autres chercheurs[1] placent dans la catégorie du mythe littéraire, vu leur déracinement ethnologique.

Dans son article *Qu'est-ce qu'un mythe littéraire ?* (Sellier 1984 : 112-126), repris plus tard dans *Essais sur l'imaginaire classique* (Sellier 2005), Philippe Sellier propose également une définition du mythe littéraire, envisagé dans ses différences et similitudes par rapport au mythe ethnologique.

Pour distinguer le mythe littéraire du mythe des ethnologues, Sellier prend comme référence les caractéristiques du premier, telles que celles-ci résultent des recherches des ethnologues et des historiens des religions : Dumézil, Lévi-Strauss ou Eliade. Le mythe des ethnologues est ainsi défini comme un récit fondateur, anonyme et collectif, tenu pour vrai, qui fait baigner le présent dans le sacré, sa logique est celle de l'imaginaire et il possède la pureté et la force des oppositions structurales :

Ce récit est anonyme et collectif, élaboré oralement au fil des générations […] Le mythe est tenu pour vrai : histoire sacrée, d'une efficacité magique, récitée dans des circonstances précises, il est nettement distinct, pour ses fidèles eux-mêmes, de tous les récits de fiction. […] Le mythe remplit une fonction socio-religieuse. Intégrateur social, il est le ciment du groupe, auquel il propose des normes de vie et dont il fait baigner le présent dans le sacré. […] Les personnages principaux des mythes (dieux, héros...)

[1] Philippe Sellier, Denis de Rougemont, Jean Rousset, entre autres.

agissent en vertu de mobiles largement étrangers au vraisemblable, à la psychologie « raisonnable ». Leur logique est celle de l'imaginaire. […] un autre trait distinctif : la pureté et la force des oppositions structurales. Le moindre détail entre dans des systèmes d'oppositions signifiantes. (Sellier 1984 : 113-114)

Or, constate Sellier, dans le cas du mythe littéraire, les trois premières caractéristiques du mythe disparaissent : le mythe littéraire n'est pas un récit instaurateur ou fondateur – « ne fonde ni n'instaure plus rien » (Sellier 1984 : 114), le mythe littéraire se présente sous forme écrite, a un auteur individuel et il n'est pas tenu pour vrai. D'autres caractéristiques pourraient, par contre, permettre de rapprocher le mythe littéraire du mythe ethnologique: sa logique est celle de l'imaginaire (Sellier 1984 : 114), il a une organisation structurale « ferme » (Sellier 1984 : 114), *le tour d'écrou* et aussi un impact social, définitoire pour « l'horizon métaphysique ou religieux de l'existence » (Sellier 1984 : 114). La valeur symbolique est aussi commune pour les mythes proprement-dits et pour les mythes littéraires. Ainsi, « le mythe et le mythe littéraire reposent sur des organisations symboliques, qui font vibrer les cordes sensibles chez tous les êtres humains, ou chez beaucoup d'entre eux » (Sellier 1984 : 124). Ensuite, le mythe littéraire implique non seulement un héros, mais une situation complexe, de type dramatique, où le héros se trouve pris. Enfin, le mythe littéraire possède un éclairage métaphysique dans lequel baigne tout le scénario, et qui se manifeste dans le mythe par la rencontre entre deux mondes.

Dans on *Dictionnaire des mythes littéraires* (Brunel 1988), Pierre Brunel définit très largement le mythe littéraire comme « tout mythe qui se constitue progressivement dans et par la littérature, qu'il s'agisse de figures aussi diverses que Moïse, Prométhée, don Quichotte ou l'Ogre » (Brunel 1988 : 18). Il s'ensuit que ce qui importe, c'est l'action réciproque, de lecture, de relecture et de modelage, qui s'instaure entre le mythe et le texte littéraire. De plus, pour Pierre Brunel, le mythe fonctionne comme matière, utilisable dans la littérature, texte et pré-texte à la fois : « […] le mythe, langage préexistant au texte, mais diffus dans le texte, est l'un de ces textes qui fonctionnent en lui » (Brunel 1992 : 61). Bien qu'il puisse subir des « réductions »[1], le mythe fonctionne comme la conjonction de tous ses éléments constitutifs, car « le mythe est un ensemble qui ne saurait se réduire ni à une situation simple […] ni à un type » (Brunel 1986 : 118).

Joël Thomas voit lui aussi dans le mythe littéraire une forme altérée du mythe ethnologique qui, pourtant, d'une part, sert à la conservation et à la perpétuation du mythe et, d'autre part, met à profit la sensibilité et la créativité des auteurs :

[…] le mythe apparaît bien comme une forme autoplastique et créative, cette créativité reposant paradoxalement sur une certaine démythisation, c'est-à-dire sur une altération de sa transmission littérale, sur un affaiblissement des attitudes d'adhésion qui, dans la labilité labyrinthique du récit, laissent place à une liberté et à une subjectivité qui se réapproprient la forme et le sens, la syntaxe et la sémantique du mythe d'où, en même temps, une remythisation par chaque époque des mythes qu'elle fait siens. (Thomas 2011 : 14)

Unité structurale et de sens, le mythe transposé en littérature est donc doublement un fait d'époque : influencé, dans sa transformation, par l'esprit de l'époque

[1] Le mythe « […] subit une double réduction : réduction au nom du héros mythique principal ; réduction à une situation particulière ». (Brunel 1986 ; 118)

et par le contexte culturel et artistique, il forge ce dernier son tour, ce qui constitue un renouvellement.

« Discours mythique dans son environnement littéraire » (Monneyron, Thomas 2012 : 119), le mythe littéraire est dans le même temps redevable à l'héritage antique collectif et forme qui sert à sa conservation et à la transmission d'une forme de pensée archaïque qui, sans la littérature, se serait perdue dans le temps :

[...] ce qu'une création individuelle doit à des récits appartenant aux vieux fonds intemporels d'une civilisation, mais aussi, inversement, de manifester la pérennité d'un mode de pensée mythique à travers ce qui peut apparaître comme un de ses vecteurs privilégiés et, au-delà, l'importance d'un tel mode de pensée dans toute activité socio-culturelle en général. (Monneyron, Thomas 2012 : 7)

Pour Daniel Mortier (Mortier 1975), le mythe littéraire présente des textes dont le lecteur n'hésitera pas à rechercher les structures profondes et se définit par plusieurs caractéristiques: la première caractéristique est l'intertextualité, qui est « à la fois requise et circonscrite, qui se différencie nettement d'une intertextualité plus libre et dans son exercice, et dans ses références s'agissant d'un texte hors-mythe » (Mortier 1975 : 146). Le fait que cette intertextualité est requise montre qu'elle est impliquée par la perception même d'un mythe littéraire ; tandis que « circonscrite » signifie que le mythe isole dans l'ensemble de la production littéraire un sous-ensemble d'œuvres désignées par là même pour inférer dans l'intertextualité. Il s'agit donc d'une intertextualité particulière, parce qu'elle autorise le lecteur à voir dans les textes du mythe une série de transformations à partir d'un hypotexte qui est soit le premier texte connu, soit une légende reconstituée.

Le deuxième trait est que le mythe littéraire brouille la distinction moderne entre le fictionnel ou le ludique et le sérieux. Cela renvoie évidemment au statut particulier du texte mythique et du mythe en général qui ne se soumet pas à la règle de la vérité, puisque le référent n'est pas le monde environnant.

En troisième lieu, mythe littéraire est à la fois profondément soumis au temps et capable de s'en délivrer. Son historicité est affirmée dans la mesure où l'on admet que chacune des œuvres qui le composent est marquée par les préoccupations de l'époque ou de l'auteur : « Le mythe n'existe que grâce à une appropriation jugée légitime, un rapprochement permanent avec l'horizon d'attente. Le mythe, c'est l'adaptation réhabilitée, à tel point que se pencher sur un mythe littéraire conduit souvent à attendre avec impatience la prochaine adaptation, pas encore réalisée ou connue » (Mortier 1975 : 147-148).

Enfin, le mythe littéraire légitime la lecture interprétative. L'originalité du mythe littéraire réside dans la coprésence de l'intertextualité, de la hypertextualité, de tous les éléments sus-mentionnés et dans les modalités sous lesquelles ceux-ci apparaissent.

André Siganos (Siganos 1993) distingue le mythe littérarisé du mythe littéraire : « Il s'agira d'un mythe littéralisé si le texte fondateur, non littéraire, reprend lui-même une création collective orale archaïque décantée par le temps. […] Il s'agira de mythe littéraire si le texte fondateur se passe de tout hypotexte non fragmentaire connu, création littéraire fort ancienne qui détermine toutes les reprises à venir, en triant dans un ensemble mythique trop long […] ou si le texte fondateur s'avère une création littéraire individuelle récente » (Siganos 1993 : 32). Le mythe littérarisé « reprend les éléments d'un récit archaïque sans doute bien antérieur à l'actualisation qu'il en présente, que cette actualisation soit simplement textuelle ou littéraire » (Siganos 1993) : 27. On retrouve ici l'idée du mythe comme tiers absent préexistant et englobant ses actualisations. Par contre, le mythe littéraire « se constitue par les reprises individuelles d'un texte fondateur individuellement conçu ». (Chauvin, Siganos, Walter 2005 : 96).

A l'inverse du mythe littérarisé qui prend sa source dans un mythe ethno-religieux dont la version originale est introuvable et qui est constitué par la somme de ses variantes, le mythe littéraire est détaché de la dimension collective et présente donc une origine assignable et interne à la littérature. Cependant, Siganos ajoute à cette définition des conditions restrictives, en reprenant les caractéristiques communes au mythe ethno-religieux et au mythe littéraire, dégagées par Philippe Sellier :

Le mythe littéraire, comme le mythe littérarisé, est un récit fermement structuré, symboliquement surdéterminé, d'inspiration métaphysique (voire sacrée) reprenant le syntagme de base d'un ou plusieurs textes fondateurs. (Siganos 1993 : 32)

La discrimination entre le mythe littéraire et le mythe littérarisé se restreindrait donc à l'assignation de leur origine : comme le souligne Lévi-Strauss, « les œuvres individuelles sont toutes des mythes en puissance, mais c'est leur adoption sur le mode collectif qui actualise, le cas échéant, leur mythisme » (Lévi-Strauss 1971 : 560).

Chez certains chercheurs, le terme mythe ou mythe littéraire est attaché non pas seulement aux mythes des ethnologues, mais aussi à des histoires créées dans la littérature. Ainsi, dans *L'amour et l'Occident* (de Rougemont 2000), Denis de Rougemont parle du *Roman de Tristan et Iseult* comme d'un grandiose mythe européen de l'adultère (de Rougemont 2000 : 26). Or, si *Le Roman de Tristan* est un mythe, ne perdrait-il – comme *Les Chimères* de Nerval – son charme à être déchiffré ? Certes, affirme de Rougemont, le mot mythe ne signifie plus pour le contemporain irréalité ou illusion, justement parce que l'homme contemporain vit entouré des mythes.

Le mythe possède, selon Rougemont, trois caractéristiques essentielles: il traduit des règles de conduite, son origine est obscure et il exerce une certaine force sur l'existence humaine. Les mythes traduisent les règles de comportement d'un groupe social et religieux parce qu'ils sont construits autour d'un élément sacré, élément qui, à son tour, est responsable de la constitution et de la cohésion du groupe. C'est le motif pour lequel le mythe exerce une influence notable sur la vie et sur le comportement des hommes, une influence incomparablement supérieure à celle d'une œuvre littéraire : En d'autres termes, le mythe a le caractère exemplaire que la production littéraire n'a pas, parce que le mythe pose des règles et offre des exemples. De cette perspective, le roman de Tristan serait un mythe, parce qu'il offre, comme le souligne de Rougemont, un code, les règles des relations entre l'homme et la femme dans un certain type de groupe et dans une certaine époque : la société nobiliaire, courtoise, des XII^{è} et XIII^{è} siècles.

Bien que l'analyse de Rougemont ne soit basée que sur la (les) variante(s) écrite(s) du mythe de Tristan – c'est-à-dire les variantes de Béroul, Thomas, Eilhart – il observe deux caractéristiques de ce mythe qui se manifestent aussi dans sa forme littéraire : sa sacralité et son caractère obscur.[1] Le caractère sacré du mythe de Tristan

[1] Denis de Rougement souligne que le caractère sacré du mythe de Tristan n'a rien à voir avec la sacralité des personnages de Tristan et Iseult dans la mythologie celtique. Dans la mythologie des Celtes, Tristan serait un demi-dieu, gardien symbolique des mystères et gardien des sangliers sacrés – les disciples des druides, rival de son oncle Marc, le roi-chelval, et amant d'Iseult (Essylt). Or, ni Béroul, ni Thomas, ni Eilhart n'étaient pas initiés dans cette tradition, ne connaissant le sens initial, sacré et symbolique des deux personnages.

est rendu justement par le fait qu'il présente toute une série de rituels et cérémonies propres à la tradition de la chevalerie médiévale. D'autre part, l'obscurité ne lui est pas conférée par sa forme, par sa mise en discours, mais par le fait qu'il essaie d'expliquer un fait qui n'est pas explicable, par exemple, selon les vérités et les lois de la science.

A son tour, Jean Rousset (Rousset 1999) introduit dans la catégorie du mythe littéraire le mythe de Don Juan posant, toutefois, dans le début de son ouvrage, la question pertinente si l'histoire de Don Juan, dont la première version est connue et attestée historiquement, mais dont la récurrence dans la littérature mondiale est notoire peut être considérée un « mythe », dans le sens qu'un Eliade, un Vernant ou un Lévi-Strauss attachent à ce concept.

Ce qui conduit Rousset à inclure Don Juan dans la catégorie des mythes est le fait qu'il est construit sur l'idée de mort, sur la présence active du Mort, de la statue animée qui devient médiatrice entre le monde terrestre et le monde d'au-delà, donc un élément sacré. Or, dans les cultures anciennes, il y avait cette pratique d'apporter des aliments pour célébrer les morts. Il est un fait que dans *Don Juan*, le dîner et l'échange alimentaire occupent une place très importante. Ensuite, le personnage du mort se revendique d'une légende populaire très répandue en Occident. Enfin, la présence du merveilleux serait évidente par l'inclusion de la statue vive.

Par contre, un aspect qui éloigne Don Juan des mythes proprement-dits, c'est le fait que ces mythes n'ont pas d'auteur, ils vivent dans une transmission orale et anonyme. Par contre, l'auteur du premier *Don Juan* est connu ; c'est Tirso de Molina, qui a écrit en 1630 *El Burlador de Sevilla y convidado de piedra*. Pourtant, ajoute Jean Rousset, le long du temps, Don Juan a acquiert une certaine indépendance, et par rapport à son premier auteur, et par rapport à sa première version :

La prémisse qui se trouve à la base du raisonnement de Rousset est la prééminence du personnage de L'Invité de pierre, du mort vivant, que l'auteur voit comme fondamentale (Rousset 1999 : 8) sans laquelle l'histoire aurait été complètement différente et qui est la projection d'une légende populaire connue dans l'Occident chrétien (Rousset 1999 : 98). Toutefois, Rousset constate et accepte l'usure et la dégradation du mythe de Don Juan, réduit à ce qu'il appelle « donjuanisme », dans lequel il voit un produit de seconde mai, un déchet.

Le mythe littéraire. Une re-catégorisation

Ce qui est très important à ce point, c'est qu'il faut nettement faire la distinction entre le texte littéraire et le mythe, qui est une matière littéraire, véhiculée donc par le texte. Le texte mythique n'a pas de forme propre, ni de règles propres de construction ; on qualifie de texte mythique un texte littéraire qui se construit autour d'une matière mythique. Il faut le rappeler que, premièrement, ce n'est que par les textes littéraires que nous avons accès aux mythes antiques, et, ensuite, c'est le critère de l'ancienneté, en considérant que les auteurs antiques sont plus proches du temps et de la représentation des mythes. Ils sont donc ceux considérés comme auteurs des variantes primaires, variantes qui vont être modifiées au fil du temps.

Dans ses *Considérations sur la mythologie grecque*, André Gide soulignait le rôle incontournable de la **croyance** et de l'assentiment dans la réception des mythes classiques (Gide 1933). De plus, cette croyance est basée une sur certaine historicité des mythes, qui valide leur vérité. Suzane Saïd remarquait très bien que, dans le monde ancien, il n'y a pas « une coupure totale entre le mythe qui serait une fiction et l'histoire qui, elle, serait vraie. Le temps des dieux et le temps des hommes s'inscrivent dans un même continuum (Saïd 2001 : 6). On croit donc dans les mythes, sans les soumettre ni à l'épreuve de la vérité, ni à celle de la raison. Par contre, une fois passé dans la littérature, le mythe se dépouille de cette protection du sacré, il perd donc l'adhésion par la croyance. Devenu forme littéraire, il se soumet à l'épreuve de la fiction, aussi bien qu'au jugement critique des lecteurs.

Nadine Le Meur-Weissman souligne, en parlant des mythes transposés dans des textes littéraires, que le problème de la véracité ou de la véridicité des mythes, autrement dit s'il faut ou non y croire, se pose uniquement dans le rapport mythe-texte, autrement dit s'il faut croire ou non à l'histoire mythique racontée par le texte. Par contre, cela ne touche en rien la croyance aux mythes et aux dieux, telle qu'elle se manifestait dans les sociétés archaïques : « Mais jamais n'est remise en question la croyance aux dieux, qui se dit […] en grec, […] *croire que les dieux existent* » (Le Meur-Weissman 2013 : 10).

Pourtant, nous l'avons vu bien chez Sellier, chez Rousset et chez Rougemont, la littérature, elle-aussi, a fait naître des mythes, mais ces derniers ne sont pas tous, dans notre perspective, des mythes littéraires.

Bien que nous soyons en principe d'accord avec l'affirmation de Denis de Rougemont selon laquelle l'œuvre littéraire et le mythe se soumettent à des critères de jugement différents – la beauté et la véridicité, dans le cas de l'œuvre littéraire ; la force exemplaire dans le cas du mythe – nous considérons que cet aspect mérite d'être nuancé. Une fois devenu littérature, c'est-à-dire texte, le mythe, que nous préférons appeler « matière mythique », acquiert une forme qui se soumet à ses propres règles conventionnelles : la beauté – déjà évoquée par Rougemont –, c'est à dire des règles de genre, le subjectivisme, la véridicité, etc. Il faudrait alors que le plan de l'expression, de la forme, soit jugé d'après les règles de la littérature, tandis que l'histoire, la « matière mythique », se soumette à l'évaluation de sa force exemplaire. Encore plus, depuis les premiers textes qui contenaient une « matière mythique », une fois l'anonymat dépassé, l'attention pour le plaisir du spectateur/lecteur, pour la satisfaction de ses attentes, est devenue essentielle ; et celui-ci est un trait de l'œuvre d'art. Ensuite, comme la lecture devient la seule manière par laquelle la matière mythique est préservée, la désacralisation permanente de la dernière a eu comme pendant l'importance croissante accordée à la beauté artistique.

Nous proposons donc une classification triadique des mythes, ayant comme critères l'assentiment ou la croyance et l'ancrage social. La croyance rend compte de la réception et de l'attachement du récepteur au texte, tandis que l'ancrage social rend le rôle social, politique du mythe.

La première catégorie est celle du **mythe ethnologique**, par lequel nous entendons, dans la lignée des anthropologues et des ethnologues, un récit portant sur des événements originels et destinés à fonder l'action rituelle de l'homme contemporain. Le mythe institue ainsi toutes les formes d'action et de pensée par lesquelles l'homme essaie de se comprendre et de comprendre le monde. Nous sommes d'accord que le mythe ne peut pas être placé dans un temps précis, mais dans un temps du commencement et que, pour cela, il représente surtout pour les sociétés archaïques, un modèle.

Puis, nous empruntons à Pierre Albouy la catégorie du **mythe littéraire**, dans la définition qu'il en a donné : un mythe traditionnel dont les données ont été largement, substantiellement modifiées, de manière à en obtenir un nouveau symbolisme, dans un contexte socioculturel, artistique et historique révélateurs.

Enfin, nous proposons la catégorie du **mythe né dans la littérature** qui s'attache, dans notre vision, aux textes dont la valeur exemplaire, en directe relation avec le temps historique de la production du texte, est au moins égale à la valeur littéraire. Il s'agit donc de créations littéraires dont l'historicité porte sur le moment de la production de l'œuvre, mais dont l'histoire, la « matière », de nature exemplaire, est trans-historique. Bref, on ne peut parler de mythe né en littérature que s'il suscite la croyance et l'adhésion par assentiment : cela veut dire qu'ils soient validés à la fois par en continuum entre la vie sociale et sa manifestation littéraire et par l'historicité.

Le mythe né en littérature, qui est une forme narrative, propose une histoire fondatrice, sur l'instauration d'une époque, d'une pratique, d'une génération, d'une dynastie, etc. mais où la sacralité est remplacée par la croyance, l'assentiment ou l'exemplarité. Il se caractérise par la présence des histoires et/ou des personnages exemplaires, qui agissent comme modèles et qui incarnent la caractéristique morale mieux valorisée par l'époque littéraire qui voit sa naissance : l'amour courtois, la chevalerie, le sacrifice d'amour etc. Cette forme mythique propose une vision transcendante ou a-historique du temps, matérialisée dans la rencontre entre des temporalités parallèles, la fusion entre la temporalité de la vie et celle de la mort ou par une a-historicité. Ensuite, il propose une structure narrative et actancielle dont les récurrences littéraires sont évidentes ou des personnages dont les structures sémantiques deviennent récurrentes, c'est à dire une perpétuation littéraire d'une même structure narrative ou d'un même type de personnage, même si la dénomination en est différente. Enfin, le mythe né en littérature possède une force mobilisatrice et/ou cathartique sur le lecteur[1].

Nous croyons, sans avoir la prétention de généraliser, que l'apparition des mythes nés en littérature se limite au Moyen Age, lorsque la conscience de la paternité des textes littéraires est quasi-absente, ce qui rapproche ceux-ci des textes anonymes et collectifs. Plus encore, le chemin vers la modernité s'associe avec une science et aussi avec une conscience prégnante de l'historicité, une l'historicité qui tend à éliminer la mythité.

Nous illustrons très brièvement ce que nous appelons mythe né en littérature avec deux exemples : l'histoire de Tristan et Iseut et celle de Don Juan, que Denis de Rougemont, respectivement Jean Rousset classent dans la catégorie du mythe.

Les caractéristiques que Denis de Rougemont attribue à l'histoire de Tristan et Iseult[2], l'information obscure sur la partenaire du texte, l'élément sacré qu'il contient, l'obscurité et le symbolisme des faits présentés sont pour nous des traits spécifiques du mythe né en littérature.

L'histoire de Tristan et Iseut est, selon nous le mythe né dans la littérature de l'amour transcendant et a-temporel, car elle instaure une pratique, la courtoisie, et un héros exemplaire, le chevalier courtois, elle propose une structure répétitive en littérature, notamment le débat amour-devoir dans la relation masculin-féminin. La force du texte et son exemplarité ne sont conditionnées par les différentes variantes connues dans la littérature, dont les plus notoires son Héloïse et Abélard ou Julie d'Etanges et Saint-Preux.

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[1] En définissant le mythe, en général, Denis de Rougemont affirmait que le trait qui le caractérise le mieux, c'est la force qu'il acquiert sur le récepteur, sans que ce dernier s'en rende compte. Nous y voyons une caractéristique commune du mythe ethnologique et du mythe né en littérature, car leur but commun est celui d'instaurer des pratiques sociales, tandis que le but du mythe littéraire est plutôt de nature esthétique.

[2] Qu'il ne considère comme une œuvre littéraire, mais comme un patron des relations masculin-féminin à un moment donné, susceptible de signaler un mythe.

Contrairement, nous ne voyons pas dans l'histoire de Don Juan un mythe, ni même un mythe né en littérature. Même si nous acceptions les arguments de Rousset, ci-dessus évoqués, les traits de cette histoire ne complètent pas la liste des éléments constitutifs d'un mythe, parmi lesquels la sacralité ou, à défaut, la croyance, la répétitivité et l'exemplarité. L'observation pertinente de Rousset sur le répétitivité paradigmatique de l'Invité de pierre, avec ses respectifs avatars, nous conduit vers l'idée que nous nous trouvons, avec cette histoire, devant un motif, celui magistralement nommé par Rousset, du « mort châtiant ». A ce motif, s'ajoute celui du « séducteur châtié », par la présence itérative du personnage de Don Juan. Ces deux motifs deviennent incontournables de cette histoire qui, pourtant, n'est pas, selon nous, un mythe, un mythe littéraire ou un mythe né en littérature, mais une histoire notoire[1].

Mais, notoire ne signifie pas exemplaire. La notoriété est confirmée par la large circulation européenne, invoquée déjà par Rousset. L'exemplarité est liée par Rousset à un élément : le châtiment exemplaire de Don Juan, un châtiment a valeur sociale et religieuse dans le même temps[2]. Pourtant, n'oublions que, même si le couple Don Juan – la statue apparaît dès la variante primordiale de Tirso, le rôle principal appartient à Don Juan ; et cela est marqué dans le titre. Encore : le séducteur apparaît clairement chez Tirso comme « el burlador de Sevilla » ; on lui attribue donc le rôle de séducteur sans scrupules, séducteur par pur plaisir. Rappelons aussi que le nom du séducteur, dans cette première variante, est Don Juan Tenorio, le nom renvoyant clairement au verbe espagnol « tener », qui signifie aussi « posséder sexuellement ». Nous pensons donc que le donjuanisme n'est ni une dégradation, ni une usure de l'histoire mais, bien au contraire, l'un des éléments constitutifs, quelle que soit l'approche religieuse du personnage. Enfin, en dépit de l'intrusion de l'élément surnaturel et de la rencontre entre la temporalité de la vie et de celle de la mort, nous n'y voyons pas un élément transcendent, mais plutôt un scénario dramatique qui demande, selon les conventions sociales de l'époque, le châtiment ou le salut du séducteur.

Evidemment, cela ne signifie qu'une approche anthropologique, ethnologique ou culturelle soient exclues pour les textes contenant une matière mythique ; au contraire, une telle analyse qui va du texte vers la société, dont la matière mythique est le témoin, peut s'avérer une pratique extrêmement profitable. Et si, dans le cas du mythe proprement-dit ou du mythe littéraire, le point de départ est le texte pour trouver, dans le cas du mythe ethnologique, les traces d'une société archaïque ou pour chercher, dans le cas du mythe littéraire, le nouveau symbolisme, révélateur pour le nouveau contexte social et artistique, pour le mythe né en littérature il s'agit d'une coïncidence temporelle, car il raconte une pratique dont il est contemporain. La pertinence en est

[1] Nous avons déjà montré pourquoi, selon nous, Don Juan n'est pas un mythe. Nous ajoutons, à ce moment qu'il ne peut être inclus ni dans la catégorie du mythe né en littérature, car il n'est ni anonyme, ni exemplaire, ni a-historique. Même rappelant le premier auteur connu de Don Juan – Tirso de Molina –, l'historicité connue du texte – écrit en 1630 –, la première version connue – *El Burlador de Sevilla y el Convidado de piedra* – Jean Rousset insiste sur l'indépendance précoce de l'histoire, ce qui la rendrait collective. Il est pourtant difficile d'accepter l'anéantissement du nom de Tirso ou la présupposition que la conscience générale de la première paternité ait été perdue. Toutefois, même en acceptant cette hypothèse, la paternité et l'unicité pourraient être oubliées, mais non pas annulées.

[2] C'est parce que, nous l'avons déjà mentionné, Rousset considère que l'élément clé de l'histoire est le mort qui châtie.

évidente : l'approche du texte littéraire comme contenant d'une histoire révélatrice de pratiques sociales et de structures mentalitaires est certainement valable.

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LE CHEVALIER LEGENDAIRE DANS LA VISION DE MARTHE BIBESCO

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Abstract: *The destiny of lord Thomson of Cardington is the biography of the man who represented the ideal of masculinity for the Princess Bibesco. The author makes use of different methods that contribute to creating an idealized representation of the hero. Whether she refers to different characters in mythology such as Perseus, Tantalus or Icarus, or different heroes in the universal literature such as Richard the Lion-Heart, the Black Prince or Lancelot du Lac, all of the references used by Marthe Bibesco lead to the central image of the knight, a magnified image created by the author. The present work presents at the same time the construction and the deconstruction of masculinity achieved through the look of a woman.*
Keywords : *masculinity, analogies, knight*

L'œuvre de la Princesse Bibesco est une véritable galerie de portraits d'hommes. Que l'on parle de ses romans, de ses biographies, de ses mémoires ou de ses récits historiques, une grande partie de son œuvre dévoile différentes représentations d'une masculinité construite par le regard de la femme, de la princesse, mais aussi de l'écrivaine et de la femme de culture.

Ce travail propose une approche du point de vue de l'anthropologie culturelle ainsi que des études de genre. Ce que je me propose de réaliser est de montrer une construction de l'idéal masculin de Marthe Bibesco, ainsi que les procédés par lesquels l'écrivaine réalise cette représentation magnifiante de son héros. La lecture de ses œuvres m'a permis d'identifier plusieurs types de masculinité et différents modèles de rôle masculins, valorisés ou non par la princesse. Dans ce travail, je vais présenter seulement un de ces modèles, il s'agit de la figure du *chevalier* représenté par le colonel Thomson, le héros du livre *Le Destin du lord Thomson of Cardington.*

Sans vouloir trop m'attarder sur le contexte de l'apparition de ce livre, je dois mentionner quand même le fait que ce volume a été consacré par la princesse à l'officier britannique Christopher Birdwood Thomson. Paru en 1932, deux ans après la mort tragique du colonel, le livre est un hommage rendu à celui qui pendant quinze ans a été un ami fidèle, incarnant pour la princesse l'amour stable, protecteur et dévoué d'un homme. Thomson a été attaché militaire de la légation britannique chargé en 1915 de favoriser l'entrée en guerre de la Roumanie aux côtés des Alliés. Les deux années qu'il a passées en Roumanie lui ont inspiré la création de *Smaranda*, son œuvre littéraire capitale, publiée en 1926 et qui révèle son affection pour notre pays qu'il nomme Smarandaland, pour son peuple, et pour Smaranda qui est en fait la Princesse Bibesco.

Une fois la guerre finie, marqué par les malheurs qu'elle entraînait, le colonel a abandonné sa carrière militaire pour la politique. Il est entré dans le parti travailliste et il a fait la connaissance du futur premier ministre britannique, Ramsay Macdonald, celui qui allait lui conférer le titre de lord et la fonction de ministre de l'Air. A l'époque où les Britanniques avaient décidé de créer une véritable flotte de dirigeables, Lord Thomson, en tant que ministre de l'Air, a pris la décision d'entreprendre un voyage vers

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Inde, voyage qu'il espérait être triomphal et qui aurait pu lui donner la chance de devenir le vice-roi des Indes. Malheureusement, loin d'être un succès, le voyage s'est terminé tragiquement par l'écrasement du dirigeable R 101 au bord duquel Thomson a trouvé sa mort le 4 octobre 1930.

En réponse à *Smaranda*, deux ans après la mort de Thomson, la Princesse Bibesco publie *Le Destin du lord Thomson of Cardington*, une biographie dont le héros est le sujet de ce travail. Dans la préface, l'historien Ion Bulei fait remarquer que, dans ce livre écrit dans un style plus intériorisé que les autres livres de la princesse, ce n'est pas l'écrivaine qui écrit, mais, c'est plutôt la femme – la femme qui, selon Bulei, vit à travers son héros. J'aimerais souligner cette dernière idée et ajouter le fait qu'en tant que femme, non seulement elle admire et valorise les hommes, mais encore, elle rêve d'acquérir une identité masculine. La princesse ne peut que se contenter de sa condition féminine et cherche, comme un compromis, à valoriser sa propre personne par la présence dans sa vie et dans son entourage des grands hommes, des chefs d'Etat, des hommes politiques, des monarques européens ou des intellectuels, enfin de tous ceux qui ont contribué à écrire l'Histoire. Et cette tendance peut être vue aussi dans son œuvre, car l'écrivaine cherche à représenter des grands hommes dont la mission implicite est de l'investir de leur valeur à travers les liens qu'ils développent avec elle.

Cinq jours après la mort de Thomson la princesse notait dans son journal : « Je n'ai jamais eu d'autres vies sauf la vie de mes hommes. Sa vie a été ma plus belle vie. » (Ghislain de Diesbach 2013 : 487). La tendance d'idéaliser le masculin est évidente et constante chez Marthe Bibesco, mais ce qui nous reste à voir ce sont les méthodes de construire cet idéal masculin ainsi que les procédés que l'auteure utilise pour réaliser cette construction.

Lors de son premier contact avec Paris, le jeune Thomson est présenté comme un militaire différent des autres, un militaire qui lit Renan, Flaubert et Anatole France et qui, influencé par ses lectures, jouit autrement de son séjour et de ses conversations avec les habitants. « … le voilà dans Paris mieux qu'un jeune guerrier qui s'y arrête pour s'amuser, avec un peu d'argent dans ses poches, au retour d'une campagne. » (Princesse Bibesco 1932 : 25). Pour mieux comprendre ce que l'auteure suggère par l'allusion aux moyens de divertissement des jeunes soldats et, par extension, des hommes en général, il faut connaître aussi le fait que son époux, le prince Valentin Bibesco, était un Don Juan, toujours en quête d'aventures amoureuses, un homme qui jouissait des plaisirs matériaux et sensuels à l'état brut, affichant en même temps un manque total d'intérêt pour les plaisirs de l'esprit. Par contre, le personnage de ce livre c'est un jeune qui se différencie des autres militaires par le fait qu'il sait profiter de son séjour à Paris pour enrichir son esprit.

Thomson n'incarne pas le type du guerrier qui, au retour d'une campagne, s'adonne aux jouissances triviales. Il n'incarne pas la virilité guerrière dans le sens de grossièreté, de force abusive ou de mâle domination. Mais tout au contraire, le *guerrier* de Marthe Bibesco étonne par des traits qui ne sont pas nécessairement communs parmi les militaires. Par exemple, il impressionne le correspondant du *Temps* à Bucarest parce qu'il sait par cœur des pages entières des meilleurs auteurs français, il charme par « une érudition si imprévue chez un militaire » (Princesse Bibesco 1932 : 55). Il n'est pas présenté comme un guerrier aveuglé par le désir de vaincre et de dominer les autres, il n'est pas insensible, agressif, avide de sang et de carnage. Il n'est pas ambitieux, mais « humble devant ses tâches, et insouciant des apparences du succès ».

Au début de sa carrière, le jeune officier anglais nous est présenté comme un homme qui se définit par ses prouesses militaires et par son courage au combat.

L'auteure impose par ses descriptions une certaine image glorifiante de Thomson, elle précise « ...dans une autre guerre, où il ne comptera point parmi les combattants, je le verrai fuir l'état-major, se précipiter sur la ligne de feu, et s'exposer par plaisir. » (Princesse Bibesco 1932 : 55). Ce jeune officier âgé de vingt-trois ans non seulement ne craint pas la mort, mais encore il la défie en s'exposant par plaisir, ou du moins c'est ainsi que l'auteure veut le décrire. Elle l'héroïse et l'habille de vertus viriles comme le courage, l'honneur et le désir de mourir pour la patrie.

Marthe Bibesco ne peut pas imaginer un idéal masculin qui se réduit à la vaillance guerrière. Son héros dépasse la condition modeste du soldat, ainsi que la figure grossière du guerrier, pour se placer à un niveau supérieur, incarnant la figure du chevalier, un type qui se remarque par des vertus plus nobles et par des qualités morales et intellectuelles. Mais quelles sont les caractéristiques grâce auxquelles Thomson pourra acquérir le statut noble de chevalier ? Tout d'abord ce sont sa philosophie, sa conscience et sa morale. Pendant la guerre de Thrace, le chevalier de Marthe Bibesco s'intéresse au peuple serbe, aux hommes braves qui souffrent et meurent pendant le combat, et il éprouve pour eux une sorte de « mâle tendresse ».

La virilité de ce personnage loin d'être guerrière, prédatrice et brutale, elle est une virilité chevaleresque, mise au service des opprimés, une virilité fondée sur l'humanité et la solidarité, sur le respect des femmes, sur l'honneur et l'intégrité morale. Quand Thomson parle de la foule des hommes courageux qui souffrent et meurent à la guerre, il éprouve un sentiment d'appartenance à la famille humaine et ressent de la « pitié de tout ce qui lutte courageusement et meurt dans la nuit de l'ignorance instinctive » (Princesse Bibesco 1932 : 34), pitié de ces hommes qu'il voit comme des frères. La compassion, la pitié, le sens de la responsabilité envers les pauvres et les opprimés, ce sont les traits qui le différencient des autres.

La grandeur du personnage réside dans le fait qu'il décide de ne se laisser guider que par sa propre conscience et par sa moralité, les deux étant imprégnées de ce « vieil esprit de l'institution chevaleresque » que l'auteure lui attribue, un esprit qui, selon la Princesse, « le poussait à servir dorénavant seulement ce maître pauvre, la foule aveugle, qui était la seule innocente.» (Princesse Bibesco 1932 : 84).

Le héros masculin créé par Marthe Bibesco est un homme qui estime, apprécie et aime non seulement le peuple, mais aussi les femmes. L'auteure nous amène à voir à plusieurs reprises un homme sensible, un homme qui éprouve de la compassion, du respect et de l'affection envers la femme en général, que ce soit sa mère, une vieille servante, une femme sans défense ou une paysanne. De ce point de vue, on assiste à une déconstruction de la virilité, à un effacement de la domination masculine. Derrière cette attitude envers les femmes se cache l'influence de la mère dans l'éducation de l'enfant *trop viril*, né le troisième fils dans une famille de dix enfants privés de la présence du père.

À propos de cette influence féminine qu'on retrouve chez Thomson, l'écrivaine dit : « Ce sera facile pour une femme de retrouver en lui la trace du tendre joug féminin et de reconnaître, sous son apparence indomptable, le fils de la femme. » (Princesse Bibesco 1932 : 14). En quoi consiste la trace de ce joug féminin ? Elle réside dans le penchant de Thomson pour le beau, pour la poésie et les arts, mais elle réside surtout dans ses qualités spirituelles et morales inculquées par sa mère. Selon moi, par l'importance qu'elle donne au rôle de la mère dans la construction de l'identité du fils, la princesse magnifie la place de la femme dans la vie de l'homme et essaye d'apporter un équilibre dans la lutte pour la domination.

Le personnage masculin de Marthe Bibesco se distingue par certains traits qui rentreraient plutôt dans les stéréotypes féminins. La pitié, la douceur et une sensibilité aiguë sont les qualités qui définissent l'âme du colonel. Et bien que ces traits puissent sembler inappropriés pour la construction d'une masculinité idéale, chez Marthe Bibesco ils ne le sont pas, tout au contraire. Dans la vision de l'auteure, c'est même cette dévirilisation celle qui contribue à la construction d'un modèle de masculinité idéale. Le héros de ce livre est un cumul de qualités, certaines considérées comme masculines, et d'autres comme féminines, mais qui ensemble forment un tout cohérent, harmonieux.

Cependant, le fils de la femme est aussi le fils de l'homme, c'est-à-dire celui qui éprouve de la sensibilité et de la douceur est aussi celui qui embrassera une carrière militaire suivant le modèle de son père et qui accomplira bravement son devoir envers son pays. Dans la préface de la nouvelle édition de *Smaranda*, Ramsay Macdonald confirme cette idée et dit à propos du colonel Thomson : « Sa personne offrait le plus rare et le plus séduisant des mélanges humains : homme d'épée par l'éducation et le caractère, artiste par la sensibilité et la valeur donnée à toutes les belles choses de ce monde. » (Ramsay Macdonald, « Préface » Princesse Bibesco 1932 : 146).

Le regard projeté par l'écrivaine sur son héros est un regard en contre-plongée, un regard qui magnifie, qui héroïse. Dans ce processus de glorification du personnage, l'écrivaine recourt à différents procédées parmi lesquels on compte l'emphase et les différentes figures de style. Par exemple, en parlant du jeune officier, la princesse dit « l'ange à l'épée de feu » (Princesse Bibesco 1932 : 20) pour lequel la guerre est son élément. Par cette hyperbole Thomson est élevé au rang surhumain, plus précisément il est rapproché à l'Archange Michel, le chef des armées célestes, le chevalier ailé, représenté selon l'iconographie chrétienne armé d'une épée qui tranche le bien et le mal et qui terrasse le Diable durant la guerre des anges. L'épée de Michel est le feu purificateur de la vérité qui vainc les forces du mal.

Dans la vision de Marthe Bibesco, le colonel Thomson serait l'ange ou le chevalier ailé venu pour rétablir l'ordre et la justice sur la Terre, pour faire vaincre le Mal par le Bien. L'expérience de la Première Guerre Mondiale sera pour Thomson l'élément déclencheur qui changera sa perception de la guerre et son destin. « Il saura désormais que la guerre est chose inhumaine, qu'on ne ruse pas avec elle » (Princesse Bibesco 1932 : 23). À partir de ce moment, le champ de bataille se déplacera sur le terrain de la politique, car le colonel abandonnera sa carrière militaire pour entrer dans le parti travailliste. Le chevalier ailé, l'ange libérateur renoncera à la guerre pour devenir le défenseur de la Justice, c'est-à-dire le défenseur des humbles et des opprimés, de ces soldats et de ces pauvres peuples, ces primitifs qui sont victimes de la folie criminelle des chefs des grandes nations.

Ce qui est fascinant chez Marthe Bibesco, c'est sa manière de voir son héros. Elle le perçoit à travers le filtre de la littérature, des livres et des légendes lues pendant son enfance et son adolescence. La mythologie c'est un autre filtre que l'écrivaine utilise souvent pour illustrer ses personnages. Elle réussit à embellir le portrait et la vie de ceux-ci par les diverses comparaisons et analogies avec les héros mythiques de l'Antiquité grecque. Dans le chapitre *Marthe Bibesco, dans un village roumain, parmi les contemporains d'Énée*, Dolores Toma, professeur émérite de littérature française à l'Université de Bucarest, souligne le fait qu'à la place d'une description objective, réaliste, banale et terne, on retrouve chez Marthe Bibesco une description subjective, souvent héroïsante et idéalisante de ses personnages.

Par exemple, dans *Le Destin du lord Thomson of Cardington,* le héros est comparé d'une façon indirecte à Persée. Selon Marthe Bibesco, la Mer Noire était pour Thomson "son Andromède qu'il voulait délivrer" des Turcs qui la gardaient prisonnière. Par cette référence l'auteure élève son personnage au rang de demi-dieu, elle veut le représenter en tant que l'invincible combattant, le protecteur et le sauveur de la princesse Andromède, celui qui a vaincu le monstre marin pour la sauver. Ces deux qualités seront reprises par l'écrivaine le long du livre pour représenter son idéal de masculinité. Son chevalier devrait être son sauveur et son protecteur. Et même si elle ne le dit pas directement, il est évident que l'Andromède de Thomson n'est pas seulement la Mer Noire, mais aussi la princesse Bibesco, la femme pour laquelle il lutte et qu'il espère délivrer non seulement de la guerre et de ses grands dangers, mais aussi de son mariage malheureux.

Une autre référence mythologique c'est Tantale, fils de Zeus et de la nymphe Ploutô, avec lequel Thomson est comparé. Ce mortel que les dieux admettaient à leur table commune et à leurs entretiens intimes, aurait révélé, selon Diodore de Sicile, des secrets divins aux mortels. Dans *Le Destin du lord Thomson of Cardington,* les dieux seraient les chefs des plus hautaines et des plus riches nations et les mortels seraient les pauvres et les faibles qui souffrent à cause de la politique criminelle de ces chefs. L'officier Thomson serait le mortel admis à la table des grands et qui, poussé par son esprit justicier, aurait voulu révéler la vérité au peuple, victime des plus forts.

Le colonel Thomson peut être assimilé aussi à Icare « à la proue de son vaisseau mythologique » (Princesse Bibesco 1932 : 34). Ce que les deux ont en commun c'est le désir de repousser toujours plus loin les frontières de l'exploration et de la connaissance, même au risque de soumettre leur condition humaine à une épreuve fatale. Malheureusement, exactement comme Icare, le héros de la Princesse Bibesco trouvera sa mort à cause du vol qu'il a osé. Cette audace leur coûtera la vie, mais elle leur apportera aussi le renom.

À part tous ces renvois à des figures mythologiques, la princesse donne aussi des références empruntées à la littérature, aux livres lus pendant son enfance ou son adolescence. Dans une lettre adressée à Thomson, la princesse lui fait connaitre son modèle d'homme, celui auquel elle rêvait et qu'elle attendait quand elle était jeune fille. Elle dit :

> À quinze ans, je croyais aux chevaliers, et j'en attendais un qui me délivrerait de grands dangers et dont je serais la dame. Il ressemblerait au prince Noir, à Nonpareil, à Richard Cœur-de-Lion, à tous les héros de Walter Scott qui ont des cœurs d'ange dans des poitrines bardées de fer.

La Princesse rêve d'un chevalier puissant et victorieux comme le Prince Noir, et comme Richard Cœur de Lion. Son héros devrait être assez fort et courageux pour inspirer la peur des autres. Il devrait être glorieux pour être digne de sa *dame*. Le mot *dame* est également important car il nous révèle le modèle de rôle féminin que la princesse valorisait et désirait. Grâce à cette référence on comprend la place qu'elle veut occuper dans la vie d'un homme, la manière dont elle veut être perçue, aimée, respectée, même vénérée. Elle se veut l'objet intouchable de l'adoration la plus fervente, la noble à laquelle les chevaliers doivent respect, fidélité et adoration. Elle rêve d'une fin'amor, un amour parfait, d'où toute passion brutale soit bannie.

Plus loin, elle continue son aveu : « Je cessai de chercher Lancelot du Lac parmi mes contemporains, et me résignai à penser que l'espèce en était perdue et que je ne le rencontrerais jamais. » Elle rêvait d'un homme sensible et courtois, qui soit au service indéfectible de sa dame comme Lancelot du Lac, un bon chevalier élevé par la fée du Lac qui avait été éduqué pour être pitoyable envers les nécessiteux, généreux et toujours prêt à secourir les faibles, courtois sans bassesse et bon sans félonie.

Une autre constante qu'on rencontre dans *Le Destin du lord Thomson of Cardington* est la comparaison qu'elle fait entre son personnage et le personnage de James Matthew Barrie, Peter Pan. Quelle est la ressemblance entre ces deux personnages et pourquoi le nom du Peter Pan revient comme un leitmotiv ? Les deux partagent les mêmes valeurs : un code de l'honneur, le sens de la justice, le fair-play, l'intégrité morale, le désir de protéger les faibles. Lord Thomson arrive à incarner la figure du justicier dont le devoir est d'aider les faibles et les opprimés.

Mais l'idéalisation du personnage va encore plus loin chez Marthe Bibesco. Dans son livre *Croisade pour l'anémone*, elle consacre au lord Thomson un chapitre qu'elle intitule *Epitre au chevalier*, et dans lequel, elle fait éloge au commandant anglais qui, menant une petite troupe, avait pris Jérusalem et qui, du Mont des Oliviers, avait écrit à la princesse pour lui dire « ce qui en était d'un homme, et d'un Anglais, qui venait d'achever, pour le compte de son âme, l'entreprise manquée de Richard Cœur-de –Lion » (Princesse Bibesco 1939 : 75). La princesse continue son épitre dans le même style glorificateur et avoue que c'est au lord Thomson qu'elle doit *le curieux bonheur,* dont sa jeunesse désespéra*,* de connaitre un *Croisé* et « non pas seulement la seizième partie, l'incertaine subdivision de l'un de ces messieurs, selon la charte des généalogistes, mais un chevalier tout d'une pièce » (Princesse Bibesco 1939 : 75).

Voilà comment, à partir de l'image d'un simple officier, l'auteure fabrique un héros digne d'elle, un héros qui *vient d'achever l'entreprise manquée de Richard Cœur-de–Lion*, un homme qui incarne dans sa vision un véritable croisé. Dans la vision de Marthe Bibesco, le colonel devient un chevalier qui lutte pour vaincre les forces du Mal et l'injustice et dont la mission est de sauver et de protéger les faibles et les opprimés, les femmes et les enfants, l'humanité et la vérité. De ce point de vue, le héros de Marthe Bibesco incarne une virilité chevaleresque fondée sur la morale et sur la sensibilité, une virilité mise au service des autres, une virilité non dominante mais qui, cependant, ne réduit pas son pouvoir, sa grandeur et sa valeur. On se trouve devant une déconstruction de la domination masculine.

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ROBBE-GRILLET ET LE MYTHE DU LABYRINTHE : UNE LECTURE DE L'IMAGINAIRE URBAIN DANS « LES GOMMES »

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Abstract: *The imagined labyrinthine architecture of the city in* Les Gommes *of Alain Robbe-Grillet is a space of waiting, abandonment, and loss, that itself reflects the subtleties of the narrative structure, puts both the protagonist and the reader in a state of permanent doubt. Just like Wallas, who continues to quibble on his improbable itinerary, to get lost in a maze of streets where there are no landmarks (even if he follows the map of the city), the reader goes round and round in narrative labyrinths, retraces his steps, becoming ipso facto skeptical of what he reads. In fact, it seems that Alain Robbe-Grillet, through the urban imaginary, questions a number of acquired opinions which condition our understanding of the world, especially the ideological omnipotence of the Myth. This being the case, the aim of our paper is to study the architecture of the urban imaginary in* Les Gommes *by questioning on the one hand the idea of the labyrinth as a support of postmodern reflection, in the other, the urban imaginary as a subterfuge that serves to unmask the artificiality of the myth, to demystify the hegemony of the representative content.*
Keywords: *Nouveau Roman, Labyrinth, Urban imaginary.*

Avant-propos

Le labyrinthe est un thème récurrent et central des récits de l'imaginaire. Figure présente dans de nombreuses civilisations, de l'Antiquité jusqu'à l'époque de l'extrême contemporain, le labyrinthe revêt des significations très larges. Ses détours vertigineux symbolisent avant tout un lieu d'égarement, de menace et de péril pour l'homme. Par conséquent, le labyrinthe, en partie lié à l'imaginaire urbain en tant que rouage central de l'univers présenté, représente un espace tentaculaire et monstrueux happant l'homme moderne dans une ambiance glauque et monotone, et contribue à mettre en œuvre l'imagerie d'une époque urbaine perdue. Bien plus, les chemins tortueux du labyrinthe semblent aussi être à l'image de la quête sinueuse que mène l'homme dans son dédale intérieur en vue de se découvrir, de se trouver lui-même. A ce propos, la figure du labyrinthe préoccupe l'imaginaire urbain dans *Les Gommes* (1953) d'Alain Robbe-Grillet à tel point que l'inquiétante étrangeté de la conscience humaine se reflète dans l'architecture labyrinthique de la ville robbe-grilletienne. Ceci étant, notre communication aura pour ambition de comprendre les rouages de ce dispositif littéraire qu'est l'imaginaire urbain, constituant essentiellement un subterfuge qui sert à démasquer l'artificialité du mythe, à démythifier l'hégémonie du contenu représentatif.

Le labyrinthe revêt dans l'écriture de Robbe-Grillet une valeur importante qui traverse la dynamique interne de sa fiction romanesque. Il est à souligner que ce dispositif se manifeste bien au niveau du fond et de la forme dans *Les Gommes*. La figuration géométrique de l'espace urbain correspond à un sinueux labyrinthe. En effet, l'action se déroule dans une ville étrange, anonyme et imprécise, qui ne promet rien, sauf l'errance et la perte : le détective privé, Wallas, parcoure de long en large et en

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travers, sans jamais savoir vers où il se dirige exactement, le dédale des rues afin d'enquêter sur un crime peu visible. Il se perd dans un décor urbain qui se répète où presque toutes les habitations se ressemblent, et où toute tentative d'orientation semble vaine. En se croyant sur la bonne voie, le personnage ne cesse d'ergoter sur son itinéraire improbable, s'éloignant davantage de son but. Tout d'abord, il parait confiant dans sa progression, il suit un mouvement linéaire, continu et rassurant :

> Wallas aime marcher […] droit devant soi, à travers cette ville inconnue. Il regarde, il écoute, il sent ; ce contact en renouvellement perpétuel lui procure une douce impression de continuité : il marche, et il enroule au fur et à mesure la ligne ininterrompue de son propre passage, non pas une succession d'images déraisonnables et sans rapport entre elles, mais un ruban uni où chaque élément se place aussitôt dans la trame, même les plus fortuits, même ceux qui peuvent d'abord paraitre absurdes, ou menaçants, ou anachroniques, ou trompeurs ; ils viennent tous se ranger sagement l'un près de l'autre, et le tissu s'allonge sans un trou ni une surcharge à la vitesse régulière de son pas. (Robbe-Grillet, 1953 :62)

L'espace ainsi décrit se présente comme une nomenclature recelant en elle divers éléments dont chacun est à sa place constituant un tissu, une structure homogène et cohérente. Or, ce passage apparaît, à nos yeux, comme « un art poétique », une réflexion implicite sur l'écriture romanesque elle-même. Plus explicitement, constatons ici une allusion à l'une des caractéristiques majeures du roman traditionnel : la linéarité qui a longtemps servi de carnet de route pour le lecteur. L'auteur trompe le lecteur ordinaire et use de ce passage pour battre en brèche la progression linéaire du texte dans le reste de l'œuvre. Ainsi, bien que Wallas trouve le plan de la ville, il a du mal à s'orienter, et même d'avancer, et ne cesse de tourner en rond, en témoigne cet extrait :

> Wallas débouche enfin sur une très large artère qui ressemble beaucoup à ce Boulevard circulaire qu'il a quitté au petit jour […] Wallas s'étonne de rencontrer encore ce mélange suburbain. Comme il a traversé la rue pour prendre à droite cette nouvelle direction, il lit avec une surprise accrue le nom : « Boulevard Circulaire » sur l'immeuble qui fait le coin. Il se retourne désorienté. (ibidem : 64-65)

L'onomastique « Boulevard circulaire » et le plan imaginaire de cette cité fictive dévoilent d'emblée le paradigme du labyrinthe. Du fait, l'obsession du plan accompagne l'errance du personnage : Plus ce dernier le suit, plus il se perd, et plus on suit la linéarité du récit, plus celui-ci devient illisible. Aussi, la désorientation urbaine sert-elle surtout à créer des labyrinthes narratifs. L'errance de Wallas dans la ville mène impérativement à l'égarement du lecteur, qui à son tour éprouve une sorte de malaise devant la complexité, non du contenu du texte, mais de sa forme. Il va sans dire que « Le Boulevard Circulaire » est toute la structure narrative de l'œuvre en miniature. Le roman commence par un assassinat et finit par un crime imprévu contre la même personne dans le même endroit. Entre ces deux événements extrêmes, l'impression générale qui se dégage du texte est celle de la répétition et du redoublement ; de par sa configuration spatiale, la ville d'Alain Robbe-Grillet correspond à un réseau inextricable de rues qui se confondent, se multiplient et s'entrecroisent continuellement : Wallas passe par plusieurs canaux semblables, se trouve deux fois au même arrêt du tramway, retourne deux fois au café des Alliés ; au restaurant self-service, il constate que tous les plats dans le distributeur contiennent le même menu, trois consommateurs sont presque des clones, il traverse trois fois le même carrefour, sa rencontre avec le docteur Juard est reportée deux fois, et c'est dans trois reprises que l'ivrogne répète sa devinette. Mieux encore, ce « labyrinthe de petites rues » se double par une multitude d'interprétations du crime qui maintiennent le commissaire Laurent dans l'impuissance. Le nombre d'hypothèses émises au sujet du crime par les différents personnages est bien troublant; contrairement à l'effet souhaité, les passages explicatifs, à l'image du plan de la ville, sont gênants parce qu'ils brouillent la compréhension chez le lecteur (*Cf.* Ricardou, 1967 : 120). Ce dernier est dérouté par une avalanche d'informations contradictoires, fragmentaires, voire incertaines mettant tout en doute, d'où ce mouvement quasi-imperceptible entre le réel et la fabulation dans *Les Gommes*. Il s'agit d'espaces, de scènes –réelles ou fantasmées par le personnage du détective - qui se font écho et dont la concertation prépare, et paramètre même le travail interprétatif du lecteur. Il semble ainsi que la structure linéaire classique est inapte à maintenir ce climat d'incertitude perpétuelle et cet effort interprétatif sans cesse renouvelé que suscite le texte des *Gommes.*

Ceci dit, il est lieu de souligner ici qu'à travers cette imaginaire urbain labyrinthique, Robbe-Grillet remet en cause un certain nombre d'opinions acquises dans la culture occidentale. Dans ce sens, le texte est ponctué, comme l'a bien remarqué Bruce Morissette[1], par des allusions au mythe antique d'Œdipe. L'allusion au mythe se manifeste tout d'abord à l'échelle de la forme, *Les Gommes* reproduit la structure de la tragédie dans un moule romanesque : le prologue se substitue à l'incipit, les cinq chapitres correspondent aux cinq actes, l'épilogue de la fin et l'épigraphe contenant une citation de Sophocle au début, sans oublier les vingt-quatre heures où se passe toute l'histoire. Le châssis mythique s'impose également dans le tissu narratif et discursif du texte en tant que variable majeure de la poétique du récit. Ainsi, citons-en quelques exemples : la broderie sur les rideaux d'une fenêtre représentant « des bergers recueillant un enfant abandonné » (Robbe-Grillet, *op.cit.* : 59) rappelle, à bien des égards, l'épisode d'Œdipe et des bergers dans le texte mythique. Cette scène d'enfant abandonné revient maintes fois dans le texte : au cours de ses monologues obscurs, l'ivrogne du café des Alliés évoque « sans raison apparente » « un enfant trouvé » (*Ibidem* : 147) ; au tramway Wallas surprend une conversation floue au sujet d'un enfant abandonné (*Ibidem* : 159-160) ; les statuettes qui représentent « un vieil aveugle guidé par un enfant » (*Ibidem* : 272) font bien allusion à Œdipe, aveugle et exilé, guidée par sa fille Antigone. Bien plus, il est évident que la force mécanique qui détermine le geste meurtrier de Wallas vers la fin du roman n'est qu'une autre face de la fatalité du héros tragique. A vrai dire, le détective privé semble entraîné dans sa perte en perpétrant un crime sur lequel il enquête. Toutefois, il est lieu ici de nous interroger sur la fonctionnalité du mythe dans *Les Gommes*. S'agit-il d'une forme de réécriture postmoderne ? Serait-il une illustration profonde, selon Bruce Morissette, de la condition humaine, et ce « en faisant appel aux forces psychologiques inconscientes

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[1] « L'aventure de Wallas dans *Les Gommes* est une version moderne de la tragédie d'Œdipe. L'épigraphe du livre, traduite de L'Œdipe-Roi de Sophocle (avec une légère modification), annonce le thème : « le temps qui veille à tout, a donné la solution malgré toi ». Le prologue, les cinq actes (sous formes de chapitres) et l'épilogue fourmillent d'allusions plus au moins cachées à la légende grecque ; il n'est pas jusqu'aux chœurs de la tragédie classique qui ne se retrouvent dans ces passages « neutres » qui au premier coup d'œil peuvent passer à tort pour des interventions d'un auteur « omniscient ». Presque tous les éléments du livre, et principalement le destin d'un homme qui a juré de découvrir l'identité d'un meurtrier qui n'est autre que lui-même, tient leur origine de la célèbre légende devenue mythe. » (Morissette 1963 : 53)

aussi bien que conscientes » ? (Morrissette, 1963 :54). La réponse nous est donnée à partir de la structure même du roman : un mythe fondamental de la culture occidental, se dégrade pour ne devenir dans *Les Gommes* qu'une simple histoire policière, inscrite dans un espace urbain morose, divisé en rues curvilignes et serpentines, engendrant une confusion d'ensemble. L'objectif donc d'Alain Robbe-Grillet est d'anéantir l'élévation du mythe en le réintroduisant dans la banalité du quotidien.

Aussi, en prenant pour cible le mythe, l'auteur français vise-t-il non seulement à le parodier en lui ôtant sa noblesse, mais aussi et surtout à se séparer de son hégémonie, à se séparer d'un substrat idéologique et culturel jugé anachronique et désuet. La figure d'Œdipe dans *Les Gommes* n'est que le symbole de tout un système de pensée anthropocentrique, qui s'obstine à attribuer un sens à tout ce qui l'entoure :

> Quel mauvais sort le force donc, aujourd'hui, à donner des raisons partout sur son passage ? Est-ce une disposition particulière des rues de cette cité qui l'oblige à demander sans cesse son chemin pour à chaque réponse ; se voir conduit à de nouveaux détours ? Une fois déjà il a erré au milieu de ces bifurcations imprévues et de ces impasses où l'on se perdait encore plus sûrement quand, par hasard, on réussissait à marcher tout droit. (Ibidem, op.cit. : 169)

Cet extrait se prête en effet à une double interprétation. D'une part, Wallas s'avère être l'archétype du héros tragique par excellence dans la mesure où il est contraint, malgré lui, à fournir des explications à propos de son enquête, à donner, par conséquent, un sens à son aventure, à l'aventure humaine en général. De l'autre, ce passage renvoie, implicitement, à l'une des caractéristiques du roman traditionnelle dit balzacien dont l'auteur veut débarrasser l'écriture romanesque : l'explication. En effet, Le lecteur des *Gommes* constate rapidement qu'il n'y a aucune analyse psychologique, contrairement aux romans du XIXe siècle et ceux du XXe siècle dans leur majorité. Le narrateur n'intervient à aucun moment de l'histoire afin d'expliquer le comportement des personnages, de mettre à nu leurs motivations et désirs, lesquels susceptibles de rendre compréhensibles leurs actions. Alain Robbe-Grillet transforme, du fait, la quête de réponses-obsession humaine- en un jeu bien révélateur, dont toute l'ampleur réside non dans la « solution » ou « le résultat » qu'il produit, mais dans son processus de développement à travers le texte. Cette entreprise ludique, dont les sources sont diverses, invite le lecteur à revenir sur ses acquis culturels, à (re)penser son attitude révérencieuse à l'endroit du sens unique.

A la désorientation du personnage, s'ajoute ainsi une autre problématique celle de la perte du centre urbain, qui renvoie, à bien des égards, à un aspect majeur de l'urbanisation moderne et systématise l'idée du décentrement des lieux dans la période de l'après-guerre. L'espace urbain a cessé de posséder un centre fédérateur ; c'est un espace qui se caractérise par l'absence de l'ordre et de l'homogénéité. Ce n'est pas un hasard donc si la ville des *Gommes* mêle des traits du centre-ville, des aspects de la sur-modernité (en témoigne la célèbre description du quartier de tomate dans le restaurant du self-service), et ceux de la banlieue (paysage suburbain, dans la zone industrielle notamment). Dès lors, la pensée du labyrinthe dans *Les Gommes* serait-il une pensée d'idée en tant que mode d'interprétation. Celle-ci supposerait que, moyennant cette complexité spatiale et textuelle, l'esprit humain est appelé à reformuler des hypothèses interprétatives à chaque instant, à (re)problématiser sans cesse le réel. Ainsi entendue, cette pensée du labyrinthe pourrait être considérée *de facto* comme métaphore de la recherche et du travail heuristique et herméneutique. Plus explicitement, l'imaginaire urbain stipule non seulement l'effondrement des pôles et l'effacement des lieux-repères dans l'époque postmoderne, mais également et surtout l'éclatement du sens dans l'écriture néo-romanesque. Dans cette optique, l'univers où se déroule l'histoire représente, à nos yeux, « *un labyrinthe rhizomique* » (Deleuze, Guattari, 1980) qui permet de penser la multiplicité des sens, des échanges, des capacités de l'écriture littéraire, une multiplicité que notre esprit cherche en vain à confiner dans une logique bornée, établie une fois pour toutes. Toujours est-il que la complexité des *Gommes* tient justement au fait que nous y cherchons inlassablement un sens. Ainsi, faire preuve d'ironie à l'endroit du mythe, c'est bien une volonté de se défaire d'un héritage culturel encombrant qui anéantit l'homme dans la monotonie du même acte, de la même voix, une façon de dire que nulle vérité ne peut être neutre, pure, absolue.

Conclusion

En conclusion, il appert que l'opération de la réécriture du mythe menée par Alain Robbe-Grillet s'apparente à une vision plurielle de flux, de voix(es) épistémologique et symbolique à la fois. Dans ce contexte subversif de toute vision monolithique, le labyrinthe peut être considéré comme paradigme d'organisation de la connaissance et comme schéma qui illustre la façon de procéder de la recherche et dans la recherche. En effet, en ayant recours à l'image du labyrinthe, en tant que structure ouverte et potentiellement structurable à l'infini, ce modèle cognitif permet de renoncer à toute catégorisation *a priori* de la pensée, de tracer et retracer sans cesse le chemin d'une pensée procédant par conjectures, de porter, par voie de conséquence, un nouveau regard sur le monde en empruntant le chemin sinueux, dédaléen, et chaotique de la conscience humaine. Autrement dit, penser l'espace urbain comme espace refusant catégoriquement un centre serait une invitation à être plus ouvert à la différence et au changement, une invitation à explorer les possibles de nouvelles structures en matière de l'écriture littéraire et de la pensée en général.

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REPRÉSENTATIONS DE LA MASCULINITÉ DANS « TOUS LES HOMMES SONT MORTELS » DE SIMONE DE BEAUVOIR

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Abstract: *"All Men Are Mortal" is the third novel of Simone de Beauvoir, written in 1946. The author presents the man's impossibility to adapt to his condition, a man who constructs himself by reporting to others and denying their abilities. Educated by his father whom he sees as a role model, Fosca becomes prince of Carmona and imposes his ideas with his family and his own people. With this presentation, we will try to discover if there is a traditional or a feminine reflection of Simone de Beauvoir regarding the man, which is the prototype that defines the most the immortal and if there is an existentialist point of view observing the prince of Carmona.*

Keywords: *Masculinity, typologies, hierarchy.*

Simone de Beauvoir, reconnue pour ses théories qui ont influencé le mouvement féministe, sa lutte pour les droits des femmes et pour l'égalité des sexes dans le XXe siècle, apparaît comme figure marquante dans l'analyse des concepts féministes. Toutefois, elle écrit aussi des romans et Ingrid Gastler mentionne dans *Beauvoir dans tous ses états* que Simone de Beauvoir est écrivaine avant d'être féministe « elle se sentait surtout écrivain, il est erroné de réduire Beauvoir à sa qualité de féministe » (Ingrid Gastler, 2007 :17).

Parmi ses romans, on retrouve aussi *Tous les hommes sont mortels*, le troisième roman écrit par De Beauvoir en 1946, une réplique aux œuvres antérieures de l'écrivaine, mais aussi un point de départ pour les autres qui valident ou contredisent parfois ses conclusions. Elle présente dans ce roman fantastique l'impossibilité de l'homme de s'adapter à sa condition et les conséquences de son immortalité choisie, un homme qui essaie de se construire en se rapportant aux autres, en niant leurs capacités, en les chosifiant ou dans certains cas en les imitant pour se fabriquer comme héros. Toutefois, Raymond Fosca reste un personnage complexe. Eduqué par son père comme un vrai mâle, il devient prince de Carmona, un souverain qui décide pour sa propre vie et pour les vies des autres.

On se demande ainsi s'il y a une perception traditionaliste ou plutôt une réflexion féministe de Simone de Beauvoir sur les genres dans ce roman, quelle est la manière dont elle perçoit l'homme dans *Tous les hommes sont mortels* et quels sont les éléments qui le définissent. Ensuite, on se pose la question si l'homme du roman est libre de se transcender et finalement une troisième question concernerait l'évolution ou l'involution de l'homme qui touche des états différents et connaît des changements spirituels, moraux et physiques. Est-ce que l'immortel incarne des valeurs viriles ou est-ce qu'on remarque un parcours plutôt existentialiste de celui qui se voit comme maître du monde ?

On se propose ainsi une analyse sur la construction et la déconstruction du sujet viril en envisageant des valences masculines, des rapports entre les personnages et son progrès masculin pour observer la perception de l'écrivaine sur l'homme et sa masculinité dans le roman *Tous les hommes sont mortels*.

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Les types masculins

Alain Corbin, Jean-Jacques Courtine et Georges Vigarello présentent dans l'ouvrage théorique *Histoire de la virilité* une évolution de la virilité et des caractéristiques masculines spécifiques aux différents types masculins. Même s'y on retrouve cette taxinomie masculine, on remarque dans le roman *Tous les hommes sont mortels* le personnage Raymond Fosca qui incarne des traits spécifiques à plusieurs catégories masculines.

Raymond Fosca est un personnage qui vit des moments d'oscillation entre l'homme qui est dans la vigueur de son âge et l'homme qui tombe de son piédestal en se posant la question répétée « A quoi bon ? ».

Même si le personnage principal du roman a un destin étrange et normalement il ne devrait pas être analysé sur la même échelle des êtres humains parce qu'il devient un surhomme, il reste un homme vulnérable, qui revient toujours aux sentiments, aux émotions et aux vécus des êtres normaux. Fosca éprouve une volonté de puissance en ayant la possibilité de s'auto-dépasser pour créer à l'intérieur de l'espèce humaine une hiérarchie entre les humains et soi-même en éprouvant un rapport de maître-esclaves. Il se voit aussi capable de détruire l'ordre naturel, étant celui qui donne et gagne des batailles pour vaincre la nature. Cependant, après ses succès, il remarque la futilité de sa supériorité contre le temps sans fin dont il ne pourrait jamais se défendre et il sent le besoin nécessaire de revivre les états humains déjà perdus au prix de son immortalité.

C'est ainsi que l'immortel vit et expérimente les caractéristiques de plusieurs types masculins tout au long de son histoire. Il incarne des figures masculines comme le guerrier, l'explorateur, le mari et le père, mais aussi le mâle ou le résigné.

L'homme né mortel, mais qui choisit l'immortalité pour changer sa condition, pour lutter et pour gagner des combats commence sa jeunesse dans un esprit viril, spécifique au XIIIème siècle avec une éducation de mâle véritable, en admirant son père beau et fort qui reproduit l'image de la beauté masculine classique. Même s'il admire son père pendant son enfance, il le condamne à la maturité et veut devenir meilleur en dépassant même les habilités politiques de celui qui était autrefois son modèle. En plus, il veut s'imposer devant son peuple, il veut risquer et lutter pour gagner des territoires et faire fleurir la cité de Carmona. Sidoine Apollinaire note que « dès les années d'enfance, les garçons ont un amour viril de la guerre. » (Georges Vigarello, 2001 :118), amour qu'on retrouve chez Fosca aussi. Il passe par ce processus et il est entraîné pour atteindre son but. Il joue des jeux de combat et remarque dès sa jeunesse sa supériorité du point de vue physique. On observe aussi une comparaison entre le jeune guerrier et son ami qui excelle dans tous les exercices du corps, car l'immortel sent dans l'autre « un peu de ce feu qui me dévorait » (Simone de Beauvoir, 1974 :123). Il cultive aussi le courage et son efficacité dans la lutte, en sentant la gloire pour la première fois comme transition de son enfance à sa vie de guerrier. « Pour la première fois de ma vie, je pris part à une vraie bataille d'hommes. Chacun des coups de ma lance sauvait Carmona » (*ibidem*) Le guerrier maîtrise aussi l'arme et les techniques différentes, selon les circonstances du combat soit en salle soit en duel. Fosca gagne chaque fois contre ses adversaires « J'ai eu onze duels dans ma vie : à chaque coup j'ai tué mon adversaire » (*idem* : 388). Même s'il est immortel, grâce à sa force physique gagnée par l'expérience et ses techniques guerrières, il réussit à combattre son adversaire. Il incarne aussi une autre valeur de l'honneur viril quand il refuse un duel après avoir promis cela à la femme amoureuse de son combattant.

Fosca reproduit aussi le type de l'explorateur, un autre archétype masculin qui le caractérise. Selon Sylvain Venayre le voyage est le deuxième élément après la guerre le plus valorisant dans la construction masculine et traite des aspects qui concernent les conceptions de la virilité dans une expérience humaine. Raymond Fosca, l'homme qui veut devenir le plus fort du monde, a des attributs spécifiques à l'aventurier qui voyage pour découvrir, pour s'associer aux personnes influentes et pour assimiler des territoires et des valeurs viriles. Même si le voyage a un rôle initiatique d'habitude, il le perçoit comme revendication de l'espace qui lui appartient. Il fait des voyages pour obtenir les terres dont il a besoin pour valider sa suprématie de maître du monde et pour réussir à se faire valoriser grâce à tout ce qu'il détient. Même vu comme un désir d'expansion territoriale, l'immortel voyage aussi pour gagner de l'expérience et pour développer son esprit. Il conquiert l'espace extérieur, mais il se découvre aussi et essaye de redécouvrir son esprit vivant dans son corps endormi. Il essaie de s'identifier avec son compagnon qui cherchait la Chine ou avec l'indien de la tribu rencontrée dans son voyage, mais il échoue et il ne vit que la désillusion de se sentir exclu de ce monde. La nécessité de redevenir humain lui fait se vouloir comme l'aventurier réel qui voyage et qui a un but passionnant et précis, un aventurier qui a des sensations humaines et qui doit se nourrir pour survivre et accomplir son idéal. « J'avais envie soudain d'être cet homme qui avait faim et qui mangeait, cet homme qui cherchait avec passion le passage vers la Chine » (*idem* : 334). L'immortel s'efforce de retrouver son esprit humain même dans une tribu où il assiste et imite la vie des Indiens pour quelques instants.

> Le bruit du tambour, les hurlements des Indiens, leurs danses effrénées, l'étrangeté du spectacle auquel je venais d'assister et cette eau de feu qui coulait dans mon gosier changeaient la couleur de mon sang. Il me sembla que je devenais un Indien […] Je bus encore une gorgée. Ma tête était une calebasse pleine de cailloux, mon sang était du feu. J'étais un Indien. (*idem* : 341).

Après chaque expérience, Fosca sent la déception de ne pouvoir jamais rechanger son destin. C'est pour cela qu'il arrive ainsi à sentir inutile la maîtrise perpétuelle du monde et choisit de continuer sa vie en se blâmant et essayant de trouver des occasions pour revivre pour peu de temps des moments humains.

D'ailleurs, Raymond Fosca est l'homme qui se marie plusieurs femmes dans sa vie et qui a aussi le rôle d'époux. Ses mariages sont différents parce qu'il acquiert des expériences de chaque relation qu'il a avec ses femmes et essaie de changer son comportement pour ne plus faire les mêmes erreurs dans sa vie. Simone de Beauvoir déclare dans son œuvre théorique *Le deuxième sexe* le fait que chacun est libre et responsable de décider pour sa propre vie et elle contredit les idées de la société traditionnelle « La destinée que la société propose traditionnellement à la femme c'est le mariage. » (Simone de Beauvoir, 1976 : 219). On remarque que tout comme pour une femme traditionnaliste, la destinée de l'homme du roman *Tous les hommes sont mortels* n'est pas différent. Toutefois, il s'agit d'autres types de manifestations du mariage pour l'immortel parce que le père de Raymond Fosca impose à son fils de se marier « afin qu'il pût sourire à ses petits-enfants » (Simone de Beauvoir, 1974 :125). L'enfant est demandé et imposé à Fosca comme symbole de virilité, mais aussi comme descendent pour assurer la perpétuation de la famille. L'homme pourrait assurer ainsi la répétition de la vie, mais par la transcendance de la vie par l'existence. Il pourrait ainsi créer le futur et inventer de nouveaux outils pour changer même la perspective sur le monde.

L'immortel se soumet à son père et accomplit sa proposition pour pouvoir se concentrer ensuite sur sa vie de guerrier et de prince de Carmona. Son rôle d'époux est différent de celui de sa femme parce qu'il est plus autonome et il n'a besoin de sa femme que pour une mission, celle de lui offrir un enfant, de l'avoir comme complice dans le processus de créer la vie. L'enfant est la seule raison de se marier la deuxième fois « J'aurai un enfant, un enfant à moi-même » (*idem* : 190). Il décide de se marier pour la troisième fois, mais ce n'est plus l'enfant celui qui construit le mariage cette fois-ci. L'immortel se sent fatigué et coupable devant la femme amoureuse qui lui induit l'idée de se marier avec elle. L'immortel cède finalement parce qu'il ne sent plus la force de s'opposer à celle qui sent un grand amour pour lui et il arrive même à faire une proposition à la femme qui l'aime. « Je le serrais contre moi comme si j'eusse était un homme en face d'une femme et je dis : Pourriez-vous passer toute une vie auprès de moi ? » (*idem :* 411). Fosca domine ceux qui sont autour de lui, mais il ne peut pas toujours dominer ses femmes. Quand il désire une femme, sa proposition est refusée et son statut de mâle est diminué. Béatrice, amoureuse du fils de Fosca refuse chaque fois les offres de l'homme qui lui abandonne après ce qu'il observe la résistance de la femme même devant ses richesses, sa force physique et ses capacités politiques. Même s'il voudrait offrir tout à Beatrice comme un vrai homme ou prendre comme tâche la décision de même justifier l'existence de la femme, elle ne peut pas renoncer à l'amour sincère porté à l'homme mortel. Catherine est une autre femme qui fait face à son mari. Elle réagit sans réagir et décide d'ignorer ou de refuser son époux parce qu'il ne peut pas lui offrir le calme et la sécurité dont elle a besoin « Quand j'entrai dans la chambre, elle ne leva pas les yeux » (*idem* : 137) et son visage semble mort quand l'homme lui demande le conseil.

Fosca reproduit aussi le type du père parce qu'il a plusieurs enfants tout au long de sa vie et il présente plusieurs caractéristiques paternelles. Il est dur, autoritaire, protecteur envers ses enfants, mais il est aussi indifférent et même vu comme le bourreau de son fils, une image inversée d'un Œdipe qui tue son père. Il prend la vie de son fils et éprouve sa suprématie devant son fils, mais aussi devant sa femme parce qu'il tue ce qu'elle a mis au monde. Raymond admire son père fort dans son enfance, mais il contredit sa décision de ne pas lutter pour obtenir la suprématie de la cité. Il représente aussi le type du père modèle, mais aussi le père condamné par son fils à cause d'une protection exagérée ou pour une austérité imposée non pas seulement à ses enfants, mais aussi à sa famille et à son peuple. Toutefois, même s'il choisit des manières différentes pour élever ses enfants il échoue à chaque fois.

Une autre valence masculine de Fosca est celle du mâle qui éprouve l'asymétrie de la relation sexuelle entre les deux genres, caractéristique qu'on retrouve dan*s L'Histoire de la virilité* de Vigarello chez le mâle, parmi ses autres attributs comme la beauté classique, la virilité, l'élégance et l'esprit de combat. Simone de Beauvoir parle dans *Le deuxième sexe* des sens différents que prend le mot « amour » pour chacun des deux sexes. Alors que l'homme ne veut que posséder la femme comme une proie, l'annexer à son statut de conquérant, pour la femme « au contraire, l'amour est une totale démission au profit d'un maître » (Simone de Beauvoir, 1976 : 540). Pour Fosca, l'amour ne se manifeste pas par des sentiments amoureux, mais par le sexe. Il est impliqué dans ses relations du point de vue physique et désire montrer sa supériorité en s'imposant devant la femme. Il devient ainsi le dominant et elle devient la dominée.

> Les mains de Fosca lui étreignirent […] Fébrilement il rejetait ses vêtements, comme si chaque second fût devenue un trésor qu'il ne fallait pas

gaspiller. Il l'élança et un vent de feu se leva en elle […] Il était en elle, elle était la proie de ce désir ancien comme la terre, ce désir sauvage et neuf […] elle était ce désir, ce vide brûlant, cette épaisse absence, elle était tout. Il gémit et elle enfonça ses ongles dans sa chair, déchirée par le spasme triomphant. (Simone de Beauvoir, 1974 :112).

Il éprouve un désir primitif et barbare et il semble être le chasseur qui réussit établir un classement par rapport à sa capture, une corrélation de supériorité entre les deux corps. La vitesse, les gestes, le spasme triomphant, les bruits renvoient à un rituel des corps. On retrouve aussi cette image de l'homme primitif qui absorbe certains organes de l'animal pour s'incorporer leurs vertus chez Otto Rank dans son œuvre *Don Juan et le Double*. Comme l'homme croit obtenir l'annihilation complète de sa prise en la dévorant, le personnage masculin de Beauvoir montre sa supériorité de dominant en possédant et contrôlant la femme.

Cependant, le personnage masculin ne représente pas seulement le prototype du mâle viril, fort et imbattable. De Beauvoir choisit de présenter au début du roman la fin de l'histoire de Fosca et sa situation de résigné causée par la destinée. On remarque ainsi l'image de l'immortel comme un impuissant qui ne peut plus lutter contre sa condition, un homme faible, un damné par la fatalité, une ombre sans réaction qui accepte finalement son statut et on observe une dévalorisation de la masculinité de celui qui ne pourrait jamais changer sa vie. L'immortel devient ainsi celui qui se survalorise pour se dévaloriser après avoir expérimenté pour beaucoup de fois ses ambitions, ses désirs et l'inaccomplissement personnel.

L'immortel se construit aussi par un rapport d'exclusion ou d'opposition en ce qui concerne les personnages qu'il considère comme faibles, des personnages qui n'ont pas de virilité ou de force pour transformer le monde ou des personnages qui ne peuvent pas évoluer de son point de vue. Il déconsidère les jeunes qui n'ont pas d'expérience, mais seulement des rêves « Je détestais les jeunes gens parce qu'ils sentaient tout l'avenir devant eux ; je détestais cet air d'enthousiasme et d'intelligence qui animait tous les visages » (Simone de Beauvoir, 1974 :372) mais aussi les vieux qui n'ont plus la capacité de continuer leurs luttes et leurs expériences de vie « Je détestais les vieillards parce qu'ils sentaient toute leur vie derrière eux, ronde et pleine comme un gros gâteau. » (*ibidem*).

En ce qui concerne l'évolution du personnage masculin, il reflète l'image de l'homme qui connaît des situations difficiles, gagne des batailles, échoue, sent les victoires et les déceptions, la gloire et parfois l'indifférence. Toutefois, il ne reste pas toujours indifférent à ce qui se passe autour de lui.

L'immortel est très intéressé par le domaine politique et il essaie d'obtenir la gloire suprême, mais après ses expériences, le domaine politique ne l'intéresse plus. Il arrive à l'indifférence parce qu'il ne peut pas apprécier les petites choses simples qui font partie de la vie normale des hommes. Il doit s'assumer sa décision d'avoir bu l'élixir de l'immortalité, il doit accepter sa condition d'immortel qui voit toujours mourir sa famille, qui vit toujours la même vie, qui remarque l'inutilité de la vie éternelle. La politique, la gloire, le renom ne sont plus des détails importants et tout ce qu'il sent c'est la culpabilité de s'être condamné à une vie sans raison et sans fin.

Même sur le plan relationnel Fosca arrive à l'indifférence parce que personne ne peut lui offrir un refuge. Les femmes de sa vie sont des instruments, les enfants sont des preuves pour démontrer sa masculinité, les hommes qu'il rencontre arrivent à se sentir dominés et faibles par rapport à l'immortel. Il est seul dans le monde, il voit tous les gens comme des moucherons parce qu'il sent un dégoût universel. L'humain est pour lui « un brin d'herbe, un moucheron, une fourmi, un lambeau d'écume » (*idem :* 522).

Conclusions

Pour conclure, on pourrait dire que même si le personnage Raymond Fosca présente des caractéristiques spécifiques à plusieurs types masculins, il reflète le plus l'image du combattant et du leader qu'il n'ignore pas, même lorsqu'il devient père ou époux.

En plus, le personnage Raymond Fosca, ambitieux, orgueilleux et damné, se construit grâce aux rapports qu'il crée avec les autres. Il domine les autres, il réussit à se faire valoriser en diminuant et en niant les capacités de ceux qui l'entourent en les chosifiant et devenant sujet lui-même. Toutefois, même s'il surclasse ceux qui sont autour de lui, il ne peut pas dépasser ses propres limites et il est forcé de lutter à jamais contre soi-même, de rester dans l'immanence qu'il voudrait dépasser et de se diriger vers sa propre déconstruction parce qu'il n'aura jamais la possibilité de changer de destin.

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LA SYMBOLIQUE DE L'ÉTOILE DANS L'ŒUVRE D'ANTOINE DE SAINT-EXUPÉRY

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Abstract: *The star symbol crosses the work of Antoine de Saint-Exupery from one end to the other, the star receiving positive or negative meanings in turn. The first meaning is positive and coincides with the role of celestial indicator or guide for night flights. Immediately after appears a negative connotation - that of bad fate and fatality. The scene in which Bernis ("Southern Mail") as a kid, discovers amongst the cracks of the attic a bright star predicting death and disease, or the scene in which Riviere ("Night Flight") feels pursued by a star who wants to convey bad news about one of the crews, are significant in this respect. The star also inspires in the author the feminine mystery, whether it's Genevieve - Bernis's childhood friend - who builds herself a magical universe populated with story elements and real elements, whether it's the fleeting passionate loves of his life. In "Wind, Sand and Stars"(« Terre des Hommes »), the star also embodies planet earth, and the starry sky reveals to the author the miracle of life on such a small planet lost in the universe. Moments of reflection always lead to the image of the traveller through the desert who always seeks water, guiding himself by a star. This symbolic image represents the uninterrupted quest for the meaning of life and the path to the ideal. The story of the little prince ends by intersecting three symbolic planes: the desert, the water and the star. This image briefly summarizes the essential significance of exupérienne prose.*
Keywords: *star, desert, ideal, life, symbol.*

Premières significations de l'étoile dans l'œuvre exupérienne

L'image de l'étoile apparaît souvent dans l'œuvre exupérienne, les significations qu'on lui associe étant multiples. Il y a l'étoile ou le ciel étoilé qui aide le pilote à s'orienter pendant les vols de nuit, donc l'étoile comme guide, mais il y a aussi l'étoile dont l'éclat semble vouloir transmettre un message – l'étoile messager. L'étoile qui indique la voie, sous une forme beaucoup plus subtile, fait penser à un idéal que l'homme suit pour s'accomplir. Les étoiles peuvent exprimer aussi les hommes et les idéaux différents qu'ils suivent en fonction de leurs valeurs et de leurs désirs. Nous allons parcourir les œuvres de Saint-Exupéry pour identifier les contextes mettant en lumière ces significations et beaucoup d'autres encore et pour analyser l'évolution de ce symbole.

Dans *Courrier Sud*, les étoiles apparaissent surtout comme éléments d'un cadre féerique. Dès la première page nous remarquons un petit fragment décrivant le désert pendant la nuit: « Un ciel pur comme de l'eau baignait les étoiles et les révélait. Puis c'était la nuit. Le Sahara se dépliait dune par dune sous la lune » (Saint-Exupéry, 1929: 5). Mais l'étoile apparaît encore comme planète éloignée désignant les femmes qui traversent la vie de Bernis ou les rencontres épisodiques, sans signification pour son existence. Dans ce sens, nous signalons la séquence: « Il est des femmes dont nous disions qu'elles sont, après l'amour, rejetées au loin dans les étoiles, qui ne sont rien qu'une construction du cœur ». (*ibidem:* 32) Les syntagmes « rejetées au loin » et « rien qu'une construction du cœur » relèvent de la superficialité et du caractère quelque peu

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artificiel des relations passagères. Le narrateur n'insiste pas sur ces rencontres, mais ce propos nous aide à mieux comprendre la relation d'amour avec Geneviève. En parlant d'elle, dans le même contexte, il fait une précision, ou plutôt une distinction: « Geneviève... tu te souviens, nous la disions, elle, habitée ». (*ibidem:* 32) Nous savons que le pronom « tu » renvoie à l'image de Bernis enfant, le roman ayant la forme d'une longue confession du jeune pilote qui cherche à se retrouver dans l'enfant pur et innocent qu'il était jadis. Geneviève faisait partie de son enfance, elle était la fille qui réunissait le groupe d'enfants pour leur proposer des jeux inspirés par les romans chevaleresques et romantiques.

Un épisode qui évoque lui-même l'idée de symbolique de l'étoile décrit une aventure de Bernis dans son enfance. Cette aventure n'a pas lieu au-delà de la maison, mais dans le grenier, juste au-dessus du salon dans lequel les siens se sont réunis pour une fête. Le garçon découvre là un monde fabuleux, plein de trésors et de secrets. Mais après avoir passé en revue le contenu des vieilles malles, les vêtements et les pierres de toutes les couleurs qui rappellent les contes de fées, il regarde la nuit par les failles de la toiture et observe une étoile différente des autres: « juste une seule étoile tombait sur nous. Décantée pour nous d'un ciel entier. Et c'était l'étoile qui rend malade. [...] c'était celle qui fait mourir. ». (*ibidem:* 96)

L'étoile entrevue par l'enfant à la fin de l'exploration comporte une signification négative (« qui rend malade », « qui fait mourir »), signification qui n'est pas mise en doute si on tient compte du fait qu'on insiste, en précisant qu'il s'agit de la mort. Encore, l'adverbe de manière dans « juste une seule étoile » et la phrase « Décantée pour nous d'un ciel entier » précisent à la fois le caractère tout à fait spécial de la nouvelle et son unique destinataire (Le pronom « nous » peut être remplacé par « moi » car il désigne, comme nous le savons, le même personnage).

Mais bien qu'il comprenne le message tragique de l'étoile, l'enfant ne se propose pas de se réfugier, mais de confronter la vie et de se confronter avec soi-même: « Ne serait-ce que cette étoile, ce petit diamant dur. Un jour nous marcherons vers le Nord ou le Sud, ou bien en nous-mêmes, à sa recherche. Fuir. ». (*ibidem:* 97) Le verbe « fuir » exprime un désir si fort d'évasion et d'exploration, que rien ne peut lui résister.

Dans le désert, Bernis continue de se fier aux étoiles, autant pour leur qualité de repères dans la navigation aérienne – « Bien au complet tout ce jeu d'étoiles pour navigateurs » (*ibidem:* 119), que pour leur rôle de repère par rapport auquel il peut apprécier la distance qui le sépare de tous ceux qu'il a laissés derrière soi: « La vie paisible, l'amour fidèle [...] c'est de nouveau l'étoile polaire qui les balise... ». (*ibidem:* 118) L'étoile polaire, souvent mentionnée dans la prose exupérienne représente, grâce à son alignement avec l'axe de la terre, un repère stable, ce qui explique pourquoi on apprécie les distances en fonction de sa position.

Les étoiles représentent aussi pour Bernis le calme des nuits qu'il passe à son poste dans le désert – un calme qui invite à la rêverie. Dans un épisode évoquant la rencontre avec un vieux sergent qui garde un fortin solitaire dans le désert, les étoiles deviennent sujet de discussion. Le sergent dit que, quelques mois auparavant, un jeune lieutenant lui a expliqué les étoiles. Bernis ajoute à cette scène une nuance poétique: « il vous les passait en consigne» (*ibidem:* 111)

Bernis associe aussi l'étoile à l'idée de trésor, mais ce ne sont que des images fulgurantes: « Dans l'étoile la plus verticale a lui le trésor, ô fugitif! ». (*ibidem:* 121)

Symbolisation progressive de l'étoile dans *Vol de Nuit*

Nous commençons l'analyse de la symbolique de l'étoile dans *Vol de Nuit* avec une observation faite par Jean Ricardou qui, après avoir passé en revue les nombreuses récurrences de l'étoile dans ce roman affirme que sa présence est liée, le plus souvent, à l'action. Il remarque aussi que les étoiles instituent une symbolisation progressive, pour dominer finalement le cadre: « le symbole a soumis à son sens totalitaire les objets voisins et, à la limite, l'espace entier ». (Tavernier, 1967, *in* de Galembert, 2000: p. 53)

Tout d'abord, les étoiles servent de terme de comparaison pour les lumières des villages – des lumières qui signalent au pilote Fabien l'existence des hommes, leurs sentiments, leurs espoirs: « Déjà pourtant s'éclairaient les villages, et leurs constellations se répondaient. Et lui aussi, du doigt, faisait cligner ses feux de position, répondait aux villages. La terre était tendue d'appels lumineux, chaque maison allumant son étoile [...] ainsi qu'on tourne un phare vers la mer. » (Saint-Exupéry, 1931: 12)

La comparaison des lumières des maisons avec celle des étoiles engendre, comme nous voyons, la comparaison des villages avec les constellations. Nous remarquons que, entre le pilote et les lumières des villages, s'instaure une sorte de communication qui, envahit finalement le cadre, tous les éléments se répondants en même temps. L'étoile, par ses connotations positives – rêve, espoir, idéal – évoque les sentiments des hommes qui vivent derrière les fenêtres allumées. Les verbes « se répondaient », «répondait », la phrase « La terre était tendue d'appels lumineux » et l'image du phare qui tourne vers la mer, à la fin de la citation, expriment le besoin impérieux de communication et de communion.

Pour revenir à l'action, nous saisissons qu'elle prend une tournure inquiétante; Fabien se confronte avec un orage dévastateur qu'il essaie tout d'abord d'éviter. Ce moment investit l'étoile de connotations négatives. Il y a au début le sentiment d'être attiré vers une zone dangereuse où les lumières qu'il prend pour des étoiles se transforment ensuite en poussière, et cette image « pour la dernière fois, le tenta ». (*ibidem:* 11) Le verbe « tenter » attire l'attention par la connotation négative qu'il comporte. Cette connotation, associée à l'image incertaine des étoiles derrière le hublot suggère un danger imminent.

Son chef Rivière observe le ciel et ressent le danger: « "Une telle nuit qui se perd!" [...] ce ciel découvert, enrichi d'étoiles, ce balisage divin, cette lune, l'or d'une telle nuit dilapidée ». (*ibidem:* 37) La citation met en parallèle deux aspects essentiels: la beauté de la nuit et le danger. Pour ce qui est de la beauté, elle est toujours présente et, dans ce sens, nous signalons tout d'abord le syntagme « telle nuit » au début et à la fin de la citation. Il y a ensuite les adjectifs démonstratifs dans « ce ciel », « ce balisage » (mot désignant les étoiles comme repères) et le lexique mélioratif « enrichi », « divin », « or ». Les allusions au danger se trouvent au début (la phrase exclamative, le verbe « perdre ») et à la fin, où le participe passé « délapidée » exprime l'idée de mauvaise intention, de volonté dévastatrice. L'idée qu'il existe une « force obscure » (*ibidem:* 51) qui veut déjouer les grands projets des hommes devient une obsession pour Rivière.

L'étoile comme mauvais présage apparaît dans l'épisode qui décrit l'inquiétude de Rivière pour le retard du courrier. En se dirigeant vers son bureau, il est surpris par l'image d'une étoile brillante qui semble vouloir transmettre un message: « Cette étoile est un signe, qui me cherche dans cette foule, et qui me trouve ». (*ibidem:* 41) Tout comme l'enfant de *Courrier Sud* qui comprenait que l'étoile voulait lui annoncer sa fin tragique (l'histoire de Bernis tombé dans les mains d'une tribu sauvage dans le désert confirme la véridicité du message), Rivière voit et comprend que le message lui est destiné. Cette image de l'étoile qui poursuit l'homme pour lui transmettre une mauvaise nouvelle renvoie à l'idée de fatalité, d'impossibilité de changer le cours des événements. Un peu plus loin, on insiste sur le fait que le message lui est spécialement dédié car il est le seul qui le comprend: « On lui parlait, par-dessus tant d'épaules, un langage qu'il entendait seul ». (*ibidem*: 42) Une fois arrivé au bureau, il reçoit un coup de téléphone qui annonce la présence du cyclone sur le trajet de Fabien.

L'auteur alterne les plans et ensuite on nous parle de l'inquiétude de la femme de Fabien. Tout d'abord elle revoit la scène romantique avant le départ de son mari et se rappelle les paroles encourageantes qu'elle lui adressait: « Tu as beau temps, ta route est pavée d'étoiles ». (*ibidem:* 56) L'expression « route pavée d'étoiles » exprime des circonstances favorables à l'action, mais l'inquiétude reste le sentiment dominant. Ce mélange de moments et de sentiments maintient le suspens, en déterminant le lecteur de s'interroger, lui aussi, sur le sort de cette mission périlleuse.

Pendant ce temps, Fabien lutte avec le cyclone et perd les repères. Les étoiles ne sont plus visibles: « Il rêva qu'il faisait demi-tour et retrouvait cent mille étoiles, mais il ne vira pas d'un degré ». (*ibidem:* 63) Le verbe « rêver » exprime la confusion. La phrase adversative « mais il ne vira pas d'un degré » renforce l'idée, en montrant que le problème reste encore irrésolu.

Nous allons présenter brièvement le rôle final des étoiles dans la scène tragique dont les protagonistes sont Fabien et le radiotélégraphiste qui l'accompagne. L'image des étoiles est perturbée par la tempête qui amplifie leur éclat de telle façon que le pilote, pris à un moment donné à l'intérieur du cyclone, sent le besoin de monter toujours plus haut. Une nuit difficile s'annonce, autant pour lui, que pour Rivière: « Rivière jugeait les étoiles trop luisantes, l'air trop humide. Quelle nuit étrange! Elle se gâtait brusquement par plaques, comme la chair d'un fruit lumineux. [...] Nuit menaçante qu'un vent mauvais touchait et pourrissait. Nuit difficile à vaincre ». (*ibidem:* 72)

L'adverbe « trop » qui précède les adjectifs « luisantes » et « humide » exprime un déséquilibre qui est confirmé ensuite par la comparaison de la nuit avec un fruit qui se gâte progressivement: « par plaques ». Les syntagmes « nuit menaçante » et « vent mauvais », ainsi que les verbes « toucher » et « pourrir » ont une forte connotation négative.

Les significations négatives s'accentuent nettement lorsqu'on décrit l'image entrevue dans la déchirure des nuages comme: « un appât mortel au fond d'une nasse ». (*ibidem:* 83) Cette image reprend l'idée de piège annoncée auparavant par le verbe «tenter». Il semble que les étoiles, au lieu de guider Fabien, le conduisent vers le désastre. À partir de ce moment, l'action suit un cours dramatique, la lumière des étoiles constituant un élément principal pour la confusion du pilote.

Au sol, les opérateurs de veille imaginent que les deux hommes n'ont aucune chance de survivre s'ils montent très haut. Le narrateur annonce ensuite l'arrivée d'un avion ayant réussi à contourner le cyclone. Donc, à la différence des deux hommes pour lesquels les étoiles ont été la cause de la confusion, pour cet avion elles ont joué leur véritable rôle – celui de guide. Puis un autre avion repart, le pilote éprouvant un immense plaisir de pouvoir affronter la nuit. Il regarde les étoiles et s'exclame en riant: « Attention, la nuit, hein! » (*ibidem:* 104)

Rivière, dont la présence a accompagné de loin la nuit difficile de Fabien attend avec impatience le grondement des avions dans le ciel comme « une armée en marche dans les étoiles ». (*ibidem:* 106) Cette dernière séquence relève de la détermination de Rivière que rien ne peut empêcher de continuer son action, ni même un drame comme celui qui vient de se produire.

L'analyse de la symbolique de l'étoile dans *Vol de Nuit* confirme la constatation de Ricardou concernant la symbolisation progressive et la domination qu'elle exerce sur tout: sur les personnages, sur les actions et les pensées, sur l'univers entier. Dans la majorité des cas, les significations sont négatives: on parle de la tentation, de l'attirance, d'une beauté irréelle et d'un passage vers un espace d'où les personnages n'ont aucune chance de revenir. Nous retenons aussi le rôle de messager de l'étoile qui, tout comme dans le cas de Bernis de *Courrier Sud*, apporte une mauvaise nouvelle. Des connotations positives (les étoiles comme repères pour la navigation ou comme garant d'un vol réussi) font sentir leur présence tout au long du roman, la scène qui présente le décollage du jeune pilote exubérant achevant dans une note optimiste l'histoire des vols de nuit initiée par Rivière.

L'étoile – symbole de la conscience éveillée

Dans *Terre des Hommes*, les significations des images deviennent encore plus profondes. Si Fabien de *Vol de Nuit* admire les étoiles et les compare aux lumières des maisons, cette fois le pilote trouve une correspondance entre ces lumières et les consciences: « Chacune signalait, dans cet océan de ténèbres, le miracle d'une conscience ». (Saint-Exupéry, 1939: 6) Chaque lumière représente un homme qui s'interroge sur la vie, sur soi-même, sur l'univers. Le pilote imagine les diverses préoccupations des hommes: poursuivre des confidences, sonder l'espace, faire des calculs compliqués, etc. La question finale est si tous les hommes sont conscients de leur destinée, de leur rôle. « Mais parmi ces étoiles vivantes, combien de fenêtres fermées, combien d'étoiles éteintes, combien d'hommes endormis… ». (*ibidem:* 7) Les trois images successives dans cette dernière phrase signalent l'isolement, l'absence d'espoir et la passivité. En signalant cette réalité triste, l'auteur exprime l'idée qu'il faut éveiller les hommes à la vie spirituelle.

Marie-Claire Lefeuvre remarque la préoccupation de Saint-Exupéry pour la vie spirituelle et parle du motif de l'éveil de la conscience dans ses œuvres: « il compare souvent, en beauté, ces consciences aux étoiles. [...] il médite sur toutes ces lumières encore allumées [...] sur la grande diversité des motifs de l'éveil de la conscience ». (Lefeuvre, 2008/1)

Une image présentant la terre comme l'une des étoiles de l'univers – la seule qui puisse créer et entretenir la vie, apparaît dans un épisode qui raconte un vol problématique dont les protagonistes sont l'auteur et le radiotélégraphiste Néri. À la suite d'une confusion créée par les messages radio transmis du sol, les deux hommes perdent les repères et errent longtemps dans l'espace, en imaginant qu'ils ne réussiront jamais à atterrir. Neri « suppliait toujours les étoiles » (Saint-Exupéry, 1939: 26) de les conduire vers la terre, tant que les réserves d'essences existaient encore et seulement un miracle a fait possible la survie: il y avait encore une réserve d'essence dans l'avion. Pendant cet épisode dramatique, Saint-Exupéry imagine un atterrissage réussi et le café au lait accompagné d'un croissant, dans un petit bistrot. Une seule étoile peut offrir cela – la terre, dont l'existence est un miracle: «Parmi tant d'étoiles il n'en était qu'une qui composât, pour se mettre à notre portée, ce bol odorant du repas de l'aube ». (*ibidem:* 26) Dans le même contexte il affirme que la terre, ce «grain de poussière égaré parmi les constellations » (*ibidem:* 26) contient toutes les richesses du monde.

L'épisode décrivant une nuit en plein désert, en dissidence, où les pilotes attendent l'aube pour pouvoir repartir, reste dans la mémoire de l'auteur pour la magie du lieu et des histoires racontées par les camarades. Les phrases « Et cependant, nous étions infiniment pauvres. Du vent, du sable, des étoiles. » (*ibidem*: 39) résument les éléments du cadre, produisant l'interférence des plans symboliques du désert et de l'étoile. Cette triade vent – sable – étoiles serait la formule la plus simple de cet espace si différent des autres.

L'interférence des plans symboliques se produit souvent, les étoiles étant en fait le seul élément qui change le paysage simple et apparemment immobile du désert. La simplicité de ce cadre et la présence de l'étoile invitent à la réflexion.

L'image de la planète confrontée aux étoiles apparaît dans un épisode qui évoque le passage d'un aérolithe ayant semé sur l'étendue de sable des pierres noires, en forme de larmes. L'auteur trouve de tels objets et la découverte déclenche une méditation profonde sur la présence de la planète terre parmi toutes les étoiles et sur l'interaction qui se produit entre les corps célestes à des périodes de temps impossibles à définir. Mais ce qui est le plus important, c'est que ce phénomène a été pour la première fois enregistré par une conscience d'homme. L'image de l'étoile (ou des étoiles) et, dans ce cas, d'un phénomène astronomique, est associée de nouveau à la conscience de l'homme: « Mais le plus merveilleux était qu'il y eût là [...] une conscience d'homme dans laquelle cette pluie pût se réfléchir comme dans un miroir ». (*ibidem:* 68-69)

L'idée est reprise plus loin, l'homme étant vu comme un miracle issu lui aussi d'un univers minéral « D'une lave en fusion, d'une pâte d'étoile, d'une cellule vivante germée par miracle nous sommes issus ». (*ibidem:* 210) Mettre ensemble ces deux éléments (les étoiles et la conscience) montre que l'univers, sans la conscience de l'homme qui le réfléchit, serait absurde.

L'histoire suivante relate une expérience d'une intensité particulière. L'auteur s'endort sur le sable et se réveille pendant la nuit. Tout d'abord il ne reconnaît plus le lieu. L'image de la voûte céleste crée la confusion et le vertige. Finalement, il comprend ce qui se passe et se sent réconforté par la stabilité qu'offre la gravitation: « la gravitation m'apparaissait souveraine comme l'amour ». (*ibidem:* 69) La séquence « cet épaulement admirable, cette solidité, cette sécurité » (*ibidem:* 70) exprime le sentiment réconfortant d'être soutenu et protégé par cette force.

Miguelina Soifer montre que le sentiment déclenché par cette expérience inédite révèle la communion avec la terre: « Face au sentiment cosmique qu'inspire la vision de la planète confrontée aux étoiles, l'humble communion de l'homme avec sa terre ». (Soifer, 1971: 133)

Lettre à un Otage nous offre des images de l'étoile qui renvoient à l'idéal: «Chaque étoile fixe une direction véritable. [...] Celle-ci désigne la direction d'un puits lointain, dur à gagner. [...] Celle-là désigne la direction d'un puits tari [...] Telle autre étoile sert de guide vers une oasis inconnue ». (Saint-Exupéry, 1943: 17) La deuxième phrase montre que les idéaux humains ne sont pas toujours heureux.

L'étoile et la voie vers l'idéal

L'univers du *Petit Prince* est peuplé d'étoiles. Une première image représentative est celle de la petite planète sur laquelle vit le personnage. Le voyage qu'il entreprend ensuite suppose la connaissance d'autres étoiles, la dernière destination étant la terre.

Les étoiles sont évoquées aussi dans les épisodes qui présentent le roi et le businessman. Pour le roi, elles représentent les sujets devant manifester toujours obéissance, pour le businessman, elles désignent l'argent que celui-ci compte et recompte sans cesse. Les deux significations que les personnages attribuent aux étoiles représentent en fait l'illusion, car ni l'un ni l'autre ne peut atteindre et toucher ce dont il parle.

Le narrateur oppose à la phrase « Je suis sérieux», (Saint-Exupéry, 1945: 53-54) que le businessman répète plusieurs fois, le fait que le petit prince « avait sur les choses sérieuses des idées très différentes des idées des grandes personnes » (*ibidem*: 56) et que pour lui il était plus important de regarder une étoile ou de respirer une fleur, ces aspects désignant les joies immatérielles mais authentiques qu'offrent la beauté et la diversité du monde. Les étoiles du petit prince résonnent avec ses actions, elles se réjouissent quand il se préoccupe de sa fleur « Le petit prince enferme sa fleur toutes les nuits sous son globe de verre, et il surveille bien son mouton... [...] Et toutes les étoiles rient doucement » (*ibidem*: 104) et souffrent s'il oublie de le faire: « si le mouton mange la fleur, c'est pour lui comme si, brusquement, toutes les étoiles s'éteignaient! ». (*ibidem:* 30)

Le petit prince tient à préciser que les étoiles ont des significations différentes pour les hommes. Il affirme qu'elles sont des guides, ou des problèmes, ou de l'or comme pour le businessman. (Cette idée est présente, comme nous l'avons vu, dans *Lettre à un Otage*, où on parle de la diversité des directions empruntées par les hommes). Mais il promet au pilote qui l'accompagne dans son voyage sur la terre de lui donner « des étoiles comme personne n'en a » (*ibidem:* 99), « des étoiles qui savent rire » (*ibidem*: 99), en parlant des significations qui renvoient aux valeurs immatérielles.

L'étoile représente aussi l'idéal que chaque homme doit suivre, et il s'agit cette fois d'un idéal supérieur, différent des idéaux des personnages habitant des planètes solitaires. Il s'agit de l'idéal qui permet à chacun de s'épanouir. Dans ce sens, le petit prince se demande «si les étoiles sont éclairées afin que chacun puisse un jour retrouver la sienne ». (*ibidem:* 68)

La fin de la quête se traduit par un moment magique qui anime tous les éléments du récit. Après que le petit prince trouve le puits, les étoiles rient, le désert s'embellit, on entend des grelots évoquant l'atmosphère de Noël. Au lieu d'être lointaines et inaccessibles, les étoiles deviennent toutes des amies, en transmettant un message de paix et de bonheur. Elles représentent donc finalement l'harmonie retrouvée par le petit prince grâce aux leçons apprises, celles de l'amitié et de la responsabilité étant les plus importantes. L'eau qu'il trouve représente la sagesse, la profondeur, l'esprit. Cette scène finale réunit les plans symboliques du désert, de l'eau et de l'étoile – image qui résume finalement la signification essentielle de l'œuvre exupérienne. En fait, il s'agit d'un message qui présente la vie comme une quête permanente (la marche dans le désert) du sens de la vie (l'eau), en allant vers l'idéal (l'étoile).

En analysant la symbolique de l'étoile dans l'œuvre exupérienne, nous avons identifié une multitude de significations, toujours plus profondes. La signification de repère pour la navigation ou de guide est la plus visible. Il y a ensuite l'étoile comme messager, les exemples de *Courrier Sud* et de *Vol de Nuit* insistant sur le sens négatif – celui de fatalité, de destin implacable. L'étoile désignant l'homme apparaît autant dans *Vol de Nuit*, où le pilote imagine les habitants des villages éclairés, que dans *Terre des Hommes* où on ajoute des réflexions concernant la vie spirituelle, la conscience. L'étoile désigne aussi le miracle de la vie sur terre, cet aspect étant présent surtout dans *Terre des Hommes*, où l'auteur fait une analogie entre l'étoile, les étoiles, l'univers, et la conscience de l'homme dans laquelle cette image se réfléchit. *Lettre à un Otage* insiste sur l'étoile comme idéal. *Le Petit Prince* reprend cette idée, pour aller vers des significations spirituelles, liées aux valeurs immatérielles, en montrant qu'elles sont celles qui comptent le plus. L'image des étoiles qui résonnent à l'action du petit prince renvoie à l'idée que la décision appartient à l'homme.

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VRAI VS VRAISEMBLABLE DANS LA PUBLICITE AUTOMOBILE CONTEMPORAINE

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Abstract: *For the last several decades, advertising discourse stands out by a few psychological and social features, among them being the exploitation of inner, deep Ego, altogether with its most primal instincts and frustrations. This deep dive into the Ego and his identity troubles represents a great opportunity for advertisers to create compensatory, real-like dreams, offering solutions to solve the most intricate issues. In this paper, our main goal is to reveal a few rhetoric and argumentative techniques used by advertisers to create this fairy world of solved problems and fulfilled deepest dreams. More precisely, we try to show that even the concept of Real and Realism in terms of objective rationalism could become fallacious, an easy way to seduce the targeted audience. In order to achieve this main goal, we will use a conceptual apparatus coming from the Pragma-dialectical School, the argumentative theory and last, but not the most important, a few concepts derived from philosophy like the theory of possible worlds, empirics, or rationalism. Our efforts will concentrate on the various ways to turn argumentation from realistic, scientific, pure technical demonstration to pure seduction, in other terms from objective to subjective argumentation. As already said, one of our hypotheses would be what if rational demonstration could turn itself into a subjective-like argument, Real being decoded as Plausible. Our analysis will be made on a few advertising posters for automotive industry from the last decades.*

Keywords: *discourse analysis, pragmadialectic, discourse of advertising, plausible, real*

Introduction

Analysé d'un point de vue diachronique, le discours publicitaire a beaucoup changé les dernières décennies en termes de manière d'expression. Quoique jamais ignoré jusqu'à nos jours, le rôle informatif de celui-ci est passé, d'une certaine manière, dans le second plan, les annonceurs mettant l'accent sur le destinataire du message et sur son horizon d'attente. D'une perspective communicationnelle, c'est un discours qui ait le mieux compris l'importance de l'Autre, du destinataire de la communication, pour une efficacité réceptive maximale en termes pragmatiques. Les études de marché, les sondages sociologiques préalables aux campagnes publicitaires ont eu comme effet une compréhension profonde du public récepteur et de ses traits psycho-sociales. Les efforts donc se concentrent, apparemment, moins sur l'objet de la communication publicitaire que sur le destinataire de celle-ci, ses pulsions intérieures, ses rêves et constructions socio-mentales étant d'une importance fondamentale. L'objet de cette forme de communication a toujours eu la même importance – une importance financière, économique. Quand même, la création de l'image de celui-ci par le discours a beaucoup changé, étant en accord avec l'évolution psycho-sociale du public cible. L'un des traits psycho-sociaux fondamentaux du consommateur de publicité de nos jours serait bien le collectivisme de l'individuel, on peut distinguer aisément des catégories d'individualités auxquelles le discours publicitaire s'adresse comme à des entités uniques. Quoiqu'apparemment individualiste, personnalisé et intimiste, le discours publicitaire

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reste un discours public s'adressant à des catégories psycho-sociales comme à des individualités séparées. C'est paradoxal et aussi efficace en termes de réception, car cette adressabilité générale est masquée par des stratégies discursives marquées par des *subjectivèmes* (v. Kerbrat-Orecchioni, 1980) – et dans ce cas spécifique du discours publicitaire, nous aimerions proposer les termes de *subjectivème transféré* (de l'énonciateur dissimulé à l'énonciataire) et de *subjectivème construit* (marque de subjectivité discursive *construite*, forme vide sans l'apport du récepteur du message, récepteur aussi individuel que collectif, le public-cible du message en question).

Il est important de préciser cette visée *réceptio-centriste* de la publicité contemporaine dans la lumière de notre démonstration qui suit, démonstration qui aimerait souligner le fait que le monde objectif et ses représentations ne sauraient pas être reçus pleinement par le consommateur contemporain de publicité sans un passage obligatoire, parfois divergeant et réfractionnel, par le subjectif. Autrement dit, il n'y a pas de réel dans la publicité, mais des formes subjectivées de réel, constructions rhétorico-discursives permettant l'appropriation de celles-ci par le destinataire du message.

Pour atteindre cet objectif principal de notre étude, nous allons exposer ci-dessus quelques théories sur la publicité qui complètent, d'une perspective non-linguistique, la compréhension du phénomène en question.

1. La publicité comme mythologie moderne

Une première théorie particulièrement intéressante du point de vue de la perception de la réalité par le discours publicitaire appartient au philosophe et sociologue Jean Baudrillard qui considérait dans son ouvrage publié en 1970, La *société de consommation*, que la publicité représenterait la quintessence de tout ce qui peut être désigné par le terme *pseudo-événement*. Le discours publicitaire transforme l'objet réel dans une mode, un fait divers spectaculaire[1], le privant ainsi de ses qualités objectives. L'évaluation du résultat d'un processus publicitaire ne se réalise pas suivant les critères fondamentaux de vrai ou faux (et, vu la fonction prépondérante de nature argumentative du discours publicitaire, ces valeurs seraient considérées non-pertinentes, on sait bien que la valeur essentielle de l'argumentation, c'est bien le vraisemblable et non la valeur de vérité), car l'objet réel a disparu, étant remplacé par une virtualité ou plutôt par une potentialité. Une potentialité qui ne devient réalité que par l'adhésion du public au discours qui l'a produite ; c'est ainsi que la publicité acquiert les traits du mythe, elle est, en fait, une dernière forme, postmoderne, de mythe.

2. La publicité poétique

Tout comme la théorie mythologique de la publicité de Baudrillard, on peut mentionner la théorie poétique de P. Bourdieu. Il considère que les mêmes critères utilisés pour analyser le discours poétique peuvent être appliqués et au discours publicitaire, vu sa dimension symbolique d'exploiter les significations particulaires, les connotations que le récepteur peut décoder à travers ses propres expériences : « La publicité n'est si efficace que parce que, comme toute espèce de démagogie, elle flatte les dispositions préexistantes pour mieux les exploiter, asservissant le

[1] « La publicité réalise ce prodige d'un budget considérable consumé à seule fin non pas d'ajouter, mais d'*ôter à la valeur* d'usage des objets, d'ôter à leur valeur/temps en les assujettissant à leur valeur/mode et au renouvellement accéléré. » (Baudrillard 1970: 50).

consommateur à ses attentes et à ses exigences sous apparence de les servir [...]. A cette fin, elle use d'effets qu'il faut, au risque de choquer, appeler *poétiques*. Comme la poésie, en effet, et avec des moyens tout à fait semblables, elle joue des connotations du message, usant systématiquement du pouvoir que détient le langage poétique d'évoquer les expériences vécues […] » (Bourdieu 1990: 9).

Non seulement la crédibilité est celle qui assure ce passage de la croyance à l'action, mais aussi ces désirs dissimulés du récepteur, ces pulsions intérieures auxquelles on fait appel par les stimuli et les composantes symboliques que contient le message. Ce sont ces éléments qui ont déterminé certains chercheurs du discours publicitaire de le considérer une forme de *communication symbolique* au sein de laquelle les retombées économiques s'évanouissent au profit de la création d'un milieu favorisant le rêve, la projection idéale du Soi dans un monde utopique – *le meilleur des mondes possibles* où les besoins personnels (réels ou induits par le message publicitaire lui-même) se trouvent toujours remplis (v. « Sur notre réalité de tous les jours, il y a surimposition d'une autre réalité, comme un rêve. Tout se passe comme si le but essentiel, qui est de vendre et de faire un profit, était nié; comme si le monde des affaires n'avait d'autre souci que de moissonner les dons de la nature et de les apporter à chaque amateur individuel – dans une vie idyllique en pleine harmonie avec la nature » - Spitzer, 1978: 155).

Le rapport ontologique objectif de l'objet devient *symbolique*, c'est bien un objet de consommation ayant changé son statut de nom commun au nom propre. Ou bien, comme le précisait Baudrillard, « Les signes publicitaires nous parlent des objets, mais sans les expliquer en vue d'une praxis (ou très peu): en fait, ils renvoient aux objets réels comme à un monde absent. Ils sont littéralement *légende*, c'est-à-dire qu'ils sont d'abord là pour être lus. S'ils véhiculaient une information, il y aurait lecture pleine et transition vers le champ pratique. Mais ils jouent un autre rôle, celui de visée d'absence de ce qu'ils désignent » (Baudrillard, 1968 :208). Les objets ainsi valorisés feront par suite partie du système du *standing*, système par lequel l'individu réalise la connexion, la relation avec d'autres consommateurs. Le discours acquiert au fait deux dimensions axiologiques rendues par le schéma ci-dessus :

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Le produit est valorisé, **POSITIVE**
Le sujet consommateur en relation avec le produit est lui aussi **POSITIVE**

-

D'autres produits similaires sont perçus comme **NEGATIVES**
LE sujet consommateur non-connecté au produit est **NEGATIVE** lui aussi

(Everaert-Desmedt 1984: 127)

Les effets symboliques sont possibles grâce à la création d'un pacte implicite entre le créateur du message et son récepteur. L'auteur du message reprend du cadre épistémique et affectif commun des concepts et des images susceptibles d'être appropriés par le destinataire de celui-ci et tout cela grâce à un cadre d'expériences personnelles suggestives. Tout comme le discours poétique, le discours publicitaire est une virtualité, un prétexte pour faire revivre des expériences personnelles, pour évoquer des valeurs, des attitudes individuelles, étant donc l'expression la plus distinguée d'une subjectivité réceptrice.

3. La publicité utopique

Les plus récentes théories de la publicité sont marquées par les mutations profondes enregistrées les dernières décennies au niveau de la société de consommation. La crise des valeurs, des représentations, a mené à la création d'un nouveau langage publicitaire, plus adéquat aux besoins de l'homme contemporain et de ses traits. Si le discours publicitaire du 20e siècle représentait une forme de promotion du consumérisme, mettant en évidence ses bénéfices et ayant la fonction de réaliser la cohésion sociale, le discours contemporain est marqué par une rhétorique de l'équivoque, du possible, de l'ambiguïté, créant à maintes occasions un monde utopique. Les oppositions de classe sont devenues moins visibles (même si elles se manifestent encore dans les styles de consommation), et le spectacle publicitaire, ce « rite de possession imaginaire » (Jeudi 1977: 21), fonctionne de la même manière au niveau de toutes les couches sociales. Il en suit donc, dans la logique sociale, le principe du collectivisme : la publicité règle et uniformise la vie quotidienne.

4. La théorie des mondes

Si étrange qu'il puisse paraître, notre démarche théorique englobe aussi cette vieille théorie des mondes possibles – abordée d'une perspective philosophique par Chisholm, Goodman, Kripke, Meinong, Plantinga, Lewis ou Leibniz), théorie mise en relation avec l'étude des concepts tels l'actualité, la possibilité ou la nécessité, mais aussi, plus récemment, avec la question du jugement de vérité d'une proposition par rapport à la cohérence d'un système de croyances (BonJour, Roche). Ayant donc comme point de départ une étude de nature philosophique, la théorie des mondes possibles devient particulièrement enrichissante dans le domaine de la littérature, par les questionnements sur la fiction ou la fictionnalisation du monde réel.

Comme nous l'avons déjà précisé, la publicité crée par le discours un monde parallèle, une fiction du réel, le résultat étant un univers idéal et même utopique où le produit, loin de se détacher du principe du réel, devient l'objet d'un processus de fictionnalisation. Les caractéristiques de ce produit sont soumises à un traitement métaphorique, personnalisant et parfois hyperbolisant, dans un mot, il devient un objet littéraire, fortement stylisé et amélioré. Il devient donc l'objet d'une poétique constructive, il semble perdre sa fonctionnalité primaire pour devenir tout un univers de significations potentielles, décodables et entièrement décélables par seul le processus réceptif. On crée donc un univers second, très proche de celui réel, matériel, mais aussi très éloigné de celui-ci parce que la mise en cause du principe de réalité n'est pas le point d'intérêt central. Il ne faut pas quand même ignorer la force des arguments non-linguistiques – sons, couleurs, images, lignes, perspectives photographiques, lumières (d'une perspective pragma-sémiotique) qui jouent le rôle d'ancrage référentiel dans l'immédiat et le réel, rendant l'impression de vrai, alors que les implicites psycho-socio-culturels multiplient les pistes réceptives et sémiotisantes, rendant le message plus ou moins ambigu - cela dépendant de l'horizon épistémique du destinataire.

Vrai vs vraisemblable dans la publicité automobile contemporaine

En ce qui suit nous allons analyser quelques affiches publicitaires créées pour l'industrie automobile pour dévoiler les techniques utilisées par les annonceurs de rendre l'impression de réel, le vraisemblable en tant que concept argumentatif. Nous allons regrouper ces affiches de manière scalaire, des affiches contenant le plus d'indices, de marqueurs discursifs de la construction du réel (arguments factuels, linguistiques ou non, arguments tenant au discours rationnel) jusqu'aux affiches où le réel n'est que suggéré ou même occulté pour mettre en avant, d'une manière explicite, les arguments sensibles appartenant à un discours plutôt lyrique, intimiste et séducteur.

Comme traits discursifs distinctifs de la publicité automobile, il faut préciser que les deux types d'arguments coexistent dans le même message, la disposition graphique des éléments visuels et linguistiques jouant le rôle de *modulateur* signifiant. Nous avons constaté que l'image du produit, en général, occupe presque toute la superficie de l'affiche (si celle-ci n'apparaît pas dans un certain environnement ou dans une relation avec une personnalité publique). L'image joue le rôle d'un argument factuel, rationnel et informatif, ayant le rôle d'ancrage référentiel. Quand même, l'angle de la prise photographique, le découpage du réel (l'arrière-plan), les couleurs et les lumières utilisées changent cette perspective, transformant l'image du produit d'un argument objectif dans un argument subjectif, trahissant d'une manière évidente une intention communicationnelle à peine voilée. D'autres arguments factuels d'ordre lexical, tenant aux vocabulaires spécialisés, viennent soutenir l'idée d'un argumentaire pseudo-scientifique, spécifique à un discours de vulgarisation scientifique. Un autre rôle rhétorico-argumentatif de l'emploi de ces termes spécialisés serait l'ancrage et le découpage réceptif ; de cette manière le public cible est visé directement, ce sont des *spécialistes* qui savent décoder le message et comprendre les significations techniques des lexèmes utilisés. Au fait, c'est bien un argument fallacieux d'autorité, car il n'y a pas de marques d'évidentialité qui soutiennent les assertions comprises surtout dans le corps du texte (*body copy*). C'est une démarche argumentative d'apparent réalisme, le but étant quand même de séduire le destinataire, de le flatter en lui apportant des arguments dont l'importance n'est connue qu'à lui, un *spécialiste*. Ce type d'argument factuel et rationnel, comme nous l'avons déjà précisé, se retrouve d'habitude dans le corps de texte qui joue un rôle secondaire dans la réalisation globale de l'hypersigne publicitaire. Cette disposition graphique, à la périphérie du message global, corroborée à la dimension des polices utilisées, vient renforcer notre affirmation précédente. Ce n'est pas un argument central, l'argument factuel et rationnel, rendant une image fidèle de la réalité technique. Par contre, une place centrale est attribuée au slogan qui a le rôle évident, explicite, de séduire le public par ses implicites psychiques ou socio-culturelles. Du point de vue lexical, nous remarquons les termes inscrits dans la sphère sémantique du désir, de la passion, de l'apparence esthétique, de l'attitude citoyenne envers l'environnement, termes s'adressant de manière directe, par un mouvement manipulateur et intimiste, à l'individu et à ses pulsions primaires.

Figure 1

Figure 2

Figure 3

Figure 4

Les quatre affiches ci-dessus représentent quatre manières de *faire croire* à travers des arguments situés entre le rationnel et l'affectif. Le processus argumentatif ayant comme principal but créer l'image du vrai par le vraisemblable repose exclusivement soit sur des arguments (ou paralogismes) logiques, rationnels, soit sur des arguments exclusivement affectifs, soit sur une combinaisons entre les deux types.

L'affiche de la Figure 1 représente un cas *classique* d'argumentation fallacieuse, les inférences réalisées à partir des arguments sous-tendus par des signes linguistiques et non-linguistiques étant tout à fait erronées de point de vue logique. L'image de l'actrice de renommée mondiale Catherine Zeta-Jones en tant que garant séducteur de l'image de l'automobile, image corroborée au slogan *Je ne porte pas de bijoux. Je les conduis* devient dans ce contexte un paralogisme recouvrant au fait plusieurs. Dans cette étape de l'argumentation (v. les étapes de la discussion critique envisagées par Eemeren et Grootendorst[1] – « the confrontation stage, the opening stage,

[1] Eemeren et Grootendorst, http://www.ditext.com/eemeren/pd.html

the argumentation stage, and the concluding stage »[1]) le point de vue soutenu par les annonceurs à travers l'image de la célèbre actrice représente un moyen non-argumentatif de persuader le public, une variante de paralogisme *ad verecundiam* (au cadre duquel le proposant défend le point de vue en mettant l'accent sur ses qualités, sans aucun rapport à l'objet de l'argumentation, s'érigeant en tant que garant sans avoir aucune autorité dans le domaine automobile) et en même temps un paralogisme *ad populum* – le slogan attribué à cette actrice ayant le rôle de persuader par des moyens émotionnels le public cible, le déterminant de réaliser une inférence qui serait elle-même un argument fallacieux, une fausse analogie : « Acheter le produit représente un moyen de se sentir comme une vedette de cinéma, comme une célébrité ». Cette association de l'image d'une star à un produit joue la carte du paralogisme émotionnel et conduit donc à une fausse analogie qui ne saurait pas être détectée par le consommateur parce que le moyen d'argumentation n'est pas logique, mais persuasif, émotionnel. La réalité de l'objet promu devient d'importance secondaire donc, et cela se voit aussi dans cette affiche, par l'image à rôle d'ancrage référentiel de l'auto disposée en arrière-plan ainsi que par la couleur utilisée, la combinaison rouge-noir induisant l'idée de passion, séduction, catabase vers les profondeurs du psyché humain. La réalité sensible est prédominante ici, les autres arguments du corps du texte situé en bas de l'affiche contenant des détails techniques (*Quatre motorisations essence à 4 et 6 cylindres, deux turbo diesel à injection directe/ Transmissions mécaniques*) ne font que soutenir l'idée secondaire de *sportivité*, l'idée qui aurait dû être centrale. L'image du réel est donc construite et par des arguments factuels, rationnels, mais ils n'ont pas la portée des arguments (au fait des paralogismes) de la zone centrale du message publicitaire.

La deuxième affiche pour Renault Captur représente une argumentation équilibrée entre les deux types d'arguments, leur disposition graphique soutenant cette idée. Dans la partie supérieure se retrouve le slogan à rôle persusif, s'adressant d'une manière directe au destinataire en lui induisant une disposition affective envers le produit promu. *Vivez l'instant* est un slogan classique de l'hédonisme consumériste, dans ce cas combiné à l'idée de vitesse de déplacement de la marque automobile et de durabilité, stabilité de la sensation éprouvée. Les arguments d'ordre lexical font partie de la terminologie de spécialité (*Boîte ECC à double embrayage, Banquette arrière coulissante, 100% personnalisable*) et ont le rôle de convaincre le destinataire par la voix de la raison, créant une image identitaire de la réalité technologique. De nouveau le rationnel est redoublé par l'émotionnel, mais la proportion équilibrée des deux types d'arguments contribue à la création plus sobre de l'image de la réalité technologique présentée.

Le troisième affiche construit le réel technologique sur des arguments strictement rationnels et factuels, le seul argument « affectif » étant l'image de l'auto promue. Ainsi, les précisions techniques – *ABS avec EBD (répartiteur de freinage), VSA (contrôle électronique de trajectoire, 6 airbags, Jantes alliage 17'', Climatisation à régulation électronique séparée* décrivent d'une manière précise la réalité technologique n'appelant à aucun argument de nature émotionnelle, convaincant donc par ces détails constructifs. Ce type de discours, sobre et précis, s'adresse aux consommateurs spécialistes ayant une niveau d'attente et aussi une *doxa* spécialisée leur

[1] « l'étape de confrontation, l'étape d'ouverture, l'étape d'argumentation, l'étape de conclusion » (n.t.).

permettant d'apprécier à juste valeur un tel produit sans aucune construction idéale, fictionnalisante ou affective.

Le quatrième affiche sélectionné privilégie la construction du réel par une argumentation exclusivement persuasive. Un objet technique est associé à l'image d'une femme qui pourrait bien représenter la réalité intérieure de l'auto, son esprit. La subjectivité du message traduite par l'emploi de l'embrayeur JE est une subjectivité transférable au destinataire, celui qui, en devenant son propriétaire, s'approprierait aussi cet esprit. Voilà donc une stratégie argumentative de persuasion intériorisée, s'adressant au psychique du destinataire de manière directe, sans aucun intermédiaire. La construction du réel en termes de valeur de vérité ne présente aucun intérêt, ce qui présente un réel intérêt c'est la vraisemblance du sentiment.

Conclusions

A travers les affiches analysées nous avons essayé de surprendre la complexité de la construction d'une réalité technique, voir la réalité automobile. Nous avons surpris de diverses réalités possibles, des *vérités* qui se superposent aux réalités objectives, des réalités recréées sur le terrain de l'imagination, de la fiction, dans une démarche argumentative exclusivement affective, émotionnelle. Par le discours publicitaire contemporain, même l'image d'un objet technique comme une automobile peut être construite de diverses manières en fonction de la stratégie de marketing et du public ciblé.

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TOPOGRAPHIEN DES IMAGINÄREN UND IHRE POETISCHEN FUNKTIONEN IN ELIAS CANETTIS ROMAN „DIE BLENDUNG”

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Abstract: *Elias Canetti's novel "Auto-da-Fe" (German: „Die Blendung"), first published in Austria in 1935, can be considered as a cultural "artefact" with complex representations of the imaginary. Its constructivism and spatiality include certain reflections on the metalinguistic and fictional dimensions of literary discourses. Notions such as space, time and fictionality are important components of this novel, and can be read towards a poetics of utopian and heterotopic spaces. Therefore, they are to be regarded as intermediate and constitutive dimensions for the author's poetological reflections. Furthermore, the alienating character of the novel plot, which tells the tumultuous story of the Austrian sinologist and book collector Peter Kien, proves to be an essential element that makes the imaginary appear as a shimmering and constellation-like phenomenon. The present article aims to situate and analyse the forms, the topographical structures and the types of Canetti's poetics of the imaginary.*
Keywords**:** *Imaginary, space, poetics.*

1. Einleitung

Elias Canettis erster und einziger Roman „Die Blendung”[1], der zunächst einmal 1935 in Österreich erschienen ist, weist als „Artefakt” vielfältige und komplexe Repräsentationen des Imaginären auf, dessen Konstruktivismus und Räumlichkeit gewisse Reflexionen über die metasprachlichen und -fiktionalen Dimensionen literarischer Diskurse mit einbeziehen. Begriffe oder Aspekte wie Sprache, Raum, Zeit und Fiktionalität, die die Bestandteile dieses Romans herausbilden, lassen sich u.a. im Zeichen einer Poetik des Utopischen und Heterotopischen lesen. Daher lässt sich im vorliegenden Aufsatz über die Rolle seiner (selbst-)referenziellen Neben- und Zwischenräume für die eigenen poetologischen Reflexionen des Autors fragen. Weiterhin erweist sich der Verfremdungscharakter der Romanhandlung, die die tumultuöse Geschichte des österreichischen Sinologen und Buchsammlers Peter Kien ad absurdum darstellt, als wesentliches Element, das das Imaginäre als schimmerndes und konstellationsartiges Phänomen erscheinen lässt. Daher sollte im vorliegenden Aufsatz der Versuch unternommen, die Formen und Arten des Imaginären im Roman topografisch zu situieren und sie einer Analyse zu unterziehen.

2. Utopien und imaginäre Heterotopien

In seinen Radiovorträgen über den Körper und seinen utopischen Charakter definierte Michel Foucault bereits „Heterotopien” als Orte, die als Zwischen- oder „Gegenräume” (Foucault, 2017: 10) für individuelle und subjektive Weltvorstellungen fungieren. Diese lassen sich zwar in der Realität lokalisieren, aber gelten verschiedenermaßen und je

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[1.] Elias Canetti, *Die Blendung*, Coron Verlag, Zürich. Im Folgenden als *Die Blendung* abgekürzt.

nach ihrer Natur eben als Projektionsräume, die das Imaginäre in Canettis Roman „Die Blendung" gestalten und repräsentieren. Ein interessantes und leitmotivisch vorhandenes Beispiel dafür ist die Bibliothek, die zuerst als Privateigentum des Protagonisten Peter Kien beschrieben wird. Schon im ersten Teil des Romans „Ein Kopf ohne Welt – Unterteil: Der Spaziergang" – wird sie vom Erzähler als „zweite Bibliothek im Kopf" (*Die Blendung*: 69) des Sinologen bezeichnet. Die Verortung der tatsächlichen Bibliothek P. Kiens in der Theresianum-Wohnung deutet eben auf ihren individuellen und paradoxerweise nichtörtlichen Charakter hin, deren Virtualität den eigenen Körper als intrinsischen Reflexionsraum präsentiert. Diese räumliche Parallelität lässt die schließlich zur Vernichtung verurteilten Bibliothek als intime, „anthropomorphe" Heterotopie (vgl. Lange, 2001: 9) erscheinen, da sie im Gegensatz zu einer üblichen Utopie und laut G. Bachelards These auf „eine Dialektik des Drinnen und des Draußen" (Bachelard, in: Dünne, Günzel (ed.), 2012: 174) angewiesen ist.

Weiterhin wird der obsessive Intellektualismus des Protagonisten im Romantext durch eine implizite Symbolik suggeriert, wobei Kien mit Plato und seiner Höhle als Refugium für die eigene Fantasie (vgl. Foucault, 2017: 21) gleichgesetzt zu sein scheint. Die Titelbezeichnung des Textunterteils „Die Muschel" (*Die Blendung*: 106) ist eben ein Motiv für seine „phantasievolle" Zurückgezogenheit. Seine mit einem „Schlafdiwan" versehene Bibliothek sei eine „Heimat im Jenseits" (*Ibidem*: 116), von der Frauen ferngehalten werden sollte. Hiermit verweist der Erzähler auf einen mit dem Traum psychoanalytisch konnotierenden Zufluchtsort, der in Anlehnung an Bachelards Bezeichnung „den Wert einer Muschel" (Bachelard, *op. cit.*: 169) oder eines Elfenbeinturms hat.

Die Heterotopien erfüllen in Canettis Werk weitere Funktionen. Am Beispiel des Stadtfriedhofs werden kulturelle Ausgrenzungsmechanismen durch die Symbolik des Friedhofs und des Todes thematisiert. Der Autor scheint sogar auf vorkulturelle, bis ins Kannibalische und Selbstdestruktive übergehende Todesrituale zu verweisen. Topografisch gesehen, wird der Friedhof mit einem „Kehrichtberg" (vgl. *Die Blendung*: 388) verglichen, in dem die Leiche von Kiens Ehefrau – Therese Krumbholz – vermeintlich am Rand der Stadt, d. h. jenseits der Grenzen „zivilisierter Welt", verworfen wäre. Das Imaginäre bei Canetti erfolgt demnach durch eine rekurrente Umkodierung semantisch und kulturell etablierter Orte, die mittels eines surrealistischen Handlungseffekts die Konturen einer Heterotopie oder eines ‚Unorts' annehmen, wie es die folgende Aussage M. Däumers, A. Gerok-Reiters und F. Kreuders weitererklärt:

> […] Handlungen konstituieren neue imaginäre Räume (die ideologisch durchaus funktionalisiert werden können), insofern sie einen Wahrnehmungswechsel initiieren. Diese durch Handlung sowie Wahrnehmungswechsel generierten >Unorte<, welche die reale physikalische Anbindung wenn nicht aufheben, so doch transzendieren […] (Däumer, Gerok-Reiter *et alii* (ed.), 2010: 15).

Aus den Topografien des Romans gehen dämonisch-groteske Effekte hervor, die die topische Mythisierung des Theresianums beispielsweise illustrieren, und zwar als Inszenierungsort menschlicher und autoritärer Gewalt, indem „Ein gewaltiger Rhythmus die Menschen gepackt [hat]" (*Die Blendung*: 431). Bemerkenswert ist ebenfalls die Namenähnlichkeit des Wohnorts und der Therese-Figur, die dieses Grotesk-Dämonische an sich auch „mikrokosmisch" verkörpert. Im zweiter Teil

„Kopflose Welt"[1] (Textunterteil: „Der Dieb") wird die polizeiliche Gewalt durch die groteske Beschuldigung Kiens thematisiert, wegen eines von Therese orchestrierten Diebstahls, der aber ursprünglich die Geldgier Thereses als einzige Motivation hat.

3. (Textuelle) Heterochronien als Grenzüberschreitungsräume

Das Imaginäre lässt sich in Canettis Roman sowohl topografisch-räumlich als auch zeitlich begreifen. Die Zeitebene erfährt eigentlich in ihrer Räumlichkeit Transgressionsmomente und enthält Grenzüberschreitungsräume, die für die Autorpoetik von diskursiver Relevanz ist. Die Traumomente und ihr Absurditätscharakter konstituieren zum Teil das Imaginäre des Protagonisten. Sie erweisen sich als imaginär-onirische Momente, deren Erfahrung die Zeit in ihrer Elastizität repräsentiert und die die logischen Grenzen der sinnlichen Realitätswahrnehmung überschreitet.

Diesem imaginären bzw. imaginierten Gestus der Grenzüberschreitung zeitlich-räumlicher Barrieren entspricht eine Transgression, die grundsätzlich darauf abzielt, die materielle Grenze zwischen organischer und unorganischer Welt, oder zwischen Körper und Seele aufheben zu wollen. Die eingebildete Metamorphose der Bibliothek zu einer Reisekabine deutet auf die Absurdität jenes Traumoments hin, die durch die paradoxale Verbindung zweier gegenseitiger Isotopie-Ebenen von Bewegung Vs. Erstarrung, Tag Vs. Nacht oder von Offenheit Vs. Verschlossenheit betont wird. Es heißt in „Blendende Möbel" „Es genügte, sich durch die Beobachtungsfenster von dem Weiterbestehen einiger Naturgesetze zu überzeugen: dem Wechsel von Tag und Nacht, dem launenhaften, unaufhörlichen Treiben des Klimas, dem Flusse der Zeit, und man fuhr von selbst." (*Die Blendung*: 129). Die halluzinatorisch wirkende Zerstückelung bzw. Komprimierung des Bibliothekraums im Traummoment wird durch eine imaginäre Grenze hervorgerufen und durch deiktisch-situative Elemente von Raum und Zeit wie die Kombination des Adverbs „jetzt" mit dem Konjunktiv II oder durch Substantive wie „Tür" und „Fenster" (Vgl. *Ibidem*: 129) grammatisch und lexikalisch motiviert. Die Aufhebung bzw. Neusemantisierung grammatisch-syntaktischer Mittel im Text trägt laut Victoria Niehle zur „Auflösung der Konturen" imaginierter Räume und zu ihrer unmittelbaren Vergegenwärtigung bei. „Denn [d]as plötzliche Präsens will noch einmal Unmittelbarkeit evozieren und den Faktor Zeit stilllegen […]" (Niehle, in Mehigan, Corkhill (ed.), 2013: 74, 75).

Entscheidend dafür ist die ästhetische „Umfunktionierung" der vorigen Elemente, die im Prinzip physikalische Raumeinheiten voneinander unterscheiden sollen, und sich zu durchdringbaren Grenzen zwischen der Realität des Protagonisten und seiner Traumwelt verwandeln. Sein Traum fungiert im Sinne von Foucaults „Heterochronie" (Foucault *op. cit.*: 16[2]) als die *andere* Wahrnehmungszeit für die Projektion eigener Phantasiewelten. In diesem Zusammenhang spricht Gerhard Hoffmann von einer „Verselbständigung des Imaginären angesichts einer verfremdeten

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1. Bemerkenswert ist hier die Räumlichkeit des Textuellen und der Kapitelaufteilung in „Ein Kopf ohne Welt", „Kopflose Welt" und „Welt im Kopf". Zwischen den drei Teilen besteht ein paradigmatisches Verhältnis, dessen Struktur eben imaginärer und räumlich-topografischer Natur ist. Die Inversion und Inklusion einer ‚Welt ohne und im Kopf' usw. zeigen sozusagen eine dynamische, nicht-lineare „Verortung" des Imaginären als Prozess. Zu diesem Aspekt siehe im Allgemeinen (Engelke, 2009: 25).
2. Foucault zitiert die Museen und Bibliotheken ebenfalls als Beispiele für Heterochronien.

Umwelt" (Hoffmann, 1978: 40), die mit der Diskrepanz zwischen Kiens Innen- und Außenwelt korrespondiert. Seine Einbildungskraft erfährt weiterhin eine Verräumlichung, die für ein krisenhaftes Subjekt in der Moderne (ihre Atrophie) symptomatisch ist. Dieser Zustand des Protagonisten hat seine Entsprechungsform in der surrealistischen Darstellung des Bibliothekraums, dem die Charakteristik des Unendlichen oder Grenzenlosen im Laufe der Beschreibungen zukommt. Analog dazu ist für Annette Keck der Wartesaal bei Feuchtwanger und Beckett eben:

> […] ein Raum, von dem zwar ‚bestimmt' angenommen wird, daß er Grenzen habe, diese bleiben jedoch unüberschaubar, undbestimmt und schattenhaft in ihrer ‚ungeheuerlichen' Weite. Es scheint hier ein paradoxales Raum-Konzept auf, das sich sowohl durch absolute Geschlossenheit als auch durch Grenzenlosigkeit auszeichnet, da kein Jenseits dieses Raumes ersichtlich ist. (Keck, in Lange (ed.) *op. cit.*: 77)

Die grenzenlose Imagination (oder der „Eskapismus") (Becker, 1990: 133) des Sinologen hat ihr Sinnbild in seinen Träumen, in denen von einer täglichen, fingierten Reise nach China die Rede ist. Nach seiner Begegnung mit einem schachspielenden Zwerg namens Fischerle[1] und einem zwischen ihnen abgeschlossenen „Vertrag", seine eigene „mobile" Bibliothek vor Diebstahl und Zerstörung in einem billigen Hotel aufzubewahren bzw. zu schützen, hegt nun Kien die naive Ambition, ihm auf Grund seiner Schachbegabung – und trotz seines materialistischen Opportunismus – „ein Stück Bildung, ein Stück Menschentum zu schenken" (*Die Blendung*: 298) in einer sich entmenschenden abendländischen Gesellschaft. Diese Ideale und Tugenden antiker und orientalischer Provenienz[2] werden räumlich-zeitlich im erträumten China nachts situiert. Die Passage „Unter dem Titel »Mong Tse und wir« ließ sich eine hübsche Betrachtung zusammen stellen" (*Die Blendung*: 299) ruft nicht nur eine exotisch-onirische Konnotation mit fremden Texten hervor, sondern nimmt Bezug auf eine asiatische Tradition der Textauslegung, die im Roman in Form eines impliziten Appels an den Leser metatextuell und essayistisch suggeriert wird. Davon ausgehend stellt sich heraus, dass es in den Strukturen des Imaginären bei Canetti um eine Interdependenz zweier Ebenen kulturpoetischer Prägung (vgl. Baßler, 2005: V) geht: um einen „Raumtext und Textraum" (Jung, 2013: 40), die über zeitlich-epochale, fiktionale und kulturelle Grenzen hinausgehen.

4. Zur metasprachlichen und metafiktionalen Raumsymbolik

Wie bereits erwähnt, kann „Die Blendung" sowohl als Raumtext als auch Textraum projektiven Charakters bezeichnet werden. Diese textliche Räumlichkeit ist auf eine Vielschichtigkeit des Diskurses angewiesen, die innerhalb der Fiktion einer Metaebene für die textpoetologischen und metafiktionalen Reflexionen des Autors Raum verschafft. Dieser Aspekt wird vom Erzähler im Textunterteil „Konfuzius, ein Ehestifter" sogar als Notwendigkeit für Kien dargestellt. ‚Raum' wird sogar als

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1. Onomastisch gesehen, erinnert dieser Name wohl an den weltberühmten und charismatischen Schachweltmeister Bobby Fischer. Ein weiteres Indiz dafür besagt der ständige Wunsch Fischerles, nach Amerika zu reisen. Hier scheint er die Karikatur eines Weltmeisters zu sein.
2. Im Roman werden Namen chinesischer Gelehrten wie „Laotse" oder „Mong Tse" mehrmals intertextuell erwähnt, z.B. auf Seiten 588, 299…usw.

Komponente seines Schaffens begriffen, die einen Aspekt der Autorpoetik zugleich verrät. Der Schreibgestus wird als Distanzierung von der chaotisch-destruktiv wirkenden Eheschließung mit Therese beschrieben, so dass hiermit der Versuch unternommen wird, sich den Alltag als Moment künstlerischen und wissenschaftlichen Schaffens (wieder) anzueignen. In den folgenden Passagen wird ein intertextuelles Zitat des japanischen Gelehrten Arai Hakuseki zugunsten einer autobiografisch fiktionalisierten Äußerung Canettis hochstilisiert. Die Polyphonie der wechselnden Er-Erzählform zur Ich-Figurenrede mag dies betonen. In der Bibliothek (wiederum), liest Kien sich selbst und Therese vor:

> »Hören Sie!« sagte er und winkte sie etwas weiter weg. Was da kam, erforderte Raum. Mit einem Pathos, der zur Schlichtheit des Textes in grellem Gegensatz stand, las er: »Mein Lehrer bot mir, alltäglich dreitausend Lettern und allabendlich weitere tausend zu schreiben. […] Ich trug mein Täfelchen auf die Veranda, welche gegen Westen lag, und schrieb dort zu Ende. […] Angeregt und voller Bewunderung klappte er das Buch zu. »So hat man früher gelernt. Ein Stück aus den Jugenderinnerungen des japanischen Gelehrten Arai Hakuseki.« (*Die Blendung*: 90-91)

Der Konstruktivismus solch textlichen Raums wird paradoxerweise durch die destruktive Tendenz Thereses thematisiert. Die Metapher der Textkonstitution wird im Roman durch ihr implizites Gegenteil formuliert, wobei Therese, um ein Inventar der Bibliothek Kiens zu entwerfen, schmale leere Ränder von alten Zeitungen schnitt (vgl. (*Die Blendung*: 193), und sich die Titel von Büchern darauf notierte. Der Hinweis auf das Zerfetzen alter Zeitungsteile ist hier vieldeutig, weil es einerseits auf die inquisitorische Destruktion historisch „häretischer" Bücher referiert (vgl. den Titel „Auto-da-Fe"), und andererseits eine Textgenese oder die (Wieder-)Geburt eines anderen fragmentierten Textes mit einbezieht.

Therese wird im Laufe der Handlungsstränge als kalt kalkulierende Figur geschildert, die nur am Geld interessiert ist, und die die obsessive Absicht hat, alle Bücher Kiens eines Tages zu verkaufen. Somit wird dem intellektuellen Ideal des Protagonisten (dem Wissen um des Wissens willen) der gierige und rein materialistische Opportunismus seiner Gattin entgegengebracht. Wesentlich ist der in „Das Krankenlager" akribisch beschriebene und metasprachliche Umwandlungsprozess dessen, was sich Therese notiert, so dass von einem zerrenden, semiotischen Übergang vom Zeichensystem der Buchstaben in das der Zahlen durch den Buchstaben ‚O' die Rede ist. Der O-Buchstabe evoziert hiermit zumindest eine ringförmige „Null" (0) (auch von großen Geldbeträgen) oder einen Teufelskreis, der die Buchstabensprache allmählich zu ihrer graphischen De-Formation führt. Hiermit kann ebenfalls vermutet werden, dass der Autor auf die „fatale" Verschlossenheit der morphologischen Logos-Sprache, deren Materialität den Sinngehalt zugleich verringert bzw. versperrt, verweist. Auf diese Weise wird der Text zu einer unendlichen Makulatur nichtzusammenhängender, segmentierter Teile transformiert. Im Roman heißt es:

> Die säubern, regelmäßigen Ringe ersoffen zwischen ihren dreimal so großen Nachbarn. Enthielt ein langer Titel viele O, so zählte sie erst nach, *wieviel*, schrieb sie alle rasch am Ende der Zeile hin und verwandte dann den Raum, der vorn übrig war, für den Titel selbst, den sie gehörig

> stutzte. Unter fertige Streifen zog sie einen Strich, rechnete die Bücher zusammen, merkte sich die Summe im Kopf – für *Zahlen* hatte sie ein gutes Gedächtnis – und trug sie ein, sobald sie bei dreimaligem Nachrechnen dieselbe blieb. (*Die Blendung*: 194).[1]

Die zerstörerisch-vernichtende Seite des Autodafés wird im Roman leitmotivisch repräsentiert. Canetti kombiniert zu diesem Zweck verschiede Mythen, Legenden und Fabeln miteinander, die außer ihrer kultur- bzw. zivilisationskritischen Tragweite metafiktionale und metatextuelle Funktionen erfüllen. In „Konfuzius, ein Ehestifter" stellt der Erzähler eine imaginäre Fabelszene mexikanischer Herkunft dar, die auf Dante Alighieris „göttliche Komödie" sowie auf eine Episode der Spanisch-portugiesischen Inquisition[2] simultan Bezug nimmt. Dabei handle es sich um eine „heilige Komödie" und „Priester, [die] als Jaguare verkleidet [sind]", aus der Brust ihres Opfers plötzlich mehrere Bücher blutig hervorspringen, und die „von klebrigen Flammen erfaßt werden" (Vgl./siehe *Die Blendung*: 93). Der grotesk-makabre Effekt, der aus dieser szenischen Darstellung resultiert, vermag eben die am. 10. Mai 1933 stattgefundene Nazi-Bücherverbrennung historisch zu thematisieren sowie den Entstehungskontext des Romans selbst anachronistisch zu fiktionalisieren. Demnach werden im Diskurs des Imaginären (selbst-) reflexive Momente integriert, die vor allem die Kontextualität des Textes konstellationsartig erscheinen lassen und eine Vielschichtigkeit, besser gesagt, eine kulturkritische, selbstreferenzielle und metatextuelle Mehrdimensionalität des Textraums indizieren. Darüber hinaus kann festgestellt werden, dass die räumlich-topografische Heterogenität in Canettis Roman und ihre transkulturelle Dimension eine „Geopoetik" oder das Spektrum einer „fiktiven Landeskunde" (vgl. Marszałek, Sasse (ed.), 2010: 7) herauskristallisieren lassen. Das Textliche fungiert sozusagen dabei als Kompendium bzw. als „Karte", die „getrennte[n] Räume wieder zusammen[fügt]" (Lestringant, in Dünne (ed.), 2012: 19).

5. Zwischen Produktivität, Destruktivität und Duplizität

Dem Erzählprozess in „Die Blendung" wohnen Momente ambivalenter Destruktivität inne, die mit einer gegenseitigen, textlichen Produktivität ein dialektisches Verhältnis unterhalten. Gemäß dem evozierenden Titel „Auto-Da-Fe", tauchen das Motiv des Feuers und ein damit zusammenhängendes, synonymisches Feld von Lexemen auf, die die Symbolik jener ambivalenten poetischen Destruktivität umformen. Der Vesuv gilt im Roman als interessantes Beispiel dafür, indem dieser Vulkan sowohl für die inneren Ängste des krisenhaften und dem Wahnsinn verfallenden Intellektuellen Kien als auch für die Leidenschaft seiner existenziellen „Büchergier" symbolisch steht.

Räumlich gesehen, erfolgt die Dialektik des Produktiven und Destruktiven durch eine chronotopische Duplizität imaginierter und in der Geschichte tatsächlicher Orte und Zeiten. Diesem kombinatorischen Prinzip entspricht die topographische Juxtaposition der Bibliothek als „Observatorium" (vgl. *Die Blendung*: 232) neben dem

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[1]. „Wieviel" und „Zahlen" im Original hervorgehoben.

[2]. In der Geschichte der Spanischen Inquisition wird von einer analogen Episode berichtet, und zwar von der Verbrennung der Maya-Manuskripten, die der Bischof von Yucatán Diego de Landa für häretische Schriften hielt und verbrennen ließ. Siehe dazu Alejandro Enriquez: The *exuberant imagination*: blood libel and the myth of Maya ritual murder in 1562. Sotuta confessions, Journal of Medieval Iberian Studies (Vol. 10/ 2), Routledge, May 2018, 276-294.

drohenden, unterirdisch eruptiven Vulkan: „Angst und Gang dauerten unendlich lang" (*Ibidem*: 232). Die im selben Absatz vorhandenen Motive der schreibenden Hand, des Arbeitszimmers und unbehaglicher Zeichen, „die keinen Sinn ergaben" (*Ibidem*: 232), verweisen jenseits des fiktionalen Raums metonymisch auf die krisenhaften Produktivitätsmomente des Autors selbst, der, ähnlich wie seine Zeitgenossen, in seinem Werk die sogenannten „maladies de la modernité" thematisch aufgreift. Biagio D'Angelo bemerkt in diesem Zusammenhang: „l'espace s'est transformé dans une référence symbolique du vide, du désert, du néant" (D'Angelo, in Schmeling, Schmitz-Emans (ed.), 2007: 115). Diese paradigmatisch-dialektische Beziehung zwischen Textproduktivität und jeglicher Destruktivität findet ebenfalls Ausdruck anlässlich Kiens Prozesses, dem man die Ermordung Thereses vorwirft. In dieser Episode der Romanhandlung befindet er sich dieses Mal in einem Hotelzimmer mit Fischerle. Ähnlich wie die Bibliothek, gilt das Erstere als relativ verschlossener Reflexionsraum, in dem seine „Verteidigungsrede" von ihm selbst als „lückenlose Anklage gegen Therese" (*Die Blendung*: 395) vorbereitet werden solle. Das Skurril-Makabre des Vorgangs, das vermutlich Kafkasch'er Inspiration ist, erfüllt parallel eine ästhetisch-poetologische Funktion, die darin besteht, den immanenten Konstitutionsprozess der Handlung selbst metafiktional zu rekonstruieren, wobei diese mancherorts die Konturen einer Kriminalgeschichte annimmt. Der kannibalisch-selbstmörderische Charakter von Thereses Tod versinnbildlicht eine paralogische Rhetorik der (Selbst-)Konsumption des Romantextes, indem Kien durch seine „narzisstische" Textaussage Therese „zum zweitenmal" vernichtete (*Ibidem*: 395). Es heißt weiterhin:

> Aus den Worten, die von der Aufgefressenen Zeit ihres Lebens gebraucht worden waren, stellte er einen mustergültigen Text zusammen […]Allerdings bedauerte er unendlich, so viel philologische Akribie auf einen bloßen Mord verwenden zu müssen. (*Ibidem*: 395).

Die parabolische Struktur jener textlich-topografischen Duplizität erfolgt außerdem durch eine Remythisierung biblischer Mythen und Texte, die dem Akt des Interpretierens als Thema im fiktionalen Text Raum verschaffen. Die Exegesen evangelischer Texte seien – nach Kiens Ansicht – vom „Logos im Johannesevangelium" bedingt und gäben „zu Verdächten reichlichen Grund"; er wolle sich darum bemühen, „eine von Grund auf neue, textkritische Untersuchung der Evangelien vorzunehmen". „Er fühlte sich zu Gleichnissen veranlaßt" (*Die Blendung*: 359). Dadurch (und durch den der Offenbarung des Johannes ähnelnden Titel „Enthüllungen") appelliert der Autor an den Leser, sich auf der Suche nach einer Textursprünglichkeit, die wegen einer festgehaltenen, verschlossenen Interpretation verloren gegangen wäre, zu begeben. Daher heißt „Schreiben zurückkommen, zurückkehren an den Ursprung" (Foucault, 2013: 168). Die von Canetti ausgewählte Symbolik der Evangelien kann als Gestus gegen eine dogmatische, zufriedenstellende und somit „aufgeschlossene" Textinterpretation gedeutet werden. Da in seiner Poetik wohl vom Unendlichen die Rede ist, kann behauptet werden, dass der Textraum in „Die Blendung" ein Telos der (sinnlichen) Unendlichkeit in den Mittelpunkt rückt. Das Imaginäre und seine Zeichen lassen sich somit auf Grund einer dynamischen Kontextualität und Rezeption niederschlagen oder neuinterpretieren.

Schlussbetrachtungen

Nach der Analyse des ästhetisch-poetischen Korrelats zwischen dem Imaginären und seinen Raumkonstruktionen stellte sich heraus, dass der Räumlichkeitsmodus in Elias Canettis „Die Blendung" eine selbst-reflexive Metaebene für seine Autorpoetik aufweist. Bei der Auslotung der Interdependenzen zwischen den beiden Größen ist eben ein surrealistisch-grotesker Effekt festzustellen, dessen Formen eine Aufhebung textueller Extreme in den Mittelpunkt rücken und für eine Krise des Subjektes in der Moderne symptomatisch sind. Zu den Raumtypen des Romans gehört der sogenannte Textraum, der eine Konstellation von Heterotopien und -chronien enthält. Diese entsprechen einer im Roman paradigmatischen Ambivalenz von Statik und Dynamik, die sich am Beispiel des Bibliothekmotivs veranschaulichen lässt. Die „Verräumlichung" des Romans beruht auf konfigurativen Verfahren, die ihrerseits kulturgeschichtliche und -kritische Diskursfunktionen erfüllen. Bei der vorhandenen Rekonstruktion des Imaginären ist von Raumzeichen die Rede, die weiterhin im Zeichen eines Transgressionsimpetus situativer Normen und Referenzrahmen abzulesen sind. Eine weitere Komponente des Imaginären als Spektrum besteht noch in den chronotopischen Zwischenräumen, die nicht nur eine phänomenologische Metamorphose des Raums aufzeigen, sondern den Leseakt als performativen Akt implizieren. Anders gesagt: Die zuvor erläuterten Appellfunktionen an den Leser zielen auf die subjektive Situierung und Sinngebung des Imaginären in seiner intersubjektiven Erfahrung ab, die allerdings eine poetische Dialektik von Produktivität und Destruktivität bei Canetti indiziert. Sein Roman kann in Zusammenhang mit dem sogenannten Spatial Turn der Literatur und der Literaturwissenschaft gelesen werden.

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DIE SPIELKUNST MIT FIKTION UND WIRKLICHKEIT IN DANIEL KEHLMANNS ROMAN „DIE VERMESSUNG DER WELT“

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Abstract: *Is it fiction? Or is it reality? This seemingly trivial question receives in Daniel Kehlmann's novel Die Vermessung der Welt (Measuring the World) an unsuspected resonance. Two important historical figures are involved in the measurement of the world: the mathematician Carl Friedrich Gauß and the naturalist Alexander von Humboldt. The measured world is a reality in which the mystery, the miracle, the incomprehensible and the unexplorable prevail.*

Based on various examples, the hereby article aims to illustrate the boundaries of the two worlds, the magic/fiction one and the reality one and to explore the conventions of fiction, while also seeking to stimulate the consciousness of the fictional world.

Keywords: *novel, artificiality, intricate/confusing game, reality, fiction, nature, consciousness.*

Im Dezember 2005 erschien in Deutschland Daniel Kehlmanns Roman *Die Vermessung der Welt.* Zu der Zeit erregte der Roman groβes Aufsehen und wurde bald zu einem der erfolgreichsten Werke der deutschsprachigen Gegenwartsliteratur. Die Darstellung des politisch-gesellschaftlichen Kontextes der Zeit um 1800 sowie des Lebens der zwei berühmten Wissenschaftler der deutschen Aufklärung, Johann Carl Friedrich Gauβ und Fridrich Wilhelm Heinrich Alexander von Humboldt hat groβes Interesse unter den Lesern geweckt, so dass der Roman in 40 Sprachen übersetzt wurde und mit einigen Literaturpreisen geehrt wurde.

Was die Entstehungsgeschichte dieses Romans betrifft, steht die Tatsache, dass Daniel Kehlmann bei einer Lektüre über die Teilnahme der beiden groβen Wissenschaftler C. F. Gauβ und A. Humboldt an dem Wissenschaftskongress in Berlin, 1828 erfahren hat: “Das war der Keim für meinen Roman. [...] die beiden alten Männer, der eine, der überall war, der andere, der nirgends war; der eine, der immer Deutschland mit sich getragen hat, der andere, der wirkliche geistige Freiheit verkörpert, ohne je irgendwohin gegangen zu sein” (Kehlmann, 2005: 27).

Obwohl der Roman von einem wahren Ereignis ausgeht, und viele historische Fakten im Zusammenhang mit den gröβten Wissenschaftlern des ausgehenden 18. und frühen 19. Jahrhunderts veranschaulicht, kann man bemerken, dass der Schriftsteller sich dabei nicht fest an historisch belegbare Fakten hält. Das biographische Material, dazu einige Biographien, viele wissenschaftliche Bücher und Ausgaben über die zwei bedeutenden Wissenschaftler, die dem Schriftsteller zur Verfügung standen und in denen genügend Fakten standen, wurde von Kehlmann zum Wichtigsten reduziert, den Lesern zugänglich gemacht und so verarbeitet, dass die historische Wahrheit bezweifelt wird und die natürliche Frage entsteht, welche fiktive beziehungsweise reale Tatsachen der Roman enthält. Eine Beobachtung dieser Tatsachen führt zum Gedanken, dass der

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Schriftsteller die beiden Ebenen, der Fiktion und der Wirklichkeit, im Roman künstlerisch verflochten hat.

Mark M. Anderson äuβerte in The Nation seine Meinung zu diesem Aspekt: "Die Vermessung der Welt hat den entscheidenden Schritt aus der puren Fiktion in die geschichtliche Wirklichkeit gemacht, in der die unscheinbaren Romanhelden [...] eine Dosis Glaubwürdigkeit aus den tatsächlichen Leistungen ihrer Karrieren bekommen haben" (Anderson, 2007: 58).

Erwähnenswert zu diesem Zeitpunkt wäre auch das Zitat von Uwe Wittstock in seiner Laudatio zur Verleihung des Kleist-Preises 2006 an Daniel Kehlmann: "Gerade weil Kehlmann nicht sklavisch am historischen Material klebt, gerade weil er dieses Material nach den kompositorischen Notwendigkeiten seiner Geschichte energisch durchknetet und modelliert, wird aus dem Buch mehr als eine Dokumentation und Illustration historischer Quellen, sondern eben ein sehr aktueller Roman eigenen Rechts und eigener Wahrheit" (Wittstock, 2006: 119). Ergänzend kommt auch das zweite Zitat von Uwe Wittstock: "... kaum dass in dem Buch irgendein klassisch klingender Satz wortwörtlich mitgeteilt wird, den der Roman – Humboldt in einem Brief oder einer Notiz niederschreibt, wird kurz darauf hinzugefügt, dass unglücklicherweise gerade eben dieser Brief oder jene Notiz vernichtet wurde" (Wittstock, 2006: 121).

Nicht weniger wertvoll sind auch die Geständnisse des Schriftstellers bezüglich seines Verhältnisses zur Wirklichkeit und zur Fiktion in dem Roman. In seinem Essay "Wo ist Carlos Montúfar?" behauptet er: "Immer schon hat die Gattung des Romans [...] sich die Vergangenheit neu zu erzählen und von der offiziellen Version ins Reich erfundener Wahrheit abzuweichen" (Kehlmann, 2005: 14). Über das Verhältnis des Schriftstellers zur Wirklichkeit und Fiktion bringen auch die nächsten Zitate des Autors Aufklärung: "Als ich begann, meinen Roman über Gauβ, Humboldt und die quantifizierende Erfassung der Welt zu schreiben, [...] wurde mir schnell klar, dass ich erfinden musste" (Kehlmann, 2005: 15). "Besonders die Darstellung meiner zweiten Hauptfigur, des wunderlichen Barons Alexander von Humboldt, jener Kreuzung aus Don Quixhote und Hindenburg, verlangte nach Übersteigerung, Verknappung und Zuspitzung" (Kehlmann, 2005: 15). "So verwandelte ich den Assistenten des Barons, den treuen und vermutlich eher unscheinbaren Botaniker Aime Bonpland, in seinen aufmüpfigen Widerpart" (Kehlmann, 2005: 17). "Vielleicht misstrauen deshalb so viele Menschen, denen es bei Büchern auf Tatsachen ankommt, dem historischen Erzählen. Man liest und kann dabei nie den Verdacht loswerden, dass das Gelesene nicht stimmt" (Kehlmann, 2005: 12).

Die Art und Weise, wie der Schriftsteller die zwei historischen Biographien erzählt hat, hat aber auch negative Reaktionen unter den Wissenschaftlern ausgelöst. Ottmar Ette und Frank Holl sehen in dem Roman eine falsche Interpretation des *echten Humboldts* (Holl, 2012: 49). Holl macht die Leser darauf aufmerksam, "dass alle, die etwas für ihre Allgemeinbildung tun möchten, bei *Die Vermessung der Welt* an der falschen Adresse sind" (ebd.: 46).

Auch Ottmar Ette äuβert seine kritische Meinung und behauptet, "dass der Roman althergebrachte Klischees über Alexander von Humboldt wiederhole und nicht den heutigen Kenntnisstand des Wissens über dessen Leistungen widerspiegele" (Ette, 2012: 36). Dem Autor des Romans wird vorgeworfen, dass er sich darum nicht bemüht hat, die vielen von ihm aus der älteren Humboldt – Literatur bezogenen Klischees in ihren jeweiligen Quellen nachzuweisen und aufzuzeigen, in welchem Maβe diese Arbeiten und Editionen als Steinbruch genutzt werden" (Ette, 2012: 37).

Aus der Sicht des Autors ignorieren diese Kritiken die Tatsache, dass es sich in diesem Fall um einen Roman handelt, der nicht die gleichen Leseerwartungen wie ein Sachbuch hat. "Der Hauptunterschied ist schon einmal, dass auf einem Roman das Wort *Roman* steht. Mithin, dass schon vor dem ersten Wort ein Pakt zwischen Erzähler und Leser geschlossen wird, der besagt, dass der Leser alles hinnehmen und nichts glauben wird" (Kehlmann, 2009: 27). Die historisch überlieferten Werke und Begebenheiten aus dem Leben der zwei Wissenschaftler suggerieren eine Wirklichkeit, die stärker als die fiktiven Elemente wahrgenommen wird.

Auch der Titel des Romans wirft Fragen bei den Lesern auf, die sie zu einer scheinbaren Sicherheit und gegensätzlichen Meinungen führt, was diese Vermessung bedeutet. *Vermessung* wird im Sinne von Ausmessung und Berechnung der Welt, wenn der Titel als Ver-Messung interpretiert oder mit dem Adjektiv *vermessen* in Verbindung gebracht wird. Die Interpretation Ver-Messung weist darauf hin, dass Gauβ und Humboldt trotz ihrer jahrelangen Forschungen am Ende zugeben müssen, nichts verstanden zu haben. Bezüglich der Vermessung der Welt meint Gauβ: "Die Welt könne notdürftig berechnet werden, aber das heiβe noch lange nicht, dass man irgendetwas verstehe" (Kehlmann, 2005: 220). Das Adjektiv *vermessen* bezieht sich auf die falsche Vorstellung, dass der Mensch die Natur vermessen könne. Martin Lüdke schreibt in diesem Sinne in seiner Rezension zum Roman über die Doppelsinnigkeit des Begriffs *vermessen*: "Der Mensch, der die Natur vermessen will, bleibt eben immer auch ein Teil der Natur. Vermessen – auch der Begriff bleibt ebenso doppelsinnig, wie das, was man vermisst" (Lüdke, 2005: 15).

Nicht nur der Titel, sondern auch die Darstellung der beiden Lebensgeschichten regen zum Nachdenken an. Auf den ersten Blick scheinen die beiden Lebensläufe nichts Gemeinsames zu haben, man kann doch feststellen, dass die groβen wissenschaftlichen Persönlichkeiten ein gemeinsames Ziel verfolgt haben: obwohl beide Gelehrten sich nur flüchtig kannten, wollten sie die Welt vermessen, sie wollten sehen, was die Welt in ihrem Innersten zusammenhält. Ihre Untersuchungen wurden aber unterschiedlich durchgeführt: der eine im Königreich Hannover, der andere im südamerikanischen Urwald.

Der Anfang des Romans bringt schon ein wirkliches Ereignis: die Reise des groβen Mathematikers, Physikers und Astronomen Carl Friedrich Gauβ, der zum ersten Mal seit Jahren seine Heimatstadt verlässt, um im September 1828 am Deutschen Naturforscherkongress in Berlin teilzunehmen, wohin ihn Alexander von Humboldt eingeladen hatte. Nach diesem Treffen begann im Laufe der Jahre ein intensiver Austausch von Meinungen und Ergebnissen über ihre Forschungsarbeit.

In dieser wissenschaftlichen Zusammenarbeit war der leidenschaftliche Naturforscher Alexander von Humboldt, der auch die Hauptfigur des Romans ist, besonders aktiv. 1769 in Berlin geboren, entstammt er einer bürgerlichen Familie. Seine Kindheit ist von verschiedenen Konflikten und Missverständnissen mit der Mutter und den Lehrern geprägt, die von ihm Höchstleistungen erwarten. Als Kind empfindet Alexander oft die Rivalität zu seinem zwei Jahre älteren Bruder, Wilhelm, der später dem preuβischen Staat als Kultusminister dient und 1811 die Berliner Universität gründet.

Seine Mutter interssierte sich nicht für die adellige Gesellschaft, zu der sie gehörte. Aber sie bemühte sich sehr um die Erziehung und Bildung der beiden Söhne. Bei Alexander gab es immer den Drang die vielfältige Natur hoffnungsvoll, frei und verantwortlich zu erkunden. Dabei bediente er sich seines eigenen Verstandes und wendete seine Messinstrumente sowie die naturwissenschaftlichen Basismethoden des

Experiments und der Beobachtung an. Er interessierte sich für Botanik, Mathematik, Zeichnen, Geographie, aber auch das Studium der Volks- und Weltwirtschaft an der Büsch-Akademie in Hamburg lockte ihn an. Von groβem Interesse war für Humboldt das Studium des Bergbaus an der Bergakademie in Freiburg. Hier war er nicht nur von dem Bergmanndienst, den die Studierenden vormittags tun mussten, ganz begeistert, sondern auch von den Vorlesungen über Mineralogie, Bergbaukunde oder Gebirgskunde, an denen er mit den anderen Studierenden nachmittags teilnehmen musste. Das hier vermittelte Wissen half ihm in Mexiko in den Bergwerken, bei Besteigungen von Vulkanen oder nur beim Sammeln und Studieren der Gesteine. Der Studiumabschluss brachte ihm eine Anstellung als Bergwerkinspektor, auf die er nach dem Tod seiner Mutter verzichten wird. Die Erbschaft und die Freiheit eröffnen ihm neue Perspektiven zur langersehnten Forschungsreise.

Das Kennenlernen des französischen Botanikers Aimé Bonpland, mit dem Alexander von Humboldt im Jahr 1799 eine fünfjährige Forschungsreise durch die äquatornahen Gegenden des Neuen Kontinents und die USA unternimmt, wobei er die Überquerung des Atlantiks in La Coruna in Spanien beginnt, entpuppt sich, fruchtbar zu sein. Sie besteigen Berge, auf denen bisher kein Mensch war, den Vulkan Chimborazo, sie sammeln Exponate aus verschiedensten Regionen und erkunden jede Ecke der Natur. Alle Erfahrungen, Betrachtungen und Vermessungen schickt er zu seinem Bruder nach Deutschland. Auf der Rückreise nimmt er die Einladung des Präsidenten Thomas Jefferson an und stellt fest, dass ein Politiker ganz andere Interessen bei der Erforschung einer Region hat, als er. Nach seiner Rückkehr nach Europa folgen viele Jahre, in denen Humboldt sich um die Auswertung seiner Angaben bemüht, zwecks deren Veröffentlichung. Sein Aufenthalt in Paris mit der Erlaubnis des Königs zwischen 1808-1827 unterstützt die Herausgabe seines umfassenden Werkes. Mit 60 Jahren (1829) macht Humboldt eine Reise nach Russland, eingeladen vom russischen Kaiser Nikolaus. Bei dieser Gelegenheit beginnt er die zweite Forschungsexpedition über Tilsit in Ostpreuβen nach Russland und Zentralasien über das Altai-Gebirge bis an die Grenze zu China.

Sein ganzes Leben und Vermögen hat Humboldt in den Dienst der Wissenschaft gestellt. Die Entfaltung seiner Persönlichkeit war durch einige Faktoren bestimmt: eine harte Arbeit und Ausdauer in der Forschung, feste Bildung, die adellige Herkunft zu der die deutschen Tugenden gehören, und nicht zuletzt das Alter, in dem der Mensch von Selbsterkenntnis und Selbstreflexion geführt wird.

Die zweite Hauptfigur des Romans ist der Wissenschaftler Carl Friedrich Gauβ, der im Gegensatz zu Alexander von Humboldt steht. 1777 in Braunschweig geboren, Einzelkind und aus armen Verhältnissen stammend, zeigt er während seines Lebens eine starke Affinität zu seiner Mutter. Seine Eltern hatten kein Verständnis für die mathematische Begabung des Kindes. Seine Lieblingsbeschäftigung, das Rechnen war für die Eltern des mathematischen Genies eine unerklärliche Tatsache und deshalb auch wenig von ihnen beachtet. Die Bekanntschaft mit dem Herzog Karl Wilhelm Ferdinand von Braunschweig war für Gauβ ein wichtiger Schritt vorwärts, denn der Herzog wird ihn von nun an in seinem Studium und in seiner Forschungsarbeit unterstützen. Dank dieser Unterstützung konnte Gauβ zwischen 1795-1798 Mathematik an der Göttinger Universität studieren. 1798 nach Braunschweig zurückgekehrt, konnte Gauβ, weiter von dem Herzog unterstützt, seinem wissenschaftlichen Interesse nachgehen. Algebra und Astronomie bleiben seine wichtigsten Forschungsgebiete. Nach dem Abschluss der Doktorarbeit arbeitet er als Landvermesser, um seinen Lebensunterhalt zu verdienen. Der Tod des Herzogs Karl Wilhelm Ferdinand (1806) bewirkt große Veränderungen in seinen bisherigen Verhältnissen in Braunschweig. Sein Ruf bringt ihn jedoch nach Göttingen zurück, wo er Direktor der Göttinger Sternwarte ernannt wird und weitere mathematisch-astronomische Erkenntnisse entwickelt. Durch den Tod seiner ersten Frau und seines jünsten Sohnes tief erschüttert, widmet er sich mehr seiner Forschungsarbeit. 1810 schloss er eine zweite Ehe, die auch nicht sehr glücklich gewesen sei. Die Probleme mit seinem Sohn Eugen, und dessen Aufbruch in das wirtschaftlich aufstrebende Amerika, die Arbeit der beiden Söhne als Farmer und Kaufleute in Amerika, der Tod seiner zweiten Frau (1831) sind schwierige Stationen im Leben des berühmten Wissenschaftlers.

In der privaten Sphäre hat Gauß kein Verständnis für seine Forschungsarbeit gefunden. Für die Familie ist seine Forschungsarbeit nur eine nutzlose Zeitverschwendung. Noch seinerseits genießen die beiden Ehefrauen und Kinder wenig Aufmerksamkeit. Die meiste Zeit widmet der Wissenschaftler seinem Beruf als Landmesser, der Astronomie und dem Studium der mathematischen Gesetzmäßigkeiten, nach denen sich die Welt führen lässt. Sein Lebenswerk, das auch im Roman erwähnt wird, ist die *Disquisitiones arithmeticae,* ein Buch, dessen Vollendung ein Erfolg war.

Die Vermessung der Welt ist kein historischer Roman, sondern wie Kehlmann selbst bezeichnet, ein Gegenwartsroman, der in der Vergangenheit spielt (Kehlmann/Kleinschmidt, 2008: 66-67). Die aktuellen Themen, die im Roman vorkommen, hat der Autor in die Vergangenheit versetzt. Bei der Darstellung der historischen Figuren ist Kehlmann nicht in allen Punkten wahrheitsgetreu geblieben. Im Hinblick auf die Abgrenzung Roman vs. Biographie und historische Figur vs. erfundene Phantasiegestalt hat der Autor in *Diese sehr ernsten Scherze* geschrieben: "Der historische Mensch selbst ist gewissermaßen ein Magnet, und um ihn herum ist ein Feld, in dem man sich erfindend bewegt. Kommt man der ursprünglichen Gestalt zu nahe, dann schreibt man einfach eine Biographie, und das ist nicht der Sinn der Sache. Entfernt man sich aber so weit, dass die Kraft ihres Feldes nicht mehr spürbar ist, so hat man das künstlerische Recht verloren, diese Namen zu verwenden, und man unternimmt etwas ganz Sinnloses (Kehlmann, 2007a: 26).

Bei der Darstellung der Charaktere, die sich innerhalb des Magnetfeldes befinden, von dem Kehlmann berichtet, ist die Sprache ein bedeutendes Element. Da *Die Vermessung der Welt* kein historischer Roman ist, fühlte sich der Autor nicht gezwungen die Sprache auf den Ausdruck und den Wortschatz des 18. und des 19. Jahrhunderts, in denen die historischen Wissenschaftler lebten, zu beschränken. Aber die Sprache dieser Jahrhunderte darf nicht gänzlich fehlen. Beispiele dazu sind die im Roman verwendeten Maßeinheiten. Kehlmann gebraucht keine einheitlichen Maßeinheiten, es werden Zentimeter und Meter erwähnt, aber auch Maßeinheiten wie Fuss und Elle, die heute im deutschen Sprachraum für veraltet gehalten werden.

Es ist bekannt, dass zu den Lebzeiten der beiden Wissenschaftler im Königreich Preußen einheitliche, aber nicht-metrische Einheiten vorhanden waren (Trapp, 1992/1998: 289). Erst 1872, das heißt Jahrzehnte nach Humboldts Tod, wird das metrische Maßsystem im Deutschen Reich rechtsverbindlich (Trapp, 1992/1998: 289-290). Humboldt hat lange vor der offiziellen Einführung des neueun Maßsystems die metrischen Maße verwendet. Das beweisen die Quellen, seine Reisetagebücher, Briefe und die anderen Schriften. Was Gauß betrifft, dieser war im Bereich der Physik ein Vorreiter auf dem Weg zum metrischen System. Das Verwenden unterschiedlicher Maßeinheiten ist in Kehlmanns Fall nicht unangebracht. Das Versetzen des Romans in die Vergangenheit ist folglich richtig, weil die Einheiten wie Fuss, Elle und Unze heute wenig im deutschen Sprachraum verwendet werden, und als veraltet gelten.

Der Roman *Die Vermessung der Welt* beweist Kehlmanns Spielkunst mit Fiktion und Wirklichkeit. Oft kann man in dem Roman bemerken, dass die Grenzen zwischen Realität und Fantasie, zwischen Wahrheit und Illusion verschwinden. Der Schriftsteller Kehlmann beschreibt in seinem Roman die von Humboldt unternommene Amerikareise (1799-1804) und berücksichtigt dabei die tatsächlichen Stationen der Fahrt, z.B. die Fahrt auf dem Orinoko oder die Besteigung des Vulkans Chimborazo.

Ein wichtiger Diskussionspunkt wäre der Briefwechsel zwischen den beiden Brüdern. Alexander von Humboldt schreibt seinem Bruder Wilhelm Briefe, in denen er diesem regelmäβig über den Stand seiner Forschungen und Entdeckungen berichtet und ihn bittet seine Ergebnisse in Zeitschriften veröffentlichen zu lassen. Die Aussagen "begann er seinem Bruder [...] zu schreiben" (Kehlmann, 2005: 51) oder "schrieb er an seinen Bruder [...]" (Kehlmann, 2005:121) geben dem Leser den Eindruck, dass die Texte ausserhalb der Romanwirklichkeit wären. Ein Beispiel in diesem Sinne ist auch die knappe Beschreibung der Landung in Amerika, die Humboldt in einem Brief an seinen Bruder macht: "Noch im Boot, das sie in Richtung des träge vor ihnen schaukelnden Festlands trug, begann er seinem Bruder von der hellen Luft, dem warmen Wind, den Kokosbäumen und Flamingos zu schreiben. Ich weiβ nicht, wann dies eintreffen wird, doch sieh zu, dass du es in die Zeitung bekommst. Die Welt soll von mir erfahren. Ich müsste mich sehr irren, wenn ich ihr gleichgültig bin" (Kehlmann, 2005: 51). Auch die im Roman nach der Besteigung des Vulkans Chimborazo vorhandene Information beweist die klare Absicht des Wissenschaftlers betreffs seines Briefwechsels: "In der Nacht schrieb Humboldt, zum Schutz gegen das Schneetreiben zusammengekauert unter einer Decke, zwei Dutzend Briefe, in denen er Europa die Mitteilung machte , dass von allen Sterblichen er am höchsten gelangt sei" (Kehlmann, 2005: 180).

Im Roman gibt es oft Situationen, wenn übersehen wird, dass die fiktionale Wirklichkeit nicht so weit von der überlieferten Wirklichkeit der Briefe entfernt ist. Einige Kritiker sind der Meinung, dass Kehlmann durch die Verwendung der historisch überlieferten Quellen, ein zu negatives Bild des Gelehrten geschaffen hätte. Die Aussage "Sogar über die Läuse auf den Köpfen der Frauen fertigt er Statistiken an" würde kein positives Bild von Humboldt anbieten (Holl, 2012: 49). Eine nähere Erklärung der Sache bringt aber der Brief, den Humboldt an seine Freunde Reinhard und Christiane von Haeften aus der Stadt Cumana schrieb: "Unsere Instrumente machen besonders groβen Lernen. Jeder will den Mond und die Sonne sehen, vor allem aber Läuse unter Mikroskop. Läuse sind nämlich unter den vornehmsten in gestiktem Mouselin gekleideten Damen hier so häufig, dass die Damen, so bald ich das Mikroskop hervorsuche [...] sich sogleich eine die andere zu lausen beginnen. Ich bin oft erstaunt zu sehen, was für verschiedene Läusearten diese lockigen Frisuren [...] beherbergen. Jede Läuseart hat eigene Indische Namen" (Humboldt, 1993: 65).

Zur Hilfe bei der Untersuchung der Spielkunst mit Fiktion und Wirklichkeit steht der Vergleich mit den Briefen von Humboldt. Dabei kann man feststellen, dass nicht nur im Roman die Figur Bonplands mit der von Humboldt auseinandergesetzt wird. Vielmehr beschreibt Humboldt in den Briefen seinen Reisegefährten: "Alle Beschwerlichkeiten dieser mühevollen Reise habe ich glücklich überstanden. [...] Mein Freund Bonpland (ein Naturkundiger aus Rochelle) ist von den Folgen unserer Streiferei viel mehr angegriffen worden als ich" (Humboldt, 1993: 106). Als Kind war Humboldt eine kränkliche Natur, die verbrachte Zeit in den Tropen verwandelten ihn aber zu einem starken, kerngesunden Mann, wie er behaupten wird: "Ich bin, bei den Flussmiasmen und den entzündungserregenden Moskitostischen, völlig gesund geblieben; aber der arme Bonpland bekam [...] wieder das dreitägige Fieber" (Humboldt, 1993: 149).

Eine besondere Aufmerksamkeit muss man der Erzählkunst schenken, die der Schriftsteller D. Kehlmann verwendet hat. Man kann leicht feststellen, dass der Roman auch viele dem postmodernen Erzählen charakteristische Elemente aufweist. Auffallend ist der lakonische Stil, der die Quelle vieler humorvollen Episoden sind. Besonders bei der Figurendarstellung verwendet der Schriftsteller die Komik als zentrales Stilmittel, um eine komische, verspottende Wirkung zu erreichen. Die Komik entsteht, wenn Verlegenheit und Unterlegenheit demonstriert werden. Gauβ versucht "das eigene Denken und Handeln einer ihm intellektuell stets unterlegenen Umgebung anzupassen" (Nickel, 2008: 201). Der Wissenschaftler stellt sich die Frage, warum seinen Studenten das Denken so schwer fällt: "Von allen Menschen, die er je getroffen hatte, waren seine Studenten die dümmsten. Er sprach so langsam, dass er den Beginn des Satzes vergessen hatte, bevor er am Schluss war. Es nützte nichts. Er sparte alles Schwierige aus und belieβ es bei den Anfangsgründen. Sie verstanden nicht. Am liebsten hätte er geweint. Er fragte sich, ob die Beschränkten ein spezielles Idiom hatten, das man lernen konnte wie eine Fremdsprache" (Kehlmann, 2005: 154). In diesem Beispiel wird die Unterlegenheit mit Hilfe von negativen Merkmalen "dumm und beschränkt" wiedergegeben. Eine besondere Quelle der Komik ist auch der Dialog mit einem fiktiven Leser. Der Dialog vergegenwärtigt die Handlung und unterstützt die Beschreibung der Grundstrukturen des Romans. In Kehlmanns Buch hat der Dialog seine Verwirklichung in indirekter Rede gefunden und das hat der Stimmung eine besondere Eigenartigkeit verliehen. In einem Interview für die Frankfurter Allgemeine Zeitung gesteht D. Kehlmann, dass er ohne die Idee der indirekten Rede das Buch nicht hätte schreiben können (Lovenberg, 2006). Infolge der Untersuchung der Rolle der indirekten Rede als Stilmittel zur Darstellung der Figurenrede vertritt Friedhelm Marx eine deutliche Meinung. Für ihn heiβt "die indirekte Rede mehr als ein wahres Exerzitium des Konjunktivs" (Ette, 2012: 38): "Die indirekte Rede verweigert den Eindruck unmittelbarer vermittelter Wahrheiten, wie sie gerade im trivialen historischen Roman mitunter geboten werden" (Marx, 2008: 172). Die Verwendung der indirekten Rede schafft eine eigene Distanzierung zu dem Gesagten, zu der Wiedergabe von Mitteilungen. Diese Distanzierung gewinnt in diesem Fall noch an historischer Bedeutung.

Doch der Wert des Romans besteht nicht nur in der Art und Weise, wie die historischen Tatsachen von D. Kehlmann wiedergegeben werden, sondern es geht vielmehr darum, dass die biographische Wirklichkeit, die durch Texte überliefert wurde, nur eine subjektive und somit relative Wahrheit transportieren kann. Die zahlreichen biographischen Angaben regen den Leser zum Nachdenken an und von ihm hängt weiterhin die Beurteilung der Wahrheitsebene an. In diesem Fall kann man über eine subjektive Wahrheit sprechen. Humboldt denkt zum Beispiel nach, dass niemand erfahren soll, dass er von Flöhen befallen wurde: "Pulex penetrans, der gewöhnliche Sandfloh. Er werde ihn beschreiben, aber nicht einmal im Tagebuch werde er andeuten, dass er selbst befallen worden sei" (Kehlmann, 2005: 112).

Wenn man die Strategien der literarischen Verarbeitung von historischer Wahrheit berücksichtigt, so kann man feststellen, dass eine Differnzierung von fiktiven und realen Tatsachen manchmal nicht leicht bemerkbar ist. Der Autor hat auf diese Art und Weise bewiesen, dass er die Kunst der Verschmelzung dieser Tatsachen gut beherrscht. Das folgende Zitat rechtfertigt die Absicht des Autors: “Also, in meinen Romanen ging es mir immer um das Spiel mit Wirklichkeit, das Brechen von Wirklichkeit. Und, ich sage das jetzt ganz offen, es gehört zu meinen bedrückendsten Erlebnissen als Schriftsteller, dass so etwas in Deutschland einfach nicht verstanden wird” (Kehlmann, 2009: 16).

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IL TEMA : ITALO CALVINO E "LE CITTÀ INVISIBILI": L'IMMAGINARIO DEL VIVERE E DEL NARRARE

Abdellah MAASOUM*

Abstract: *"What is the city for us today? I think I wrote something like a last love's poem to cities, when it becomes increasingly difficult to live them as a city". From a Calvino press conference held in New York in 1983. There are no recognizable cities in the "invisible cities". They are all invented cities; I called each of them with a woman's name; the book is made up of short chapters, each of which should offer a starting point for reflection that applies to every city or a city in general.The book was born a piece at a time, at even long intervals, like poems that I put on paper, following the most varied aspirations. I write a series in writing: I keep the most varied folders where I put the pages that I happen to write, according to the ideas that turn my mind, or just notes of things I would like to write. I have a folder for objects, a folder for animals, one for people, a folder for historical characters and another for heroes of mythology; I have a folder on the four seasons and one on the five senses; in one I collect pages about the cities and the landscapes of my life and in another image city, out of space and time. When a folder begins to fill with sheets, I begin to think about the book that I can get out of it. Therefore, I brought this city book in the last few years. How long it took me to imagine only sad cities and for some time only happy cities; there was a period when I compared the cities to the starry sky, and in another period, I always had to talk about the trash that spreads out of the cities every day. It had become a bit like a diary that followed my moods and reflections; everything ended up transformed into images of the city: the books I read, the art exhibitions I visited, the discussions with friends. The "invisible cities" is presented as a series of travel reports that Marco Polo makes to Kublai Ken emperor of the Tartars, Marco Polo who was a lucky Venetian merchant who arrived in China in the thirteenth century, and from there, as ambassador of the Great Ken , he had visited a good part of the Far East. The "invisible cities" are a dream that comes from the heart of invisible cities. Cities are a set of many things: of memory, of desires, of signs of a language; cities are places of exchange, as all the books on economic history explain, but these exchanges are not just exchanges of goods, they are exchanges of words, of desires, of memories. "Invisible cities" was a novel Italo Calvino published in 1972 and is part of the* ***combinatorial period*** *of the author, in which the influence* ***of the*** *semiotics* ***and of structuralism.*** *In the central combinatorial literature, it becomes the reader, who is "playing" with the author, in the search for the* ***hidden interpretive combinations*** *in his work and in language itself. The book consists of nine chapters, but there is a further internal division: each of the 55 cities is divided according to a category (there are 11 in total), from "cities and memory" to "hidden cities". When it was released in 1972, many as a visionary and imaginary text accepted it. In reality, but it was understood only many years later, it was also a text in its own way realistic: it did not embroider easy utopias or urban dystopias, but it described what the real cities were already becoming. Perhaps, even what had already become. This book is neither the catalogue of an exhibition nor the collection of the proceedings of a conference. Overturning the tradition that wants books related to a cultural "event" documented the already happened, this time it was decided to make a book that anticipates what still needs to happen: almost a set of prepared materials that if on one hand offers a an updated and in-depth view on the relationship between Calvino and the city, and on the influences that the "insatiable cities" have exerted in the most diverse fields (from cinema to architecture), on the other hand also intends to give an account of the reflections and research they have generated the very idea of an exhibition, and that accompanied its design and gestation.*

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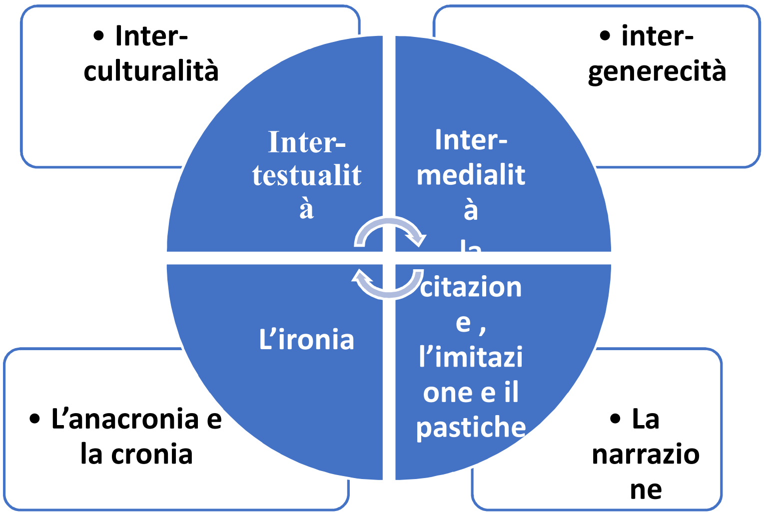
Keywords: *The city, travel reports, combinatorial period, imaginary of living and narrating.*

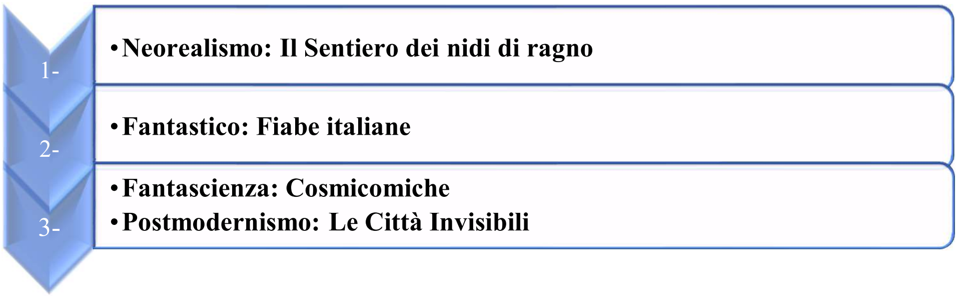
I-Italo Calvino:

Di origine ligure, Italo Calvino nasce nell'isola diCuba nel 1923 , dove i genitori risiedevano e svolgevano la professione di agrotecnici. Quando aveva tre anni la famiglia tornavaa Sanremo in Italia. Nel 1941 Calvino si iscriveva ad Agraria a Torino e nel 1944 partecipava alla guerra partigiana, esperienza che lascerà traccia nelle sue prime opere. Dopo la guerra Calvino inizierà a militare nel Partito Comunista italiano, pubblicava diversi racconti e collaborava con la Casa editrice Einaudi. Nel 1965 Calvino pubblicava ''*Le Cosmicomiche''* e qualche anno più tardi ''*Ti con zero*." Alla fine degli anni Sessanta si trasferiva a Parigi, dove iniziava a frequentare il gruppo di scrittori dell'**Oulipo**. Tra la fine degli anni Sessanta e l'inizio degli anni Ottanta, Italo Calvino pubblicava le sue opere più importanti: *''Il castello dei destini incrociati'', ''Le città invisibili'', ''Se una notte d'inverno un viaggiatore ePalomar''*.Italo Calvino muore improvvisamente nel **1985**, mentre stava lavorando alle *''Lezioni Americane''*, un ciclo di conferenze che avrebbe dovuto tenere quell'anno ad Harvard, ma che usciranno solo postume.

II-La postmodernità e la poetica di Italo Calvino:

È un termine che si divide in due parti "post" che significa dopo e "moderno". È una reazione alla crisi che ha toccato la società occidentale durante l'epoca moderna.La letteratura postmoderna è una letteratura aperta dove gli scrittori hanno la libertà di scrivere mescolando tra i diversi generi, testi e tematiche. Per quanto riguarda le caratteristiche della letteratura postmoderna sono le seguenti:





Quanto alla poetica calviniana si riassume nello schema seguente:

1-Neorealismo: Il Sentiero dei nidi di ragno
2-Fantastico: Fiabe italiane
3-Fantascienza: Cosmicomiche
4-Postmodernismo: Le Città Invisibili

III- L'analisi dell'opera calviniana:

Nel 1972 esce uno dei libri più affascinanti di questa fase della produzione calviniana, *Le città invisibili*. Rispetto alla combinatoria pura, applicata nel *Castello*, lo scrittore sceglie di partire da una storia-cornice apparentemente ispirata dal *Milione*, nella quale Marco Polo viene inviato da Kublai Kan a visitare la città in teoria reali, che si rivelano immaginarie:salvo poi comprendere che reale e immaginario spostano continuamente i loro confini.I Colloqui tra il veneziano e il mitico imperatore della Cina costituiscono appunto la cornice di una struttura divisa in nove parti e in gruppi di cinque brevi racconti-descrizioni (*Le Città e la memoria, Le Città e il desiderio*, ecc.) Al centro di questa complessa architettura si trova un dialogo, in cui i due protagonisti parlano del rapporto tra un arco e le pietre che lo compongono, ossia tra la materialità e l'idea che può governarla e farla interpretare. A Kublai Kan che afferma: *"è solo dell'arco che*

m'importa", Marco Polo risponde: *"Senza pietre non c'è l'arco"*, sottolineando implicitamente che ogni ricerca astrattae scientifico-filosofica dovrebbe ricondurre a un contatto con l'oggettività materiale del vivere. Ma proprio questo è il problema più arduo per Calvino, che, mentre affronta qui le domande ultime su senso dell'esistenza (dalle forme del desiderio a quelle della morte), non può fornire risposte se non probabilistiche. Tuttavia, mentre all'inizio del penultimo capitolo sembrerebbe che le ricerche di Kublai, schematizzabili attraverso il mondo simbolico di una scacchiera, portino alla scoperta del nulla dietro la realtà, alla fine di quello stesso capitolo e nell'ultimo Marco Polo riesce a far comprendere che la ricerca razionale non cancella e non deve cancellare la grande e feconda varietà del reale.La critica ha spesso citato il nome di Borges per Calvino, soprattutto a proposito della sua produzione narrativa più recente: ciò che accomuna in profondità i due scrittori, al di là di temi o spunti particolari, pur frequenti, è il carattere squisitamente intellettuale e letterario della loro ispirazione, che si riflette a livello sia di struttura che di intreccio, fin nell'organizzazione microscopia dello stile e delle immagini. Da sfondo al testo calviniano, crea un ideale orizzonte speciale, si potrebbe dire parafrassando Calvino, il paesaggio mentale in cui si collocano *"Le Città Invisibili"*. Il Marco Polo di Calvino coincide perfettamente con il personaggio storico almeno per un tratto psicologico, che è centrale ed ottiene un effetto poetico sia nel *"Il Milione"* che ne *"Le Città Invisibili"*: il veneziano viaggia per le città dell'Asia con le immagini e il rimpianto di Venezia nel cuore.*"Ti è mai accaduto di vedere una città che assomigli a questa? Chiedeva Kublai a Marco Polo sporgendo la mano inanellata fuori dal baldacchino di seta del bucintoro imperiale, a indicare i ponti che s'incurvano sui canali, i palazzi principeschi le cui soglie di marmo s'immergono nell'acqua, l'andirivieni di batteli leggeri che volteggiano a zigzag spinti da lunghi remi, le chiatte che scaricano ceste di ortaggi sulle piazze dei mercati, i balconi, le altane, le cupole, i campanili, i giardini delle isole che verdeggiano nel grigio della laguna. L'imperatore, accompagnato dal suo dignitario forestiero, visitava Quinsai, antica capitale di spodestate dinastie, ultima perla incastonata nella corona del Gran Kan.-No, sire, -rispose Marco,- mai avrei immaginato che potesse esistere una città simile a questa.-L'imperatore cercò di scrutarlo negli occhi. Lo straniero abbassò lo sguardo. (...)*
*-Sire, ormai ti ho parlato di tutte le città che conosco. -Ne resta una di cui non parli mai. Marco Polo chinò il capo. -Venezia- disse il Kan. Marco sorrise.- E di che altro credevi che ti parlassi? L'imperatore non batté ciglio.-Eppure non ti ho mai sentito fare il suo nome. E Polo:-Ogni volta che descrivo una città dico qualcosa di Venezia."*Questo tratto psicologico di Marco Polo è portato in primo piano durante un dialogo che, non a caso si svolge proprio a Chinsai, Calvino descrive la città dell'Asia, descrive i canali ricche di ponti su un fiume, la città si presenta come una vera Venezia dell'Oriente.A sottolineare che quello di Marco è principalmente "un viaggio nella memoria", la prima delle città descritte, Diomira, appartiene alla sezione "le città e la memoria" e chiarisce un'altra delle componenti psicologiche che spingono il veneziano a viaggiare in terre lontane: la ricerca della felicità. *"La proprietà di questa è chi vi arriva una sera di settembre, quando le giornate s'accorciano e le lampade multicolori s'accendono tutte insieme sulle porte delle friggitorie, e da una terrazza una voce di donna grida: uh!, gli viene da invidiare quelli che ora pensano d'aver già vissuto una sera uguale a queste e d'essere stati quella volta felici".* La città di Venezia diventa una categoria idelae per Marco Polo, il modello di città formato dal desiderio, dalla nostalgia dell'infanzia perduta, dalla tensione morale, con cui confrontare le città dell'esperienza: il rischio è quello di perdere, di svuotare di significato il modello, e di

perdersi nella terribilità delle città reali e nel confronto con esse, e su questo scrive Calvino dicendo*: "Le immagini della memoria, una volta fissate con le parole, si cancellano, -disse Polo- Forse Venezia ho paura di perderla tutta in una volta, se ne parlo. O forse, parlando d'altre città, l'ho già perduta a poco a poco".*Così Venezia, presente esplicitamente soltanto nei dialoghi tra Marco e Kublai, informa di sé parecchie città, come Smeraldina e Fillide. Anche per il fatto di essere frutto della memoria, le descrezioni dellle città assumono un carattere ripetitivo: esse tendono a sovrapporsi nel ricordo, nella memoria, che è ridondante come le città. Anche *Il Milione* è ridondante, a livello sia tematico che stilistico, perché la narrazione, come l'autore avverte nel *Prologo*, è frutto della memoria, che, se opera le proprie scelte. Da *Il Milione* confluiscono ne *Le Città Invisibili* tutti i temi centrali nel testo calviniano: la preferenza accordata al giovane veneziano dal Kan rispetto agli altri messaggeri; l'appropriazione della lingua tartara da parte di Marco; il "campionario" di oggetti mirabili o emblematici portati di ritorno dalle ambascerie; la decandenza all'interno dell'impero, ed a livello stilistico, formule di raccordo tra i capitoli, singoli stilemi, che intervengono in misura ancora più efficace a rievocare e ricreare l'atmosfera e il lontano tempo storico de *Il Milione*. Marco Polo manifesta talvolta la consapevolezza della difficoltà per il lettore di credere a quanto agli sta per narrare dicendo*: "Certo tra le cose che diremo ve ne sono di tanto maravigliose che non sarà poca la maraviglia di quelli che le udiranno. Ma noi le diremo ad ogni modo, una dopo l'altra, così come messer Marco le ha raccontate per vere. "*Marco Polo ricorre piuttosto spesso alla discrezione della fauna locale e all'enumerazione delle merci e delle ricchezze che caratterizzano una città o una regione, ne *Le Città Invisibili* questo gusto per lunghe descrizioni-elenco, mediato anche da Borgès e presente in misura notevole nella precedente opera di Calvino, è testimoniato ad ogni pagina.Oltre allo spazio e al tempo virtuali in cui si svolge il racconto (le immense distese asiatiche, il Medio Evo di Marco Polo), esistono lo spazio e e il tempo reali del "presente vistoso e invivibile" e quelli mentali del gardino pensile della reggia del Gran Kan, in cui regnano la concentrazione e la calma, e si svolgono i dialoghi tra i due interlocutori:*"Polo: Ogni cosa che vedo e faccio prende senso in uno spazio della mente dove regna la stessa calma di qui, la stessa penombra, lo stesso silenzio percorso da fruscii di foglie. Nel momento in cui mi concentro a riflettere, mi ritrovo sempre in questo giardino, a quest'ora della sera, al tuo augusto cospetto, pur seguitando senza un attimo di sosta a risalire un fiume verde di coccodrilli o a contare i barili di pesce salato che calano nella stiva."Kublai: "Neanch'io sono sicuro d'essere qui, a passeggiare tra le fontane di porfildo, ascoltando l'eco degli zampilli, e non a cavalcare incrostato di sudore e di sangue alla testa del mio esercito, conquistando i paesi che tu dovrai descrivere o a mozzare le dita degli assalitori che scalano le mura d'una fortezza assediata."Polo: "Forse questo giardino esiste solo all'ombra delle nostre palpebre abbassate, e mai abbiamo interrotto, tu di sollevare polvere sui campi di battaglia, io di contrattare sacchi di pelpe in lontani mercati, ma ogni volta che socchiudiamo gli occhi in mezzo al frastuono e alla calca ci è concesso di ritirarci qui vestiti di chimoni di seta, a considerare quello che stiamo vedendo e vivendo, a tirare le somme, a contemplare di lontano. "*La struttura de *Le Città Invisibili* è rigidamente e coerentemente simmetrica, in modo tale da garantire l'unità del testo, in cui singoli "frammenti" tenderebbero a costituirsi come unità autonome, data anche la grande varietà e ricchezza tematica.Marco Polo per non smarrirsi nella varietà delle città che visita, deve assumereun valore soggettivo assoluto, un modello di città con cui confrontare le altre, cioè Venezia, così Calvino per non arrendersi al labirinto del mondo e all'irrazionalità del caso e dell'inconscio che dominano le azioni umane, deve assumere un punto di vista astrattamente e assolutamente soggettivo, categorizzando proprio gi elementi umani psicologici e irrazionali ("le città e la memoria", "le città e il desiderio", "le città e i morti"), la prospettiva, sempre relativa e soggettiva, da cui l'uomo fa esperienza del mondo ("le città sottili", "le città e gli occhi", "le città e il nome") i rapporti umani ("le città e gli scambi") , l'esigenza gnoseologica e quella utopistica di ordine e progresso ("le città e il cielo", "le città nascoste") ed infine la registrazione del caos della natura e della civiltà ("le città e i segni", "le città continue"): soltanto strutturando gli elementi del vissuto e della natura e dell'irrazionale, si può tentare di ordinarli razionalmente.Il testo, come è noto, è strutturato in nove sezioni, la prima e l'ultima comprendenti dieci città, le altre soltanto cinque: ogni sezione e introdotta e conclusa da un "intermezzo" (soltanto nella settima sezione si ricorre alla forma del dialogo) tra Marco Polo e Kublai Kan, che rappresenta lo spazio riservato all'intervento dell'autore, come indica l'uso della terza persona verbale. Le discrezioni di città invece, sono svolte in prima persona dal narratore sottintendono la presenza del Kan in veste di ascoltatore muto, come indica l'uso del "tu" e dei vocativi: *"Inutilmente, magnanimo Kublai, tenterò di descriverti la città di Zairadagli alti bastioni" (CI, p.18). "Nella mappa del tuo impero, o grande Kan, devono trovar posto sia la grande Fedoradi pietra sia le piccole Fedore nelle sfere di vetro" (CI, p.39).* Lo scarto è molto significativo, in quanto inserito in una descrizione in cui viene enunciata esplicitamente e per bocca dell'autore la "poetica dell'estraniamento", si tratta dunque di un vero e prorpio segnale introdotto nel testo come chiave di lettura. Ma è indicazione anche dell'identificazione dell'autore-narratore: Marco Polo che guarda la città da lontano e dall'alto, non è altri che Calvino. La prima pagina del libro ci aveva avvertito di un'altra identificazione, quella dell'autore-Kublai (l'interlocutore-lettore), mediante una digressione di carattere psicologico estremamente significativa, in cui dal sicorso in terza persona si passa alla prima persona plurale, al "noi", che accumuna l'autore ai sentimenti del Gran Kan: *"Non è detto che Kublai Kan creda a tutto quel che dice Marco Polo quando gli descrive le città visitate nelle sue ambascerie, ma certo l'imperatore dei tartari continua ad ascoltare il giovane veneziano con più curiosità e attenzione che ogni altro suo messo o esploratore."*Marco e Kublai sono dunque la proiezione dualistica dei dissidi interiori e delle intenzioni psicologiche ed ideologiche dell'autore, di quella divaricazione fra conoscenza e azione, fra distacco e contemplativo e attiva partecipazione che è costitutiva della poetica di Calvino. Il "pathos della distanza" non solo continua ad essere centrale nei testi di Calvino , ma intorno ad esso si sviluppano alcuni tra i più importanti nuclei ispirativi e riflesivi de *Le Città Invisibili*: la "distanza", in Calvino, è insieme voluta e sofferta. Alla città (alla società, al divenire storico) sono rivolti costantemente l'attenzione e il pensiero dell'autore, impegnato nel progetto utopistico di "cercare e saper riconoscere chi e cosa, in mezzo all'inferno, non è inferno, e farlo durare, e dargli spazio", progetto che "è rischioso ed esige attenzione e apprendimento continui". Le Città Invisibili si concludono con l'enunciazione , la dichiarazione di questo programma morale, che se è utopistico (e Calvino ne è perfettamente consapevole: non a caso nelle pagine precedenti ha descritto un atlante in cui compaiono anche le carte delle terre promesse visitate nel pensiero ma non ancora scoperte o fondate. La struttura del testo de *Le Città Invisibili* è organizzata secondo lo schema numerico seguente: 1-Da sinistra a destra in progressione dall'alto al basso cioè seguire la successione dei capitoli oppure seguire l'ordine del testo. 2-Se leggiamo seguendo l'ordine verticale, mettiamo ogni serie da solo. 3-Leggiamo diagonalmente ognuna di undici, cioè prendiamo un esempio di ciascun percorso.

<u>Le città invisibili:</u>

Nel *Le Città Invisibili* è centrale il problema del rapporto tra il linguaggio e le cose, e quindi della possibilità di recuperare un contenuto, come mostra il tema dei codici comunicativi adottati da Marco e Kublai, che ricorre con maggiore frequenza rispetto a tutti gli altri temi. Le frasi di questa continua sperimentazione di codici comunicativi diversi, di cui si avverte immediatamente la precarietà possono essere illustrate dal seguente schema:I B) mimica gestuale+ oggetti emblematici →lingua.II A) lingua→ Silenzio. II B) mimica gestuale+ oggetti emblematici→lingua→mimica gestuale+oggetti emblematici→silenzio. VIII A) mimica gestuale+oggetti emblematici→scacchi. VIII B) Scacchi →lingua. IX A) dichiarazione della relatività di ogni codice e di ogni messaggio.La città contiene scritto, come un libro, il suo passato, la sua storia, che è la storia di avvenimenti umani, che nella città si sono svolti lasciandovi un segno. Essa è "discorso enciclopedico", "memoria collettiva", è depositaria della memoria e dell'inconscio collettivo, e può essere letta e consultata come enciclopedia: tra lo studio ricco di scaffali dello scrittore e la città non corre alcuna differenza, e il libro è il mondo, o meglio, il mondo è un libro, come afferma Calvino in *Eremita* a Parigi.. Il viaggio di Marco Polo è un viaggio nella memoria in quanto viaggio nell'inconscio: attraverso l'analisi della memoria e del desiderio e dell'inconscio collettivi, il viaggiatore recupera il proprio passato, identifica le ragioni o la mancanza di ragioni delle proprie scelte, in negativo, attraverso il confronto con le ragioni e le scelte degli altri; ciò che conta, è che il suo sguardo non è proiettato *"sempre all'interno (....) solo nel passato"*, come insinua il Gran Kan, bensì in avanti, verso il futuro: *"Tutto perché Marco Polo potesse spiegare o immaginare di spiegare o di essere immaginato spiegare o riuscire finalmente a spiegare a se stesso che quello* *che lui cercava era sempre qualcosa davanti a sé, anche se si trattava del passato era un passato che cambiava man mano gli avanzava nel suo viaggio.....".* Marco entra in una città e vede qualcuno in una piazza vivere una vita o un istante che potevano essere suoi, al posto di quel uomo ora varebbe potuto esserci lui se fosse fermato nel tempo tanto tempo prima, oppure se tanto tempo prima a un crocecia invece di prendere una strada avesse preso quella opposta e dopo un lungo giro fosse venuto a trovarsi al posto di quell'uomo in quella piazza: *"Viaggi per rivivere il tuo passato? "*era a questo punto la domanda del Kan, che poteva anche essere formulata così:*"viaggi per ritrovare il tuo futuro?"* e la risposta di Marco: *"L'altrove è uno specchio in negativo Il viaggiatore riconosce il poco che è suo, scoprendo il molto che non ha avuto e non avrà."Le Città Invisibili* appaiono essere infine una complessa metafora dell'atto dello scrivere e un bilancio dell'attività dello scrittore, il bilancio dissimulato tra i tesori delle immagini dello stile e che giungerà in primo piano, a diventare asse portante, ne *Le città Invisibili*, è la sua fedeltà ad un'idea di letteratura e di un impegno intellettuale implicita già nella sua prima opera, *Il Sentiero dei nidi di ragno*, rimasta sostanzialmente immutata pur attraverso il mutare della situazione storica, attraverso le prove, le delusioni, gli scacchi, gli aggiornamenti culturali.

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IL RUOLO DEL LUDICO NELL'APPROCCIO INTERCULTURALE

Merouane ADDOU[*]

Abstract: *It is known that the movement of language, and with it of the culture components, makes the acquisition inevitably pass through the acquisition of culture. The vastness of the social and cultural distance between the two countries further complicates the situation. In this article, we focus on the role played by playful didactics in the process of language teaching/learning to overcome the difficulties encountered by students in dealing with the cultural aspect. Our interest in the game focuses more specifically on its contribution to the architecture of the imaginary.*
Keywords: *playful, intercultural, identity.*

Introduzione

Oggigiorno, la globalizzazione impone il contatto tra cittadini di diverse lingue e culture che portano modelli culturali diversi « *...des interlocuteurs appartenant, au moins partiellement, à des communautés culturelles différentes, donc porteurs de schèmes culturels différents, même s'ils communiquent dans une langue (apparemment) partagée* » (Blanchet, 2007 :21).

La diffusione delle nuove tecnologie come i social media facilitano questi contatti. Cosi l'apprendimento/insegnamento delle lingue/culture straniere diventa una necessità. Con l'aumento degli apprendenti delle lingue/culture straniere, risulta indispensabile tentare di migliorare i loro processi di insegnamento/apprendimento basandosi sull'approccio interculturale. Questo miglioramento dovrebbe avere come scopo principale: la motivazione degli apprendenti per acquisire una lingua/cultura e la costruzione della competenza interculturale.

In questo contributo teorico proviamo a mettere in luce come, nel processo di apprendimento/insegnamento, il gioco potrebbe contribuire nella costruzione della competenza interculturale strutturando l'architettura dell'immaginario. Proviamo a proporre alcuni tipi di attività ludiche che consentono il suggerimento di nuovi modelli culturali in un clima sereno e piacevole per abbassare il filtro affettivo[1].

Lingua, Cultura e identità

Apprendere una lingua straniera non significa padroneggiare solamente la grammatica e il sistema di segni ma significa anche saperli usare per dialogare e interpretare i prodotti culturali. La lingua non è uno strumento astratto fatto solo di regole e costruzioni

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[1] Secondo la teaoria di Krashen, il filtro affettivo può essere visualizzato come una sorta di difesa che viene abbassata o alzata: la barriera emotiva si alza in situazioni di ostilità e pericolo, diffidenza o mancata sintonia nei confronti dell'insegnante In situazioni di sintonia, rilassatezza e affetto, viceversa, il filtro consente il passaggio dell'input e la situazione emotiva favorevole facilita la memorizzazione .

morfosintattiche, ma è il veicolo di una cultura specifica. La descrizione di una cultura richiede l'uso dello strumento linguistico.

Secondo Vygotskij, la mente è un prodotto sociale e culturale cioè il funzionamento della mente ha origini socio-culturali. La cultura e il linguaggio svolgono un ruolo molto importante nella formazione della mente. Il linguaggio genera e precede il pensiero.[1]

Secondo Titone (1996), il comportamento linguistico è l'espressione della personalità individuale e sociale di ogni essere umano. La lingua è associata a un significato culturalmente determinato e pragmatico, ed è, inoltre, espressione del mondo interiore del parlante, della sua personale filosofia di vita, della sua coscienza.[2]

Secondo Bruner (2001), apprendere una lingua significa anche imparare i modelli culturali collegati a quella lingua. Per essere capace d'interagire in modo efficace e integrare un sistema sociale, si deve possedere oltre alla padronanza linguistica, una buona padronanza socio-culturale della cultura di appartenenza[3].

Nel processo di acquisizione di una seconda cultura, l'apprendente subisce una sorta di acculturazione, cioè un graduale adattamento a un target culturale senza però abbandonare o rinunciare all'identità nella lingua e cultura nativa. La distanza sociale tra due culture rappresenta un fattore fondamentale che influenza l'acculturazione così come riferito da Acton e Walker de Felix (1986)[4].

Il concetto di identitàè strettamente legato a quello di cultura e sensibile ai suoi mutamenti, dal momento che ogni individuo utilizza, per orientarsi nella realtà, i modelli cognitivi, comportamentali e valoriali veicolati dalla cultura di appartenenza.Di conseguenza, uno degli effetti più comuni dei momenti di transizione culturale è proprio la crisi di identità, spesso accompagnata da quel fenomeno che, fin dagli anni Cinquanta, l'antropologa afro-americana Cora Du Bois definiva *shock culturale,* vale a dire l'insieme di reazioni emotive ed esistenziali conseguenti alla perdita di modelli, segni, simboli culturali familiari, nel corso di esperienze nuove, incomprensibili, prive di significato. Le differenze rispetto alla propria cultura, spesso, non vengono capite e provocano uno shock culturale. Tali differenze possono portare a repressione, regressione, isolamento e rifiuto. Un altro fattore influente è la distanza sociale.

Distanza sociale

È la prossimità cognitiva e affettiva di due culture che vengono a contatto in un individuo. Si riferisce, quindi, alle differenze che esistono tra le due culture. Più grande è la distanza sociale tra due culture più forte è la difficoltà di imparare una seconda lingua e viceversa; come afferma Valdes (2010:40),

> Schumann's hypothesis is that the greater the social distance between two cultures, the greater the difficulty the learner will have in learning the

[1] Vedi: https://www.grazianoserragiotto.it/wp-content/uploads/2011/08/Il-binomio-lingua-cultura.pdf
[2] Vedi: https://www.itals.it/sites/default/files/Filim_didattica_it_prospettiva.pdf
[3] Vedi: http://venus.unive.it/filim/materiali/accesso_gratuito/Filim_didattica_it_prospettiva.pdf
[4] Vedi: http://venus.unive.it/filim/materiali/accesso_gratuito/Filim_didattica_it_prospettiva.pdf

second language, and conversely, the smaller the social distance, the easier the language learning situation[1].

Una delle proposte recenti della metodologia moderna che cerca di risolvere questi problemi sonola ludolinguistica e la glottodidattica.

Ludolinguistica e glottodidattica

Secondo G.Dossena la voce "ludolinguistica" è un termine che lo Zingarelli così registra nel 1998: «branca di linguistica che si occupa di giochi e combinazioni lessicali». L'uso delle attività ludiche, come strumento didattico, mira a promuovere un coinvolgimento totale dello studente. Esse consentono un apprendimento spontaneo motivando l'apprendente e facendogli provare piacere. È una modalità puramente operativa tipica del *gioco* che si traduce in semplici tecniche didattiche divertenti e non ansiogene, permettendo all'apprendente di attivare ed esercitare le sue capacità linguistiche e cognitive; e che ha come scopo principale rendere il clima della lezione più sereno e piacevole, tipicamente come i metodi umanistico affettivi (Caon, Rutka, 2004). "La glottodidattica ludica, quindi, si può sinteticamente definire come una metodologia che traduce in modelli operativi i principi dell'approccio umanistico-affettivo e di quello comunicativo". (Caon e Rutka, 2004:11).

Obiettivi della glottodidattica ludica

Secondo Gardner (1983, 1993, 1999), la glottodidattica ludica valorizza diverse intelligenze e non solo la logica e la linguistica. L'attenzione dell'apprendente gira verso il significato veicolato dalla lingua e non sulla forma linguistica, cioè la ludicità favorisce il principio che Krashen chiama the rule of forgetting. Secondo questo principio, l'acquisizione di una lingua è migliore quando si dimentica che se la sta imparando. Permette, anche, di attenuare tutte le difficoltà e le resistenze psico-affettive e l'attivarsi di quel meccanismo, sopracitato, che può bloccare il processo di apprendimento, denominato dallo stesso studioso Krashen filtro affettivo.

Sull'importanza del gioco Francipani (1992:v) sostiene che: " il gioco è il modo più giusto per conoscere, per capire tante cose, per formarsi una mentalità creativa. Il gioco chiede una partecipazione globale dell'individuo. Il gioco comunica attraverso i sensi". In altre parole, la creatività dei discenti è facilitata con l'uso del gioco perché giocando, si fissano regole di grande tolleranza e spesso non rigidi. Quest'ambiante rilassante e motivante cancella le frontiere dell'immaginazione e della curiosità di scoprire tutto sull'altra lingua/cultura.

Il Gioco

Secondo F.Caon, nell'esperienza ludica si integrano diverse componenti, con diverse prevalenze a seconda delle tipologie di giochi. Citiamo, in particolare, tre componenti significative per la nostra ricerca:

. ***affettive***: ad esempio, il divertimento, il piacere, la motivazione al gioco;

[1] TN più grande è la distanza sociale tra due culture più forte è la difficoltà che l'apprendente incontrerà nell'imparare una seconda lingua e viceversa, minore è la distanza sociale, migliore sarà la situazione di apprendimento.

. ***culturali***: ad esempio, le regole specifiche, le modalità di relazione e le ritualità che precedono, accompagnano e chiudono il gioco;
. ***transculturali***: ad esempio, la necessità delle regole e la necessità, affinché vi sia gioco, del rispetto delle stesse.[1]

Vale a dire che l'insegnamento delle lingue con il gioco consented'imparare la lingua sviluppando molteplici competenze in un ambiente rilassante e motivante. La componente affettiva è fondamentale perché contribuisce nell'abbassare il filtro affettivo e quindi di sbarazzarsi degli ostacoli causati dalla diversità culturale.

Caratteristiche fondamentali del gioco

Rota (1994:36) afferma che:

> Caillois […] individua i tratti distintivi del gioco inteso come attività:
> - Libera, in quanto il giocatore sceglie liberamente di giocare, senza alcuna imposizione;
> - Separata, in quanto il gioco si svolge in uno spazio circoscritto e in un tempo limitato;
> - Incerta, perché l'esito del gioco o della competizione fino alla fine si conosce;
> - Improduttiva, cioè non creatrice ne di beni ne di ricchezza;
> - Regolata, perché sottoposta a precise leggi stabilite in anticipo;
> - fittizia, perché l'attività che si svolge in quel momento è qualcosa di nettamente diverso dalla vita quotidiana.

Vale a dire che nel gioco non si obbliga nessuno a giocare se non vuole. I suoi limiti di spazio e di tempo sono prefissati. Anche se le regole sono predefinite, lo svolgimento ed il risultato del gioco sono imprevedibili. Esso non crea ricchezze ed elementi materiali. L'attività ludica è gestita da regole che si instaurano momentaneamente. Chi gioca è consapevole di star giocando, quindi sa che si trova in una realtà diversa o in una irrealtà rispetto alla vita normale.

Competizione e cooperazione nel gioco

Tra gli aspetti negativi del gioco l'eccessiva competitività tra i discenti che può rendere l'attività ludica controproducente. La competizione è essenziale nell'attività giocosa e permette di automisurarsi e anche di misurarsi con gli altri. La collaborazione è anche fondamentale perché è considerato come fase iniziale della formazione alla tolleranza e all'accettazione del diverso. Danesi sostiene che: "l'insegnante dovrà sempre cercare un ambiente amichevole e funzionale alla socializzazione invitando gli allievi a collaborare"(2001:170). Il docente deve focalizzare la sua attenzione su questi due elementi fondamentali del gioco. L'arduo compito del docente di mantenerli sottocontrollo condiziona lo stato del filtro affettivo. Danesi afferma che l'insegnante: "dovrà sempre cercare di eliminare eventuali aspetti negativi del gioco competitivo" *ibidem*.

[1] Vedi : https://www.giuntiscuola.it/sesamo/cultura-e-societa/punti-di-vista/-la-glottodidattica-ludica-nelle-classi-plurilingui-ad-abilita-differenziate/

Scelta del gioco in classe

Come affermato da Caon e Rutka (2004:54), l'uso del ludico in classe richiede:

- Fissare l'obiettivo mirato per avere un'idea sull'attività ludica opportuna.
- Scegliere il tipo di gioco anche rispetto alle caratteristiche del gruppo-classe.
- Informare l'apprendente in modo esplicito degli obiettivi mirati delle tecniche ludiche.
- Articolare in modo logico le fasi delle attività suggerite.
- Delimitare con cura il tempo dedicato a ogni attività.
- Assicurarsi che gli studenti hanno capito le regole delle attività ludiche.
- Mantenere sotto controllo la partecipazione attiva di ogni studente.
- Individuare le difficoltà che emergono durante il lavoro in classe e preparare nuove attività per superarle.
- Evitare la competizione eccessiva che può alzare il filtro affettivo.
- Concludere con un momento di riflessione, di fissazione degli aspetti grammaticali e linguistico-comunicativi.
- Scegliere un modo di valutazione che consente di rivedere e correggere le tecniche da usare in seguito.

Conclusioni

Dopo questa presentazione teorica che serve come quadro concettuale per future sperimentazioni, concludiamo che l'apprendimento di una lingua straniera richiede l'apprendimento della cultura che veicola, cioè significa anche imparare i modelli culturali collegati a quella lingua. La diversità dovuta alla distanza socioculturale può ostacolare il processo di apprendimento/insegnamento della lingua straniera. L'uso delle attività ludiche, come strumento didattico, consente un apprendimento spontaneo motivando l'apprendente e facendogli provare piacere. La componente affettiva del giocopuò essere sfruttata per abbassare il filtro affettivo provocato dalla diversità. Il gioco incita alla creatività e all'immaginazione. Essendo un'attività libera che non obbliga nessuno a giocare, l'accettazione delle regole del gioco instaura un gran margine di tolleranza che può essere sfruttata nell'educazione all'intercultura. Una buona scelta delle attività suggerite in classe e applicate in modo giusto può dare ottimi risultati.

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LE RELAZIONI TEMPORALI TRA STORIA E RACCONTO NELLA MALORA DI BEPPE FENOGLIO

Nadjiba AOUDI[*]

Abstract: *It is a short novel where Fenoglio leaves us many traces ascribable to oral culture, where he gives us an important version of the anthropological content of the peasant world. This literary text can function as a historical memory of the Langhe and give us a lesson in critical awareness. After the fortunate debut of the twenty-three days of the city of Alba (1952) La malora is the second narrative proof. The protagonist of the novel is Agostino, a young farmer who was orphaned by his father. The action is located around the thirties, in a peasant society plagued by poverty and a strong tension of social relations. We are in the Alta Langa, a rugged land, where the field and the lawn are torn from the wood piece by piece. Agostino tells his stories in the first person. The representation of the rural universe, accomplished from within, makes the pages of the novel taste like a well-defined humanity, a very precise environmental context.*

Keywords*: time, order, frequency.*

Presentazione dell'opera

È un romanzo breve dove Fenoglio ci lascia numerose tracce ascrivibili alla cultura orale, dove ci dà una versione importante dei contenuti antropologici del mondo contadino. Questo testo letterario può funzionare da memoria storica delle Langhe e darci una lezione di consapevolezza critica. Dopo il fortunato esordio de *I ventitré giorni della città di Alba* (1952) *La malora* costituisce la seconda prova narrativa. Il protagonista del romanzo è Agostino, un giovane contadino rimasto orfano del padre. L'azione è collocata attorno agli anni trenta, in una società contadina afflitta dalla miseria e da una forte tensione dei rapporti sociali. Siamo nell'Alta Langa, una terra aspra, dove il campo e il prato vengono strappati al bosco pezzo per pezzo. Agostino narra le sue vicende in prima persona. La rappresentazione dell'universo rurale, compiuta dall'interno, fa sì che le pagine del romanzo abbiano il sapore di una umanità ben definita, di un contesto ambientale ben preciso. L'immedesimazione di Fenoglio col mondo contadino si realizza anche tramite il linguaggio e il ricorso al parlato. La storia di Agostino diventa un percorso di dolore. Per un salario da fame il giovane va *"a servizio"* in un podere, dominato dal mezzadro avido e prevaricatore Tobia. Qui il pasto di tutti i giorni è la polenta, da insaporire *"strofinandola a turno contro un'acciuga che pende dalla travata"*. La vita procede tra fatica e silenzi, speranze impossibili e dignitose preghiere, il vizio del gioco è sempre il lavoro estenuante in campi di grano e vitigni. I padroni dei poderi e i fittavoli sono accomunati dalla stessa sete di guadagno, il veleno della *"roba"*, una sorta di morbo pestilenziale.

In questo romanzo Fenoglio propone un testo straordinario, totalmente intonato sulle cadenze della tradizione orale, in cui molti sono i modi propri della lingua parlata, per questa via stilistica è una scelta di un tono narrato secondo parlato.

"La malora" (ottanta due pagine) ha un'architettura articolata in due corpi.

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Si apre con la morte del padre di Agostino il protagonista : *"pioveva lassù sulle Langhe, mio padre si pigliava la sua prima acqua sotto terra".* Il racconto di Agostino rievoca la storia di una famiglia delle Langhe: i Braida - il padre Giovanni la madre Melina hanno tre figli : Stefano che resta solo a lavorare la sua terra; Agostino, che è mandato a servire ed Emilio a studiare da prete in seminario, una sorella, Giulia, morta prima della nascita di Agostino, vive ancora nel rimpianto della madre. Accanto alla storia dei Braida c'è una storia parallela, quella dei Rabino; i padroni del servitore, e dei loro tre figli: Ginotta, Jano e Baldino.

La prima parte del racconto è fitta di avvenimenti, personaggi, di descrizioni di interni, sia che paesaggi. Si parla della visita ad Alba e al seminario dove si recano rispettivamente Agostino, per servire i Rabino, ed Emilio, per entrare in seminario, del ritorno a casa per la morte del padre e del funerale. Con un "flashback" Agostino si sofferma sulla vita giovanile del padre e poi sul suo rientro nella vita di servo alla cascina del Pavaglione.

La seconda parte ci fa entrare nella cascina dove Agostino ha già trascorso più di un anno, conducendo una vita di fatica disumana, con qualche momento di svago. Avvenimenti e personaggi si muovono anche in questa parte: il padrone della cascina, l'arrivo di Fede una servetta, per aiutare la moglie di Tobia che si è consumata nel lavoro, e l'idillio di Agostino con lei, finché non è costretta a partire per nozze imposte, il ritorno, in fine di Agostino nella casa paterna dopo che Stefano ha trovato un lavoro migliore. La storia chiude con un presagio di morte: quella di Emilio, il povero pretino consumato dalla fame.

La morte è perciò la tensione ideale che regge l'intero arco narrativo della Malora: la morte apre la prima parte e chiude la seconda.

Il discorso narrativo può dirsi tale solo in quanto narra una storia e in quanto proferito da qualcuno. Genette afferma: *" esso vive del suo rapporto con la storia raccontata, in quanto discorso, vive del suo rapporto con la narrazione di che lo proferisce".* Gli eventi narrati, cioè la storia, e l'atto narrativo produttore, vale a dire la narrazione, esistono solo tramite il discorso narrativo che è il racconto.

Analizzare il livello del discorso narrativo significherà studiare come il racconto formalizza il proprio oggetto, cioè gli eventi della storia.

L'analisi della formalizzazione degli eventi dovrà considerare : le relazioni temporali tra storia e racconto, le deformazioni alle quali il racconto sottopone la cronologia degli eventi nel loro ordine, nella loro durata e nella loro frequenza, tutto ciò inquadra nella categoria del tempo. L'analisi che tenteremo di fare sarà condotta secondo i metodi di Bournoeuf – Ouellet (Bourneouf – Ouellet,1976) e G. Genette (Genette,1976).

La configurazione del tempo

Secondo Paul Ricoeur "esiste tra l'attività di raccontare una storia e il carattere temporale dell'esperienza umana una correlazione che non è puramente accidentale, o in altri termini che il tempo diviene tempo umano nella misura in cui viene espresso secondo un modulo narrativo e che il racconto raggiunge la sua piena significazione quando diventa una condizione dell'esistenza temporale." (Ricoeur, 1986: p117)"

Se è vero, come sostiene Italo Calvino, " Che il racconto è essenzialmente un'operazione sulla durata, un incantesimo che agisce sullo scorrere del tempo, contraendolo o dilatandolo", (Calvino,1991:p.36)

Occorre però precisare che il racconto in quanto testo narrativo esistono due livelli temporali: esiste un tempo testuale o tempo delle voci (macrostruttura comunicativa) così come esiste un tempo narrativo o tempo delle funzioni (microstruttura narrativa). Mentre il tempo delle funzioni è un tempo logico, organizzato secondo un duplice principio di consecutività e di conseguenza, il tempo delle voci è un tempo alogico in cui la consecutività si annulla in virtuale sincronia e la conseguenza si converte in una sorta di globale pregiustificazione (o postgiustificazione, se si assume il punto di vista del lettore). Nel testo narrativo esiste una melodia di elementi contigui sull'asse sintagmatico (funzioni), disposti in sequenze più o meno estese secondo una determinata logica della tensione e della distensione, della suspense e dello svelamento, ed esiste un'armonia di elementi realmente o solo potenzialmente compresenti sull'asse paradigmatico (voci).Un racconto è il prodotto di due componenti altrettanto indispensabili: una macrostruttura comunicativa (voci). E una microscrittura narrativa (funzioni).

Il tempo che prenderemo in considerazione qui è il tempo narrativo. Proviamo ad analizzarlo, come una categoria di strutturazione del discorso narrativo complementare alle categorie che definiscono l'istanza narrativa e il punto di vista. Proviamo a servirci di questa categoria per classificare una varietà visibilmente consistente di dissimmetrie tra la fabula e l'intreccio di questo racconto.

La prima operazione da attuare per un'analisi del discorso è la segmentazione. Essa può avere due obiettivi:

1) preparare le sequenze, riordinate secondo la cronologia del contenuto, costituiranno la fabula;

2) individuare le zone le zone di convergenza tra i vari tipi di funzione discorsive e di linguaggio.

Abbiamo insomma una segmentazione lineare e una segmentazione per classi linguistico - funzionali.

L'ordine

Le asimmetrie tra l'ordine reale degli eventi della storia (fabula) e l'ordine secondo il quale essi sono rappresentati nel racconto (intreccio) sono dette anacronie. L'orologio del racconto può trasgredire le leggi del tempo naturale, può essere in anticipo o in ritardo sulla storia e riferire prima ciò che rispetto a un dato momento della storia, è ancora lontano dall'accadere o riferire dopo ciò che, rispetto a un dato momento della storia, è accaduto molto tempo prima. Chiameremo prolessi "qualsiasi manovra narrativa che consista nel raccontare o evocare in anticipo un evento ulteriore", come afferma Genette, e analessi "qualsiasi evocazione, a fatti compiuti, d'un evento anteriore al punto della storia in cui ci si trova" (Genette,1976:p.84)

Il tempo, come ordine di successione irreversibile, è dunque elemento discriminante basilare tra i vari modi di concatenazione degli avvenimenti. E infine nella dimensione temporale che si avvertono, e soprattutto che funzionano, i fenomeni di recursività, fondamentali non sono per gli effetti espressivi, stilistici, ma anche per quelli comunicativi, e, in particolare, narrativi (è la recursività che ribadisce l'identità di luoghi, personaggi, eventi; che inserisce i fatti in una curva di tonalità e di atmosfere; che adombra le ossature semiotiche di un racconto). Il tema dell'opera con fabula rappresenta un sistema più o meno unitario di avvenimenti, l'uno derivante dall'altro, l'uno collegato all'altro. L'insieme di tali avvenimenti nei loro mutui rapporti interni è appunto ciò che chiamiamo fabula; e quella di intreccio, la distribuzione in costruzione estetica degli avvenimenti nell'opera ne è chiamato l'intreccio.

Unendo le due definizioni si ha che la fabula è il sistema di eventi, nel loro ordine temporale e causale, usato come materiale dallo scrittore, che lo espone con un ordine artificiale - artistico, costituente la trama.

La Malora, pubblicato nel 1954, fu scritto in clima "neorealista" e perciò con molti procedimenti di origine veristica. È ambientato nella regione collinare e agricola delle Langhe. La storia che si svolge in epoca indeterminata, ma probabilmente agli inizi del novecento, è molto semplice.

Il protagonista, Agostino, descrive i quattro anni circa passati nella famiglia di un mezzadro, Tobia, al cui servizio è stato messo dal padre, Giovanni Braida. Tutto è trattato in forma di scene della vita contadina, con un'impassibilità attraversata nel profondo da affetti, passioni, rabbia. Si potrebbe parlare di un processo di peggioramento (servitù di Agostino) seguito da un miglioramento (ritorno a casa); ma trascurerebbe tutto il periodo della servitù, che non è impiegato per preparare il miglioramento. Parlare di allontanamento e di ricongiungimento sarebbe del tutto esteriore, tanto più che Agostino ha sempre la possibilità di tornare a casa in vacanza. C'è un mondo di bisogno, di lavoro sfiancante, di fame, di dipendenza familiare; il problema di Agostino è di migliorare le sue condizioni senza infrangere le leggi del suo piccolo universo. L'amico Mario Bernasca, che gli propone una vita diversa e più libera, è dunque il portatore di una tentazione che Agostino rifiuta.

La costruzione temporale di questo romanzo è molto complessa. Il testo può essere segmentato in trentuno episodi. Il tempo sarà diviso in quattro fasi: -2, -1, +1, +2. La prima parte del romanzo inizia e termina con la scena del funerale del padre che possiamo considerare come tempo base, o tempo 1.

Se vogliamo redigere una tabella di queste variazioni il taglio, si stabilisce come segue:

Gli episodi :

(Tempo 1)	1. Funerali di Giovanni Braida, padre di Agostino, a San Benedetto.
(Tempo 2)	2. Ritorno di Agostino al Pavaglione.
	3. Tentativi di miglioramento economico di Giovanni Braida.
	4. Pellegrinaggio della madre di Agostino.
	5. Servizio militare del fratello Emilio.
	6. Andata in seminario del fratello Emilio.
	7. Agostino messo al servizio di Tobia al Pavaglione.
	8. Progetti economici di Tobia.
	9. Tobia frusta i familiari che hanno mangiato un coniglio.
	10. Visita del proprietario alla cascina di Tobia.
	11. Viaggio ad Alba presso il proprietario.
	12. Visita ad Emilio nel Seminario di Alba.
(Tempo 1)	13. Trattative per il matrimonio di Ginotta, figlia di Tobia.
(Tempo–2)	14. Matrimonio di Ginotta.
(Tempo 1)	15. Morte e funerale di Giovanni Braida a San Benedetto.
(Tempo+1)	16. Storia del fidanzamento di Giovanni Braida e della futura moglie.
	17. Agostino è costretto a ritornare al Pavaglione.
	18. Giochi di carte al Pavaglione e conoscenza di Mario Bernasca.
	19. Aumento di stipendio rifiutato ad Agostino da Tobia.

20. Visita dal prete affamato.
21. Viaggio ad Alba per visitare Emilio in Seminario.
22. Nella farmacia del padrone di Tobia ad Alba.
23. Progetti di fuga con Mario Bernasca.
24. Suicidio di Costantino del Boscaccio.
25. Malattia della moglie di Tobia: alterco tra Tobia e un figlio.

(Tempo+2)

26. Arrivo della serva Fede.
27. Fuga di Mario Bernasca.
28. Promessa di matrimonio tra Agostino e Fede.
29. Fede è data in sposa a un proprietario di terre.
30. Agostino torna a San Benedetto per occuparsene di persona.
31. Emilio torna a San Benedetto per morirvi.

Gli episodi 1,2,15 e 17 appartengono al tempo 1 tra le due emergenze del tempo 1 abbiamo la narrazione delle vicende precedenti (tempo -1): la vita in famiglia , e poi il primo anno di servizio presso Tobia (episodi 3-14). C'è anche un più forte regresso cronologico (tempo - 2), con la narrazione del fidanzamento tra Giovanni Braida e la futura moglie (episodio 16). La parte seconda narra, in ordine progressivo, gli altri tre anni (tempo +1) di servizio di Agostino (episodi 18-29), sino alla fine del servizio e al ritorno nella casa paterna (episodi 30-31): tempo +2.

È interessante che già all'inizio dell'episodio 7 vi sia un'allusione prolettica alla conclusione e al tempo +2.

Consideriamo adesso la situazione cronotopica, in cui indichiamo i luoghi dove si svolgono gli episodi, e chiamiamoli A e B e sono la cascina di San Benedetto e quella del Pavaglione.

La storia muove da San Benedetto (episodi 3-6) al Pavaglione (episodi 7-14) per tornare a San Benedetto con gli episodi 15 e 17. La parte seconda si svolge prevalentemente al Pavaglione (episodi 18-29), per poi riportare definitivamente Agostino a San Benedetto (episodi 30-31). I limiti di quest'area sono oltrepassati con due viaggi dal Pavaglione alla città di Alba (episodi 10-12 e 21-22) e con una digressione a Monesiglio, per gli amori dei genitori (episodio 16). Questa digressione la possiamo chiamare anche un flashback, al quale fa seguito un salto in avanti, cioè un'ellissi che è l'episodio 17, che li riporta al tempo reale.

Le asimmetrie tra l'ordine reale degli eventi della storia (fabula) e l'ordine secondo il quale essi sono rappresentati nel racconto (intreccio) sono dette anacronie.

Secondo Genette "un'anacronia, sia che si tratti di una prolessi, si che si tratti di un analessi, vive sempre di un tempo secondo rispetto al tempo primo del momento presente", cioè del "momento della storia in cui il racconto si è interrotto per farle presto". (Genette,1976:p.96)

Il tempo secondo l'anacronia, sempre subordinato nella sintassi narrativa al tempo primo del racconto, può andare più o meno lontano da esso: chiameremo questa distanza temporale portata dall'anacronia e chiameremo punto di portata il punto dell'anacronia più lontano da quello in cui il racconto si è arrestato per produrla. Il tempo secondo dell'anacronia può coprire un segmento di storia più o meno lungo, questa estensione, la chiameremo ampiezza dell'anacronia, mentre chiameremo punto d'ampiezza il punto terminale del tempo secondo dell'anacronia. Un'anacronia può inoltre essere eterodiegetica, se è fondata su una linea di storia, e perciò su un contenuto diegetico diverso da quello del racconto primo".

L'analessi può essere esterna o interna. Se prendiamo in esame il segmento 16, il punto di ampiezza e il punto di portata di questa analessi sono entrambi anteriori a quello del racconto primo ed è esterna. Invece per i segmenti 30 e 31 la prolessi è interna perché il punto di ampiezza e il punto di portata sono tutti e due posteriori al punto d'inizio del racconto primo.

È difficile tenere a memoria i vari salti temporali. Il punto di svolta sta negli episodi 15 e 17, che si rivelano parte integrante dell'episodio 1. Inoltre, la digressione retrospettiva 16 impone il riconoscimento di una temporalità anteriore. Se vogliamo dare un ordine cronologico all'intrigo, dobbiamo partire proprio dall'episodio 16 (tempo -2), per poi passare alla vicenda di Agostino, dal tempo -1 in avanti. Il preannuncio del tempo +2, e non come pare all'inizio del tempo 1, costituisce una agnizione o un colpo di scena diegetico, solo preannunciato enigmaticamente entro l'episodio 7. Va poi notato che il mantenimento della distribuzione della scena del funerale tra l'episodio 1-2 e 15-17 facilita scambi di particolari tra un episodio e l'altro, con la tendenza a ridurre quello iniziale a un cenno, e a sviluppare 15,17, cronologicamente legittimi.

Ma anche quando l'intrigo viene parzialmente conservato, i suoi singoli elementi sono variamente riordinati. Va detto che, il romanzo è costruito come una collana di episodi che, almeno nella prima parte, si succedono. Si può manomettere l'ordine originario, oppure questo riordino :

- la prima soluzione segue un modello biografico. Se il romanzo è una specie di autobiografia del narratore, allora gli episodi dominati da altri personaggi possono esser raggruppati intorno ai personaggi stessi. In questo modo "l'autobiografia" principale è alleggerita dalle biografie dei personaggi secondari. Naturalmente questo modello ha un'applicazione solo parziale, perché non può estendersi agli episodi necessari al progresso dell'intrigo.
- un altro modello si riferisce all'innegabile costruzione parallelistica riguarda le due famiglie di Giovanni Braida e di Tobia, composte di un padre tiranno, di una madre affettuosa, di due figli maschi e di una femmina, che nella famiglia Braida è morta bambina. Ma ci sono anche parallelismi a contrasto, come nel pranzo di matrimonio di Ginotta, figlia di Tobia, seguito immediatamente dal pranzo funebre per la morte di Giovanni Braida.
- il romanzo di Fenoglio è anche un quadro della vita contadina in una regione depressa. Gli episodi possono essere raggruppati secondo insiemi tematici : i rapporti familiari, gli svaghi, le consuetudini di fidanzamento.

Dobbiamo sottolineare che l'episodio 5 è fondamentale per la definizione di Stefano come il vero antagonista di Agostino. L'episodio 17 è condizionato alla struttura dell'intrigo originale, mentre l'episodio 24 è inutile per la narrazione è invece importante sul piano tematico.

Un'altra osservazione va fatta sull'opposizione città - campagna. Essa è già evidente persino in prospettiva cronotopica. Gli episodi 11-12 e 21-22, al centro della prima e seconda parte del romanzo, sono le sole evasioni dalla linea San Benedetto - Pavaglione.

Frequenza:

In questa categoria prenderemo in esame la frequenza narrativa cioè le relazioni di frequenza (o ripetizione) fra racconto e diegesi.

Fra queste capacità di "ripetizione" degli eventi narrati (della storia) e degli enunciati narrativi (del racconto)

Un evento non solo è in grado di prodursi: può anche riprodursi o ripetersi. Simmetricamente, un enunciato narrativo non è soltanto prodotto, ma può riprodursi, ripetersi una o più volte nel medesimo testo. Fra la capacità di "ripetizione" degli eventi narrati (storia) e la capacità di ripetizione degli enunciati narrativi (racconto) possono stabilirsi tre tipi di relazioni:

1) Una relazione singolativa, quando il racconto narra una sola volta ciò che è avvenuto una sola volta (1 R/1 S) o narra n volte ciò che è avvenuto n volte, quando cioè il numero degli enunciati narrativi corrisponde perfettamente al numero degli eventi narrativi.

2) Una relazione ripetitiva, quando il racconto narra n volte ciò che è avvenuto una sola volta (n R/1S, quando cioè alla ricorrenza degli enunciati non corrisponde alcuna ricorrenza degli eventi.

3) Una relazione iterativa, quando il racconto narra in una sola volta ciò che è accaduto n volte (1R/nS), quando cioè un unico enunciato as assume contemporaneamente varie manifestazioni dello stesso evento.

"Fra queste capacità di "ripetizione" degli eventi narrati (della storia) e degli enunciati narrativi (del racconto) si stabilisce un sistema di relazioni che possiamo a priori ricondurre a quattro tipi virtuali, per il semplice prodotto delle due possibilità offerte dall'una e dall'altra parte: evento ripetuto oppure no, enunciato ripetuto oppure no. Possiamo dire, molto schematicamente, che un racconto, di qualsiasi tipo, può raccontare una volta sola quanto è avvenuto una volta sola, n volte quanto è avvenuto una volta sola, n volte quanto è avvenuto n volte, " sostiene Genette (Genette,1976:p.98)

Per quanto che riguarda La malora, la relazione è iterativa, il racconto narra in una sola volta ciò che è accaduto n volte (1R/S).

Va notato che accanto al passato remoto è usato soprattutto l'imperfetto che è il tempo della ripetizione: "Finì che nelle sere d'autunno e d'inverno mandavamo Emilio."(Fenoglio,1997:p.6)

Secondo Genette:" Ogni racconto iterativo è narrazione sintetica degli eventi prodotti durante una serie iterativa composta da un certo numero di unità singolari [….] La serie è definita, in primo luogo, dai suoi limiti dia cronici e poi dal ritmo di ricorrenza delle sue unità costitutive. Chiameremo determinazione il primo tratto distintivo, e specificazione il secondo. Chiameremo infine estensione l'ampiezza diacronica di ogni unità costitutiva…." (Genette,1976:p.97).

Prendiamo in esame alcuni enunciati dei segmenti del tempo -1: "Era mancato nella notte di giovedì l'altro e lo seppellimmo domenica"

L'indicazione dei limiti diacronici è implicita, sappiamo che Giovanni Braida è morto il giovedì l'altro ,che è stato seppellito la domenica, l'avvenimento è determinato ma rimane indefinito, perché non abbiamo maggiori indicazioni. Questo vale anche per la serie: Tobia e i suoi mi trattarono come un malato, ma solo per un giorno, l'indomani Tobia mi rimise sotto "possiamo determinare l'inizio e la fine dell'azione ma l'epoca rimane sempre indeterminata, come per il resto della vicenda che si attua nell'arco di circa quattro anni, ma l'autore non dà nessuna indicazione sulle date.

Per la specificazione notiamo l'uso di alcuni avverbi: adesso, allora.

I due mezzi determinazione e specificazione agiscono contemporaneamente in un medesimo segmento, questo si verifica in modo chiaro in quest'episodio :"Tornò di notte, dopo quattro giorni, e la mattina si levò alla sua ora di sempre e fece il suo lavoro di tutti i giorni. Ma non giovò, Dio non fu mai con noi.

Poi il re chiamò Stefano a soldato, andò alla leva e tirò un numero basso [….] lo sentii quella sera, che io ero in pastura vicino a dove lui tutto nudo si lavava in Belbo, gridare d'allegria, ma dei gridi selvaggi che mi misero paura a me e alle pecore. Basta, stette a casa ancora due mesi, se ne andava al sabato […].E poi partì, una notte che noialtri non fummo neanche svegliati."

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SOME DIFFICULTIES OF TEACHING BUSINESS ENGLISH TO THE ALBANIAN STUDENTS

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***Abstract**: One of the aims of specialized language courses is to prepare students for professional communication with other specialists worldwide. Successful communication means not only to be able to speak about a certain problem or subject but it also means to be able to talk about various needs. When planning any ESP course, teachers of English language should consider the idea that the students' purposes and interests are too large extent uniform. As a variety of ESP, Business English implies specific terminology which might look like a daunting task both for teachers and students, when, in fact it only proves to be a matter of preparation and teaching it is not a lot more difficult than teaching general English. The present paper tackles the difficulties of teaching business specific vocabulary or terminology considering the case of the Albanian students at the University of Vlora in Albania, offering some solutions to overcome the problems that both teachers and students may encounter. The aim of this article is to summarize an innovative, task-based business English course for university students studying business.*

***Keywords**: terminology, facilitate, communication, simulation, task-based.*

1. Historical Overview of (ESP) and teaching English in Albanian schools

From 1945 until 1991, Albania was ruled by the communist government which used to follow the Soviet model in all fields of the society, even in education. The policy followed by the Albanian Government was that of extreme isolation. After 1991, the social and political system of Albania was radically changed, from communism to democracy. This transition to democracy brought with it a lot of social changes. The most important thing was that people won the right of freedom, such as the right of moving from one place to another, the right of property, the right of religious belief etc.

Such radical social change had also a great impact on the Albanian education system, especially with regard to foreign languages. The most important foreign languages taught in Albania up to 1991 were: Russian, French and English. Russian was the language which was taught in the greatest number of schools in Albania. French and English became the second. After 1991 English and French were established as the most important languages taught in Albanian schools, overtaking the Russian, which had previously been compulsory at all levels. Gradually, English became the most preferable language, this because it offered people a greater variety of new employment and study possibilities. The new job opportunities required knowledge of English language to facilitate communication with the foreigners. During this time the students who learned English at schools increased.

2. The nature of the target group

After the nineties Albania underwent great changes even in the educational system. New and more practical teaching methods were introduced. Seminars and other

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activities were organized to help teachers introduce them in class. New course books suitable for particular age groups were adapted. The introduction of a new methodology of teaching and assessing students have considerably affected the teaching and learning process as well as the acquisition of new knowledge, by giving this process more variety and effectiveness. All these changes as a response not only to the development of our country, but also to the possibility to be as near as never before to the more developed countries (European and others

The first step in formulating a specialized course of any kind is to consider and pay attention to the nature and main features of the target group that the teacher will teach English. All the students of business at University of Vlora in Albania are Albanian-speaking students. This is the majority of them have been taught English language in the high schools. Some of them have also studied other foreign languages such as; Italian, French, Spanish, Greek and German. Most of them have been studying English for more than eight years. It is radically recognized by all layers of Albanian society that English is an important element in development as an international language of communication.

Students are greatly encouraged to talk in the foreign language by being interviewed, by being asked to introduce themselves or to talk about a particular topic, which are part of oral testing. The students should be able to express opinions, to give ideas, to write correctly in a foreign language. Students are tested not only individually but also in pairs or in groups. Pair work and group discussion are given great emphasis, because they increase the sense of shared work, of coping with the others, of doing the best to succeed. These activities increase the sense of community on the whole.

To acquire command of a foreign language, the learner should learn the basic skills of that language. From my experience of teaching business students, I have noticed that my students make common mistakes. Most of the Albanian learners' mistakes are caused by the influence of their native language, whereas some of them are caused by overgeneralization, simplification, avoidance and overproduction.

3. Some difficulties encountered by Albanian learners of English Language (ESP)

3.1. Problems related to the grammar

In morphology we can mention the case of using proper nouns without case endings, as they appear in English language. So, instead of saying: "Bill-i tha…" it is written as it is used in English language: "Bill tha….". Instead of "Sipas Bush-it…" we find it like: "Sipas Bush…"

The number of lexical borrowings is rapidly increasing in Albanian. Some of the recent borrowings used very often in Albanian are: *akses, draft, auditim, biznesmen, masmedia, impact, implementim, marketing, sensitive, lidership, minimarket, killer, input, monitoroj, partneritet, opsion, poster, staf, star, shou, sponsor, tender, spot, parking, test, terminal* etc.

The use of incorrect comparative and superlative forms of the adjectives and adverbs is another common mistake of these learners. For example: 'this is more easier/more easy than…/ the most funniest', 'drive more faster' instead of 'this is easier than…/the funniest', 'drive faster'. Influenced by Albanian language (comparative – më i lehtë/më lehtë, superlative më i lehti), students use the adverb 'more/most' before one- and two-syllable adjectives, besides the use of the comparative or superlative morpheme –er or –est. In the same vein, the learners use comparative structures as 'I prefer tea than coffee' instead of 'I prefer tea to coffee'.

The form of adverbs is also confused with those of adjectives. As in Albanian the same form can be used as an adjective (është i keq – is bad) and as an adverb (e trajton keq – treats him badly), the learners use an adjective form 'She treated him so bad' for an adverb one 'She treated him so badly'. Incorrect use of elliptic structures: 'A: Did you visit your friend yesterday? B: Yes, I visited' instead of 'Yes, I did'; that is because in such Albanian sentences it is used the verb itself, not the auxiliary verb. Based on these findings, it should be noted that most of the Albanian learners' mistakes are caused by the influence of their native language, whereas some of them are caused by overgeneralization, simplification, avoidance and overproduction.

A number of English words are used in Albanian language with the same orthography as they are used in English, for example: *internet, email, weekend, fast-food, top-show, thriller, live, task-force, hit, top, voice* etc.

3.2. Problems related to the phonemes.

Pronunciation is not an optional extra for the language learner, any more than grammar, vocabulary or any other aspect of language is. If a learner's general aim is to talk intelligibly to others in another language, a reasonable pronunciation is important. While learning the pronunciation of a foreign language, the learner often confronts different phonetic and phonological problems that obviously hinder his/her learning and ultimately prevent him/her from acquiring expected general proficiency in the oral and auditory skills of the target language. This phenomenon is also evident in the learning of pronunciation of English as a foreign language (EFL) by the Albanian speaking learner.

Phonological differences between foreign languages and English include differences in articulation, rhythm, and intonation. With respect to articulation, we determine which vowels and consonants do not exist in the first language and which ones are simply pronounced differently. Examining the vowels of English and Standard Albanian, we learn that English lacks the Albanian vowel phoneme [y] as in the Albanian word "ylli".

Both as a learner and a teacher-researcher of EFL, I have had practical experience of and the opportunity to observe the difficulties that the Albanian speaking learners usually face in learning English pronunciation. English is a non-phonetic language since there exists no one-to-one correspondence between the graphemes (the letters of the alphabet) and the sounds actually pronounced and perceived. Albanian is a phonetic language so the Albanian speaking EFL learners, especially the elementary ones try so hard to learn by heart the pronunciations of the words by looking at their spellings, so that sometimes they learn mispronunciations of many of them. for example: in the words "knee", "know" they pronounce even the first phoneme [k] which should not be pronounced; they say [know] instead of [now]. From the phonetic and phonological standpoint, the Albanian speaking EFL learners usually face difficulties in, firstly, 'speech production' encompassing which articulator(s) to use how to pronounce which speech sound and how to pattern speech sounds to convey meaning and, secondly, in 'speech perception' including how to receive which speech sound(s) to perceive meaning. The difficulties certainly have seriously negative impact on their acquiring the speaking and listening skills of EFL.

3.3. Problems related to the vowels and consonants

The English language has twelve monophthongs or pure vowels. They are classified into two main groups: long vowels (five long ones) and short vowels (seven ones). The Albanian language has got seven vowels: [i, u, a, e, ë, o, y]. They have got the same length. The Albanian -speaking EFL learners, usually, find the long monophthongs of the English language difficult and problematic, for example, in the words "sheep" [ʃ i: p] and "ship" [ʃ i p], the Albanian learners confuse the long [i:] with the short [i] and this results in misunderstanding.

The Albanian learners, also, find it difficult to make the difference between the open vowels and the close ones; for example they confuse the English [æ] with [e] which results in confusing singular with plural in the irregular nouns, for example "man" [mæn] and "men" [men]. The English contrastive monophthongs sometimes cause substantial problems in the learners' articulation as well as perception of utterances because the difference between them is not that much exercised in the Albanian language. This is because, differently from the English language, vowel length in the Albanian language is neither a phonetic aspect, nor a phonological one.

To emphasize an issue or express different attitudes and emotional effects, Albanian vowels are sometimes lengthened to some degree. Standard Albanian has got 27 consonants. The main division of the Albanian consonants is: voiced consonants and voiceless ones. Like the English language they are divided into: stops (sounds which are made by interfering with the airstream passing through the mouth by closing the oral passage), fricatives which are quite similar to the English consonants, affricates (which are formed by closing the air passage as for a stop and releasing it through a narrow space as for a fricative). In Albanian the apical affricates "c" and "x" (like English "ts" and "dz", respectively) are not very frequent, but unlike their English counterparts, they may appear at the beginning of syllables as well as at the end.

Another problem encountered by the Albanian learners is the pronunciation of the phoneme [w]. Neither the letter "w" nor the phoneme [w] exist in the alphabet of the Albanian language. It is rather difficult for the Albanian learners to distinguish the pronunciation of [w] from [u], they pronounce them almost in the same way. The Albanian linguists "are faced with the problem to find a solution for a new letter to be added to the Albanian alphabet."[1]

3.4. Problems related to the syllable division

Languages differ in the way they divide the stream of speech into syllables and in the structure or makeup of their syllables. Languages react in various ways when two or more of their speech sounds come together.

Assimilation takes place if one of the sounds changes to become similar to its adjacent sound. Elision may occur when two or more sounds come together. Languages vary in the way they link together or separate words and phrases.

Syllables in English are of two types: opened syllables which end in a long vowel or diphthong and closed syllables which end in consonants. The closed syllable is the most common spelling unit in English; it accounts for just under 50 percent of the syllables in running text. When the vowel of a syllable is short, the syllable will be closed off by one or more consonants. Therefore, if a closed syllable is connected to another syllable that begins with a consonant, two consonant letters will come between the syllables (com-mon, but-ter). If a syllable is open, it will end with a long vowel sound spelled with one vowel letter; there will be no consonant to close it and protect the vowel (to-tal, ri-val, bi-ble, mo-tor).

Therefore, when syllables are combined, there will be no doubled consonant between an open syllable and one that follows. A few single-syllable words in English are also open syllables. They include me, she, he and no, so, go. A special kind of syllables in English is that syllable which is formed with sonorants, for example: peo-ple [pi:-pl]. In Albanian language the syllables are mainly open syllables, i.e. the border is after the vowel, for example: fsha-ti, qy-te-ti etc.

3.5. Problems related to the stress and intonation

English is a stress-timed language possessing a speech rhythm in which the stressed syllables recur at equal intervals of time. In Albanian the main stress falls on the last word of a phrase, on the last stem of a compound word, and on the last syllable of a polysyllabic word.

English stress placement varies according to grammatical categories, for example, ‘abstract’, ‘conduct’, ‘contract’, ‘contrast’, ‘import’, ‘incline’, ‘insult’, ‘perfect’, ‘present’, ‘produce’, ‘rebel’, and so forth as verbs receiving stress on the second syllables and as nouns on the first that’s why the Albanian learners confront some problems in putting the word stress in the appropriate place.

English language has got words with two stresses, primary and secondary stress. There are also compound words and phrasal verbs which have got two primary stresses for example, “arm-chair”, “look after”, etc. Words such as ‘introduce’, ‘photographic’, ‘examination’, excavation’, responsibility’, receive both primary and secondary stress and are difficult to be pronounced by the Albanian learners who are used to the Albanian words which have got only one word stress.

3.6. Problems related to the rhythm

English, with an alternation of stressed and unstressed syllables, is obviously stress-timed, while Albanian is a language with the prominence and strength on the peninsula or last syllables. These two languages, therefore, are very different in rhythm. Unfortunately, many Albanian students seem not to be aware of this striking difference. As a consequence, they tend to apply the rhythm of Albanian when speaking English. They do not even know that their English speech rhythm is affected by the rhythm of Albanian, nor do they know that this improper rhythm makes their English speech unnatural and hard to be understood.

4. Resources we use to teach Business English to Albanian students

As in the general English classroom, learners will expect you to bring materials to class. There are lots of books and online resources available, but it’s important to choose materials that create ‘authentic’ situations in the classroom. Probably the most important resource is the learners themselves. They can provide you with real materials from their working lives - the things they need to read and understand, or perhaps even create and present. These could be leaflets, emails, PowerPoint presentations or reports. Learners will probably expect you to take some of these resources and create your own worksheets from them.

Learners of business English are often attracted to company websites that are popular and established. These websites not only provide authentic materials, but also furnish the learners with up-to-date statistics as most corporate websites publish their company details and annual reports on the World Wide Web. In particular, company websites give details about company history, marketing strategies, product information, and advertising methods and so on. In order to create an authentic learning context, the teachers can bring real companies into the classroom. For instance, the learners could be asked to compare and contrast two organizations (KFC and Mc Donald's) that belong to the same industry. The books, that provide specific information about particular companies, are hard to come by or none. Therefore, internet is a great source of information for the learners of business English.

Authentic materials from a particular source type, such as *The Economist*, tend to work in consistent areas of language, so after a while, students who practice reading The Economist will become experts, not only in reading *The Economist* but also other materials in English language.

5. Conclusion

Business English is a variety of ESP and shares characteristics with General English, differing in point of content. We are living in a global world and developing a global economy and business which need a global business language, that is Business English. There are certain difficulties encountered by Albanian students in the process of learning ESP. The above analysis, interpretation and exemplification have clearly revealed that the Albanian speaking EFL learner encounters diverse problems resulting from three basic causes. (a) the differences between the mother tongue and the target language, (b) mother tongue interference and (c) the faulty and inadequate teaching of EFL pronunciation. We presented some of them in order to facilitate the work of the English instructors to help students improve their speaking, listening, writing and vocabulary memorizing skills. Using authentic materials in teaching English makes it easier for the students to overcome difficulties caused because of native language influences But, as the saying goes, "You can lead a horse to water, but you cannot make him drink".

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DIFFICULTIES IN TEACHING ROMANIAN THROUGH ENGLISH TO FOREIGN STUDENTS

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Abstract: *Romanian is a complex language, rich in poly-semantic words, with difficult grammar rules and many exceptions from the rules, especially when it comes to nouns and verbs. When facing the need of teaching Romanian through English to foreign students, most of them Israeli, i.e. both Arabs and Jewish, it becomes a real challenge, and sometimes it exceeds the limits of the imaginary. But the goal is to eventually make them understand and use correctly things which might have seemed impossible due to non-existent correlations.*
Keywords: *Romanian, English, difficulties, non-existent correlations.*

Foreign students in Romania

Most foreign students choose to study medicine in Romania for different reasons, two of which are very obvious and common among foreigners: first of all, education is cheaper in Romania than in their own country and, second of all, our educational system combines theory with practice, unlike other systems where emphasis is placed more on theory rather than practice. The latter approach is detrimental to the future development of students and their preparation for the medical career.

Starting with clinical years, students are allowed to practice in hospitals, to directly interact with patients, to make case histories and, step by step, they are trained for their future life as physicians. It is a hard experience for Romanian students, but it becomes even harder for foreign students, since they are also confronted with other problems: they are not familiar with Romanian hospitals and academic institutions, they do not master properly the Romanian language, and the very few who manage to speak Romanian correctly may also experience nervousness when dealing with patients at first. That is why, at first at least, they are accompanied by an assistant lecturer who mediates the relationship with the patients.

Most foreign students do not know any Romanian at all when they come to Romania. There are very few who come to Romania one year before enrolling to the medical school and choose to study Romanian intensively during the preparatory year. It lasts a whole year, in which they study the Romanian grammar and vocabulary thoroughly, along with subjects like Biology and Anatomy, that will further on help them in being admitted to the Faculty of Medicine. However, this category of students is currently not too large.

The vast majority of foreign students are from Israel (approximately 70%), and the rest come from Greece, England, France, Italy, Germany, the Netherlands, the US, Thailand, Japan, etc. For almost all of them, Romanian is very new, and the very first words they learn are from the taxi drivers and shop assistants. It is hard for them at the beginning to make Romanian friends, and once they become friends with the

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Romanians, the latter's tendency is to practice their English and not to help their foreign friends learn new words or phrases in Romanian.

The characteristics of the Romanian language

Romanian is a complex language, always oriented towards novelty, towards regeneration and renewal. This can only be possible and it has always been possible through the contact between languages. Romanian, like some other languages, has been very permissive when it came to borrowing words, most of which of English origin lately. All these foreign words and phrases have (1) either been assimilated to the Romanian system (for example, by changing form in order to be easily assimilated into the Romanian vocabulary) or (2) preserved as such, and used as an alternative to the already existing Romanian equivalent. It is also worth mentioning those English words which have entered the Romanian vocabulary due to the absence of a word with such a reference (3).

(1) *autoimmunity* (English) < *autoimunitate* (Romanian)
bypass (English) < *bypass/ by-pass/ bai-pas* (Romanian)
(2) *pacemaker* (English) < *pacemaker /stimulator cardiac* (Romanian)
(3) *stent* (English) < *stent* (Romanian).

Either way, Romanian has managed to preserve a balance and not become a "victim" of the massive wave of foreign loanwords, being relaxed to a certain extent, aware of the fact that some of the English words and phrases will eventually become part of all languages worldwide.

Learning Romanian

When confronted with the Romanian language, most students find it hard to cope with, and of course, the more different the languages, the more difficulties arise. The first impediment is **the alphabet**, but since we speak of students and not pupils, they have for sure learned another foreign language using the Latin letters. English is the most appropriate means of teaching a new language when the two parties involved in the process of learning do not have any other language in common. English is the best choice since it is universally taught and spoken, it does not have complicated grammar rules and the words or phrases from its vocabulary tend to be borrowed in most languages and therefore referred to as international words and phrases.

When teaching the basics of Romanian, the news comes when the **letters specific to the Romanian alphabet** have to be introduced: *ă, â, î, ş* and *ţ*, but it is not very hard for the students to learn them, and what they really enjoy is practicing the pronunciation in chorus.

Students will next become familiar with the **definite** and the **indefinite articles**, the former's use being different from English. If in English, they both precede the noun, in Romanian, the definite article is attached to the end of the noun, and only the indefinite article comes in front of the noun. For some students it is hard to use the articles correctly from the very beginning, since the use of articles in English resembles their language, from which Romanian in different.

English	Romanian
SINGULAR	
Masculine	
a *(male) student* (indefinite article)	***un*** *student* (indefinite article)
the *(male) student* (definite article)	*student**ul*** (definite article)
Feminine	
a *(female) student* (indefinite article)	***o*** *studentă* (indefinite article)
the *(female) student* (definite article)	*student**a*** (definite article)
Neutral	
a *corpse* (indefinite article)	***un*** *cadavru* (indefinite article)
the *corpse* (definite article)	*cadavr**ul*** (definite article)
PLURAL	
Masculine	
some *(male) students* (indefinite article)	***nişte*** *studenţi* (indefinite article)
the *(male) students* (definite article)	*studenţ**ii*** (definite article)
Feminine	
some *(female) students* (indefinite article)	***nişte*** *studente* (indefinite article)
the *(female) students* (definite article)	*student**ele*** (indefinite article)
Neutral	
some *corpses* (indefinite article)	***nişte*** *cadavre* (indefinite article)
the *corpses* (definite article)	*cadavr**ele*** (definite article)

Two other problems to be approached are **gender** and **number**. The existence of three genders (masculine, feminine and neutral) in Romanian is a bit challenging to be explained through English, which only has two (masculine and feminine), but by choosing the right examples and by making students aware of the existing rules and also the exceptions from the rules, it will no longer be perceived as a difficult thing.

For example, it is easy to understand that most **masculine nouns** take an *-i* as a plural ending:

(4) *un coleg – doi colegi*
un prieten – doi prieteni
un profesor – doi profesori

but it takes time to understand and use correctly masculine nouns that either change the ending, but still take the *–i* (5), or simply preserve the singular form (6) (i.e. invariable nouns).

(5) *un frate – doi fraţi*
un tată – doi taţi

(6) *un ochi – doi ochi*
un genunchi – doi genunchi

Similarly, it is easy to understand and remember that most **feminine nouns** take an *-e* as a plural ending:

(7) *o fată – două fete*
o masă – două mese
o profesoară – două profesoare
o restanţă – două restanţe

but it is more difficult to remember the forms ending in *-i*, which students initially thought that were specific to masculine nouns.

(8) *o stradă – două străzi*
o uşă – două uşi
o maşină – două maşini
o sală – două săli
o ţară – două ţări
(9) *o carte – două cărţi*
(10) *o farmacie – două farmacii*
o disecţie – două disecţii
(11) *o cafea – două cafele*
o şosea – două şosele

When discussing **neutral nouns**, it is also difficult to make students understand and differentiate between words ending in *-e* (12) and words ending in *-uri* (13), and also nouns that preserve their form (14).

(12) *un creion – două creioane*
un apartament – două apartamente
un oraş – două oraşe
(13) *un pix – două pixuri*
un metrou – două metrouri
(14) *un nume – două nume*
un prenume – două prenume

Verbs also represent a real challenge for foreign students, but once they learn that there are four conjugations according to the ending of the verb in the infinitive *(-a, -ea, -e* and *–i/-î*), they will start making their own simple sentences and talk to one another, which gives them courage to further study and practice.

Pronouns are hard to explain to foreign students through English, since they either do not exist in English or are not translated (it is usually the case of the accented forms of the personal pronouns). The difficult part refers to the non-accented forms of personal pronouns, because of their form.

(15) *He asks **me** something.* *El **mă** întreabă (**pe mine**) ceva.*
(16) ***I** have a headache.* ***(Pe mine) mă** doare capul.*

Sentence (15) above is easy to understand, even though in Romanian we may have both forms of the personal pronoun in the Accusative (accented: *pe mine* and non-accented: *mă*), but the problem comes with sentence (16) where a pronoun in the Nominative (*I*) is translated by means of a pronoun in the Accusative (accented: *pe mine* and non-accented: *mă*).

There is also lack of similarity when translating an English sentence (with a pronoun in Nominative) by using different equivalents in Romanian (a pronoun in the Dative):

(17) ***I** like medicine.* ***(Mie) îmi** place medicina.*
***I** am hungry/ unwell/ sleepy.*
***(Mie) mi-**e foame/ rău/ somn.*

Along with the explanation of grammar items, students are taught basic **set phrases** (18-20), which seem to be more useful for beginners, or more medical ones, once they have started the study of Romanian, under the form of simple dialogues (21-22). The use of such phrases makes students easily integrate among their colleagues, irrespective of their nationality.

(18) *Cum te numeşti?*
Numele meu este George. Tu cum te numeşti?
Eu sunt Ana.

(19) *De unde eşti?*
(Eu) sunt din Italia. Tu de unde eşti?
Eu nu sunt din Italia, sunt din Grecia.

(20) *Bună! Eu sunt Mihai. Sunt student la medicină.*
Bună! Eu sunt Cristina şi sunt studentă la litere.

(21) *Ce vă doare?*
Simt că mă doare tot corpul, dar cel mai mult mă doare capul.
De când vă doare?
De câteva zile.

(22) *Bună ziua. Ce vă supără?*
Bună ziua. Nu prea pot să dorm bine noaptea.
Din ce cauză?
Cred că mă obosesc foarte mult la serviciu.
Mai aveţi şi alte simptome?
Uneori ameţesc şi trebuie să mă aşez.

In conclusion, the professor's role is to make connections and correlations between Romanian and English in terms of grammar and vocabulary, and it is the task of the student to further correlate the newly-introduced items to his/her previous knowledge and to his/her mother tongue. Therefore, this is the big challenge: attempting to explain a new foreign language through the rules of another. Moreover, not all students have the same amount of knowledge of English, therefore it is more difficult for some of them to first understand the concepts in English and then to understand how they work in Romanian.

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STUDYING ENGLISH. FREQUENT ERRORS MADE BY ROMANIAN STUDENTS ONE: SYNTACTICAL, LEXICAL, STYLISTICAL AND PHRASEOLOGICAL LEVELS

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Abstract: *Students learning English as a foreign language often make errors under the influence of their mother tongue. Romanian students are no exception. In this study we analyse the most common mistakes occurring during the study of English and we try to identify their sources on various levels: syntactical, stylistically, lexical etc.*
Keywords: *assessment, sources of errors, types of errors, analysis, correcting errors.*

In the process of applying certain foreign language teaching strategies, it is very important to establish the common elements of the two languages involved: the native language (source language) and the target language (receptor language). Bearing this concept in mind, teachers often start from the idea that students will find it easier to study a foreign language if their first steps on an unknown territory are guided by notions that they are familiar with in their mother tongue.

A totally different approach is needed when the learner is not at a beginner level, but in a continuing language development, as is the case of the students at non-philological faculties where studying foreign language is part of the curriculum in the first two academic years.

Although they enter a faculty after having passed their baccalaureate exam and consequently an English exam for linguistic competence, students have various language abilities. In order to determine an accurate and homogenous level of English for each group and also for an adequate performance, at the beginning of each academic year we usually ask them to take a test for assessing their general knowledge of English, so that we could distribute them in different classes. This brief written examination is meant to check main aspects related to the verb tenses, the irregular and defective plural of nouns, the comparison of adjectives, the definite, indefinite and zero article, a basic vocabulary etc.

As this test is not meant to be and, at the same time, cannot be very comprehensive, some errors are noticed from the very beginning, others – later on.

In the last decades of the XX-th century, researchers made the difference between errors of performance and errors of competence (see Corder, S. P., 1971, *Idiosyncratic*

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dialects and error analysis, *International Review of Applied Linguistics in Language Teaching, 9* (2), 147-160).

Errors of performance are attributed to lapse of memory, emotional state etc., and, consequently, are unsystematic and not very serious. On the other hand, errors of competence are persistent and systematic.

The main sources for errors of competence identified by many authors are caused by ① the interference with the students' native language, ② the target language. According to some scholars, there is also a third source of errors: ③ the second or third foreign language the students simultaneously learn.

In this study we refer only to errors originated in the interference of the Romanian language with the English language (the target language), errors made by students in non-philological faculties.

The sum up of these examples is made according to a taxonomy that refers to various linguistic levels: syntax, stylistics, vocabulary, phraseology. However, the following classification is not meant to be a value or occurrence rating of linguistic abnormalities.

Without establishing a hierarchy, we have just recorded the linguistic phenomena as we encountered them during our English practical course that we teach for I-st and II-nd year students in our University.

During the teaching-learning process, one of the first differences between English and Romanian that we emphasize to our students (aged 18 to 40 and more) is the analytic character (that is we underline that grammatical relationships are expressed by means of function words or word order and not by inflections – which are simple) of English as opposed to the synthetic character of Romanian – which is very rich in case inflections and verbal forms. Although at a first glance the distinction may seem rather unimportant, this difference has consequences on the syntactical level of the simple sentence, mainly on the word order.

Given its analytic character, word order is much stricter in English due to its fewer inflections and this aspect may seem alluring to those who study this language. The well-known arrangement is present one way or another in almost every English textbook:

⑦		①	②	③	④	⑤	⑥	⑦
ADVERBIAL OF TIME (When ?)		SUBJECT (Who ?)	PREDICATE (Action)	INDIRECT OBJECT (To Who(m) ?)	DIRECT OBJECT (What ?)	ADVERBIAL OF MANNER (How ?)	ADVERBIAL OF PLACE (Where ?)	ADVERBIAL OF TIME (When ?)

While in Romanian, Latin or German, the inflections for cases or verbs conjugation convey the content of a message, in English, Bulgarian or Swedish, word order is stricter in order to avoid confusions and ambiguities at syntactical, morphological or lexical levels.

At the syntactical level we have identified a number of errors that we classified into: errors referring to syntax of the simple sentence (**A**) and errors regarding the syntax of the complex/ compound sentence (**B**).

(**A**) **Syntax of the simple sentence**

Word Order: At this level, word order represents an "unstable ground" for those studying English. *„Doamna şi domnul X"* rendered in English as *Mrs and Mr…* instead of *Mr and Mrs…* is one of the most common errors, shortly followed by expressing the number of a building after the name of the street: *Downing Street 10* (following the Romanian pattern) instead of *10 Downing Street*.

An interesting case is represented by the misuse of *of*-Genitive (Analytical Genitive) instead of '*s*-Genitive (Saxon Genitive). The explanation lies in the fact that the Analytical Genitive has the same word order as in Romanian and, consequently, *numele băiatului* is often translated: *the name of the boy* instead of *the boy's name.*

Another example of different word order in the two compared languages is represented by the use of the personal pronoun *I* as part of a compound subject. In English, placing this pronoun at the beginning of a sentence is avoided: *Mother and I* is preferred to *I and mother...* This restriction is not present in Romanian[1] , and as a result Romanian learners quite often feel inclined to use their mother tongue word order: *Eu si mama...* becomes *I and mother.*

In the same category we may also include the mandatory repetition of the personal pronoun at the beginning of each sentence in English, while in Romanian this aspect is absent as the verbal conjugation includes, among other information, data about person and number. The optional presence of the subject in Romanian is clearly motivated by the synthetic character of the language.

The verbal inflections in Romanian give us important details about the subject, the person performing the action: the verbal form *muncești* refers only to the II-nd person, singular, present tense. This is not the case with highly analytic languages – as English is. The verbal form *work* at simple present may very well indicate any person, except for the III-rd person singular, and if a modal verb is involved not even this information is disclosed. Therefore, the presence of the subject is almost in all situations mandatory in English. Interfering with Romanian, learners often omit the subject, especially if they are beginners: **Is raining*, instead of *It is raining*. Sometimes hypercorectness leads to a different error: subject repetition in the same simple sentence: *My father he left*.

It is well-known that Romanian admits redundancy at different levels of the language (Anticipated or Repeated Direct Object is one of the many examples). At the same time, the presence of two negative words in the same sentence is not considered incorrect in

[1] In the last decade of the XX-th century some futile rules tended to be imposed under the influence of the English language.

Romanian, but this is not the case in English. Consequently, we have recorded the incorrect translation *I don't have no idea* for *Nu am nici o idee* on many occasions.

Short answers represent another aspect worth mentioning. Simple *Yes/No* answers are quite common and perfectly correct in Romanian, while in English they express either lack of education, or lack of respect. The rule is quite simple: the auxiliary verb or the modal verb used in the question must be repeated in the answer: *Can you...? Yes, I can/ No, I cannot.* or: *Does he...? Yes, he does/No, he doesn't* etc. Nevertheless, many Romanian students tend to ignore this rule and to give short *Yes/No* answers.

- El e tatăl tău ?	"Is he your father ?"
- Da.	"Yes." *instead of*
	"Yes, he is."

Transitiveness (or transitivity) – which is the verb property of taking a direct object – includes different verbs in English and in Romanian. Due to such differences, the Romanian transitivity pattern prevails when translating into English and leads to such errors as: **to enter in the classroom* (following the Romanian pattern *a intra* ***in*** *clasă*) correct: *to enter Ø the classroom*, while in Romanian: *a asculta Ø radioul* → *to listen* ***to*** *the radio*; and also: *Don't lie* **to** *me*; → Nu Ø mă minţi.

Subject – predicate agreement also provides differences between Romanian and English in some specific instances. Although Romanian learners may always find it funny, in English the word *money* (meaning *current medium of exchange*) has no plural form (*moneys* or *monies* being considered formal and seldom used). *Your money* ***is*** *on the table* for *Banii tăi* ***sunt*** *pe masă* sounds quite odd for beginners. Also unusual for Romanian students, but correct in English is the example ***Oile*** *acestea sunt din Australia = These* ***sheep*** *are from Australia*. Similarly, we always pay attention to the word *news* (= *ştiri, veşti*), a noun with a plural form and meaning, that makes agreement with a verb in a singular form: *"Here* ***is*** *the latest news."*

(B) Syntax of the complex sentence

There are two important aspects that generally confuse Romanian students when it comes down to the syntax of the complex sentence: *sequence of tenses* and *if clauses*.

As it is well-known, sequence of tenses is a set of rules present in English, French and Italian, but not in Romanian. For example, an *attracted sequence of tenses* (backshifting) is often used in indirect speech in English, while in Romanian this shift does not occur. A native English speaker could hardly understand the succession of the actions without applying the backshifting rules. As in Romanian this set of rules does not apply, students learning English often tend to copy the model offered by their mother tongue.

A similar instance refers to errors occurring in building up conditional sentences. Although *If clauses* are strongly related to the French *Si conditionnel*, Romanian, though belonging to the same family of Romanic languages as French, does not have strict rules regarding this grammar issue. Romanian speakers may freely use the same tense and mode in both main sentence and clause:

Dacă vei veni,/îl vei întâlni. (future tense, indicative);
Dacă ai veni,/l-ai întâlni. (present conditional);
Dacă ai fi venit,/l-ai fi întâlnit. (perfect conditional)

while in English this rule does not apply:

If you come, (present)/*you will see him*. (future);
If you came, (present subjunctive)/*you would see him* (present conditional);
If you had come, (past subjunctive) */you would have seen him.* (perfect conditional).

Hence a long series of errors breaking the *If clauses* rules.

The lexical level

At the lexical level, the largest area with most errors is undoubtedly the False Friends Land – a ground which may be equally subject to doctorial research or jocular witticism. Since the topic is unquestionably generous, we will provide hereby only several examples, such as:

English word	Wrong Romanian translation	Correct Romanian translation
advertisement	*avertisment*	*reclamă*
sensible	*sensibil*	*raţional*
magazine	*magazin*	*revistă*
library	*librărie*	*bibliotecă*
eventually	*eventual*	*în cele din urmă*

The stylistical level

At a stylistical level, there is a profusion of loan translations (calques), in such cases as:

In answering the question: *"How old are you?"* such mistaken wording is very often phrased: * *"I have 10 years."* – which follows the Romanian pattern.

The formal structure *"How do you do?"* is very often mistakenly taken for *"How are you?"* if it is a translation from English into Romanian, and the Romanian *„Ce mai faci ?"* is mixed up with *"What do you do ?"* if it is a translation from Romanian into English.

Under the influence of the Romanian language, certain nouns in English are granted a plural form – as Romanian agrees to such grammatical terms – see for instance: *fruits, fishes, informations, sheeps, moneys* in an English context where such usage is not allowed.

Calquing (loanwording) common Romanian syntagmata into English is a very widespread linguistic phenomenon; such wording, named *collocations*, either do not exist in English, or if they do – they have a different meaning: **black wine* instead of *red wine*, **black bread* instead of *brown bread*; *black eye* for *ochi negri* (correct: *dark eyes*; *black eye* means *ochi învineţit, de la o lovitură*).

Also, following the Romanian pattern *„Ştii să faci… ?"*, the phrase: *"Do you know to…?"* instead of *"Can you…?"*can be often traced. Related to this issue, the difference between *to make* and *to do* is somehow problematic in comprehension, because both verbs are translated into Romanian with the same meaning: *a face*, whereas in English are not switchable: **I have made my homework since morning.* instead of: *I have done my homework since morning.*

Along the same line we mention the use of verbs instead of nouns in such statements as: *„Abia aştept să vii."* incorrectly translated: *"*I am looking forward you to arrive."* instead of: *"I am looking forward to your arrival."*

The phraseological level

The combination of above mentioned cases may lead us to a more complex level represented by phraseological idioms that involve the three linguistic layers: syntactical + morphological + lexical. Such linguistic units provide most of errors when translated and thus, most hilarious situations.

It is already known that the main features of the phraseological idioms are the unit of content, the degree of fusion of idiom components and the global meaning, the structural models of phraseologisms, their syntactical and morphological value and power of expression. (See: Dan Mihai Barbulescu, Ioana Mariela Barbulescu: *Contrastive Approach on Idioms of Comparison Functioning as Adjectives in English and Romanian* as issued in International Conference Language and Literature – European Landmarks on Identity, Piteşti, Romania, University of Piteşti, Faculty of Letters, pp. 24-32, June12-14, 2015, and also Dan Mihai Barbulescu, Ioana Mariela Barbulescu: *Contrastive Approach on Comparing Idioms Functioning as Verbs in English and Romanian,* as issued in International Conference Language and Literature – European Landmarks on Identity, Piteşti, Romania, University of Piteşti, Faculty of Letters, pp. 43-50, June 24-26, 2016).

Consequently, such units will never be translated word by word from one language into another; they will always be rendered using appropriate idioms with the same meaning in the target language or rephrasing the text.

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The errors that occur at the morphological level are quite numerous and that is why we will dedicate a separate study to this issue, where we will also discuss the errors appearing in spelling and punctuation.

Conclusions

Issues under debate in this study may be classified from different points of view. Still, it is very important that, beyond any classification, this study should have both a theoretical and practical finalization.

This is the reason why we consider that, for practical purposes, we should regard things from two perspectives: (**A**) – when translating a text from Romanian into English; (**B**) – when translating a text from English into Romanian.

If we take into account the above mentioned two perspectives, we can ascertain that for point (**A**), the main reason for errors to occur in English is calquing (loanwording), while for point (**B**), the main reason for errors to occur in Romanian is the incidence of Anglicisms – see Dan Mihai Barbulescu and Ioana Mariela Barbulescu: *Again about Anglicisms in the Romanian Language. Case Study*, as issued in International Conference Language and Literature – European Landmarks on Identity, Piteşti, Romania, University of Piteşti, Faculty of Letters, June 16-18, 2017.

Teachers and school books should underline, at a certain moment, the differences at all language levels (syntactical, morphological, lexical, etc.) and illustrate such differences with clear examples, to work out in suitable exercises. In such exercises, the practical applicability of the theoretical side must be present and teachers must highlight the differences between the two languages, as such differences actually motivate the students' errors.

Working with adults (aged 18–40 or more), teachers should make students aware of the differences; this will be in keeping with the main strategic teaching principle: *conscious language learning for unconscious language use*.

For beginners of young age, such highlight is of no real importance, but quite on the contrary – sometimes it is against the fluency of the teaching process. This happens due to the way the human being acquire knowledge at various ages. The lower the age is – the more natural the knowledge gain is, and it requires less explanations.

Foreseeing errors occurred under the influence of the native language helps the teacher in the teaching-learning process as he/she would know in advance the moment of pointing out different aspects and of detailing certain problems.

And, most important: eventually, teachers will have answers for anticipated questions.

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VALEURS DES TEMPS VERBAUX DANS LE TEXTE TECHNIQUE

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Abstract: *The aim of this paper is to present the way in which the verbal tenses appear in a technical text. Our study aims at analysing a corpus of texts in the field of car construction. What interests us particularly in this approach is to identify verbal tenses and analyse their structure and their role in achieving the communicative goal of the speaker.*
Keywords: *values,* *verbal tenses, technical text.*

Le verbe est un mot de forme variable, qui se conjugue et qui « reçoit les marques spécifiques correspondant, sur le plan de la signification, au nombre (comme le nom), à la personne, au temps et au mode» (Riegel, Pellat *et alii,* 1994 : 243), permettant au locuteur de présenter des actions et des événements suivant l'axe chronologique à trois époques : passé, présent et avenir.

Le temps est la façon dont « le verbe situe l'action dans la durée, soit par rapport au moment où s'exprime le locuteur, soit par rapport à un repère donné dans le contexte, généralement par un autre verbe. » (Grevisse, Goosse, 2008 : 980)

Ce qui nous intéresse dans le présent ouvrage, c'est justement la manière dont le temps verbal est mis au service de la transmission des informations d'ordre technique, par un locuteur qui vise à décrire et à apprécier une réalité concernant l'évolution des moteurs d'automobile.

D'abord, nous présenterons quelques considérations théoriques sur les modes et les temps verbaux qui jouent des rôles divers dans la construction du texte. Ensuite, nous allons prendre en considération les particularités de la langue de la technique, et nous essaierons enfin d'analyser un corpus dont les textes appartiennent au domaine de la construction automobile, pour y repérer et classifier les valeurs des temps verbaux.

Si en langue française générale, le texte est une « suite de signes linguistiques constituant un écrit ou une œuvre. »[1], dans le domaine de la technique, on le reconnaît si on remarque :

« a) que son contenu est spécialisé et

b) que son contenu est orienté vers la pratique » (Zafio, 1996 : 205).

En effet, du point de vue étymologique, *technique* signifie *savoir-faire d'un métier* et le texte défini par ce trait a une valeur pragmatique importante.

Selon Harald Weinrich, tout texte est pourvu d'une perspective temporelle, différentielle ou neutre, qui renvoie ou pas à la distinction entre le temps du texte et le temps de l'action. Si « le temps de l'actance est situé avant le temps du texte, l'auditeur peut se retourner sur l'action indiquée comme sur un morceau du passé» (Weinrich, 1989 : 122). On

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[1] Voir http://www.cnrtl.fr/definition/texte

parle alors de *rétrospective*. « Mais si l'action indiquée est située après le temps du texte, alors l'auditeur doit porter son regard vers une action comme relevant d'un futur. » (*ibidem)* et réalise une *prospective*. Au contraire, dans la perspective neutre, la distinction *temps du texte/temps de l'action* n'est pas mise en évidence.

Weinrich considère que ces trois types de perspective s'appuient sur des temps verbaux différents. Ainsi, le présent, l'imparfait et le passé simple renvoient à la perspective neutre, le passé composé, le plus-que-parfait et le passé antérieur, à la rétrospective et le futur et le conditionnel, à la prospective.

Le présent de l'indicatif, la forme simple la plus employée des temps verbaux, exprime l'aspect non accompli de l'action décrite. Contemporain de l'énonciation, il présente les faits en cours de déroulement et « possède une valeur nulle qui le rend apte à s'employer dans un énoncé situant un procès à n'importe quelle époque. Quand celle-ci est le futur ou le passé, elle est induite par une indication de temps, généralement un adverbe ou un complément circonstanciel » (Riegel, Pellat *et alii, op.cit. :* 298).

C'est pourquoi les spécialistes notent plusieurs valeurs temporelles d'un énoncé au présent, parmi lesquelles :

- le présent actuel, où l'événement est contemporain de l'acte d'énonciation ;
- le présent permanent, attribué au caractère généralement valable d'un jugement où à l'événement auquel le narrateur « accorde une qualité durable » (Chevalier, Blanche-Benveniste *et alii*, 1970 : 337). Ce type de présent est employé surtout dans les définitions, les maximes et les proverbes et pour exprimer des vérités générales qui donnent à l'énoncé une valeur omnitemporelle;
- le présent d'habitude, qui marque l'aspect itératif de l'action ;
- le présent historique, qui ignore le passé où se déroule l'événement et fait du lecteur un témoin direct de celui-ci.

Le passé composé, antérieur au présent, exprime l'aspect accompli de l'action, présentée comme achevée au moment de l'énonciation, tandis que l'imparfait décrit le cadre de l'événement et évoque sa durée.

Le futur et le conditionnel sont employés pour présenter un événement situé à l'avenir, confirmé (futur) ou non confirmé (conditionnel) et peuvent « atténuer la fermeté d'une affirmation » (*ibidem :* 352).

Dans la langue de la technique, sous-langue[1] de la langue générale, on remarque la prédominance du présent de l'indicatif et de la troisième personne. Kocourek note qu'il s'agit d'une fréquence de 85% pour le présent contre 10 % pour le futur et le passé composé et seulement 5% pour les autres temps verbaux. La fonction référentielle du texte technique, réalisée par les unités linguistiques qui « renvoient à des référents concrets, généralement à des objets : outils, instruments, machines, installations etc. » (Miclau, 1982 : 14) et sa visée plutôt pratique lui imposent certains traits indispensables :

- la réduction du système temporel ;
- la clarté, la concision et la précision du contenu et de la forme ;
- l'aspect impersonnel du discours, qui entraîne l'emploi restreint des formes personnelles et la fréquence des modes impersonnels et du passif ;

[1] Kocourek considère que la langue technique est une sous-langue de la langue usuelle avec laquelle elle partage certaines ressources.

- l'objectivité du discours (les connotations et les marques de la subjectivité sont supprimées).

Ayant pour point de départ l'hypothèse selon laquelle le verbe est le centre de la phrase, mais sa valeur ne se définit que par rapport au contexte dans lequel il apparait et en fonction des autres éléments morphosyntaxiques qui l'entourent, notre étude se propose d'analyser un corpus comprenant des textes techniques qui traitent de la construction des moteurs d'automobile.

Les quatre textes, dont le premier traite des évolutions récentes des moteurs d'automobile et les trois suivants sont des chapitres sur la technologie des moteurs, sont tirés d'un site web spécialisé. Ils contiennent des informations théoriques et pratiques, accompagnées de schémas et d'images des moteurs et de leurs composants, qui s'adressent à des spécialistes du domaine, mais qui, grâce à leur structure, représentent aussi une source d'information pour les novices.

Dès le début du premier texte sur la technologie des moteurs, l'auteur crée le lien avec son lecteur en employant les pronoms **nous** et **tous** suivis de l'adjectif possessif **nos :**

(1) *« **Nous** connaissons **tous,** au moins dans les grandes lignes, le principe de fonctionnement de **nos** automobiles. »*

Le **tous** inclusif, la première personne du pluriel, **nous** et **nos,** et l'indicatif présent du verbe **connaître** expriment une situation usuelle, à valeur générale, valable pour l'auteur, mais aussi pour le lecteur qu'il invite à suivre sa présentation jusqu'à la fin annoncée par :

(2) *« **Nous** terminons ici la série de trois dossiers consacrés à la conception des composants principaux des moteurs d'automobile. »*

On remarque que l'exemple (2) propose un *nous de modestie,* qui renvoie à l'auteur. Il apparait encore au début du premier texte, suivi toujours du présent de l'indicatif et de l'adverbe *ici* qui marquent le déroulement d'une action ponctuelle et précise *:*

(3) *« **Nous** présentons ici un panorama général des plus remarquables évolutions. »*

Assez peu rencontrée dans les textes étudiés, la marque de la première personne apparait cependant dans des constructions où le verbe est employé à l'infinitif :

(4) *« Voir **notre** dossier sur la distribution variable. »*

(5) *« Voir à ce sujet **nos** dossiers. »*

L'auteur est présent dans les formes de l'adjectif possessif **notre** et **nos** et il fait appel à son récepteur par l'infinitif **voir** à valeur impérative.

Le pronom personnel **on** apparait soit dans des constructions où il rappelle l'auteur :

(1) *« **On** note 10 canalisations de descente… »*

(2) *« **On** en trouve une première description… »,*

soit dans des constructions à valeur impersonnelle :

(3) *« **On** sait que des aubages de stator de turbine… »,*

où le sens évoqué serait plutôt *tout le monde sait…* et où les verbes conjugués au présent de l'indicatif accentuent le caractère de vérité générale des affirmations.

Tout comme le pronom personnel **on,** suivi toujours dans notre corpus d'un verbe au présent, le pronom **il** est lui aussi accompagné de l'indicatif présent :

(1) *« **Il** existe traditionnellement trois techniques… »*

(2) *« **Il** s'agit du nouveau type de filtre… »,*
sauf une seule construction, rencontrée une seule fois, dans un seul texte du corpus :

(3) *« Il faudrait encore ajouter : »*

La valeur du présent du conditionnel ne peut pourtant être établie sans prendre en considération le contexte qui entoure la construction ci-dessus :

*« Une liste exhaustive des récentes innovations dans la construction des moteurs **serait** interminable et nous **n'avons pu que** succinctement décrire les principales. Il **faudrait** encore ajouter : que… »*

On remarque, dans la première phrase encore un conditionnel présent, **serait,** qui marque la difficulté de dresser une liste complète des innovations à cause de leur multitude, et un passé composé, nous **n'avons pu que,** qui confirme les limites auxquelles a été soumise la démarche de l'auteur. C'est pourquoi le conditionnel présent du verbe **falloir**, suivi d'une énumération des innovations parues, vient atténuer la nécessité de les décrire et l'auteur se contente seulement de les nommer.

Les constructions employant le conditionnel sont très peu fréquentes, mais lorsqu'elles sont utilisées, elles expriment des actions dont la réalisation n'est pas tout à fait certaine. L'auteur reprend l'opinion d'un autre et informe le lecteur sur la source de son affirmation, dont il ne peut pas confirmer la vérité, comme dans :

(1) *« Selon leur constructeur, cette solution **permettrait** une meilleur isolation phonique qu'un carter semelle. »,*
ou il construit le conditionnel du verbe modal **pouvoir** pour exprimer l'existence ou l'absence de la capacité d'agir :

(2) *«… un bloc entièrement en magnésium ne **pourrait** faire face aux contraintes… »*

Dans l'exemple :

(3) *« …l'usage du titane […] c'est sur la base d'une substitution plutôt que dans une conception entièrement nouvelle dans laquelle son plein potentiel **pourrait** être exploité. »,*
où le conditionnel **pourrait** introduit une forme passive composée de l'infinitif du verbe **être** et d'un participe passé, l'idée d'incertitude sur la possibilité matérielle de l'innovation qui vise à mettre en valeur le potentiel du titane, est doublée par l'emploi de l'adjectif **nouvelle** (dont on ne connaît pas encore les performances, qu'on est en train de vérifier etc.). Ce type de construction, *pouvoir +être+participe passé,* apparait plusieurs fois dans notre corpus, mais il faut noter que l'exemple ci-dessus est le seul à employer le conditionnel présent. Tous les autres exemples tirés des textes étudiés proposent l'indicatif présent du verbe **pouvoir :**

(1) *« Des inserts de paliers en fonte **peuvent** être intégrés à la coulée. »*

(2) *« … les tubulures d'échappement **peuvent** être réalisées par hydroformage. »*

En effet, la voix passive, qui est fort employée dans le texte technique, est construite surtout au présent. La structure type, **S+être+participe passé+complément d'agent,** y met en évidence des compléments d'agent non animés :

(1) *« Ils sont parfois remplacés **par des tubulures** à double paroi. »*

(2) *« Les compresseurs Rotrex sont entraînés **par courroie**… »*

Les tubulures et **la courroie** sont des composants du moteur, conçus par des compléments d'agent animés, les ingénieurs, et dotés de qualités techniques leur permettant d'agir sur les autres composants et de faire fonctionner le système entier. Mais en effaçant le trait +*humain*, le non animé (l'élément référentiel) est placé au centre du discours.

Notre corpus ne nous a offert que deux exemples de construction passive à complément d'agent animé :

(1) *« Ils sont aussi montés* ***par John Deere****… »*

(2) *« …cette solution n'a été utilisée que* ***par Junkers****. »*

Dans le premier exemple, au présent de l'indicatif, l'action et le complément d'agent sont contemporains de l'énonciation, tandis que le passé composé suivi de **que** restrictif du deuxième exemple rend unique et révolue la solution dont il parle.

L'absence du complément d'agent est aussi fréquente que la présence du complément d'agent non animé dans les constructions passives des textes étudiés.

(1) *« …les deux autres* ***sont appliquées*** *depuis longtemps sur les moteurs à haute performance. »*

(2) *« La séparation par fracture* ***est*** *couramment* ***adoptée*** *pour les chapeaux de bielle. »*

Il est évident que ceux qui sont à l'origine de tel ou tel procédé mentionné dans les exemples sont doués du trait +*humain*, mais leur omission vise à présenter l'action en insistant non pas sur l'agent qui l'effectue mais sur la manière dont elle se déroule.

Toujours à caractère impersonnel, l'emploi des constructions participiales et gérondives contribue aussi à réaliser la concision du texte. Si le gérondif fonctionne comme un adverbe et décrit une action simultanée à celle exprimée par le verbe principal :

(1) *« …****en avançant*** *l'ouverture de l'admission, on* ***avance*** *simultanément sa fermeture. »*,

le participe présent joue le rôle d'un adjectif qui décrit la réalité du fait présenté :

(2) *« De plus, la couche intérieure* ***étant*** *plus mince, l'inertie thermique est minimisée. »*

Les constructions avec l'indicatif se font remarquer par :

- l'emploi du passé composé dont le rôle principal est de réaliser des rappels historiques, un lien entre les événements passés, antérieurs au moment de l'énonciation, et ceux contemporains :

(1) *« Le principe de fonctionnement des moteurs à pistons de nos automobiles* ***n'a pas changé*** *depuis plus d'un siècle et leur architecture générale* ***n'a guère évolué.*** *»*

- l'emploi de l'imparfait, qui décrit les circonstances d'une action non achevée et qui apparaît plutôt dans des constructions passives :

(2) *« Alors que dans les années 80 une durée de vie de 100000 km* ***était considérée*** *comme satisfaisante, de nos jours une longévité de l'ordre de 240000 km est non seulement désirable, mais aussi réalisable. »*

- l'emploi du futur, peu fréquent, employé une seule fois dans le premier texte du corpus pour marquer la nécessité de réaliser l'action décrite :

(3) *« un certain pourcentage d'EGR* ***sera*** *nécessaire même sous pleine charge…»*

- l'emploi massif du présent à valeur :

- temporelle, lorsqu'il fixe les coordonnées de l'événement au moment de l'énonciation :

(4) *« ...les nouveaux BMW 6 cylindres à essence **ont** un bloc-moteur composite magnésium-aluminium… »*

(5) « …les arbres à cames **sont** désormais creux… »

- atemporelle, lorsqu'il évoque des vérités scientifiques démontrées et qui ne changent pas :

(6) *« La densité du magnésium pur **est** de 1,4 contre 2,7 pour l'aluminium. »*

(7) « Le titane **a** un rapport résistance/poids exceptionnel… »

- impersonnelle, lorsqu'il accompagne les pronoms **il** et **on :**

(8) *« Il **n'est** plus questions de les remplacer par les turbines à gaz. »*

(9) *« On **peut** obtenir un certain taux d'EGR »*

Au terme de cette analyse que nous avons menée sur l'emploi des temps verbaux dans les textes techniques, nous pouvons conclure que le besoin de concision et d'impersonnalité du discours technique régit toute sa construction.

La fonction référentielle entraîne l'emploi des termes qui renvoient à des référents concrets et l'emploi des modes et des temps qui expriment le mieux l'opposition passé-présent-futur.

Le plus souvent, les faits, les événements et les réalités techniques concrètes présentés sont contemporains du moment de l'énonciation, ce qui explique la prédominance du présent de l'indicatif par rapport aux autres temps : dans une seule page de texte, on peut compter 35 verbes conjugués au présent, 3 au passé composé, 1 à l'imparfait et 1 au conditionnel présent.

L'indicatif présente des événements qui se déroulent dans une époque déterminée par l'intermédiaire du présent à valeurs temporelle, atemporelle et impersonnelle, du passé composé et de l'imparfait qui rappellent des actions passées, accomplies ou non accomplies. Le conditionnel, employé seulement au présent, introduit des actions dont la réalisation n'est pas certaine et les constructions participiales et gérondives accentuent le caractère impersonnel et objectif du contenu cognitif.

Les verbes sont conjugués à la troisième personne et les marques de la première personne du singulier sont absentes. Toutefois, dans les textes du corpus, on rencontre la marque de la première personne du pluriel, **nous,** appelé **nous de modestie,** renvoyant à l'auteur. Il y apparaît 22 fois sous la forme du pronom personnel **nous**, 17 fois sous la forme de l'adjectif possessif **notre** et 6 fois sous la forme de l'adjectif possessif **nos,** réalisant l'aspect conatif du texte technique.

La tournure impersonnelle et le caractère concis et objectif du texte technique sont donc obtenus par l'apport de tous les éléments qui caractérisent et qui entourent le verbe considéré le pivot de la phrase : les modes et les temps verbaux à valeurs multiples ; le système des personnes du verbe ; les pronoms **il** et **on** ; le passif construit surtout sans complément d'agent ou avec complément d'agent non animé, afin de mettre en évidence les actions et non pas l'auteur, mais les résultats de ses études.

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FAHRZEUG UND SEINE HYPONYME IN DER FACHSPRACHE

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Abstract: *This study analyses the hyponym-hyperonym relationship for the German lexem Fahrzeug. It will be shown that there are a large number of possibilities of translating the word masină into German: (das) Fahrzeug***,*** ***(****das) Auto,* ***(****das) Automobil***,*** *(der) Wagen, (der) Kraftwagen, (der) PKW. However, the number of translation possibilities is restricted by criteria which the following article is trying to identify.*
Keywords*: hyponym, hyperonym, synonym.*

1. Einleitung

(1) *VW, DAS AUTO* (Seite 21, DER SPIEGEL 29/2013 ; Seite 29, DER SPIEGEL 29/ 2015)

Dieser Slogan drückt die Philosophie der deutschen Autogesellschaft aus.

In diesem Artikel werden die Verfahren zur Übersetzung von *Auto*/ *masină* aus dem Rumänischen ins Deutsche und umgekehrt betrachtet. Das Lexem *masină* hat im DEX (2009), zum Beispiel, eine synonymische Bezeichnung : *autovehicul*, *automobil*. Es geht auch um viele mögliche Übersetzungen ins Deutsche, die zur Verfügung stehen, wie z. B. **:** ***(****das) Fahrzeug***,*** ***(****das) Auto,* ***(****das) Automobil***,*** *(der) Wagen, (der) Kraftwagen, (der) PKW* usw. Es sind einige Überstezungsmöglichkeiten, die die Wörterbücher uns anbieten. Dabei wird die Wahl der Wörter von den Gebrauchsbedingungen und der kommunikativen Funktion der Wörter beeinflusst. Es wird also untersucht, ob die Fachsprache und die Alltagssprache diesbezüglich Besonderheiten aufweisen. Was kann man daraus auswählen? Das ist die Ausgangsfrage, die wir zu beantworten beabsichtigen.

Die vorliegende Studie betrachtet das Archilexem *Fahrzeug* und seine Hyponyme zunächst im *Duden*-Wörterbuch und weiterhin in einem *SPIEGEL*-Korpus. Die aufgeführten Belege stammen aus zwei Quellen : dem Duden-Wörterbuch und der Zeitschrift *DER SPIEGEL.* Der Recherchezeitraum umfasst die Jahre 2001 bis 2017.

Manchmal ist die hyponymische Einteilung der untersuchten Lexeme problematisch. Ein Sonderfall ist die Strukturierung aufgrund der Hyponymierelation des Lexems *Fahrzeug*. Da spielt die Fachsprache eine wichtige Rolle, denn sie soll fachspezifische Elemente und Kommunikation zwischen Spezialisten liefern. Alle Verfahren und Gegenstände müssen klar benannt werden, denn Fachsprache muss deutlich sein.

Auf diesen Punkt wird in der vorliegenden Untersuchung das Hauptaugenmerk gerichtet, um die Unterschiede in den Vorzügen bei der Wahl der Lexeme mit den Benutzerbedürfnissen in Zusammenhang zu bringen. Die Studie ist Teil einer Untersuchung, die wir schon in der Nummer 46/2018 der Zeitschrift *Ingineria automobilului* behandelt

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haben. Wir werden weiter auch Bemerkungen zu den Sprachniveaus und zum deutschsprachigen Raum hinzufügen.

2. Bemerkungen zum Archilexem *Fahrzeug*

Wir haben im Online-Wörterbuch DUDEN das Lexem *Fahrzeug* und dessen Synonyme nachgeschlagen. Das Fahrzeug wird als eine „mit Rädern, Kufen oder Tragflächen ausgerüstete Konstruktion mit Eigen- oder Fremdantrieb zur Beförderung von Personen und Lasten" begrifflich festgelegt.

Was die Synonyme anbetrifft, so wird es häufig auf den Gebrauch hingewiesen : *Auto*, *Fortbewegungsmittel*, *Transportmittel*, *Verkehrsmittel*, *Wagen*, (gehoben, auch scherzhaft) *Gefährt*, (umgangssprachlich) *Klapperkasten*, *Klapperkiste*, (umgangssprachlich scherzhaft) *fahrbarer Untersatz*, (umgangssprachlich abwertend) *Eimer*, (umgangssprachlich abwertend oder umgangssprachlich scherzhaft) *Eierkiste*, (salopp) *Kiste*, *Nuckelpinne*, (abwertend) *Karre*, (oft abwertend) *Vehikel,* (Kindersprache) *Töfftöff*.

Fahrzeug ist ein Oberbegriff, ein Archilexem für mobile Verkehrsmittel, deren Hauptfunktion sich darin zeigt, dass sie dem Transport von Personen oder von Gütern dienen. Fahrzeuge können motorisiert sein, von Muskelkraft oder von einwirkenden Antriebsquellen (wie der Wind oder die Schwerkraft) betrieben werden. Berücksichtigt wurden bei ihrer Klassifizierung die motorisierten Fahrzeuge, die als Kraftfahrzeuge bezeichnet werden.

Kraftfahrzeug wird als „durch einen Motor angetriebenes, nicht an Schienen gebundenes Fahrzeug" im DUDEN bezeichnet. Die entsprechenden Synonyme sind: *Automobil*, *Kfz, Personenwagen*, *Wagen*, (gehoben, auch scherzhaft) *Gefährt* ; (umgangssprachlich) *Benzinkutsche* ; (Jargon) *Ofen* ; (umgangssprachlich scherzhaft) *fahrbarer Untersatz* ; (salopp) *heißer Ofen*, *Kiste*, *Nuckelpinne*, *Schlitten* ; (salopp abwertend oder salopp scherzhaft) *Kutsche*, *Schüssel* ; (abwertend) *Karre* ; (oft abwertend) *Vehikel* ; (Amtssprache) *Kraftwagen* ; (besonders Amtssprache) *Personenkraftwagen* ; (schweizerische Amtssprache) *Motorfahrzeug* ; (Kindersprache) *Töfftöff*.

Fahrzeugbezeichnungen kommen in folgenden Kontexten vor:

(2) „Dass das neue Antlitz den grimmig-aggressiven Blick vermissen lässt, der BMW-**Fahrzeugen** gemeinhin ihre Furcht einflößende Wirkung im Rückspiegel gibt, ist laut Entwicklungschef Göschel durchaus gewollt : „Manche **Autos** müssen richtig auf dem Boden schnüffeln. Der neue 7er schnüffelt nicht. " (Seite 148, DER SPIEGEL 30/2001)

(3) „Das Herzstück des **Fahrzeugs** kommt nun aus Fernost, die Lithium-Ionen-Zellen liefert Samsung. " (Seite 64, DER SPIEGEL 35/2014)

(4) „Denn deutliche Eingriffe in die Emissionen von **Fahrzeugen** sind in den USA verboten, es sei denn, es gibt einen triftigen Grund. Sie müssen den Behörden bei der Zulassung der **Fahrzeuge** gemeldet werden. " (Seite 19, DER SPIEGEL 32/2017)

Folgende Dimensionen erwiesen sich bei der Unterteilung als wichtig :

Das Archilexem *Fahrzeug* ist ein Hyperonym für *Landfahrzeug,* das ein Hyperonym für *Elektro-* und *Hybridfahrzeuge* oder *Dieselfahrzeuge* ist.

(5) „… der enge Austausch hat geholfen, dass das Unternehmen mit seinen **Elektro**- und **Hybridfahrzeugen** weltweit mit an der Spitze steht. " (Seite 66, DER SPIEGEL 35/2014)

(6) Es dauerte 41 Jahre, bis BMW im vergangenen September die Serienproduktion von **Elektroautos** startete. " (Seite 64, DER SPIEGEL 35/2014)
(7) „Es ging um die Frage, wie die Unternehmen mit den viel zu kleinen AdBlue-Tanks in ihren **Dieselfahrzeugen** umgehen". (Seite 18, DER SPIEGEL 32/2017)
(8) „Damit sollte der Harnstoff in allen **Dieselautos** so genau dosierbar sein…" (Seite 18, DER SPIEGEL 32/2017)
(9) „Moderne **Dieselfahrzeuge** benötigen das Harnstoffgemisch, um die Abgase zu reinigen." (Seite 18, DER SPIEGEL 32/2017)

Unter den *Elektro*- und *Hybridfahrzeugen* oder *Dieselfahrzeugen* unterscheidet man : *Autos*, *Wagen*, *Automobile, PKWs* usw.
Man kann in den obigen Beispielen bemerken, dass *Auto* und *Fahrzeug* auch synonymisch (*Elektroauto*, *Elektrofahrzeug*) verwendet werden, wie im Rumänischen (*vehicul*, *masină*), obwohl *Auto* in einer Hyponymierelation zum Archilexem *Fahrzeug* steht.

3. Hyponymische Struktur von *Fahrzeug*

Wir interessieren uns im folgenden für einige Lexeme, die dem Archilexem *Fahrzeug* untergeordnet sind. Wir möchten einige Beobachtungen zu den Lexemen und Unterschiede zwischen Lexemen wie z. B. *Auto*, *Automobil*, *Wagen*, *Pkw* herausfinden, die manchmal als synonymisch verwendet werden.
Es wird in diesem Artikel eine einfache Klassifizierung der Landfahrzeuge im Vordergrund stehen. Unsere Beispiele haben das Ziel, folgende dem Hyperonym *Kraftfahrzeug* untergeordnete Lexeme zu erklären.
Es handelt sich weiter um eine semantische Teilgruppe der Nomina, die die Landfahrzeuge bezeichnen, und um deren Verwendung in dem sprachlichen Kontext. Für die Klassifizierung ergab sich aus sprachlichen Kriterien und der hyponymischen Struktur des Lexems *Fahrzeug* folgende Unterteilung der Kraftfahrzeuge.

3.1. *Auto* versus *Wagen*

Das Lexem *Auto* wird als „durch einen Motor angetriebenes Strassenfahrzeug mit gummibereiften Rädern und offener oder geschlossener Karosserie zum Transport von Personen oder Gütern ; Kraftwagen, Kraftfahrzeug, Automobil" (Duden) bezeichnet. Bezüglich dieser Funktion ist dieses Lexem ein Landfahrzeug auf Rädern und Motorfahrzeug, während der *Wagen* nur als dritte Bedeutung als „Auto oder sonstiges zweispuriges Kraftfahrzeug" (Duden) begrifflich festgelegt wird. Als Synonyme gelten *Auto[mobil]* und *Fahrzeug*.
Man kann also *Testwagen* oder *Testauto* unterschiedslos verwenden, aber im *Autorennen* fährt man eher einen *Rennwagen*, manchmal und selten auch ein *Rennfahrzeug* oder ein *Rennauto*, das meistens ein Spielzeug ist. Dies wird besonders deutlich in folgenden Beispielen :

(10) „Es war ein **Testwagen**, der die Athleten des Marathons bei den Olympischen Spielen

1972 durch die Münchner Innenstadt begleitete. “ (Seite 64, DER SPIEGEL 35/2014)
(11) „**Testautos** mit Elektroantrieb gehörten zum alltäglichen Bild auf Kelkheims Straßen. ” (Seite 64, DER SPIEGEL 35/2014)
(12)„Zu den Hindernissen eines Formel-1-Fahrers auf dem Weg zur Popularität gehört es, vermummt im **Rennwagen** zu sitzen.” (Seite 95, DER SPIEGEL 29/2015)
(13) „**Autorennnen**. Die Formel 1 steckt in der Dauerkrise” (Seite 94, DER SPIEGEL 29/2015)

3.2. *Auto* versus *Automobil*

Der Unterschied zwischen *Auto* und *Automobil* liegt dem Duden-Wörterbuch gemäss in dem Sprachniveau, denn *Automobil* tritt typischerweise in Kontexten auf, welche ein gehobenes oder scherzhaftes manchmal veraltendes Sprachniveau betreffen. Als Synonyme gelten : *Auto*, *Gefährt*, *Kraftfahrzeug*, *Wagen.* Hierzu gehören Beispiele wie :
(14) „Denn in diesem **Auto** muss man sich nicht groß hervortun, um im Mittelpunkt zu stehen. “ (Chrysler, Seite 60, DER SPIEGEL 30/2001)
(15) „Eines der sichersten **Autos** seiner Klasse wird noch sicherer” (Seite 37, DER SPIEGEL 30/2001)
Der BMW C1 ist ein neuartiges Mobilitätskonzept für die Stadt :
(16) „Egal, ob Sie zum Shoppen, ins Kino oder zu einem eiligen Geschäftstermin müssen, der C1 eignet sich perfekt dafür. Denn er ist die erste Synthese aus Zweirad und **Automobil**. “ (Seite 45, DER SPIEGEL 30/2001)
(17) „ Der Weg hinunter ist ein Spaziergang durch die Geschichte des Konzerns, die auch die Geschichte des **Automobils** ist. “ (Seite 25, DER SPIEGEL 32/2017)

Die Lexeme *Auto* und *Automobil* tauchen häufig allein oder in zusammengesetzten Wörtern (*Autoindustrie*, *Automobilindustrie, Automobilbau, Autobauer, Automobilhersteller, Automobilhauptsatdt, Autohauptstadt, Autokonzern*) auf . Hier nun einige Beispiele :

(18) „Und die **Autoindustrie** muss mit ihren Produkten immer stärker elektrisch unterwegs sein. “ (Seite 64, DER SPIEGEL 35/2014)
(19) „Das Defizit macht sich insbesondere in der **Autoindustrie** bemerkbar.” (Seite 66, DER SPIEGEL 35/2014)
(20) „**Automobilindustrie**” (Seite 64, DER SPIEGEL 35/2014)
(21) „Er betrachtet die Zellfertigung als systemrelevant für den **Automobilbau**.” (Seite 66, DER SPIEGEL 35/2014)
(22) „ **Der Autobauer** Hyundai-Kia ist quasi um die Ecke zu Hause” (Seite 66, DER SPIEGEL 35/2014)
(23) „**Autokartell** : Die großen **Automobilhersteller** haben sich über eine gemeinsame Software bei der AdBlue-Dosierung abgestimmt. Ein Ziel : die US-Behörden zu täuschen.” (Seite 18, DER SPIEGEL 32/2017)
(24) „Entwicklungschef Burkhard Göschel jedenfalls sieht damit „eine neue Ära des **Automobils**” anbrechen ; endlich werde die Bedienungslogik des Maschinen- durch die des Computerzeitalters abgelöst. Im Übrigen gemahnt **der Wagen**, der im November auf den

Markt kommt, eher an vergangene Epochen des **Fahrzeugbaus**." (BMW, Seite 148, DER SPIEGEL 30/2001)

(25) „ Um die Agilität, traditionell eine Stärke der bayerischen **Autobauer**, nicht unter der behäbigen Karosserie leiden zu lassen, entwickelten die Münchener Konstrukteure eine Sonderausstattung namens Dynamic Drive." (Seite 148, DER SPIEGEL 30/2001)

(26) „Während einst drei Elektromotoren (für Anlasser, Scheibenwischer und Gebläse) an Bord eines **Autos** genügten, verfügt der neue 7er über 85 Stück. " (Seite 148, DER SPIEGEL 30/2001)

(27) „Denn sie scheinen zu belegen, was seit den Enthüllungen des SPIEGEL über das Kartell der fünf großen **Automarken** (30/2017) als Verdacht im Raum steht: dass sich die großen deutschen **Autohersteller** nicht nur über technische Details abgestimmt und beraten haben…" (Seite 18, DER SPIEGEL 32/201

(28) „Das Schreiben war an die Kollegen bei Daimler gerichtet, mit denen der VW-Mann in einem der 60 Arbeitskrise der fünf **Autobauer** saß." (Seite 18, DER SPIEGEL 32/2017)

(29) „In Europa pochten die Vertriebsmannschaften der **Autoproduzenten** darauf, dass die Kunden möglichst wenig mit Harnstoffgemisch in Kontakt kommen sollten." (Seite 18, DER SPIEGEL 32/2017)

(30) „Es war eine Art Grundausstattung für die Steuerung von Motoren, die jeder einzelne **Autobaue**r bei Bedarf modifizieren und erweitern konnte." (Seite 18, DER SPIEGEL 32/2017)

3.3. *Auto* und seine Hyponyme

Wenn man sich die Synonyme von *Auto* im Duden ansieht, dann kann man bemerken, dass viele Hyponyme von *Auto* sind : *Cabrio*, Caravan, *Fahrzeug*, *Kfz*, *Kombi*, *Limousine*, *Personenwagen*, *Pkw*, *Van*, *Wagen* ; (gehoben, auch scherzhaft) *Gefährt* ; (umgangsprachlich) *Benzinkutsche*, *Klapperkasten*, *Klapperkiste*, *Renner*, *Straßenkreuzer* ; (umgangssprachlich scherzhaft) fahrbarer Untersatz ; (umgangssprachlich abwertend) Blechkiste, Eimer, Schrotthaufen, Schrottmühle ; (umgangssprachlich abwertend oder umgangssprachlich scherzhaft) Eierkiste ; (salopp) heißer Ofen, Kiste, Nuckelpinne, Schlitten ; (salopp abwertend oder salopp scherzhaft) Kutsche, Schüssel ; (scherzhaft) Familienkutsche ; (Jargon) Ofen

Das folgende Beispiel enthält eine neue Bezeichnung *das Robocar* für das Auto der Zukunft, das wahrscheinlich den heutigen Pkw ersetzen wird. Aufgrund von Kontexten dieser Art wurden die folgenden Hyponyme *Pkw*, *Robocar*, *Limousine*, *Coupé* aufgestellt :

(31) „Nicht nur der Mensch muss sich vom **Auto** befreien, sondern auch **das Auto** vom Menschen. Eine Flotte von 18 000 **Robocars**, die ohne Unterlass in den Städten umhercruisen, könnten, so prophezeien es Studien, 200 000 private **Pkw** ersetzen. Wirklich ? Werden die Leute dann auf ein eigenes **Auto** verzichten ? Wem werden die Robocars stattdessen gehören ? Oder wird es Menschen geben, die sich doch ein Robocar kaufen ? " (Seite 26, DER SPIEGEL 32/2017)

(32) „In den **Limousinen** der S-Klasse und den großen **Coupés** verbauen die Stuttgarter die Fahrwerksunterstützung. " (Seite 148, DER SPIEGEL 30/2001)

Im Falle von motorgetriebenen Fahrzeugen tritt der Ausdruck *das Auto* für das Fahrzeug als

Ganzes auf, wie es im Beispiel (31) deutlich wird. Die weitere dargestellte Klassifikation der Fahrzeuge (*Pkw*, *Robocar*, *Limousine*, *Coupé*) zeigt, dass eine Hierarchisierung des Wortschatzes durch typische Kontexte gestützt wird.

3.4. Übersetzungsmöglichkeiten

Die Relevanz der vorgenommenen Klassifizierung zeigt sich bei der Übersetzung aus dem Rumänischen ins Deutsche : *vehicul (Fahrzeug*): *autovehicul* **(***Kraftfahrzeug*), *automobil (Kraftwagen* in der Amtssprache oder *Automobil*, das man meistens gehoben verwendet wird), *autoturism* (*Personenkraftwagen* oder *Pkw). Der Pkw* ist eine Abkürzung von *Personenkraftwagen ;* es geht um ein Fahrzeug zur Beförderung von nicht mehr als neun Personen und hat mindestens vier Räder. Im Alltag wird meistens das Lexem *Auto* (Abkürzung von *Automobil)* verwendet und die Fachsprache bevorzugt *den Kraftwagen.*

Man bemerkt in den folgenden Übersetzungsbeispielen, dass das Hauptverb von der semantischen Klasse des Komplementes des jeweiligen Satzes in der Zielsprache Deutsch gesteuert wird:

(33) Herr Ionescu ***merge*** *la Bucuresti cu* ***masina***

*(34) *Herr Ionescu* ***geht*** *mit* ***dem Auto*** *nach Bukarest*

(35) Herr Ionescu ***fährt*** *mit* ***dem Auto*** *nach Bukarest*

Die Auswahl des Verbs im Deutschen wird im Beispiel (35) von dem Fortbewegungsmittel gesteuert. Der Typ von Verkehrsweg, auf dem sich ein Fahrzeug fortbewegt, ist für die Wahl des Fortbewegungsverbs sehr wichtig im Deutschen.

An den folgenden Beispielen zeigt sich die Auswahl des richtigen Ziellexems im Rumänischen für ein polysemes rumänisches Verb *a merge* :

(35) „**Das Auto** der Zukunft **fährt** grün – oder gar nicht. “ (Seite 24, DER SPIEGEL 32/2017)

(36) ***Masina*** *viitorului* ***merge*** *ecologic – sau deloc*.

(37) „In Stuttgart wurde einst **das Automobil** erfunden. “ (Seite 20, DER SPIEGEL 32/2017)

(38) ***Automobilul*** *a fost inventat odinioară în Stuttgart*.

(39) „**Fahrzeugpreis** : 19 166 Euro” (Renault Kadjar, DER SPIEGEL 29/2015)

(40) ***Pretul masinii*** *: 19 166 euro.*

Die Berücksichtigung der Unterscheidung *a merge*/*fahren* und *masină*/*das Auto*/*das Fahrzeug* erweist sich sehr wichtig für die Übersetzung, denn sie erlaubt die Auswahl des Ziellexems *merge*, *masină*, *automobilul*, *masină* in den Beispielen (36), (38) und (40).

4. Schlussbemerkungen

Unsere Untersuchung hat gezeigt, dass die Hyponymiebeziehung im Fall von dem Lexem *Fahrzeug* durch die Weltsicht der Sprachgemeinschaft bedingt ist. Die Beobachtungen der geschriebenen Korpora führen zu der Annahme, dass *Fahrzeug* und *Auto* oft als Synonyme verwendet werden.

Die Überlegungen führten zur Klasse der *Kraftfahrzeuge*. Die beschriebenen Einteilungsversuche für das Lexem *Fahrzeug* haben gezeigt, dass die sprachliche Einteilung

wiederum die Einteilung der Welt der Fahrzeuge beeinflußt. Dies wurde besonders deutlich bei der dargestellten Hierarchisierung der Kraftfahrzeuge.
Die Relevanz der Untersuchung für die Übersetzung ließ sich an einigen Beispielen demonstrieren. In den Fällen, in denen die Übersetzung schwierig (*Fahrzeugpreis* „pretul masinii/ autovehiculului" ist, hilft die hyponymische Struktur des Lexems, denn die sprachlichen Kriterien für die Einteilung sind einfacher zu benennen.

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CLASS SIZE IN ESP TEACHING

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Abstract: *Class size is a perennial question in education. Numerous studies have investigated the impact of class size on student achievement. The conventional wisdom among teachers, parents, students and policy makers is that smaller classes guarantee significant improvements in student learning. A number of studies support the importance of class size for student achievement; others strongly object this conclusion, showing that class size has little to no influence on student outcomes. There is a tendency to think that having fewer students in a class will allow a teacher to provide more one-to-one attention. Teachers, indeed, adapt their teaching to address the individual needs of the students. As the class becomes larger and more diverse, this task becomes increasingly challenging. In reality, there are no clear definitions of the ideal class size. Both large and small classes have advantages and disadvantages.*

Keywords: *size, advantages, disadvantages*

Class size is an ongoing educational problem. Most studies present small classes as being the most efficient, the only advantage of large classes being restricted to economic factors. Large classes and small classes have both advantages and disadvantages, but according to most teachers the disadvantages of large classes far outnumber the advantages.

The success of an ESP class depends largely on the size of the class being taught. Class size may vary significantly. Thus, an ESP teacher may have just one student or he/she may have around 100 students. The first question that arises when dealing with the issue of class size in ESP teaching is how it influences the quality of the teaching/learning process.

Rice (1902) stated that there was no clear relationship between class size and academic results. Schiefelbein and Simmons (1981) show that class size does not have a significant impact on students' achievement. Glass, McGaw and Smith (1981) pointed to the lower achievement associated with smaller classes, probably because of school policies for keeping difficult classes as small as possible. Elmore (1995) shows that reducing class size does not necessarily lead to a gain in learning achievement. Better results can only be achieved if teachers adapt their teaching style and strategies to the new situation.

There are no clear definitions of small classes and large classes. The notion of what represents a large class depends on "situation, purpose and experience" (Dudley-Evans, 2007:197). The more homogenous a class is in point of students' English level and objectives, the more successful the ESP class will be. Classes made up of sixty or seventy students whose English level is approximately similar and whose needs and objectives are the same turn out to be much easier to handle than heterogeneous classes made up of no more than twenty students having different English levels and studying ESP for different purposes.

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Hayes (1997) shows that there is no quantitative definition of what represents a large class, as both students' and teachers' perceptions may vary from context to context. The perception of "large" is closely connected with the dimension of the largest class a teacher usually teaches. In other words, if a teacher is used to teaching classes of up to 25 students, the experience of having to teach a class of more than 50 students will be felt as overwhelming. He/She might be tempted to give up, finding it impossible to get so many students to learn. A well-experienced teacher will know that a small class does not necessarily correlate with student learning. Students in large classes have the same chances to learn as students in small classes.

Advantages and disadvantages of large classes

Most teachers agree that teaching a large class is very challenging. A large class gives teachers the opportunity to improve their teaching strategies and techniques and to make the best use of time and resources in a very creative way. It also gives teachers the chance to improve their ability to organize the physical and psycho-social environments to avoid chaos. Since a large class is made up of a multitude of personalities, teachers can and should resort to a diversity of methods in order to meet the students' needs and expectations.

Being part of a large class can be beneficial to students. It stimulates them to actively participate in the lesson, to express their opinions on different topics and to listen to their colleagues' opinions and also learn from them. In large classes, it is essential to create a sense of community, one in which students feel free to ask questions, to ask for clarification without being afraid of being laughed at by their colleagues, a community in which students do not feel embarrassed when making mistakes. The more relaxed the atmosphere in the classroom is, the more encouraged students feel to participate in the lesson.

When dealing with large classes, it is vital to make the best use of the time available for teaching/learning. Spontaneous activities are more likely to have good results with small classes. When it comes to large classes, everything needs to be well planned. A carefully elaborated lesson plan will help the teacher go through all the stages of the lesson in a logical manner. It will also help the teacher feel confident and relaxed, which will make the students feel comfortable and willing to learn.

The materials chosen have to be in accordance with the students' language level as well as with their topics of interest. Students from large classes are prone to lose their interest in the topic much more easily than those in small classes. They also tend to start talking with their colleagues more often when they become bored. Hence, short activities which involve all the students or, at least, most of them, turn out to be a solution in such a situation.

One of the biggest drawbacks of large classes is represented by the teacher's incapacity to pay attention to each and every student. There are students who function as well in large classes and in small classes. They adapt easily and quickly to every new situation, they are very independent and never expect their teacher to guide them. On the other hand, there are students who permanently need their teacher's attention and encouragement. Their performance is usually poorer in a large class than in a small one.

Involving as many students as possible in the interactive activities will enable teachers to build personal relationships with them. The slow learners have a tendency to take advantage of the crowded classroom and not participate in the lesson. It is the teacher's duty to raise their interest and to stimulate them to get engaged in the topic.

The larger the class is, the bigger the pressure the teacher feels when teaching and trying to reach his/her objectives. Teaching large classes is a big challenge for any teacher, no matter how experienced he/she is. Yet, there are strategies and techniques he/she can resort to in order to alleviate the difficulty of the situation. Encouraging student participation can be challenging in any class, but it can be especially difficult for teachers of large classes. First, it would be a good idea to have the students work in small groups of four to six students. When organizing them in groups, teachers should take into account the students' personalities and their level of language. None of them should be inhibited by the other participants in the activity. Even the most reluctant students should be given a chance to participate.

Pair work is also a very good alternative to practise conversations on different topics. The teacher poses a question to the class. Students are given a short time to think about their response and then they are asked to choose a partner to discuss their answers. Pairs of students are asked to present their ideas in front of the class, an activity which may lead to intense discussions in the class. This kind of activity is suitable even for the most introvert students because, functioning in a pair, they feel they are not on their own. Besides, being allowed to formulate their answers in advance, they feel they are not taken unawares by the teacher's task.

Teachers can promote student engagement by resorting to different tasks. At the end of the lesson, students are asked to summarize the lesson. These papers may serve various purposes. For instance, they can be used by the teacher as an assessment technique. By inviting students to express their opinions about how the lesson went, teachers themselves are stimulated to reconsider their teaching techniques and strategies and improve the weak points, if there are any.

Student involvement is closely connected with the teacher's behaviour and attitude. A less authoritative tone is meant to make students feel more comfortable and less fearful of making mistakes. Teachers should be appreciative of students' good answers. Mistakes should be corrected with due consideration, without being harsh and without embarrassing students in front of the class. In order to discourage peer judgement, teachers should try to create an atmosphere of trust, respect and constructive competition.

One problem that occurs with large classes is that of grading. There are several ways to incorporate more formative assessment into the English class that do not increase the teacher's workload and offer both teachers and students the feedback they need. Communication-oriented activities give students the opportunity to improve their skills and to show their progress. When dealing with large classes, teachers may have a lot of difficulty in grading homework, papers and exams. In order to make this task easier, teachers can divide students in groups and give them collective homework. It is essential that all the students should have equal roles and that each and every student should bring his/her contribution to the fulfilment of the task. Papers and exams are less time-consuming if teachers replace essays with multiple choice tests which have numerous advantages.

Teachers can also resort to new feedback procedures, such as "self-checking using teacher checklist, self-checking through consultation with other groups; snowballing (check answers in pairs, then fours, then eights); peer assessment of written work; taking questions instead of giving feedback and answers" (Dudley-Evans, 2007:200).

Although it is hard to believe, there are also advantages of teaching a large class and learning in a large class. They may be noisy, but they are more interesting and exciting to work with. They are such a complex mixture of personalities that the lesson will never be monotonous and predictable. Activities will take longer to complete, which means the teacher will rarely have to resort to fillers. According to Harmer, "big groups have disadvantages, of course, but they also have one main advantage - they are bigger, so humour is funnier, drama is more dramatic and a good class feeling is warmer and more enveloping than it is in a small group. We should never shy away from the potential that lecturing, acting and joking offer in such a situation. We can organize activities which allow students to perform in this way, too". (Harmer, 2013:127)

Advantages and disadvantages of small classes

Although it may seem that having fewer students in a class is the ideal situation for both teachers and students, fewer is not necessarily better when it comes to students. Small class sizes do have a lot of advantages, but they also have some disadvantages which may have a big impact on the process of learning/teaching. One of the advantages of small classes is that teachers have more opportunities to get to know each and every student, being able to tailor their teaching strategies to meet individual learning needs. Students who have difficulty with the course material are more likely to receive extra help in a smaller class. Very good students also benefit from learning in a small class as teachers have more time to offer them more demanding and more challenging tasks.

One of the disadvantages of small classes is the lack of diversity. Small classes rarely have a diverse array of members; hence they rarely offer students the chance to study in a diverse setting. In small classes, students have the tendency to race through the topics, without paying proper attention to all the aspects of the topics discussed. There are certain activities that require a minimum number of participants. Activities such as small group projects cannot be made use of because of the limited number of students and the restricted ways in which they can be combined in groups. Some students feel more comfortable in the anonymity offered by being a member of a large class. In a small class he/she is in the centre of attention much more often than he/she would be a large one.

In conclusion, what we label as "large classes" is closely connected with context and expectations. Different teachers have very different definitions of large classes. Since the main goal of a language class is to improve students' ability to communicate, there must be opportunities for frequent student-to-student and student-to-teacher interaction, monitored practice and individual feedback during the class.

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ROMANIAN VLOGGERS AS TRENDSETTERS FOR THE USAGE OF UNADAPTED ANGLICISMS

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Abstract: *Vlogs as "video collections that serve both as an audiovisual life documentary and as a vehicle for communication and interaction on the Internet. Internet can be used to connect, share and exchange developing a participatory culture, is used by the vloggers to approach the relation with the audience. The vlogger becomes a trendsetter, an example, a peer to be followed. The acceptance of English, as a language capable to relate the speakers and settle an in-group mentality according to their esteem needs, leads to a higher frequency of unadapted English loans in common usage of non-native speakers.*
Keywords: *vlogger, participative culture, unadapted anglicisms.*

Introduction

Many definitions have been provided for *vlog*, considering the video and blogging components. Generally, researchers place emphasis on both aspects of the vlogs as they consider vlogs as "video collections that serve both as an audiovisual life documentary and as a vehicle for communication and interaction on the Internet" (Biel&Gatica-Perez, 2010:211). In fact, they make a substantial analysis of the non-verbal cues and popularity attached to the vlogs.

A vlogger's ability to build community through the shared experience is rewarded by a higher degree of visibility and popularity. The popular videos show us the things we would like to see, giving the majority of viewers what they want and ignoring the rest. The metadata of popular videos is compounded of the number of views, which is in its own turn fuelled by its popularity (Goosen, 2015:10).

Ben Michaelis, a clinical psychologist[1] interested in the intersection of psychology and media explains the mechanism behind human interaction and communication: "Face-to-face is the way evolution has shaped us to interact with one another; it's how we know one another and how we build empathy for one another." Although vlogs are obviously not face-to-face conversations, it is still clear that vloggers often behave as if they were having a conversation with their audience (e.g. on Skype) (Biel &Gatica-Perez, 2010:211) which makes the viewers get strongly attached to vloggers, whether stars, public or regular persons.

The idea that the Internet can be used to connect, share and exchange developing a participatory culture, is used by the vloggers to approach the relation with the audience. The

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[1] https://www.psychologytoday.com/intl/articles/201705/the-vlogging-cure.
Michaelis emphasizes the fact that empathy-based interaction can transform from peer-to-peer to a deeper but one-sided emotional attachment of the audience

vlogger becomes a trendsetter, an example, a peer to be followed. "The vlogger functions as the flagship of *participatory culture*, in which every civilian is able to share their thoughts and ideals, and thus become active participants in forming our ideas of ourselves and our society." (Goosen, 2015:14) The position of the individual within the speech community and the interaction by means of a shared body of verbal signs (Gumperz, 1968:381) generates constitutive elements of group interaction and communication. Language is an expression of culture. It is well known that a group intending to display its identity designs a type of language to represent and individualize it as the "language a person speaks is part of the culture in which she or he grew up" (De Mooij, 2005:42).

Vlogging and English Borrowings

To preserve a language's ability to continue changing, means to continue to be used functionally by a community. (Friedrich, 2012:23). The globalization turned English in a necessary instrument of communication worldwide. English is the *de facto* language of international communication today (Tsuda, 1999:153). Thus, the assimilation of unadapted linguistic borrowings and their penetration in the daily usage generates interferences with the borrowing languages.

The inflow of Anglicisms in Romanian has been utterly researched for more than thirty years. Nevertheless, the unstoppable phenomenon of borrowing English words will acquire new directions as English still holds a prominent position in science and technology a well as in international business relations. The psychological motivation for the acquisition and usage of unadapted English loans in everyday language by the Romanian speakers (based on Maslow's hierarchy of needs) is that their usage implies social and cultural connotations of modernity, trendsetting influences and prestige within their social groups and speech communities.

Although many of the Anglicisms in circulation were borrowed due to the specific referential and communicative needs in various compartments of the Romanian society, e.g. economy, politics, culture, entertainment, science and technology, nowadays the unadapted English words in use are more likely to be associated with the idea of status. One of the most active forms of inducing status acquisition is transmitted through communication technologies which create space for interaction and participation. "Multiple users will present different linguistic features according to the situation of communication, educational background, geographical location, gender and age of participants" (Friedrich, 2012:21).

The source of the message will be of utmost importance in the case of vlogging. Having the power of persuasion already trained, the vlogger exerts a psychological "supremacy" over the *defenceless audience*[1] (Schrøder in Littlejohn, Foss, ed., 2009: 133). Being an expression of a self (Goosen, 2009:21) [....] a vlog provides the opportunity for a

[1] This notion of *defenseless audiences* has continued, though in less crude form, to influence the understanding of processes of mediated persuasion as many advertising and public information campaigns are still based on a strategy that seeks to change the knowledge, attitudes, and behaviours of individuals by exposing them repeatedly to mass-communicated stimuli[...] (Schrøder in Littlejohn, Foss, ed., 2009: 133)

"certain amount of self-promotion mediated through linguistic choices that language users can make" (Chapelle, 2015:6) which ensures the vlogger with a certain sociocultural status.

How are those choices realized in technology-mediated form? Conveying meanings in communication through language and other semiotic systems is a matter of choice. Language users make meaning of English words acknowledgeable in the right context considering vocabulary in connection with the linguistic context in which words are used and understood. "Such contexts are needed to account for the vocabulary choices made by language users in authentic communication in real time" (Chapelle, 2015:6). As long as the "language shapes culture and perception over world (McQuail, 1999:81)" the usage of the adequate means facilitates communication. The acceptance of English, as a language capable to relate the speakers and settle an in-group mentality (Tajfel and Turner, 1979:33-37) according to their esteem needs, leads to a higher frequency of unadapted English loans in common usage of non-native speakers.

Vlogs are an embodied form of online self-expression (Goosen, 201:17) on the one hand and markers of social interaction. "Conversation analysis investigates how language users organize naturally occurring social interactions in order to accomplish social actions through talk and bodily conduct such as hand gestures and eye gaze". Rather than generalizability, the claim is that such research provides an accurate description of how language is used to accomplish human social action in specific contexts (Chapelle, 2015:7). If a reference group expresses its identity through the usage of the unadapted English loans then, the in-group members will adhere to such practices for the sake of conformity. In the analysis of vloggers' language, it becomes obvious that the usage of English borrowings is a part of code-switching due to their desire of displaying a certain status. In social situations, as Goffman noted, people adapt their behaviour to their environment, adopting *predictive behaviour*: "… the more the individual is concerned with the reality that is not available to perception, the more must he concentrate his attention on appearances." (Goffman, 1959:249)

Because language changes in order to reflect social transformation as well as to affect such transformation, the usage English borrowing in vlogs demonstrates the language's capacity to bring people together through mimetic behaviour and due to spontaneous preference for these words in the sociocultural context such as professional interviews.

Research Methodology

The research targets at the identification of specific unadapted English loanwords connected to blogging/vlogging occurring during interviews with highly ranked vloggers. Such terms constantly used by the bloggers/vloggers are prone to be assumed by the subscribers or followers and spread within the community enlarging their circulation. The six interviews[1]are somehow informal taken on the run in a vlog-like setting (room, car,

[1] The interviews are to be found at the following addresses:
https://www.topvloguri.ro/de-vorba-cu-alin-pandaru-pandutzu-despre-cum-sunt-inceputurile-vlogging-i
https://www.topvloguri.ro/cu-gaben-despre-vloguri-si-planurile-personale

studio, etc.) using unsophisticated technical equipment. The spontaneous attitude of the respondents augments the importance of English loanwords occurring in their discourse as markers of genuine code-switching in casual talks.

The topics are usually the same for the interviewees: when/ why they began this activity; what results they achieved in terms of subscribers/followers; the competition on the market and the improvement of the content; the relation they have with agencies, companies and other people involved; the financial outcome.

When analysing the English loanwords we shall consider only the terms with the highest degree of opacity for non-specialists and their grammatical category in the context. The main purpose is to approach the semantic aspects of their usage by selecting the appropriate meanings for the context (English source) and giving an equivalent for Romanian usage; where the equivalent is not found at least an explanation for the concept is provided.

Due to the structure of the questions and answers, there are to be considered two types of English loanwords: the first category includes the regular terminology associated with marketing and advertising that is now in general use *boom, marketing, show, brand, trend,video*, etc. Such terms as, are semantically adapted so that their meanings are devoid of hidden, metaphorical connotations.

*[…] Estimez că pe la începutul verii o să fie marele **boom**, așa. […]*
*[…] O parte din ceea ce fac se poate transforma și într-un **show** de televiziune. […]*
*Unde crezi ca greșesc **brandurile**? […]*
*Cel puțin pe partea **video,** nu face nimeni treaba asta.*
*Ce noutate va aduce această platformă de comunicare? Avem două zone: zona personala și zona de **marketing**.[…]*
*[…] ăștia care chiar fac, nu au alt **job**. […]*

There are also terms that belong to a more specialized usage but still accessible to the audience in terms of meaning, due to their long presence in speakers' vocabulary.

*Ieri am venit din **teambuilding** […]*
*Hai că-l pun și pe ăsta de **backup**, așa.*

Sometimes the meaning is inferred by a synonym currently in circulation inserted in the same context:

*Crezi că au nevoie de un impresar, […] un **middleman**?*

The second category refers to the field of media literacy implying either producer or consumer of such products as blogs and vlogs. The lexical items belonging to this category need an explanation for beginners or newbies. Dictionaries do not always include

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https://www.topvloguri.ro/o-discutie-cu-marian-ionescu-partea-doua
https://www.topvloguri.ro/mikey-has-%C3%AEntr-o-discu%C8%9Bie-despre-fenomenul-vlogurilor-partea-doua
https://www.topvloguri.ro/laura-giurcanu
https://www.topvloguri.ro/lauren%C8%9Biu-%C8%99i-marketingul-line-pe-vlog
The selection of the lexical items and the analysis is exclusively based on the transcripts of the above interviews.

such specialised meanings and sometimes we need to look for further examples or to appeal to proficient users. For those terms for which we did not find an explanation or translation we make a proposal of our own according to the appropriate English meaning in the context.

advertorial (n.) – (E.): an advertisement promoting the interests or opinions of a corporate sponsor, often presented in such a way as to resemble an editorial
*A marketer can make use of such micro-moments to run short **advertorial** content that can be consumed through smartphones.*
(https://www.thefreelibrary.com/Want+to+reach+customers%3F+Go+mobile%2C+Google+tells+marketers-a0527001026)
Proposal (R.): - reclamă ascunsă
Un advertorial este pur și simplu o reclamă deghizată într-un conținut editorial.[1]
(http://cristi-ionita.ro/2017/05/19/ce-este-un-advertorial/)
content (n.) – **(E.):** the information, material, etc. presented on a website or other digital medium[2]
*Stars of **content** creation command thousands of loyal followers.*
(https://flexible.falmouth.ac.uk/red-smart-academy/courses/content-creation-blogging-vlogging-beyond.htm)
Proposal **(R..):** - text adaptabil conceput pentru a servi mai multor scopuri social media.[3]
*Te pune pe tine ca și **creatorul de content** într-o situație foarte dificilă.*
(https://www.topvloguri.ro/mikey-has-%C3%AEntr-o-discu%C8%9Bie-despre-fenomenul-vlogurilor-partea-doua)
follower - **(E.):** one who has a strong interest or pays close attention to something:
a follower of new developments in technology.

[1] Cristi Ioniță provides a consistent explanation of the term (a blend between advertisement and editorial): *"Un advertorial este o piesă de marketing concepută ca un articol informativ. Cu un titlu care este provocator și convingător pentru publicul țintă dorit, acest articol angajează cititorii mai mult decât un anunț obișnuit intercalat printre alte anunțuri. Spre deosebire de alte forme de publicitate care se bazează pe text scurt și un apel puternic la acțiune, obiectivul și lungimea mai mare al unui conținut **advertorial** fac din acesta un mijloc bun de educare a clienților în legătură cu produsele sau serviciile unei companii".*
(http://cristi-ionita.ro/2017/05/19/ce-este-un-advertorial/)
Also a very detailed presentation on advertorials https://cariera.ejobs.ro/ce-sunt-si-cum-se-folosesc-advertorialele/

[2] Also: information, such as text, video, and sound, usually as contrasted with its format of presentation: *a television producer looking for content that was more entertaining.*
https://www.thefreedictionary.com/content

[3] A more detailed presentation of the ways in which content may be adapted to channels of communication: *"Articolul respectiv poate fi transformat și adaptat pentru diferite canalele de comunicare: un infografic cu cele cinci abilități ar merge perfect pentru Pinterest; un citat din articol poate fi transformat într-o imagine și postat pe Twitter/Facebook, alături de un text scurt și la obiect și de link; articolul poate fi cu ușurință transformat într-o prezentare pentru SlideShare; ca scenariu de video, cea mai simplă soluție e și eficientă: înregistrează un audio track cu punctele principale din articol și acompaniază-l cu imagini relevante sau statistici."*
https://ctrl-d.ro/inspiratie/5-abilitati-la-care-sa-lucrezi-pentru-a-deveni-un-content-creator-de-succes-in-2017/

(https://www.thefreedictionary.com/Follower)
(R.): adept, discipol, fan, prieten[1]
(https://hallo.ro/dictionar-englez-roman/follower)
Ai timp să obișnuiești oamenii care sunt ***followerșii****...*
(https://www.topvloguri.ro/cu-gaben-despre-vloguri-si-planurile-personale)
Cum are ăsta cinci sute de mii de ***followeri****?*
(https://www.topvloguri.ro/o-discutie-cu-marian-ionescu-partea-doua)
An interesting linguistic phenomenon is the presence of a double form of plural for *follower* in Romanian. This is a kind of *anomalous* breach of the usual practice of adding the plural ending to the singular form: *blogger-bloggeri, youtuber – youtuberi*, etc. Nevertheless, we have to recall that there are several examples of Romanian plural forms that double a plural English noun: jeans – jeanși, flip - flops – flip-flopși, businessmen – businessmeni, etc.
hater – (E.): (informal chiefly US and Canadian) a grudging or spiteful person, especially one who disparages others:
Don't let the ***haters*** *get you down.*[2]
(https://www.thefreedictionary.com/hater)
Proposal **(R.):** contestatar, critic
Eu venisem pregătit pentru mulți ***hateri*** […].
(https://www.topvloguri.ro/lauren%C8%9Biu-%C8%99i-marketingul-line-pe-vlog)
inside (n.) – **(E.):** inward nature, thoughts, feelings, etc.
She from something from the inside. (https://www.thefreedictionary.com/inside)
(*Slang)* Confidential or secret information. *to have an inside on the new plans.*
(https://www.thefreedictionary.com/inside)
Proposal **(R.):** povestire a unei experiențe din viața personală a unui blogger/vlogger care poate include aspect personale sau fapte de interacțiune profesională și socială.
Până acum au fost ei acolo pe YouTube cu glumele lor cu ***inside-urile*** *lor. [...]*
(https://www.topvloguri.ro/de-vorba-cu-alin-pandaru-pandutzu-despre-cum-sunt-inceputurile-vlogging-i)
Lumea este curioasă de ***inside****-urile domeniului.* (https://katai.ro/podcast-stefan-asafti/)
mainstream (n.) – **(E.):** the prevailing current of thought, influence or activity[3].
"You need not accept the nominee's ideology, only be able tolocate it in the American main stream" (Charles Krauthamme)
(R.): trend majoritar[4], trend dominant.

[1] Also interesting discussions about the translation/equivalence for *follower* at https://www.proz.com/kudoz/english-to-romanian/it-information-technology/4898710-follower.html; the distinction between *friend* and *follower* is also explained by Andrew Chen in *Friends versus Followers: Twitter's elegant design for grouping contacts,* https://andrewchen.co/friends-versus-followers-twitters-elegant-design-for-grouping-contacts/
[2] A very detailed discussion and examples on https://www.proz.com/?sp=search and http://yttalk.com/threads/apparently-there-are-people-who-hate-vloggers.6565/page-3
[3] It is also used as adjective: *"None would have seen the light of day in mainstream media [...]"* https://www.thefreedictionary.com/mainstream
[4] […] "*așa cum clasa de mijloc nu pare să se fi cristalizat complet în societatea românească, spațiul cultural românesc nu pare să fi atins un echilibru între cultura mainstream și elitismul cultural.*" https://www.bookaholic.ro/despre-elita-si-mainstream.html

Vlog-urile mele nu se adresează neapărat ***mainstream****-ului.*
(https://theorphanpet.com/youtube-vloggers-dog-adoption/)
subscriber – **(E.)**: someone who expresses strong approval; to feel or express hearty approval:
I am one of the subscribers[1] *to your oppinion.*
(https://www.thefreedictionary.com/subscriber)
(R.): abonat[2] (https://hallo.ro/dictionar-englez-roman/subscriber/30)
Am muncit atât și am doar patru mii de ***subscriberi*** *pe You Tube [...], am doar șapte mii de fani pe Facebook[...], ce rost are?*
(https://www.topvloguri.ro/o-discutie-cu-marian-ionescu-partea-doua)

Conclusion

Nowadays culture of communicating and consuming developed strategies for interacting and socializing so that everybody could feel integrated in the huge global social family. A vlogger's ability to build community through the shared experience is rewarded by a higher degree of visibility and popularity. The usage of English loanwords by native speakers of a borrowing language attaches them with social and cultural connotations of modernity, trendsetting influences and prestige.

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[1] A more precise and targeted usage of the term can be found in connection to marketing strategies (https://subscribers.com/): *"Subscribers is my favorite marketing tool. It is simple, easy to use, and effective."* Neil Patel, Digital Marketing Expert
[2] Although it is difficult to find the word as entry in a specialised dictionary the following explanation is found (the address below) under the heading *Cuvinte de știut:''**Abonații** sunt spectatori care au indicat faptul că vor să vadă mai mult din conținut și au dat clic pe butonul **Abonează**-te de pe canal. **Abonații** sunt esențiali dacă vrei să ai succes pe YouTube, deoarece tind să petreacă mai mult timp pe canalul tău decât spectatorii care nu s-au abonat, iar dacă au activat notificările, vor fi alertați atunci când postezi ceva nou. Pot și să-ți vadă videoclipurile noi în feedul Abonamente''.* (https://creatoracademy.youtube.com/page/lesson/subscriber-advantage?hl=ro#strategies-zippy-link-2):

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LANGUAGE ACQUISITION AND ASSESSMENT IN A HIGHLY TECHNOLOGICAL ERA

Laura IONICĂ[*]

Abstract: *Teachers' and students' conformation to technology is no longer a much debated issue, since it has brought about positive results both in the teaching and the learning process. The technological era has produced accurate information about language acquisition and assessment. These two dimensions have been substantially improved by using computers, widely considered intelligent machines whose main role is to simplify work in general and to place education in a different light. The present work aims at highlighting the prevalent role of computers in acquiring and assessing language. Computer technology is part of the near future and through its multitude of facets, it stands for both evolution and reform of the teaching and learning process.*
Keywords: *assessment, computer technology, reform, language acquisition.*

Teaching a foreign language has become a multi-faceted issue among teachers worldwide. On the one hand, the educational system requires them to teach their students the basics in order to improve language, on the other hand, teachers find it difficult to face the challenges of technology. Traditional teaching based on communication, human interaction or such tools as boards, books, notebooks or pencils seems to have become a reminiscence of the past. It has been partially replaced by more sophisticated methods and instruments such as: computer-based teaching, learning or assessment, interactive whiteboards, i-Pads, cell phones, e-books.

The abundance of technology information has made the computer become a reliant source in our lives. Whether one goes shopping, to a petrol station, to a bank or to a hotel, it is practically impossible not to face the technology reality. Somehow, it helps users to operate quicker and more efficiently. However, its negative sides should be neither ignored, nor minimized. Potential bad sides may consist in inoperable computers, cyberattacks, faults in technology infrastructure, loss of information etc.

Unlike language literacy, a concept frequently adopted in the past, whose main role was to help learners develop language skills using more or less traditional methods, computer literacy seems more topical and fashionable, pertaining to all walks of life. The reading, writing, speaking and listening skills are now approached from the perspective of technology which seems to lay more emphasis on accuracy, operability and authenticity.

Not only do computers help learners to broaden their horizon, but they also bring substantial contribution to time-saving, fluency and provide great opportunities to present input material in a variety of ways and settings.

The present work aims at highlighting the prevalent role of computers in acquiring and assessing language. We will conduct a contrastive analysis between traditional and virtual teaching in order to establish the common and different borders.

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In terms of language acquisition, the skills to be approached from a computer-based perspective are: reading, writing, listening and speaking. We explore reading in relation to text comprehension, fluency and response inference in a multiple-choice variant. Writing comprises such elements as accuracy, grammar and vocabulary range, style etc. Listening is already an integral part of the computerized world, since it is generally done online. Speaking can be tackled as a fruitful interaction and cooperation either between human entities or human-computer.

As regards language assessment, the article focuses on the multitude of tests, online evaluation, as well as the development of self-assessment methods. On the other hand, we will explore a wide range of virtual tools that ensure the improvement of computer skills with a view to broadening learners' horizon.

Traditional versus Computer-Assisted Teaching Methods

The last decade in teaching has been dominated by virtual reality whose role is to better emphasize the advantages of advanced technology in all walks of life. The teaching process has also adhered to this reality for many reasons. On the one hand, computers have prompted novelty, dynamism and accuracy of information. On the other hand, teachers have the possibility to record their students' performance easier and quicker. Students, in their turn, may systematically benefit from detailed feedback in order to make progress in the specific language. Unlike cumbersome traditional methods in which learners couldn't get the expected results due to lack of objectivity or time management, modern computerized strategies seem to regenerate the whole educational system. The rapid flow of information that can be presented in a variety of ways, the creation of methods to tailor to learners' needs and interests, as well as the richness of multimedia were strategically incorporated both in the classroom setting and outside it.

Both physical and temporal circumstances have been changed. Traditional teaching occurring mostly in the classroom has been extended to various contexts or settings. Irrespective of the time or place a learner finds himself, it is much easier for him to get access to information. The cultural framework is no longer confined to an insular space, where learners do not have many possibilities to make progress, since technology has initiated a different dimension of learning, I would say, *on the run*.

The speed of information has by far outrun face-to-face interaction, without minimizing its importance. Long-distance communication seems to be more open and more reliable. The anxiety of meeting someone in person, the linguistic barriers that may arise or any type of inhibition no longer fit the portrait of human connectivity.

The easiness of expressing ideas or feelings using electronic tools such as e-mails, cell phones, blogs, social networking etc., has become a key element among interactive participants. Teachers prefer online interaction with their students because it is more practical and feasible. Take for example an exchange of information in terms of spreading curricular topics, assessing quality of writing or quickness of response. Both parties have a lot of advantages in terms of space and time management, access to materials such as dictionaries, encyclopaedias and last but not least to the right feedback.

To sum up, traditional teaching has its good sides and it is still used on a large scale worldwide, in comparison with computer-assisted methods that provide us with inexhaustible sources of well-structured information.

Approaching Language Skills through Electronic Means

As a vehicle of delivery for language skills, the computer is intended to create a different space of interpretation, validation and capitalization of the information nuances. Reading a text goes far beyond its general understanding as a mixture of ideas, new lexical structures or grammatical analysis. The computer-based text embeds a dynamics that gives it consistency and substantiality. Aside from being continuously changed, reshaped and restructured, the virtual text takes on authentic connotations and gets practicality. The large amount of data including images, visual prompts, graphics etc., help learners develop creativity and find multiple variants of interpretation. Except for the technical and academic texts, whose analysis is more rigid, due to their specialized words, all the other pieces of texts bay be enriched with an elaborate pragmatics and stylistics.

Writing takes place in an extremely flexible framework, which the computer provides in terms of: content vocabulary, register, syntactic categories etc. The chances are that every piece of writing accompanied by online resources will become more readable and comprehensible. The written text can undergo infinite changes, it can be improved, redefined and reanalysed from different perspectives.

Unlike traditional writing occurring in the classroom that may be prone to inaccuracy or inadequacy, today's writing dominated by computers is ready at hand and it undergoes no pressure. Students do not have to face time limits or their assessors' subjectivity because they feel more freedom in scribbling down their own ideas.

Listening is not under the threat of misinterpretation, as long as the audio part is wholly and clearly grasped. Speaking topics rendered appropriately help speakers not only to capture public attention but also to persuade audience. Any subject involves two active parties. The electronic era has promoted interaction based on two or more entities equally concerned with contextual comprehension, coherence and fluency.

Visual prompts are more team-related and their approach aims at emphasizing both similarities and differences. The electronic medium allows developers of language skills to engage students in new experiences and to give them access to personalized learning styles. The ability to use language is translated into the ability to find and extend language through appropriate technologies.

If past practices promoted imitative rendering of information, laying emphasis on cognition as the fundamental factor of progress in language, modern times and technological advances no longer focus on what learners acquire through language but on their need to know how to handle software. Technology has become the cultural heritage of any community, whereas its intrinsic value is not denied as long as it serves a good purpose: getting performance in language acquisition.

Positive and Negative Aspects of Language Assessment Through Technology

The Cambridge exam format is not novelty in terms of language assessment. Irrespective of the language level being tested, users and developers of online tests have faced a series of challenges that are worth mentioning. First it is the learners' challenge to be evaluated by computers and the test developers' burden to create the most adequate formats to meet test takers' needs and expectations. Test taking involves laborious work because it needs to comply with school curriculum, learners' level of language and their ability to tackle more or less complex tasks.

Some pertinent questions to be asked are: do examinees feel at ease with computers?, what is their level of familiarization with technology? do they have control over all the challenges that the digital world brought into their lives? These questions find a suitable answer especially when students finish their tests and are given feedback by their teachers. As stated by Carroll, a test is "a procedure designed to elicit certain behaviour from which one can take inferences about certain characteristics." (Carroll, 1968, p. 46).

The main elements to be considered when testing learners are: structure, level, instructions, time allotment etc. Previously, learners had to be conveyed with the right materials in order to carry out their tasks. Depending on the skill, the test infrastructure needs to be in perfect accordance with examinees' competences. Unlike paper tests that require more attention as regards the accuracy of variants, computer-based tests need quickness of response and connection availability.

Online instructions should be listened to and followed accordingly, as long as the acoustics work at full potential. Poor acoustics may be detrimental to examinees' and therefore affect the quality of responses. The use of multimedia in test taking may have positive or negative sides. Images, sounds, videos etc., may help students in carrying out tasks successfully or on the contrary may affect their power of concentration. A rapid flow of images may cause confusion and deviation from the test course.

In terms of multiple-choice tests, computers play a more significant role than humans. The former provide learners with accuracy and speed, whereas the latter do need time to consider the right answers or the range of variants is so intricate that they find it difficult to decide on the good one. However, when assessing written tasks, humans are superior to computers. The text analysed traditionally is better parsed syntactically, is given a pragmatic interpretation and vocabulary is analysed contextually. The same approach would be much more complex with computers.

As stated by Wainer et al., computer-delivery may affect "the mental processes required to respond correctly to the item" (Wainer et al., 2000).

This idea can be correlated with another sensitive issue referring to the examinees' level of anxiety. The psychological factors have a dominant role, especially when technology is involved. Aside from the test difficulty, students are likely to lose their self-confidence which may result in low performance. Being too much focused on how to handle technology at full potential, students may disregard the real purpose of their tests. They are no longer interested in the quality of their skills, because their attention is directed to the rapid changes occurring in computerized systems.

Continuous scrolling or moving from one page to another is also detrimental to test takers because they may lose the logical thread of the task or affect the choice of the response. From this perspective, paper-based tests would be preferable and better operated.

Conclusions

The impact of technology on language acquisition and assessment is obvious from what was stated in the subchapters of the present work. The intrinsic value of computers derives from its serving a good reason - performance in learning and assessing. We have approached technology from two different perspectives: its usefulness and drawbacks. As regards the positive sides, we have highlighted all the aspects that contribute to a better understanding of language and a better assessment. Computers proved to be reliable sources of authenticity, practicality and interactivity. In terms of drawbacks, technology was considered difficult to use especially by the uninitiated in the field of electronics. The difficulty also arose from other aspects such as: the high level of anxiety, potential technical errors, poor time management, the rapid changes in technology etc.

To sum up, the virtual world may be considered a living organism, integrated into the heritage of the educational setting, and highly impactful on our daily lives.

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AN INTRODUCTION TO MOLECULAR GASTRONOMY AND ITS TERMINOLOGY

Adina MATROZI-MARIN *

He was a bold man that first eat an oyster.
— Jonathan Swift

Abstract: *Contemporary culinary practice seems to have abandoned the idea of food as a cultural and identity marker, lost its symbolism of rootedness heading toward culinary frontiers, seeking the new and strange and overturning conventional expectations for flavour and presentation. The newly emerged techniques, tools and ingredients should be designated using a term other than nouvelle cuisine, which is no longer reflecting the realities in the field of haute and experimental cuisine. Even though the emergence of molecular gastronomy as a science is relatively new, the concept of using food chemistry techniques to study food and cooking dates back to the 18th century. However, the concept was formalized and the term was coined in 1988 by two scientists, the Hungarian physicist, Nicholas Kurti and the French physical chemist, Hervé This. The latter admitted that the terminology associated with the newly created field is commonly misused. The aim of this article is to bring together and to analyse the related terms that might create confusion.*
Keywords: *food science, molecular gastronomy, terminology.*

Nouvelle Cuisine. Art and Craft of Cooking

Contemporary culinary practice has exceeded all expectations. Some particular modern dishes seem to have abandoned the idea of food as a cultural and identity marker, lost its symbolism of rootedness heading toward culinary frontiers, seeking the new and strange and overturning conventional conceptions about flavour and presentation, as Benjamin Aldes Wurgaft writes in a review on one of the latest cooking styles.

According to Spence and Youssef (2018), the newly emerged techniques, tools and ingredients should be designated using a term other than *nouvelle cuisine*[1], which is no longer reflecting the realities in the field of haute and experimental cuisine.

> There is widespread agreement that what some of the most innovative chefs have been doing over the last quarter century or so in the west deserves a name that highlights how things have moved on in the kitchens and dining rooms from the *nouvelle cuisine* movement. However, what no one can seem to agree on is what name should be given to this movement. The scientists and press have been keen to label it as the science of 'molecular gastronomy'. However, many of the top chefs, after in some cases initially embracing the idea, have distanced themselves from that moniker. In their pronouncements and interviews, the latter

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[1] A modern style of cooking that avoids rich, heavy foods and emphasizes the freshness of the ingredients and the presentation of the dishes. https://www.dictionary.com/

have been keen to stress that while they are interested in the findings of scientific research, what they do is better conceptualized as the art and craft of cooking.

The new term should indicate the close connection, the interference of scientific research in culinary practice. Moreover, the new gastronomic trends are influenced by the fine arts such as painting and music.

> Many of the top chefs have been inspired by the results of the scientific research much as they are inspired by what is happening in many other fields of endeavour, from painting to jazz etc. Given that it is mostly not what the chefs do, it becomes increasingly unclear whether ‘molecular gastronomy’ is itself anything more than a ‘glorified’ sub-discipline of food science. [...] the most appropriate name for what distinguishes contemporary culinary practice is what can be labelled ‘experimental cooking’. It is defined as much by its innovativeness, its novelty, its creativity, and by the way in which it engages with the diner’s intellect and emotions (with the diner’s brain in other words), as with their gut.[1]

Defining Molecular Gastronomy

Gastronomy was defined by Jean-Anthelme Brillat-Savarin (1825, apud Yek and Struwe) in the *Physiology of Taste* as, “everything connected with the nourishment of man.” All modern dictionaries define it as “the art or science of good eating/ the art and practice of choosing and preparing and eating good food”[2][3]

Molecular gastronomy is sometimes referred to as *culinary alchemy* - a precursor of food chemistry but with fewer scientific roots. Even though the emergence of molecular gastronomy as a science is relatively new, the concept of using food chemistry techniques to study food and cooking is far from modern. In the eighteenth century, Marie-Antoine Carême, a famous French chef, was an early molecular gastronomer who wrote carefully detailed essays about culinary pleasures, fusions of ingredients and functional techniques. It was not until the close of the twenty-first century and the years that followed that the integration of food technology with the culinary arts became a justifiable field of study in its own right. [4]

> Today, many food writers and chefs, as well as most gourmets, agree that chemistry lies at the heart of the very finest food available in some of the world’s finest restaurants. At least in the world of gourmet food, chemistry has managed to replace its often tarnished image with a

[1] Spence, Charles and Jozef Youssef, Assessing the long-term impact of the molecular gastronomy movement on haute cuisine, in *International Journal of Gastronomy and Food Science*, Volume 14, December 2018, pp. 35-44, https://www.sciencedirect.com/science/article/pii/S1878450X18301069

[2] Yek, Grace S. and Kurt Struwe, *Deconstructing Molecular Gastronomy,* 2008, http://www.kitchen-theory.com/wp-content/uploads/2011/10/Deconstructing-Molecular-Gastronomy.pdf

[3] https://www.thefreedictionary.com/gastronomy

[4] Marcus, Jacqueline B., MS, RD, LD, CNS, FADA, *Food Science Basics: Healthy Cooking and Baking Demystified in Culinary Nutrition*, 2013, https://www.sciencedirect.com/science/article/pii/B9780123918826000029

growing respect as the application of basic chemistry in the kitchen has provided the starting point for a whole new cuisine. [1]

From the scientific perspective cooking can be viewed as molecules obeying well-known processes that describe the behaviour of all solids, liquids and gases. The application of chemistry and other sciences to restaurant and domestic cooking is thus making a positive impact, but this activity consisted mainly in small collaborations between scientists and chefs. However, the reactions that make food taste good or bad are still not very well understood. Nevertheless, there have been many novel applications of existing science, producing exquisite dishes and extending the range of techniques available in their kitchens.[2]

The term *molecular gastronomy* is credited to the Hungarian physicist, Nicholas Kurti and the French physical chemist, Hervé This. *Molecular Gastronomy* was first formalized as a concept by the two scientists in 1988. They applied *food science* to explain and solve culinary issues, bringing the tools and technology that are widely used in the *food industry* to the restaurant kitchen.

In an interview, Herve This, who was asked about the confusion between the terms 'molecular gastronomy' and 'molecular cooking' concluded: "there is a lot of confusion between Molecular Gastronomy, Molecular Cooking or cookery[3], and such chimeras as 'culinary science' or 'scientific cooking'. Generally, the confusion is based on the fact that people don't know what gastronomy is, what science is, and even in scientific circles, there is a confusion between science and technology, or engineering".[4]

Consequently, *molecular gastronomy* explores the physical and chemical phenomena occurring during culinary transformations, i.e. dish preparation and consumption (This and Kurti, 1994; This, 2002, 2006, apud Burke, This and Kelly, apud Snitkjaer, 2009). To summarize, it is the science of cooking or more generally the science behind a good meal. This involves scientific investigation of preparation techniques as well as the study of cultural and social factors affecting diner's perception of the meal.[5]

Related Terms. Food Science

The *food industr*y is characterized by more formalized and defined procedures, but when it comes to a professional chef or a domestic cook, there are many steps followed when preparing food, many of which traditionally regarded as 'anecdotal' from a scientific

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[1] *Molecular Gastronomy: A New Emerging Scientific Discipline*, Peter Barham, Leif H. Skibsted, Wender L. P. Bredie, Michael Bom Frøst, Per Møller, Jens Risbo, Pia Snitkjær, and Louise Mørch Mortensen, Chem. Rev. 2010, 110, 2313–2365

[2] cf. *ibid.*

[3] The act of preparing something (as food) by the application of heat https://www.thefreedictionary.com/cooking

[4] https://www.kitchen-theory.com/defining-molecular-gastronomy/

[5] Snitkjaer, Pia, *Investigations of meat stock* , 2009, pp. 1-9 http://www.kitchen-theory.com/wp-content/uploads/2011/10/Investigations-of-meat-stock.pdf

point of view. It seems that this was one of the main reasons for transforming 'Molecular Gastronomy' into a scientific discipline.[1]

It is distinct from the traditional *food science*, which is focused on food production on an industrial scale. *Food science* explores the biochemical, biological, chemical, physical and physiochemical properties of foods and beverages,[2] or as the Institute of Food Technologists (IFT) defines it, *food science* is "the discipline in which biology, physical sciences, and engineering are used to study the nature of foods, the causes of their deterioration, and the principles underlying food processing"[3]. It developed in close collaboration with the food industry in the 19th and 20th century. Its role has been to provide safe and nutritious food for the masses in the most efficient and economical manner possible (Fuller, 2001; Roudot, 2004 and Struwe, 2008, apud Snitkjaer, *op. cit.*), whereas the phenomena occurring during cooking have been neglected (This 2007, apud Snitkjaer, *ibid.*).

On the other hand, *food technology*, which is the application of *food science*, is defined as "the application of food science to the selection, preservation, processing, packaging, distribution, and use of safe, nutritious, and wholesome food" (IFT)[4]. Still, neither the science nor the technology is focused on the study of restaurant cooking processes or the creation of new dishes in the kitchen, a position that has been filled by *molecular gastronomy*.

Until the establishment of *molecular gastronomy*, there was also no scientific discipline studying the chemical processes of cooking at home or in the restaurants – as opposed to food preparation for the mass market.[5] As opposed to traditional *food science*, molecular gastronomy examines the scientific basis for the quality and sensory experience of foods produced in small amounts that will be consumed relatively quickly and close to the place of production (van der Linden et al. 2008, apud Snitkjaer, *ibid.*).

Although considered by some researchers to be distinct from *food science*, in the abstract of their work *Molecular Gastronomy: An Introduction*, Burke, This and Kelly (2016) claim that "In the world of *food science*, *Molecular Gastronomy* is a term which is relatively new, but describes the convergence of the two long-established core food disciplines, i.e., food science and the art of the chef." It basically is the food science behind cooking, as Jacqueline B. Marcus points out when referring to the ultimate goal of molecular gastronomy: "By discovering the *food science* behind cooking, *molecular gastronomy* is able to explain why some recipes fail and others succeed and which ingredients and techniques are optimal."[6]

[1] Burke, Roisin, This, Herve and Alan L. Kelly, *Molecular Gastronomy: An Introduction*, Reference Module in Food Science, 2016 https://www.sciencedirect.com/science/article/pii/B9780081005965033849

[2] cf. Marcus, Jacqueline B. , *Culinary Nutrition*, *The Science and Practice of Healthy Cooking*, 2013, p. 52

[3] http://www.ift.org/knowledge-center/learn-about-food-science/food-facts/about-fs-and-t.aspx

[4] *Ibid.*

[5] https://splice-bio.com/molecular-gastronomy-the-food-science/

[6] Marcus, Jacqueline B., *op. cit.*, Chapter 2 - *Food Science Basics: Healthy Cooking and Baking Demystified: The Science behind Healthy Foods, Cooking and Baking* https://www.sciencedirect.com/science/article/pii/B9780123918826000029

However, in contrast with traditional approaches of *food science* and technology, which considered mostly the chemistry, physics, or biology of food ingredients and industrial transformations, the focus of molecular gastronomy is on phenomena occurring during the preparation of dishes. Applications building on the principles of *molecular gastronomy*, such as ‘Molecular Cooking’ and ‘Note-by-Note cooking’[1] have emerged in recent years. Food scientists, culinary scientists, food engineers, and chefs are increasingly collaborating within these areas, whether in the kitchen or in industry.[2]

Note-by-Note Cooking/ Cuisine

Another term that has created a stir is *note-by-note cooking/ cuisine,* coined by This in his book published in 2014 (*Note-by-Note Cooking: The Future of Food*). *Note-by-note cuisine* is a style of cooking that replaces traditional ingredients such as meat and vegetables with their chemical constituents. [...] it relies solely on chemicals while still using classic and molecular cooking techniques.[3] This new way of cooking is meant to add unadulterated nutritional value to dishes of all kinds, actually improving upon the health benefits of so-called natural foods. The use of molecular compounds will be more energy efficient and environmentally sustainable than traditional techniques of cooking. Its founder considers it an important phase in culinary evolution on which the long-term survival of a growing human population depends. Although it was initially rejected by This, the idea of *scientific cooking* seems to take shape in the form of his *note-by-note cooking*.

In the review of This’s book, Benjamin Aldes Wurgaft quotes the gastronome Brillat-Savarin: “Tell me what you eat and I’ll tell you what you are” and reconsiders this connection in terms of traditional and note-by-note cuisine.

> Today I might answer, “I ate a hard-boiled egg for breakfast, with a little pepper,” but if I were This, himself an enthusiastic purveyor of Brillat-Savarin quotations, I might answer, “I ate a solidified combination of ovalbumin (the globular protein in the white), water, lipids, and other proteins (in the yolk), flavoured with piperine as well as various terpenes for odour.” If Brillat-Savarin was right about an intimate link between our food and our identities, what is each of us, the one with the egg and the other with the ovalbumin? Are we the same kind of eater? Many contemporary food subcultures are driven by this same logic of identity, and many eaters love to know about the origins of ingredients, to hear that the *jook* or the *hotteok* or the pig cheek tacos they’re consuming are “authentic,” as if they’ll too become more authentic by eating them. Molecular gastronomy and note-by-note cooking take a different tack. They abandon the identity principle and its symbolism of rootedness, head toward culinary frontiers at warp speed, seek the new and the strange, and delight in overturning conventional expectations for flavour and presentation. Nothing composed in such a way can claim great “authenticity,” and none of the recipes described in This’s book resemble anything my grandparents ate.

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[1] **Note by Note cuisine** is a style of cooking based on molecular gastronomy, created by Hervé This. Dishes are made using pure compounds instead of using animal or plant tissues. https://en.wikipedia.org/wiki/Note_by_Note_cuisine

[2] Burke, Róisín , This, Hervé and Alan L. Kelly, *op. cit.*

[3] https://www.cnbc.com/2018/06/29/note-by-note-cuisine-can-boost-food-security-herve-this.html

Food Engineering

Boom and Jansen (2014) note that

> Although the increased affluence has given one more concern about health, it also had the positive effect that consumers worldwide have more time and resources to spend on high-quality food. Dining in a restaurant is now common everywhere, whereas media pays much attention to sophisticated food, through television shows, often with famous chefs, who have become celebrities. The increase in popular interest for the systematic understanding of the changes in foods during preparation, led to the emergence of molecular gastronomy and gastronomic engineering (e.g., This, 2002; Aguilera, 2011). These are new branches of food engineering that explicitly aim at the creation of new sensorial experiences in a restaurant setting (i.e., not foods that are stored over time, but products that are created and immediately served to the consumer). Here, good understanding of the underlying molecular and mesoscopic[1] processes taking place in the food, while being prepared, gives an enormous scope to create innovative textures with various ingredients.

Food engineering, which became an academic discipline in the 1950s, is a professional and scientific multidisciplinary field related to food manufacturing. As Barbosa-Canovas and Juliano (2005) explain, it covers the practical applications of *food science*.[2] Its purpose is to advance the implementation of efficient industrial processing in the transformation of raw materials of biological origin into edible forms, which includes packaging, storage, and distribution. The current research areas require expertise in materials science, applied mathematics and modelling and biochemical engineering applied to foods.

Second, *food engineering* includes the study of engineering properties (e.g. compositional – boiling or freezing point; physical - size, shape, volume, density; mechanical – compressive strength, sensory – texture and colour, thermophysical – specific volume, heat, etc.) New processes recently discovered by food engineers are the isolation of gelling agents for the spherification of juices, or the availability of protein isolates from various sources that can be used to form new textures. It has provided better understanding of the processes taking place within a food matrix during preparation, such as the realization that crispiness is related to the glassy state (which created the possibility to have crispy slices made from vegetables, or even liquids).[3]

As defined by Aguilera, *gastronomic engineering* (GE) means using the vast body of knowledge accumulated in food engineering and food materials science to propel the curiosity and creativity of chefs to what is technologically feasible and environmentally sustainable. GE opens new opportunities for *food engineering*, a discipline that has been

[1]Pertaining to a size regime, intermediate between the microscopic and the macroscopic, that is characteristic of a regionwhere a large number of particles can interact in a quantum-mechanically correlated fashion.
McGraw-Hill Dictionary of Scientific & Technical Terms, 6E, Copyright © 2003 by The McGraw-Hill Companies, Inc.

[2] cf. Barbosa-Canovas, Gustavo V. and Juliano P., *Food engineering: encyclopedia of life support systems*, 2005 https://unesdoc.unesco.org/ark:/48223/pf0000143332

[3] cf. Boom and Jansen, *ibid.*

mostly oriented to the food processing industry. Aimed not at very large-scale production but at the creation of individual products, it brings *food engineering* closer to the homes of individual consumers.[1]

Molecular Gastronomy Techniques

The different molecular gastronomy techniques give rise, in most cases, to an opaque terminology. The most common of these techniques are: spherification, gelification, emulsification, transformation and sous vide.[2]

1. Spherification is the most commonly seen molecular gastronomy technique. It uses chemical reactions to “trap” liquid ingredients with an extremely thin, tasteless membrane, forming clear “beads”, which look like pearls or caviar eggs. The technique is based on the reaction between calcium chloride and alginate, two substances that when mixed together gel together.[3]
2. Emulsification. Foams, or ‘airs’ are used in molecular gastronomy to add an extra touch of flavour, an almost ethereal quality to a dish. A hand blender is used to mix the ingredient of choice with soy lecithin. An emulsifier derived from soybeans, lecithin has little flavour so it will not affect the taste of the foam. The applications are endless, from balsamic foam to put over strawberries, to a citrus air to top a margarita cocktail, to the inventive chive foam.[4]
3. Sous vide is the technique of slow cooking meat under a water bath, at low even temperatures (55 to 60 °F), and for an extended period of time. Such molecular gastronomy techniques have existed since the late 1700s, but were lost over time and only rediscovered in the mid-1960s. Sous vide requires special equipment, most specifically a “sous vide machine” or some type of immersion circulator.[5]
4. Gelification relies on jellifying agents like Agar Agar or Carrageenan. The purpose is to turn liquids into a more solid state. This allows the cook to serve what are typically liquid dishes in a new, more solid and unpredictable format. For this technique, the gelling agent is mixed with the liquid ingredient (e.g. tomato soup or papaya juice) and brought to a boil, then later passed through a clear silicone tube (to achieve the spaghetti shape) under an ice bath.[6]
5. Transformation (Transglutaminase). Although it sounds less than appetizing, one of the best and most fun molecular gastronomy techniques uses something known as “meat glue”,

[1] https://www.sciencedirect.com/science/article/pii/B9780444525123000607
[2] Top Molecular Gastronomy Techniques and Recipes https://www.gourmetfoodworld.com/molecular-gastronomy-techniques-15249
[3] **e.g**. Honey Caviar with Fourme D’Ambert and Black Tea by Quantum Chef of MolecularRecipes.com
[4] **e.g.** Broiled Mussels with Chive Foam by Popartichoke.com
[5] **e.g.** Sous Vide Steaks by J. Kenji Lopez-Alt of Seriouseats.com
[6] **e.g.** Papaya Agar Agar Noodles by Jason Logsdon of ModernistCookingMadeEasy.com
Peanut Butter Powder & Jelly Noodles by Mira Mi of Mirauncut.com

known also by its technical name, transglutaminase, a tasteless enzyme that can bind together protein-rich foods like meats.[1]

In conclusion, *molecular gastronomy*, which has become a discipline in its own right, describes the convergence of the two long-established core food disciplines, i.e., *food science* and the art of the chef. *Molecular gastronomy,* which is also a branch of *food engineering*, explores the physical and chemical phenomena occurring during culinary transformations, i.e. dish preparation and consumption; generally, it is the science behind a good meal. This involves scientific investigation of preparation techniques as well as the study of cultural and social factors affecting diner's perception of the meal.

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[1] https://www.gourmetfoodworld.com/molecular-gastronomy-techniques-15249

DIFFICULTIES ENCOUNTERED IN TECHNICAL TRANSLATION IN ESP CLASSES

Elena-Clementina NIȚĂ*

Abstract: *The article puts forward the challenges of technical translation in ESP classes. Like all translations, technical translation needs to be grammatically correct, stylistically suitable and coherent in the TT. In ESP classes, aspects such as precision and clarity might be relevant to consider while rendering English texts on Electrical and Mechanical Engineering into Romanian. Technical vocabulary is fixed, therefore creativity, synonyms and ambiguities are not permitted. The teacher needs to raise students' awareness as regards using specialised language in order to prepare them for real life engineering communication.*
Keywords: *technical translation, engineering communication, correctness*

Introduction

Translating technical[1] texts is a challenging task although there are many helpful resources at hand.

A precise and accurate translation in a target language requires a good level of technical terminology awareness and the ability to find the unambiguous equivalent in the context. Moreover, translation of technical texts is part of everyday life, starting with the instruction manual of the refrigerator and finishing with instructions for taking headache relief pills. These ordinary texts represent one of the tools which make life easier being the major source of up-to-date information about cutting-edge technology. More importantly, for students studying engineering, the understanding of new developments, equipment, tools, concepts described in English by experts is of utmost importance. Also, it is necessary for them to acquire solid general knowledge of the English language. Students should have good knowledge in their field of specialism to be able to understand not only the gist, but the text in detail to render an accurate translation. Technical translation in ESP classes involves developing reading and writing comprehension and expression in order to accustom students to *engineering communication*. It is obvious that through translation students acquire detailed knowledge of technical vocabulary. Through reading and translating, they develop confidence and ability to extract information from all sorts of technical texts. The principal goal of all translation is to give clarity, precision and non-ambiguity to the translation in target language (henceforth TL). Therefore, most theories

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[1] Currently, LSP (Language for Specific Purposes) theorists agree that technical translation is actually specialised translation: "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 terminology, does not make it technical" (Byrne, J., 2006:3).

identify similar features of a good specialised translation. To obtain clarity, for instance, the sentences in the TL need to be "completely recast". However, sometimes, the result is "still too literal for comprehensibility" (Herman,1993:13-14).Concision can be obtained by new wording corresponding to the regular word order in the TL. Moreover, correctness requires detailed knowledge about the subject to translate and the ability to identify and correct the errors in the original document, if any (*ibidem*:17-18).

Aim

The aim of the paper is to identify a few difficulties of specialised translation in Electric and Mechanical engineering field during ESP classes. These might be relevant whilst translating specialised texts in the classroom, the teaching aim being that of endowing students with specific skills necessary for engineering communication. Also, the article is not an exhaustive and comprehensive treatment of the area which is rather broad and complex, it only offers a general overview and illustrative examples discovered during teaching practice.

Aspects to consider

Using translation in foreign language learning and teaching is currently re-considered as a creative activity (House, 2018: 143).With technical texts, it is even more helpful because all the words are assigned the exact meaning in the TL whilst students develop their linguistic proficiency in the foreign language (*ibidem*: 147). Moreover, there are several aspects which should be taken into account. Firstly, it is the command of English second year undergraduates have; secondly, their knowledge of the specific specialism; and thirdly, it is teacher's wish to raise their awareness as regards using specialised language in *engineering communication* in international joint projects, contexts, workplaces. However, there are two other aspects to consider: the students are rather inexperienced translators, studying a regular engineering programme, and, the other one, that proficient command of SL and TL is necessary, though: "[...]technical translation requires more than writing down the dictionary equivalents of words. [...] facility with the source language is important, but facility with the target language is crucial" (Herman, *op.cit.*:19). Therefore, we should have in mind not only the level of competence in the field of specialism, but also the quality of the undergraduates' outcome in terms of clarity, conciseness and correctness. It is blatantly obvious that a poor command of general English might generate difficulty to understand texts designed in technical language. Furthermore, a poor command of TL involves unexpected difficulties such as undergraduates' need to be acquainted with the subject they are translating by means of texts on the topic.

The foreign language teacher's view on using translation is the one common in language teaching. For that reason, the focus is more on avoiding the confusion of lexical items, learning the technical collocations and identifying the grammatical rule to use in a specific specialised context. Unlike the teacher, the specialised translator "focusses on the *communicative function* of the word, phrase or sentence in question", making assessments of "any lexical items that are best omitted or any essential information that needs to be added to the target version" (Hann, 2004: 176). Although the views seem rather different, the teacher needs to perform the translator's work too. Therefore, the differences between natural language and technical communication(precise, unambiguous) are obvious and students should be aware of becoming competent speakers and writers in their field of specialism; technical vocabulary is fixed, creativity, synonyms and ambiguities are not allowed (Trippel,2012:122). Learning a technical language, for instance the specialist language of Electric and Mechanical engineering[1], is similar in many ways to acquiring the linguistic competence for a foreign language. In an engineering text, not only the terminology is new, but also grammar rules may change and some verbs and prepositions are used with a rather new significance. Sometimes, it is essential to resort to native speakers, if possible, to resolve the linguistic issue:

> Technical translation involves native speakers in a considerable amount of problem-solving regarding terminology and semantics, but the difficulties of non-native speakers are even more acute as they lack the same general awareness of prepositions, adverbs, adjectives and their relationships with specific nouns and verbs. (Hann, *op.cit*.: 156).

This is most important in some other contexts too. For example, if we wish to translate in English the following sentence, the translation might be quite uncommon for native speakers because there are several ways of saying the same thing: *Trenul va opri în următoarele stații: Finsbury Park, Potters Bar și Cambridge*. The native speaker's usual way of saying it is: *This train will be calling at: Finsbury Park, Potters Bar and Cambridge*. Referring to having two surnames after getting married (more common for women), a British English native speaker describes the situation by *double-barrelled* (*family name*). Also, it is unusual for a non-native to use the phrase *white goods* for washing machine, oven, dishwasher; or to say *without a minor hitch* for *fără nici cea mai mică problemă* (everyday British English idiom).

Also, students need to be aware of words that are used across several specialisms such as *thrust*[2]and everyday words that may take on various meanings in technical contexts such as *eye*[3]. In some technical texts, the variation British English and American English needs to be considered too. For example, in British English unlike the American English "the term *motor* implies *electric motor*, and *engine is used to describe— diesel engine*, *steam engine*, *rocket engine*, etc" (*ibidem*: 147).

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[1]*Electrical engineers* deal with areas like "*household wiring, electrical machinery, automobile electrics*". (Hann, 1992: 95); "Mechanical engineers design and construct *machines, engines, turbines,drive systems, lifting gear,* and *mechanical equipment* for specific applications in other branches of technology or industry. [...]Since many machines and most machine tools are operated electrically, the terminology merges with that of Electrical Engineering" (*ibidem*:128).

[2]*Thrust*: (geol) încălecare, șariaj; (hidr) împingere (a terenului); (maș) distanțier; (mec) forță de forfecare; (petr) apăsare pe talpă/axială; (TH) lovire, șoc, presiune axială, tracțiune, contrapresiune, apăsare, compresie // a împinge, a înfige. (Cincu, Cișmaș et alii, 1997:1398).

[3]*eye*: (hidr) ajutaj de intrare (la compresoare, centrifuge etc.); (maș) ochi, ureche, șurub cu inel/cu ochi; (min) rampă superioară a puțului; (nav) ochi (parâmă); ochet; (poligr) floare; (TH) ochete de lanț(*ibidem*: 462).

Method

The method used to obtain data for analysis was that of translating specialised texts during ESP classes for the Electric and Mechanical Engineering undergraduates, during a whole year of study. In the translation process, general and technical dictionaries and thesauruses, and parallel texts were used to investigate the meaning in technical context and to became aware of the significance of the multiple technical meanings typical of other specialised text. Although students have a propensity to refusing working with dictionaries (even online ones), for such an activity they seemed rather open to try new learning tools individually or in pairs and small groups.

Material

The source texts (henceforth ST) are extracted from the Student's book *Oxford English for Electrical and Mechanical Engineering*, published by Oxford University Press. The TT is primarily meant to serve as learning resource for *engineering communication*.

Procedures and Practice

There are several guiding translation theories used by specialists in general and specialised translation. Catford (1965) and Nida (1964 and 1969) are the fathers of the translation theory and practice and their works lie at the basis of any translation concept. Also, it is important to mention that there are seven translation procedures, such as direct (borrowing, calque/loan, literary translation) and oblique (transposition, modulation, equivalence, adaptation) (Vinay, Darbelnet,1995: 30-40) and that the equivalence prevails in the translation of specialised texts. Moreover, the translation procedures generally operate at three levels: vocabulary, syntactic structure and message (Munday, 2016:93), each type of equivalence retaining and adding to the features of the preceding level (Fawcett, 2003: 61).Therefore, during the process of translating, whilst attempting to establish relationships between "specific manifestations of two linguistic systems, one which has already been expressed and is therefore given, and the other which is still potential and adaptable" (Vignay, Darbelnet, *op.cit.*:30), translators should take a few steps: identify the units of translation; examine and evaluate the SL text and its constituent unit of translation which might be descriptive, affective or intellectual; reconstruct in TL, the situation which produced the message in the SL; assess the stylistic effects.

A. Assessing difficulty while translating

Several aspects were identified as hindrance during translation:

1. There might be translation difficulties as regards the corresponding equivalents in TL, because it is claimed that they "lie more in L2 term selection than in fundamental conceptual complexities" (Hann, 2004:109).
2. The need to create equivalences arises from the situation because the words need to be fully understood in SL (Vinay, Darbelnet, *op.cit.*:258).

3. Not all students have a proficient command of SL and TL, i.e. there might be linguistical issues which they cannot fully understand in their native language and, on the other side, they do not have a good command of the foreign language to help them to translate linguistic nuances.
4. English has a rich lexicon, words carrying narrow (detailed-centred lexical meaning). (Herman,*op.cit*.:15).

B. Practice exemplified

1. Using direct and oblique procedures

The case of the equivalence is rather common because in most contexts the technical dictionaries give the corresponding word in the TL. However, a particular feature of equivalence is that of its syntagmatic nature and, therefore, the message is fully affected (Vignay, Darbelnet, *op.cit.*:38). (It is more about a global recognition which focuses on the specific situation with no need of analysis (*ibidem*:256). For instance, for the following example: *That is the gravity force*.(Unit, henceforth U, 5),the translation into Romanian is easy to render by: *Aceasta este forța de gravitație*. However, in other examples, equivalence is combined with transposition and modulation as in the following: *To solve the ship problem, we must look at the forces on the ship (Fig.1*) (U5)is translated with the help of the picture attached to it representing a ship and the forces (as described in Physics) which act on it. All the words in the sentence are common in general language too and students might not seize the hindrance. Also, the meaning for the *ship problem* is to be understood in the context of the exercise above the translated text which requires to solve a few problems, i.e. to answer a few questions regarding the way forces act. The first translation sounded like: *Pentru a rezolva problema vaporului, trebuie să ne uităm la forțele de pe vapor*, being rather poor and ambiguous. After explaining the relationship between the words (ship problem) and the translation of the preposition *on* by *asupra*, the final translation was modulated to: *Pentru a rezolva problema cu/în care se vorbește despre/ vapor/întrebarea despre vapor, trebuie să ne uităm/ să observam forțele care acționează asupra vaporului (din imaginea alăturată).*

A rather similar situation is in the following example: *Another important force in engineering is the one caused by elasticity. A good example of this is a spring.*(U5)The translation being:*O altă forță importantă în inginerie este cea cauzată de elasticitate. Un exemplu bun al acesteia este arcul*. Again, the translation in TL is ambiguous because of word-for-word translation. For those unaware of everyday words which take on another meaning in technical texts, *spring* might have been translated by *primavara.*The final translation could be: *Un alt tip central de forță din domeniul ingineriei este cea generată de elasticitate. Un astfel de exemplu este arcul.*

The next example: *Brass (65% copper, 35% zinc)- Properties: very corrosion-resistant. Casts well, easily machined. Can be work hardened. Good conductor* (U3)was translated by *Alama (65% cupru, 35% zinc) - Proprietăți: foarte rezistentă la coroziune. Se topește bine, ușor de tăiat. Poate fi lucrată întărită. Bun conductor.*The choice of equivalents is easier in case there is a good knowledge of the speciality in TL. Equivalence, transposition and modulation, borrowing and calque are all combined for an accurate, precise translation: *Alama (65% cupru, 35% zinc) - Proprietăți: foarte rezistent la coroziune. Se topește uniform, cubune proprietăți de prelucrare. Formabilitate și la rece. Bun conductor electric.*

2. Identifying repetitions

The syntax of the technical text is rather different, being rich in repetitions, which sometimes seem redundant. Hence, technical language differs from general language, where statements containing repetitions are considered *non-grammatical*. (Hann, 2004: 119-120). Although repetition is prominent, its presence makes the sentences meaningful, unambiguous, hence they should be kept in the TT:*In an electric motor an electric current and magnetic field produce a turning movement* (U6). *Într-un motor electric, un curent electric și un câmp magnetic produc/generează o mișcare de rotație*. Another illustrating example is: *Many mechanisms involve changing one kind of motion into another type. For example, the reciprocating motion of a piston is changed into a rotary motion by the crankshaft, while a cam converts the rotary motion of the engine into the reciprocating motion required to operate the valves*(U4). *Multe mecanisme funcționează prin schimbarea tipului de mișcare. De exemplu, cursa motoare /activă a pistonului dintr-un motor este schimbată în mișcare circulară/de rotație de către arborele cotit, în timp ce o camă transformă mișcarea circulară/de rotație a motorului în cursă motoare/activă necesară pentru funcționarea valvelor*.

3. Dealing with multiple enumerations

It is certain that in specialised texts there might be multiple enumerations, sometimes developed in rather long sentences, depending on the object, process they describe in detail. Such an example is: *A typical system includes a boiler, a network of pipes, a feed, and expansion tank, radiators, and a hot water storage system* (U8). Sistemul *classic este alcătuit din centrală/cazan, rețea de conducte, alimentare/racord de conectare, vas de expansiune, calorifere și sistemul de stocare a apei calde*. There is no possibility to shorten the sentence or to reduce the enumeration without damaging the overall message. The following example is a combination between enumeration and repetition: *The flow of gas to the burner is controlled by a valve (or valves) which can be operated by a time switch or by a boiler thermostat, hot water cylinder thermostat, or by a thermostat located in one of the rooms*. (U8) *Curgerea gazului către arzător este controlată printr-una sau mai multe supape puse în funcțiune de un întrerupător temporizat sau de termostatul cazanului, de termostatul cilindrului cu apă caldă sau de un termostat amplasat într-una din camerele locuinței*. Translation procedures such as equivalence, modulation and transposition need to be applied for an accurate translation into Romanian and parallel texts should be used to validate the specialised language in the field of Electric and Mechanical Engineering.

Conclusion

Technical translation is a tedious and fiendish work for all expert or inexperienced translators because not only particular terms are sometimes a hindrance to translation, but also the re-modulation, re-structuring, and adaptation of the meaning in TL. For undergraduates studying English as a foreign language it is even more challenging since they need to master the knowledge in their field of specialism.

It is evident that the present study is not comprehensive enough to draw significant conclusions, but the examples presented and their translations indicate that it is not an easy task to use translation in ESP classes for Electrical and Mechanical Engineering fields and it is rather difficult for students to give precise and concise variants in their native language. However, it is rewarding for students, after all, since they obtain a new skill, i.e. a good command of English in their specialism and they become competent speakers in engineering communication contexts. Indeed, the overall goal of ESP classes is to respond to the receiver's needs, which is *engineering communication* in English. The aspects presented and the examples translated offered strong evidence of the difficulty to acquire technical language in English and to render a precise and natural translation into Romanian.

To conclude, translation in ESP classes for Electrical and Mechanical Engineering undergraduates is a useful tool as regards acquiring specialised terminology and discourse. More significantly, technical translation needs to be grammatically correct, coherent and natural in the TT. Moreover, aspects such as precision and clarity might be relevant to consider while rendering English texts on Electrical and Mechanical Engineering into Romanian. The teacher's principal teaching aim should be to raise students' awareness as regards using technical language in order to prepare them for engineering communication in real life contexts.

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LES PARTICULARITÉS DES LANGAGES SPÉCIALISÉS

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***Abstract**: Communication and scientific production does not mobilize a special language. There is no language of general communication and, on the other hand, a different language for science and technology, with a morpho-syntactic system, structures and functions different from those of general French. Technical language and scientific language cannot be clearly distinguished, so great is the extent to which their relationship interconnects. This effect has become more and more powerful as science and new technologies have entered the life of every individual through the widespread use of technical assets or by the dissemination of technical and scientific knowledge through the media. The purpose of this study is to provide a brief presentation of some particularities of specialized languages.*

***Keywords**: technical terms, specialized language, general.*

Introduction

La problématique de cette étude la constitue l'étude de la langue en tant qu'un outil de communication, considérée comme une convention entre auditeur et un locuteur, la langue étant considérée comme une convention partagée entre les membres d'une société donnée. Du fait, « la langue est un instrument de communication selon laquelle l'expérience humaine s'analyse différemment dans chaque communauté en unités douée, d'un contenu sémantique et d'une expression vocale… » (Martinet A., 1985 : 23). Nous nous arrêterons sur la définition, les caractéristiques de la langue de spécialité, la communication scientifique et ses caractéristiques. La partie théorique sera consacrée à l'explication et l'éclairage des concepts concernant les langues de spécialité et aussi à la communication scientifique.

La langue de spécialité est définie comme « un ensemble complet des phénomènes linguistiques et des expressions qui se produisent dans une sphère précise de communication et limités par des sujets, des termes, des intentions et des conditions spécifiques » (Carbre M.T., 1998 : 118), ce type d'écriture se caractérisant par un lexique spécifique relatif à un domaine spécifique.

Le langage scientifique est une langue à elle toute seule que l'on l'utilise pour les discussions spécialisées, qui est employée pour les publications scientifiques et qui comporte de nombreux termes spécifiques. Autrefois, il existait des langues scientifiques unitaires. Dans l'espace européen, le latin a longtemps dominé la science. En revanche, c'est l'anglais qui est dorénavant la langue scientifique la plus importante. Les langages scientifiques sont des jargons dont les caractéristiques principales sont la normalisation et la formalisation. Il n'y a pas de place pour des éléments rhétoriques ou de vagues fioritures.

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Langue de spécialité/ langue commune

La transition entre le langage spécialisé et le langage commun semble facile car le vocabulaire d'un jargon spécifique comprend toujours des éléments de lexique commun. Un ensemble de termes techniques ou les soi-disant expressions spécialisées n'aboutiraient cependant pas à un texte cohérent. Par conséquent, le lexique commun peut exister indépendamment du lexique spécialisé, mais pas inversement.

Le langage technique et le langage commun ne peuvent pas être clairement différenciés, si étroitement liées sont leurs relations mutuelles. Surtout, la plupart des langages spécialisés sont basés sur le langage ou le vocabulaire commun. Ils utilisent les nombreuses possibilités d'expression offertes par le lexique commun. Et inversement, le langage spécialisé a ses effets sur le langage commun. Au fil du temps, il a pris diverses expressions de la terminologie spécialisée. Cet effet est encore plus forte aujourd'hui parce que la science et la technologie, par exemple, par la consommation des biens techniques (matériel vidéo, les ordinateurs à la maison) ou par la diffusion des connaissances scientifiques ou techniques à travers les médias entrent de plus en plus vite dans la vie quotidienne de chaque individu. Cependant, l'influence du langage technique sur le langage commun est observable non seulement au niveau du vocabulaire mais aussi au niveau de la grammaire, par exemple dans l'utilisation fréquente du nom (du groupe nominal), suivi de près en fréquence, du verbe, de l'adjectif ou de l'adverbe.

Selon le degré de spécialisation, on distingue le vocabulaire scientifique général, qui comprend les termes techniques communs à plusieurs domaines spécialisés et le vocabulaire spécial, à savoir la terminologie spécifique, utilisée exclusivement dans un certain domaine.

En ce qui concerne les domaines où la communication se fait à l'aide d'un jargon spécialisé, on distingue:

- la science et la recherche (le langage scientifique)
- la production, les procédés de fabrication, la technique, etc. (la langue spécialisée)
– la vente et le marketing (la simplification du langage spécialisé)
– la consommation (le jargon, appliqué dans un langage commun).

Il est souhaitable de ne pas confondre le langage spécialisé avec le vocabulaire technique (la terminologie) et de ne pas négliger les particularités syntaxiques partiellement prononcées des langages spécialisés. Tout d'abord, les langages spécialisés, sans syntaxe, ne peuvent être appelés "langage", ne répondant pas à un critère important. De plus, les caractéristiques mêmes de la structure de la phrase caractérisent le style technique du langage. Par exemple, la syntaxe du langage administratif, souvent utilisée en excès, se caractérise par l'utilisation fréquente des constructions participiales et passives.

La terminologie

Avec l'avancement des connaissances humaines et la spécialisation accrue dans tous les domaines, le nombre de termes techniques a augmenté et la nécessité pour les professionnels de communiquer de manière précise et sans équivoque dans leurs domaines respectifs a conduit à l'émergence des langages spécialisés. Les langages de spécialité sont destinés à fournir une série de signes permettant d'identifier des objets et des domaines spécifiques qui doivent être aussi précis et efficaces que possible.

Dans l'étude *Lexic comun, lexic specializat*[1], Angela Bidu-Vrânceanu délimite clairement les significations du terme terminologie. Le concept de terminologie est utilisé avec plusieurs sens interdépendants, pas toujours clairement définis. La délimitation de ces interprétations est d'autant plus importante que le rôle des langues naturelles et, implicitement, le rôle de la linguistique dans le fonctionnement des terminologies est reconnu par la plupart des chercheurs, même si ce rôle est inégal selon les termes.

Le concept de terminologie a les valeurs importantes suivantes:

(1) Un langage spécialisé ou un système scientifique utilisant une terminologie au sens d'un ensemble de termes spécialisés et de moyens linguistiques et non linguistiques pour établir une communication spécialisée non ambiguë dont la fonction principale est de transmettre des connaissances dans un domaine particulier de l'activité professionnelle;

(2) Un ensemble de termes spécialisés ou de mots appartenant à un sous-système linguistique, les termes étant caractérisés par l'univocité, la non-ambiguïté et des relations lexico-sémantiques propres;

(3) La terminologie est également utilisée dans le sens d'une science interdisciplinaire traitant des problèmes généraux de terminologie mentionnés ci-dessus, science qui analyse la logique du savoir, la hiérarchie des concepts, le codage linguistique et non linguistique et les problèmes de création des mots nécessaires à la science et à la technologie.

Les langues de spécialité sont destinées à fournir une série de signes permettant d'identifier des objets et des domaines spécifiques qui doivent être aussi précis et efficaces que possible.

Cependant, plus un jargon spécialisé est précis et concis, plus il devient intelligible en même temps. Cela conduit à des problèmes, en particulier dans les domaines qui affectent les locuteurs ordinaires, tels que le droit et l'économie. Ce qui se passe dans l'Union européenne, par exemple, concerne tous les citoyens européens, mais très peu sont capables de comprendre tous les processus, la plupart étant dus au manque de connaissances spécialisées, au manque de connaissance du vocabulaire spécifique. Caractérisé par la concision et la précision, le lexique spécialisé a des dénominations claires et sans équivoque. «Les langages spécialisés ne peuvent être introduits que par la langue courante, leurs concepts de base ne peuvent être définis que par cette langue et les formules déduites plus tard sont dérivées de ces concepts de base au moyen de la pensée logique. » (Klaus, G, 1978 : 43)

Les termes techniques apparaissent soit comme des néologismes, soit en prenant des mots du langage commun, connaissant ensuite une limitation du sens, soit en reprenant des mots étrangers.

Exemples:

1. Jargon – un sens technique est subordonné à un mot commun, devenant ainsi un terme technique; sa signification change, mais sa forme reste la même:

Ex. manchon :

[1] Bidu-Vrânceanu, Angela (coordonateur) - Lexic comun, lexic specializat, l'Université de București, 2002 - http://ebooks.unibuc.ro/filologie/vranceanu/part32.htm.

- terme général: accessoire cylindrique de vêtements destiné aux femmes, ouvert aux deux extrémités, de fourrure ou de tissu matelassée et utilisé pour protéger les mains du froid.

- terme technique:

a) Pièce en forme d'anneau ou de pièce courte qui sert à joindre deux tuyaux, barres, etc. une partie élargie à l'extrémité d'un tube, qui sert à le connecter à un autre tube. · Pièce de caoutchouc insérée entre la caméra et le pneu d'une moto, pour protéger la caméra,

b) (botanique) Membrane protectrice de graine, tige, etc.

c) (sportif) enveloppement pour attraper la lance. 2. Dérivation avec suffixes et/ou préfixes: réfrigérateur, modelable ;

3. Emprunts des langues étrangères : management, display, marketing ;

4. Abréviations et acronymes: VSH, faire un courte (courte circuit)

5. Composition: autoétanchéité, thermorésistant

Outre la grammaire, les termes et leur côté sémantique sont très importants pour les langages spécialisés. Un terme est, en particulier dans le sens scientifique du mot, une unité lexicale spécifique qui identifie un concept bien défini dans le système d'un domaine de spécialité. Les termes techniques, dans la mesure où ils désignent des éléments clairement définis dans une zone d'étude, forment un vocabulaire spécialisé. Parce que ces termes ne sont pas clairement définis dans un sens plus large dans plusieurs domaines, par la standardisation on essaie de construire et de développer leur propre terminologie dans chaque domaine spécialisé. Un terme technique doit répondre aux critères suivants: il doit être spécifique à un ou plusieurs domaines spécialisés, conceptuel dans le sens que le terme est le signe linguistique d'un concept, d'une notion; il faut être précis pour se délimiter des autres termes par définition, unique, il doit dénoter une certaine notion, être clair et concis, être neutre.

Le langage technique est essentiellement un langage fonctionnel et sert à retenir et à transmettre des connaissances. Ce type de langage perd inévitablement sa généralité pour répondre aux exigences de précision, d'efficacité et de facilité d'utilisation. L'explosion rapide des langages spécialisés au cours des cent dernières années, avec la globalisation, la complication et la compression des termes techniques, a créé un problème de communication. La compréhension entre les spécialistes des différents domaines et les non-spécialistes est devenue de plus en plus difficile. Le danger des malentendus entre des professionnels a également augmenté en raison de l'immensité de la terminologie spécialisée.

Il existe de nombreux travaux sur la caractérisation des articles scientifiques (Hyland, 2009), (Swales, 2004). Ces études ont souligné des procédés spécifiques, reconnus par la communauté scientifique et appliqués pour exprimer le positionnement de l'auteur (Tutin, 2010) ou pour argumenter des choix méthodologiques (Rinck, 2006). Parmi les procédés linguistiques mentionnés (Hyland, 2009), plusieurs sont spécifiques au discours académique : des expressions qui expriment la possibilité d'une hypothèse (verbes de modalité), l'autocitation (pronoms personnels de 1ère personne, articles possessifs), l'expression d'un point de vue (verbes de croyance). (Swales, 2004) propose une analyse détaillée de plusieurs catégories de genres scientifiques (thèse, article, présentation orale) en identifiant les fonctions rhétoriques et linguistiques qui expriment l'argumentation ou la citation d'autres travaux.

Si certains travaux proposent l'identification d'un vocabulaire commun aux textes scientifiques, un meta-langage (Drouin, 2007), d'autres exposent avec clarté l'apparition de phénomènes liés à la syntaxe : présence d'adjectifs relationnels (Daille, 1999), préférence pour le passif, utilisation de tournures impersonnelles, utilisation du pronom de 1ère personne. (Kocourek, 1991) souligne comme caractéristique du langage de spécialité les termes du domaine. Aussi, il identifie des phénomènes tels que les propositions participiales ou infinitives, les subordonnées relatives.

Conclusions

En conclusion, les recherches montrent que les propriétés lexicales, morphosyntaxiques et syntaxiques sont aussi performantes que les termes. Le discours scientifique met l'accent sur la communication des idées, des concepts, des réalités langagières pragmatiques. Il est très important de bien maîtriser les connaissances de spécialité, la terminologie doit respecter les réalités des faits et les locuteurs qui opèrent avec la terminologie scientifique doivent opérer avec des raisonnements logiques, concrètement argumentés. Le discours se caractérise par la clarté de l'expression, la concision et la validité des informations présentées, par le caractère objectif et neutre de l'émetteur. Le but est celui d'informer, d'éduquer, d'expliquer ou d'argumenter, sans que l'émetteur fasse appel aux figures de style. Le discours scientifique, à la différence d'autres types de discours, a des caractéristiques langagières différentes et il représente l'image fidèle du savoir scientifique, qu'il s'agit de la technique, des sciences dures, de l'environnement, etc.

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LAS UNIDADES FRASEOLÓGICAS RUMANAS RELATIVAS A LOS COLORES Y SU CORRESPONDENCIA ESPAÑOLA

Mihaela MATEESCU[*]

Abstract: *Phraseology is a very specific field in a language because it reflects the wisdom of previous generations. The use of phraseological units reveals attitudes, postures and behaviour of the speakers who use them.*

In this paper, we propose to analyse the Romanian phraseological units related to colours from the point of view of the symbolic meanings of colours and from the point of view of the degree of equivalence achieved in the translation from Romanian to Spanish.

To elaborate our corpus we have consulted different Romanian lexicographic works and then we searched for their Spanish correspondence in bilingual dictionaries.

Keywords*: phraseology, phraseological units, degree of equivalence.*

Introducción: fraseología y unidades fraseológicas

La lengua es la expresión directa de la cultura, y así como cada cultura tiene su peculiaridad cada lengua tiene la oportunidad de expresar parte de ella mediante las combinaciones de palabras recurrentes, aceptadas y utilizadas por sus hablantes.

Estas combinaciones fijas de palabras, en las que el significado que se obtiene de la combinación de las palabras no es necesariamente el que se espera al analizar sus componentes por separado, representan el objeto de estudio de la fraseología.

La fraseología es una disciplina lingüística cuyo enfoque a menudo genera contradicciones, ya que los investigadores tienen diferentes puntos de vista sobre la definición, la terminología y la clasificación de los elementos de cuyo estudio se encarga.

Aunque las investigaciones en el campo de la fraseología como disciplina independiente comenzaron en Rusia, en los años cincuenta del siglo XX gracias a Viktor Vladimirovich Vinogradov, en nuestro país, la fraseología rumana se enmarca como una subdisciplina lingüística y tiene carácter de una categoría frontera, situada entre la lexicología y la sintaxis.

Charles Bally, el lingüista suizo que sentó las bases para el estudio moderno de la fraseología, definió la fraseología como una parte del vocabulario en la que se estudian y clasifican las así llamadas *locuciones compuestas* que incluyen en su estructura palabras que han perdido, totalmente o en parte, el significado individual, pero cuya combinación tiene un significado bien definido. Bally definió la fraseología con las siguientes palabras: "Si dans un groupe de mots, chaque unité graphique perd une partie de sa signification individuelle ou n'en conserve aucune, si la combinaison de ces éléments se présente seule

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avec un sens bien net, on peut dire qu'il s'agit d'une locution composée […] c'est l'ensemble de ces faits que nous comprenons sous le terme général de phraséologie" (Bally, 1951: 65-66).

La fraseología de la lengua rumana ha sido estudiada por muchos investigadores. Stelian Dumistrăcel (Dumistrăcel, 1980, 126-138) hace un repaso de los investigadores rumanos preocupados por el estudio de las unidades fraseológicas entre los cuales podemos mencionar B.P. Hașdeu, Al. Phillide, I. Iordan, Th. Hristea, N. Corlățeanu. Los que han enfatizado la importancia de la fraseología y han abogado por su autonomía como disciplina lingüística han planteado problemas relacionados con los tipos de unidades fraseológicas y su origen. Otros, sin descuidar los aspectos teóricos, han estudiado el origen y los significados de las unidades fraseológicas de la lengua rumana y mediante sus investigaciones han ofrecido interpretaciones de sociología y etnografía del habla.

Los tipos de unidades fraseológicas han sido nombrados y clasificados por varios lingüistas a lo largo del tiempo. Existe una multitud de términos para denominar las unidades lingüísticas caracterizadas por su forma fija: *expresiones idiomáticas, expresiones fijas, modismos, idiotismos, muletillas, locuciones, frases hechas, giros, refranes, proverbios, frases proverbiales*; apelativos que hallamos en mayor o menor medida en otras lenguas como el rumano (*expresie*, *locuțiune, unitate frazeologică, expresie idiomatică, idiotism*), el francés (*expression idiomatique, expressicn figée, expression imagée, idiotisme, locution, cliché, phrase faite*), el italiano (*expressione idiomatica, modo di dire, idiotismo, locuzione, proverbio, modo proverbiali),* el alemán (*Phraseologismus*, *Redewendung*, *Redensart*, *Idiotismus*, *Sprichwort*) o el inglés (*Idiom, Proverb, Cliché*).

La falta de claridad y de estructuración de la teriminología relacionada con las unidades lingüísticas fijas de una lengua es simplemente un reflejo de la pluralidad de puntos de vista desde los cuales se puede abordar este fenómeno de la fijación y la estabilidad de las combinaciones de palabras.

Objetivos y metodología

En el presente artículo nos proponemos analizar las unidades fraseológicas rumanas relativas a los colores desde el punto de vista de la simbiología de los colores y del grado de equivalencia alcanzado en la traducción de rumano al español.

Para elaborar nuestro corpus hemos consultado primero diferentes obras lexicográficas rumanas. Luego hemos buscado su correspondencia española en diccionarios bilingües. El corpus analizado está integrado por treinta unidades fraseológicas que contienen en su estructura un nombre de color. Las unidades fraseológicas encontradas pertenecen al registro familiar.

Los colores y sus significados

Será una perogrullada decir que los colores que nos rodean poseen múltiples valores simbólicos. El análisis de los colores fijados en unidades fraseológicas puede ser una fuente inagotable de información sobre los procesos de codificación semántica llevados a cabo dentro de un sistema lingüístico dado.

En rumano, al igual que en español y en otras lenguas europeas, abundan fraseologismos y otros dichos que contienen en su estructura un componente cromático. Tanto en rumano como en español y en otras lenguas europeas es característico el rasgo semántico de contraste que hay entre "lo claro" y "lo oscuro", entre "lo blanco" y lo "negro", que proviene, sin duda, de nuestra percepción primitiva del día y de la noche.

clar/limpede ca lumnia zilei = claro como dos y dos son cuatro

mai clar nici că se putea = más claro que el agua

piața neagră - mercado negro (mercado ilegal)

oaia neagră - oveja negra - (persona de mala conducta dentro un grupo)

a fi negru de supărare - estar (ponerse) negro (enfadarse; estropearse

a fi pe lista neagră - estar en la lista negra (indeseable)

La simbología de los colores *blanco* y *negro* es bien conocida. El blanco sugiere la pureza, la comprensión y transparencia y el negro tiene connotaciones preponderadamente negativas:

alb ca spuma laptelui (lit. blanco como la espuma de la leche) = *blanco como la leche*

ori e albă, ori e neagră (lit. ya sea blanco ya sea negro) = *que (si) patatín, que (si) patatán* (cuando alguien nos sabe qué quiere, está indeciso)

a strânge bani albi pentru zile negre (lit. ahorrar dinero blanco para días negros) *= ahorrar dinero para cuando vengan las vacas flacas*

Sin embargo, al analizar detalladamente las unidades fraseológicas rumanas con componente cromático hay que observar que sus significados pueden ser muy diversos y hasta contradictorios:

a face noapte albă = pasar una noche en blanco – no dormir

cusut cu ață albă = estar cosido algo con hilo blanco - sonar, parecer algo descabellado

a scoate cuiva peri albi = volver loco, acabar con la paciencia de alguien

En rumano existen algunos fraseologismos especializados con componente cromático, mediante los cuales es posible reflejar las emociones u otras situaciones más sutiles. Esto se refiere al espectro de diferentes colores, por ejemplo:

a fi galben ca ceara = estar amarilla [blanca, pálida] como la cera

a vedea sau a privi (ceva) în roz = verlo todo de color de rosa

roșu ca jarul (lit. rojo como las ascuas) = *rojo como un tomate, como una amapola*

El corpus de unidades fraseológicas rumanas relativas a los colores

A) Unidades fraseológicas con el color *blanco* ("alb")

- *a face noapte albă = pasar una noche en blanco/en vela, pasar una noche toledana*
- *a strânge bani albi pentru zile negre = ahorrar dinero para cuando vengan las vacas flacas, ahorrar para tiempos de vacas flacas*
- *a fi cusut cu ață albă = estar cosido algo con hilo blanco* = desdecir y no conformar con otra cosa.
- *a scoate cuiva peri albi = volver loco, acabar con la paciencia de alguien*
- *a împleti coadă albă = quedarse para vestir santos* = quedar una mujer soltera

- *până-n pânzele albe = hasta la muerte, hasta las últimas consecuencias* = hasta el final
- *ba e albă, ba e neagră = que si patatín que si patatán* = conversaciones, argumentos, etc., opuestos y de los que no resulta nada.
- *alb ca spuma laptelui /ca zăpada/ca varul = blanco como la leche/la nieve/la cal*

B) Unidades fraseológicas con el color *negro* ("negru")

- *negru pe alb = negro sobre blanco* = por escrito; clarísimo
- *a fi oaia neagră = ser la oveja negra/descarriada* = en un grupo, persona que destaca negativamente
- *a fi/a pune pe lista neagră = estar/poner en la lista negra* = estar en una situación complicada o peligrosa
- *piața neagră = mercado negro* = mercado ilegal
- *zi neagră = día negro*= día marcado por alguna desgracia
- *a fi negru de supărare/a avea (sau a-i fi cuiva) inima neagră = más triste que un entierro de tercera/que el entierro de un pobre [ser; estar]; ser/andar/ir (como)/ parecer un alma en pena*
- *a avea suflet negru/a fi negru la suflet/a fi negru în cerul gurii = ser una persona sin alma/carecer de alma/ser un malvado*
- *a-i face cuiva zile negre = traer a alguien por la calle de la amargura* = causar disgustos a alguien
- *a se face negru la față = estar/ponerse negro* = muy enfadado o irritado
- *(nici) cât (e) negru sub unghie = negro de la uña* = lo mínimo de cualquier cosa.
- *a i se face cuiva negru înaintea ochilor = nublársele/empañarsele la vista*
- *a vedea totul în negru = ver(lo) todo negro/oscuro* = ser muy pesimista
- *noaptea toate pisicile sunt negre = de noche todos los gatos son pardos* = con la oscuridad de la noche o la falta la luz, resulta fácil disimular las tachas de lo que se vende, no se perciben los defectos.

C) Unidades fraseológicas con el color *verde*

- *a visa cai verzi pe pereți = ser algo el cuento de la lechera* = ser un plan o un sueño difícil o imposible de realizar
- *a vedea stele verzi = ver las estrellas* = sentir mucho dolor
- *a îndruga/a spune verzi și uscate = hablar a tontas y a locas/sin ton ni son/sin concierto/decir barbaridades/disparates*
- *Adio și-un praz verde = ¡A mí, plin!* = significa indiferencia o desinterés.
- *a spune verde în față = hablar en plata/a la pata llana* = emplear un lenguaje claro y directo
- *a da undă verde = dar luz verde* = dar autorización para hacer algo

D) Unidades fraseológicas con *rojo* ("roșu") y *rosa* ("roz"):

- *a vedea (sau a i se face cuiva) roșu (înaintea ochilor) = llenársele el gorro, echar fuego por los ojos, ponerse rojo de ira* = perder la paciencia

- *a vedea totul în roz = verlo todo de color de rosa* = ser optimista
- *roșu ca jarul = rojo como un tomate, como una amapola*

La equivalencia fraseológica

La búsqueda de equivalencias es quizás el problema más grande en la traductología, y es aún más grande en la traducción de las unidades fraseológicas debido a la variación de los elementos culturales que representan y a su alto grado de idiomaticidad.

Existen cuatro niveles de equivalencia translémica: la equivalencia total o plena, la equivalencia parcial, la equivalencia nula y la equivalencia aparente (Corpas, 2003: 302-305). Las unidades fraseológicas relativas a los colores de nuestro corpus pertenecen solo a los primeros dos tipos de equivalencia, a saber:

La equivalencia total o plena: En ella el significado idiomático, literal y la estructura morfológica concuerdan tanto en la lengua de origen como en la lengua meta. Se trata de unidades fraseológicas idénticas en ambas lenguas. Ejemplo: *a fi oaia negră = ser la oveja negra; a fi/a pune pe lista neagră = estar/poner en la lista negra; a vedea totul în negru = ver(lo) todo negro; a fi cusut cu ață albă = estar cosido algo con hilo blanco*; *a vedea totul în roz = verlo todo de color de rosa; alb ca spuma laptelui /ca zăpada/ca varul = blanco como la leche/la nieve/la cal*

La equivalencia parcial: cuando los lexemas no coinciden por completo en la lengua de origen y en la lengua meta pues existen diferencias denotativas, connotativas pero funcionalmente son consideradas equivalentes: *a strânge bani albi pentru zile negre = ahorrar dinero para cuando vengan las vacas flacas; a împleti coadă albă = quedarse para vestir santos; a-i face cuiva zile negre = traer a alguien por la calle de la amargura; ba e albă, ba e neagră = que si patatín que si patatán; cai verzi pe pereți = ser algo el cuento de la lechera; a vedea (sau a i se face cuiva) roșu (înaintea ochilor) = echar fuego por los ojos; a spune verzi și uscate = hablar a tontas y a locas/sin ton ni son/sin concierto; a spune verde în față = hablar en plata.*

Dos rasgos aceptados globalmente como identificadores de las unidades fraseológicas y que ayudan a diferenciarlas de otras combinaciones léxicas son la *fijación* y la *idiomaticidad*.

Alberto Zuluaga (Zuluaga, 1975:227) considera que el examen de las unidades fraseológicas fijas permite reconocer que la fijación puede manifestarse de diferentes maneras. Las más frecuentes son, indudablemente, las siguientes:

a) Inalterabilidad del orden de los componentes; *a spune verde în față* (**a spune în față verde*)
b) Invariabilidad de alguna categoría gramatical (de número, género, etc.); p. ej. *a vedea stele verzi* (**a vedea o stea verde*) = *ver las estrellas* (**ver la estrella*)
c) Inmodificabilidad del inventario de los componentes. p. ej. *a strânge bani albi pentru zile negre* (**a strânge bani albi pentru cand vor veni zile negre)* existe cohesión absoluta entre sus componentes.
d) Insustituibilidad de los elementos componentes; p. ej. *a strânge bani albi pentru zile negre* (**a strânge bani albi pentru luni negre*) = *ahorrar para tiempos de vacas flacas* (**ahorrar para tiempos de toros flacos*)

Hablamos de *idiomaticidad* cuando no podemos deducir el sentido de la frase a partir de los componentes que la forman. Para definir si una unidad fraseológica tiene mucha o poca idiomaticidad se habla de transparencia vs. opacidad. Cuanto más opaca sea la frase, más difícil será deducir su significado a partir de sus componentes. Es el caso de unidades que integran nuestra corpus, por ejemplo: *a împleti coadă albă* (lit. trenzar cabello canoso); *a visa cai verzi pe pereți* (lit. soñar con cabellos verdes sobre las paredes); *a vedea stele verzi* (lit. ver estrellas verdes).

En lo que se refiere a las expresiones poco opacas o transparentes, se puede dar como ejemplos *alb ca spuma laptelui /ca zăpada/ca varul* ("blanco como la leche/la nieve/la cal")*; a vedea totul în negru* ("verlo todo negro"); *a fi oaia neagră* ("ser la oveja negra"); *a vedea totul în roz* ("verlo todo de color de rosa").

Conclusiones

Al finalizar este estudio inicial sobre las unidades fraseológicas rumanas con componente cromático nos permitimos sacar algunas conclusiones finales.

Los significados conjuntos de las unidades con color pueden ser diversos y hasta contradictorios. La oposición semántica entre las unidades con "alb" (blanco) y las con "negru" (negro) se mantiene fuerte, pero no es del todo simétrica. El "negro" en las unidades fraseológicas tiene connotaciones preponderadamente negativas tanto en rumano como en español (*piața neagră* "mercado negro"*, zi neagră* "día negro", *lista negra,*), es semánticamente más homogéneo que el "blanco". Si entendemos el blanco y el negro como antagonistas, como suele hacerse comúnmente, aquí el blanco se entendería como algo positivo. En cambio su significado en las unidades fraseológicas suele ser a veces neutro (*a fi alb ca varul= estar blanco como la cal*).

En rumano, son de escasa productividad las unidades comparativas de carácter afectivo que contienen en su estructura colores como "galben" (amarillo), "roz" (rosa), "roșu" (rojo).

La traducción de las unidades fraseológicas es un desafío real para los traductores, a veces representa una de las principales dificultades de traducción. Al traducir unidades fraseológicas se tiene que tener en cuenta la finalidad de la traducción, es decir, hay que tener presente que se traducen conceptos y no palabras.

En lo referente a la equivalencia, todas las unidades fraseológicas relativas a los colores de nuestro corpus tienen equivalencia en español, equivalencia que puede ser *total* cuando hay tanto equivalencia literal como idiomática o *parcial* cuando los lexemas no coinciden por completo en la lengua de origen y en la lengua meta.

En conclusión, la fraseología representa un campo muy específico en una lengua porque refleja la sabiduría de las generaciones anteriores y el uso de las unidades fraseológicas revela actitudes, posturas y comportamiento de los hablantes que las utilizan.

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EL ETERNO MITO DEL FRUTO PROHIBIDO EN "LO PROHIBIDO" DE BENITO PÉREZ GALDÓS

Lavinia SIMILARU[*]

Abstract: *Spanish literary critics consider Benito Pérez Galdós as the most remarkable representative of the realism in Spain, and at the same time, one of the most important novelists in the history of universal literature. In his novel, The forbidden, the writer presents with extreme accuracy of all the realists the Madrid of 1880-1884, with details from the life of its inhabitants. The Forbidden tells the story of José María, a man who falls in love with Eloísa, his married cousin and because of this he betrays her husband's friendship. The husband dies and the hero is filled with remorse, and he no longer feels attracted to the senseless woman. José María doesn't love Eloísa anymore, but he loves her sister, who is married. José María is always attracted by 'the forbidden'.*
Keywords: *Benito Pérez Galdós, "The Forbidden", the forbidden fruit.*

Leer a Galdós, en el siglo XXI

No se puede poner en entredicho la actualidad de la obra de Benito Pérez Galdós. Todos los que han leído sus novelas saben que estas interesan en primer lugar a los historiadores, y también a los meros aficionados a la historia, deseosos de conocer la vida de antaño; su obra tiene un palmario valor como documento histórico, puesto que el escritor preclaro introduce en sus novelas elementos históricos, políticos, antropológicos, describiendo con gran exactitud la vida de los españoles de su época. Galdós evoca para sus lectores la algarabía de los vendedores ambulantes, el griterío de los niños pobres, que convierten en juguete cualquier cosa inútil y desechada por sus padres, las voces de los cantantes de ópera en el Teatro Real, describe el cielo de Madrid en primavera, o el caballo de bronce de la Plaza Mayor lleno de nieve durante unos días de enero; su avisada pluma nos hace sentir el calor del fuego y tomar parte al alboroto de la gente cuando hay un incendio en el mercado y se echan a perder varios puestos modestos de vendedores menesterosos.

Las páginas de Galdós desprenden una sensación única de vida verdadera, sus personajes parecen personas reales de su época, que hacen gestos cotidianos y reaccionan con naturalidad, son seres de carne y hueso, con sentimientos y profundidad psicológica. Los personajes de Galdós tienen oficios típicos de la época, en *Fortunata y Jacinta* hay un pintor de panderetas, que entra en una taberna y es convidado a unas copas por unos vecinos. En otro capítulo nos enteramos de que Fortunata renuncia a los servicios de su peinadora, y su amante Juan Santa Cruz llama siempre a algún cochero por la calle. Todas las novelas de Galdós están pobladas por criados, jardineros, vendedores, prostitutas, políticos, diputados, corredores de bolsa, médicos, farmacéuticos…

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Galdós es "el verdadero creador de lo que entendemos por realismo moderno en la novela española" (Del Río, 1982: 295), ya que "fue el primero en asimilar la lección de Balzac y de Dickens, al par que supo dar sentido nuevo al retorno hacia el antiguo realismo español, apropiándose lo substancial y rehuyendo la trampa de la imitación externa…" (Del Río, *op.cit.*: 295).

En *Lo prohibido*, María Juana revela a su primo secretos de la bolsa de Madrid, a escondidas de su marido, y "estas confidencias, por ser hechas muy cerca de Barragán y del mismo Medina, necesitaban del amparo del abanico, tapando las cotizaciones como si protegieran una sonrisa aleve" (Galdós, 2001: 460). Esconder la boca detrás del abanico para que los presentes no leyeran sus palabras en los movimientos de los labios era un gesto muy característico de las mujeres de antaño. El abanico tiene mucha tradición, y lo usan las mujeres de todas las condiciones. En *Fortunata y Jacinta*, la señora de Santa Cruz lo abre en un gesto reflejo, cuando pesa las palabras que le va a decir a un amigo: "Notaban en Moreno palidez mortal, gran abatimiento, y un cierto olvido, extraño en él, de la atención constante que se debe prestar a las señoras cuando se platica con ellas. Jacinta se inclinó un poco hacia él, abriendo su abanico sobre las rodillas, y le dijo en tono muy cariñoso..." (Galdós 1992 II: 339). Su rival, Fortunata, da al abanico el uso habitual, lo coge porque tiene calor: "La Pitusa tenía mucho calor, y cogiendo un abanico que junto a la almohada tenía, empezó a abanicarse" (Galdós 1992 II: 466).

En Navidades, los héroes de Galdós compran billetes de lotería, igual que los españoles de hoy. A la familia Santa Cruz le toca la lotería, y tenemos la oportunidad de comprobar que, con respecto a la lotería, nada parece haber cambiado, ya que los décimos se comparten y los números ganadores son catados por los niños del colegio de San Ildefonso:

> Todos los años compraba un billete entero, por rutina o vicio, quizás por obligación [...] sin que nunca sacase más que fruslerías, algún reintegro o premios muy pequeños. Aquel año le tocaron doscientos cincuenta mil reales. Había dado, como siempre, muchas participaciones, por lo cual los doce mil quinientos duros se repartían entre la multitud de personas de diferente posición y fortuna; pues si algunos ricos cogían buena breva, también muchos pobres pellizcaban algo. Santa Cruz llevó la lista al comedor, y la iba leyendo mientras comía, haciendo la cuenta de lo que a cada cual tocaba. Se le oía como se oye a los niños del Colegio de San Ildefonso que sacan y cantan los números en el acto de la extracción. (Galdós 1992 I: 378).

Las familias nobles, aunque venidas a menos, guardaban las apariencias, y se paseaban con arrogancia por las calles de Madrid:

> "…los de Casa-Bojío habían llegado a la extremidad de vivir con lo que les quería fiar el tendero de la esquina; y sin embargo, daban bailes, metían mucho ruido, salían por esas calles desempedrándolas con las ruedas de su coche, y poniendo perdidos de barro a los pobres transeúntes que han pagado al sastre la levita que llevan (Galdós, 2001: 449).

Rosalía, la protagonista de la novela *La de Bringas*, se ve obligada a veranear en Madrid, y la ciudad está sumida en la tristeza:

> El sosiego de algunas calles a las horas de más calor, el melancólico alarido de los que pregonan horchatas y limonadas, el paso tardo de los caballos jadeantes, las puertas de las tiendas encapuchadas con luengos toldos, más son para abatir que para regocijar el ánimo de

quien también siente en su epidermis el efecto de una alta temperatura…" (Galdós, 1994a: 244).

Rosalía tiene una gran debilidad por los vestidos y no puede dejar de visitar la famosa tienda de *Sobrino Hermanos*, donde "los ojos se le iban tras de las originales telas, y más aún tras de los admirables modelos colocados en los maniquís. En *fichús*, encajes, manteletas, camisetas, pellizas, estaban allí las *Mil y una noches* de los trapos" (Galdós, 1994a: 263).

En *Misericordia*, Galdós describe con pinceladas naturalistas la turbamulta de mendigos que esperan delante de las puertas de la iglesia, entorpeciendo el paso de los creyentes:

> Los que hacen la guardia por el Norte ocupan distintos puestos en el patinillo y en las dos entradas de este por las calles de las Huertas y San Sebastián, y es tan estratégica su colocación, que no puede escaparse ningún feligrés como no entre en la iglesia por el tejado. En rigurosos días de invierno, la lluvia o el frío glacial no permiten a los intrépidos soldados de la miseria destacarse al aire libre (aunque los hay constituidos milagrosamente para aguantar a pie firme las inclemencias de la atmósfera), y se repliegan con buen orden al túnel o pasadizo que sirve de ingreso al templo parroquial, formando en dos alas a derecha e izquierda (Galdós, 1994b: 64).

Los infelices constituyen un verdadero "ejército", son numerosos y están bien repartidos en el terreno, de manera que nadie puede evitar su acoso. Los hay de todas las edades:

> Bien se comprende que con esta formidable ocupación del terreno y táctica exquisita, no se escapa un cristiano, y forzar el túnel no es menos difícil y glorioso que el memorable paso de las Termópilas. Entre ala derecha y ala izquierda, no baja de docena y media el aguerrido contingente, que componen ancianos audaces, indómitas viejas, ciegos machacones, reforzados por niños de una acometividad irresistible (entiéndase que se aplican estos términos al arte de la postulación)… (*ibídem*).

Igualmente inestimable resulta el testimonio del escritor sobre el desarrollo de la técnica o de las ciencias en su época. En todas sus novelas habla de médicos y medicinas utilizadas, algunas de ellas abandonadas ya, otras todavía usadas para curar. En *Lo prohibido*, el narrador despierta después de muchos días y noches de letargo y tiene que confesarse a sí mismo "Tengo una hemiplejía" (Galdós, 2001: 590). Al héroe le cuesta enormemente resignarse a aquella enfermedad tan penosa, que Galdós describe con los mismos toques naturalistas, y aprovecha la oportunidad de enumerar remedios de su época:

> ¡Cómo podría yo pintar aquel inmenso tedio mío, y la pena de verme medio muerto, inmóvil, y de considerar que nunca más volvería a ser el hombre que fui! […] Administrábame revulsivos y enérgicos derivativos; y para que mi semejanza con un perro fuera mayor, dábame la estricnina. Pensé decirle por escrito que me diera de una vez la morcilla, para hacerme reventar. ¡Terrible trance verme en tanta miseria, rodeado de todas las prosas de la vida humana, no pudiendo valerme sin ajeno auxilio!" (Galdós, 2001: 594).

Es memorable la descripción del lavado del mineral en el pueblo minero de Socartes, en *Marianela*:

El vapor principió a zumbar en las calderas del gran automóvil, que hacía funcionar a un tiempo los aparatos de los talleres y el aparato de lavado. El agua, que tan principal papel desempeñaba en esta operación, comenzó a correr por las altas cañerías, de donde debía saltar sobre los cilindros. […] y al fin empezaron a girar las cribas cilíndricas con infernal chillido; el agua corría de una en otra, pulverizándose, y la tierra sucia se atormentaba con vertiginoso voltear, rodando y cayendo de rueda en rueda, hasta convertirse en fino polvo achocolatado." (Galdós, 2011: 104).

Según destaca Jacques Beyrie, "Galdós, objeto desde algunas décadas de una proliferación de estudios es, ciertamente, en la actualidad, uno de los autores más leídos y más comentados de toda la literatura española" (Beyrie 1995: 180).

El escritor no pierde en absoluto su interés, a pesar de los casi cien años que han pasado desde su muerte, sobre todo porque en sus obras trata temas eternos, que seguirán siendo iguales hasta el fin del mundo. En sus novelas, Galdós habla de sentimientos y de vivencias, que no cambian con los trajes y con el baile de moda; "Galdós llega hasta la entraña de sus criaturas, mostrando […] las altas y bajas de su ánimo" (Menéndez Peláez; Arellano *et alii*, 2005: 336).

El fruto prohibido

Es archiconocido el episodio del *Antiguo Testamento*, de la *Génesis*, donde Dios prohíbe a Adán y a Eva comer fruta del Árbol del conocimiento del bien y del mal. La serpiente consigue tentar a Eva y la mujer convence también al hombre, de manera que los dos comen el fruto prohibido, es decir cometen el "pecado original", gesto que les acarrea la ira de Dios y la expulsión del Paraíso.

El fruto prohibido constituye, sin duda, un mito literario que se origina en la Biblia y conoce numerosos y gloriosos avatares en la historia de la literatura universal.

Al fin y al cabo, en todos los cuentos de hadas folclóricos aparece una prohibición que es infringida y que acarrea a los héroes una serie de desgracias. En términos de Vladimir Propp, esto es una "transgresión".

En la gran literatura, la fruta prohibida, la prohibición, en la mayoría de los casos, viene metamorfoseada en un amor ilícito, y esto aparece en la *Ilíada*, en la leyenda medieval de Tristán e Isolda, en la leyenda de los amantes de Teruel, en la *Divina comedia* de Dante Alighieri, en *Romeo y Julieta* de Shakespeare, en *Los trabajos de Persiles y Sigismunda* de Cervantes…

Este tema de gran tradición literaria tentó también a Galdós, quien lo cultivó en *Lo prohibido* (1884-1885), donde el autor evoca el episodio bíblico y su héroe confiesa sentirse atraído por lo prohibido.

En realidad, este tipo de hombre aparece también en *Fortunata y Jacinta* (1887), donde se encarna en un personaje secundario, Moreno-Isla, primo de Aurora Fenelón, con quien mantiene una relación secreta cuando el marido de ella está vivo. Pero después de la muerte de Fenelón, Moreno-Isla no desea ya a la viuda. Aurora sospecha más tarde que él está enamorado de Jacinta, la esposa de Juan Santa Cruz, y se lo cuenta con estas palabras a Fortunata:

Estos solterones vagabundos y ricos son así... Están viciosos, estragados, mimosos; y como se han acostumbrado a hacer su gusto, piden mediodía a catorce horas. [...] Y para mayor desgracia, se engolosina ahora con Jacinta. Lo que a él le enciende el amor es la resistencia; y las que tienen fama de honradas, le entusiasman, y las que sobre tener fama, lo son, le vuelven loco (Galdós, 1992II: 329).

Lo prohibido

El narrador se llama José María y la novela constituye su supuesto diario de los años pasados por él en Madrid. Después de perder a sus padres, José María decide irse a vivir en la capital, donde conoce a su tío Rafael y a sus primos, tres mujeres y un hombre. Sus tres primas están todas casadas, lo que hace sufrir a José María, ya que se enamora de una de ellas.

El mismo protagonista alude al mito bíblico, comparando a Eloísa con Eva, y suponiendo que la mujer amada se dejará tentar por el diablo:

No sé si lo soñé o lo pensé. Debí de quedarme dormido y ver a Eloísa en aquel pergenio rústico y salvaje, hecha una señora Eva, en el país del abanico más relamido que se podía imaginar. Ella era feliz con su túnico, no sé si de verdes lampazos o de alguna tela inconsútil. No conocía la ambición, ni el lujo; era toda inocencia, salud, dicha. Sus diamantes eran las estrellas, sus galas las flores, sus espejos los lagos, su palacio la bóveda azul de los cielos... (Galdós, 2001: 242)

Esta felicidad sencilla no puede durar; la mujer acaba destruyendo este paraíso, que tanto se parece al Paraíso bíblico. No podemos dejar de observar que, además del nombre, el autor menciona otros elementos del episodio bíblico -la serpiente y la manzana-, de manera que la alusión a la *Génesis* es inequívoca:

Pero un día la señora Eva alcanza a ver a un ser extraño y desconocido que se aparece en aquel delicioso rincón del mundo donde sólo habitamos ella y yo. Esta tercera persona es el demonio, la tentación, el elemento dramático que viene a emporcar nuestro idilio. No se ofrece a las miradas de la señora Eva en forma de serpiente, ni usa para perderla el ardid aquel de la manzana. ¡Quia! Es un viajero, un náufrago que acaba de arribar a aquellas playas, y para trastornar el seso a mi mujer, le muestra una sarta de cuentas de vidrio. […] Cae mi Eva en la tentación, se vende por las cuentas de vidrio, y el demonio carga con ella. (*ibídem*).

El héroe se expresa de esta manera sobre su amor imposible, comparando a la mujer amada con una fruta, y aludiendo otra vez al episodio bíblico:

Eloísa pareciome obra maestra de la carne mortal, pues en su perfección física creí ver impresos los signos más hermosos del alma humana, sentimiento, piedad, querer y soñar. Desde que la vi me gustó mucho, y la tuve por mujer sin par, lo que todos soñamos y no poseemos nunca, el bien que encontramos tarde y cuando ya no podemos cogerlo, en una vuelta inesperada del camino. Cuando vi aquella fruta sabrosa, otra la tenía ya en la mano y le había hincado el diente (*ibídem*: 147).

Los dos enamorados vacilan al principio, tratan de resistir, pero en realidad José María no necesita mucho tiempo para convertir a Eloísa en su amante, a pesar de que al principio tiene que lidiar con los remordimientos de la mujer adúltera.

En esta disputa, al marido prefieren ignorarlo, como si no existiera: "En ninguna de las conversaciones de aquellos días nombrábamos jamás a Carrillo" (*ibídem*: 229). A pesar de esto, José María no puede dejar de admirar a Pepe Carrillo, su rival; el título del capítulo X de la Parte primera es *Carrillo valía más que yo*. En aquel capítulo, José María destaca la capacidad de trabajo de su rival, quien, a pesar de su grave enfermedad, se dedica a muchas obras benéficas, funda una *Sociedad* con el objetivo de ayudar a los niños abandonados, trata de rescatar de la prostitución a las adolescentes pobres, tiene muchas iniciativas en el Parlamento, impulsa la creación de un periódico… José María admite:

> Sobreponiéndose a sus dolencias, siempre estaba ocupado. No entré una vez en su despacho que no le hallara trabajando, afanadísimo, poniendo su alma toda y su poca salud al servicio de una idea o de una institución. Dábase por entero a diversos objetos benéficos, políticos y morales (Galdós, *op. cit.*: 244).

Mientras que, sobre sí mismo, José María no tiene más remedio que admitir: "Sí, yo era un ser negativo, un vago, una carga de la sociedad, mientras el otro parecíame una de las personas más útiles y laboriosas que se podían ver" (*ibídem*).

Es un amor prohibido, los dos protagonistas tienen dudas y remordimientos, temen el oprobio público, pero son felices, o al menos José María, el narrador, confiesa que precisamente este carácter ilícito de su amor le hace gozar:

> El amor por una parte, con la dulzura de sus goces prohibidos; la vanidad victoriosa por otra, mantenían mi espíritu en estado de tensión incesante. Yo no cabía en mí de gozo. Me sentía ya capaz, no sólo de locuras románticas, sino aun de las mayores violencias, si alguien osara disputarme aquel bien que consideraba eternamente mío. Eloísa me esclavizaba con fuerza irresistible. Su tenaz cariño era pagado liberalmente por mí, con exaltada pasión, con estimación, hasta con respeto, con todo lo que el corazón humano puede dar de sí en su variada florescencia afectiva" (*ibídem*: 231).

José María y Eloísa viajan a París, aunque ella está acompañada por su marido. En la capital francesa tienen encuentros menos furtivos que en Madrid, puesto que el marido de Eloísa está casi siempre ausente, teniendo que buscar médicos para tratar de curar su enfermedad. Los amantes son muy crueles, gozan su amor, sin apiadarse del enfermo, y José María piensa otra vez en la Creación, es decir en los primeros seres humanos, Adán y Eva mientras estaban en el Paraíso, antes de probar el fruto prohibido:

> En los cuatro días que Carrillo estuvo sin más compañía que la de un camarero, en los baños de Enghien, disfrutamos los pecadores de una independencia que hasta entonces no habíamos conocido. Eloísa iba a mi hotel. Estábamos como en nuestra casa, libres, solos, haciendo lo que se nos antojaba, almorzando en la mesilla de mi gabinete, ella sin peinarse, a medio vestir, yo vestido también con el mayor abandono; ambos irreflexivos, indolentes, gozando de la vida como los seres más autónomos y más enamorados de la creación (*ibídem*: 234).

Los dos enamorados no llegan jamás a desear, y tanto menos a provocar la muerte del marido que dificulta sus planes de felicidad, pero en sus pensamientos más íntimos cuentan con aquella muerte, y dan por sentado su futuro matrimonio. Sobre todo Eloísa tiene la seguridad de casarse con José María cuando se quede viuda. A su vez, José María, convaleciente, se despierta pensando que Eloísa es su mujer:

> Un ratito después, creo que me hundí un poco en el sueño. Pero resurgí pronto viendo a Eloísa que entraba por la puerta de la alcoba. […] Pues bien, en aquel instante, hallándome tan despierto como ahora y en el pleno uso de mis facultades, creí firmemente que Eloísa era mi mujer. Y no fue tan corto aquel momento. El craso error tardó algún tiempo en desvanecerse, y la desilusión me hizo lanzar una queja (*ibídem*: 190).

Un sueño de este tipo delata sin duda los pensamientos más íntimos del héroe. Está claro que José María piensa casarse con Eloísa.

Eloísa es una mujer fría, que va al teatro y se divierte, cuando su marido tiene dolores insoportables y está agonizando.

La muerte de Carrillo provoca a José María sentimientos muy profundos. Durante los días que siguen a la muerte de Carrillo, el muerto se convierte en el acompañante mudo del héroe, o, mejor dicho, en un fantasma que no deja de atormentarlo; José María tiene la impresión de sentir todo el tiempo la presencia de su antiguo rival, pero no quiere nombrar aquello por su nombre justo, que es "remordimientos".

> En la soledad de aquella noche y de todo el día siguiente tuve un compañero, Carrillo, cuya imagen no me dejó dormir. El ruido de oídos, que me martirizaba, era su voz; y mi sombra, al pasearme por la habitación, su persona. Le sentía a mi lado y tras de mí, sin que me inspirara el temor que llevan consigo los aparecidos. Es más: me hacía compañía, y creo que sin tal obsesión habría estado más melancólico (*ibídem*: 337).

Ahora Eloísa está libre, se ha quedado viuda, y José María no tiene que esperar más que unos meses de prudente luto para casarse con la mujer que ama. Sin embargo, con el pasar de los días José María descubre que ya no se siente atraído por Eloísa. La idea de sustituir a Carrillo, de vivir en la casa del muerto, y de vivir la vida del muerto, le aterra:

> Sí, sí; la muerte de Pepe había sido como uno de esos giros de teatro que destruyen todo encanto y trastornan la magia de la escena. Lo que en vida de él me enorgullecía, ahora me hastiaba; lo que en vida de él era plenitud de amor propio, era ya recelos, suspicacia con vagos asomos de vergüenza. Si robarle fue mi vanidad y mi placer, heredarle era mi martirio. La idea de ser otro Carrillo me envenenaba la sangre. La desilusión, agrandándose y abriéndose como una caverna, hizo en mi alma un vacío espantoso. No era posible engañarme sobre esto (*ibídem.*: 338).

José María acaba confesando que gozaba al "robar" a Carrillo. Cuando Eloísa pertenecía a Carrillo, era la fruta prohibida de sabor muy apetecible. Eloísa libre ya no atrae en absoluto a José María, ya no le inspira más que repugnancia. El héroe no entiende qué le sucede:

> ¿Qué me había pasado? ¿Qué era aquello? ¿Acaso las raíces de aquel amor no eran hondas? Sin duda no, y él mismo se me arrancaba sin remover lo íntimo de mi ser. Era pasión de sentidos, pasión de vanidad, pasión de fantasía la que me había tenido cautivo por espacio de dos años largos; y alimentada por la ilegalidad, se debilitaba desde que la ilegalidad desaparecía. ¿Es tan perversa la naturaleza humana que no desea sino lo que le niegan y desdeña lo que le permiten poseer? (*ibídem*: 341)

Ahora, José María se enamora de Camila, la hermana de Eloísa, y tiene que confesarse a sí mismo que le atrae lo prohibido. Cuando Eloísa se queda viuda, José María desea a Camila, la hermana felizmente casada.

En su Introducción de la edición de Cátedra, James Whiston estima:

> La Segunda Parte de *Lo prohibido* es como un espejo donde la primera experiencia del narrador es reemplazada por una imagen repetida que también es falsa: los amoríos del narrador y Eloísa sólo pueden repetirse con amores soñados en la Segunda Parte, por falta de cooperación de Camila (Whiston, 2001: 47).

José María tratará de tentar a Camila ofreciéndole regalos como antes a Eloísa, tratará de desprestigiar y de insultar a Constantino, el marido de Camila, pero todo será inútil: Camila ama a su esposo, y no cede.

En cuanto a Eloísa, ella no aceptará llevar una vida más modesta, para salvarse de la ruina, preferirá entregarse a otro amante dispuesto a mantenerla, experimentando una decadencia progresiva. La prima mayor, María Juana, trata de casar a José María con una joven encantadora, de buena familia. Pero no lo consigue, y el héroe le confiesa:

> Y por fin, si quieres que te diga la verdad, en mí hay un vicio fisiológico, una aberración del gusto, que no puedo vencer, porque ha echado ya sus raíces muy adentro, confabulándose con estos pícaros nervios para atormentarme. Es, te reirás, es que no me agradan más que las cosas prohibidas, las que no debieran ser para mí. (Galdós, *op.cit.*: 447)

Poco después José María se describe a sí mismo, lamentando su suerte cruel de manera ridícula: "Soy un desdichado que siempre llega tarde, y voy volteando por el mundo, de equivocación en equivocación, queriendo siempre lo que no puedo tener. No doy un paso sin tropezar con una ley que me dice: *¡alto!* Mi dicha está siempre en manos ajenas" (*ibídem*: 474).

Podemos concluir que a José María le atrae solamente lo inalcanzable, lo que la ley y la moral no le permitirían siquiera soñar con poder tener. Este héroe de Galdós se siente feliz solo en el instante en que consigue morder la fruta prohibida. De esta manera, *Lo prohibido* de Galdós presenta intertextualidad con la *Génesis* y con todas las grandes obras literarias que narran amores prohibidos.

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