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C O N T E N T S

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Consistent Tests:
A Key Point in Achieving Language Accuracy

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ABSTRACT

Tests are as important in a foreign language as the teaching process itself. They are essential in the consolidation and assessment of the knowledge acquired up to a point or, in the case of placement tests, they may help in the correct setting of the level of the foreign language to a certain person. Thus, tests should be administered in a consistent way in order to obtain accurate results. Their frequency and their content help in determining proficiency providing students an impetus in using higher order thinking skills. As a consequence, the teacher should pay much attention to the elaboration of tests, preparing them carefully in advanced society.

KEYWORDS: *tests, elaboration, consistency, consolidation*

Teaching English has lately become a complex matter due to the fact that English is now required everywhere but most of all because more and more job interviews include an oral test of the English knowledge. Thus, adults of different ages have to adapt to the new requirements of the society we live in either by beginning to study English or by trying to improve the already acquired skills from school. The need of getting acquainted to a foreign language has rather turned into a necessity and the demands are greater and greater as the time passes by. As Eli Henkel quotes in her book: *"Whereas oral language proficiency in English is required for initial employment, literacy in English is needed for promotion and more advanced levels of work."* (2011: 110).

The initial demands are based on fluency and communication but, in time, together with the advancement in a higher position, adults have to master the language better, getting used to complex structures. Passing from one level of the foreign language to another may be established by the English teacher only by means of tests which are designed to point out if the adult is ready for the next stage or not: *"Students' proficiency is English as a second language should always be measured by tests that display the characteristics of reliability, validity and appropriateness for adults who are non-native speakers of English."* (California Department of Education, 1996: 52)

The tests that should be periodically given to students help teachers not only to form an opinion about the way the learners evolved along the course but also to

find out whether the targets he/she intended at the beginning of the course were attained. Better said, the tests should indicate the level of performance of the students after a certain period of teaching as well as the performance of the course which points out the effectiveness of the course or, on the contrary, possible faults in the design of the course. Hutchinson and Waters differentiate these evaluation forms into two levels:

> 1. Learner assessment. As with any language course there is a need to assess student performance at strategic points in the course, for example, at the beginning, and at the end. (…) The results of this kind of evaluation enable sponsors, teachers and learners to decide whether and how much language tuition is required.
> 2. Course evaluation. (…) This kind of evaluation helps to assess whether the course objectives are being met – whether the course, in other words, is doing what it was designed to do.
> (…) These two forms of evaluation are not always distinct. Evaluation of the learners reflects not just the learners' performance but to some extent the effectiveness or otherwise of the course too. (1994: 144)

The same writers identify three types of tests that are generally used: placement tests (used to assess the student's level of the English language before the beginning of the course), achievement tests (which are frequently given tests during the English course) and proficiency tests (that evaluate the student's ability to face a special situation such as understanding a specialized technical text for example).

On the other hand, Jeremy Harmer distinguishes one more type of test that is the diagnostic test which is meant to reveal the inadequacies in the knowledge of English language by people who have studied it before. He believes that these types of tests: *"[…] can be used to expose learner difficulties, gaps in their knowledge, and skill deficiencies during a course. Thus, when we know what the problems are, we can do something about them."* (2002: 321)

These kinds of tests may be used as an extension of a class, to test if students have understood the items presented or at the end of a book unit as a way of reviewing important information – vocabulary, grammar items, etc. Yet, teachers need to pay attention to the frequency of these tests since, if they are too often, may disturb the students and eliminate the pleasure of learning in the future. So, it doesn't mean that teachers should use these tests at the end of each unit, but rather finding the right moment to reveal to students their proficiency or lack of important knowledge.

Marks shouldn't be seen as revealing points, but rather as a starting point for a discussion between the teacher and the student. If the student did not go well at the end of an entire unit, then the teacher should guide him/her to focus on important aspects in his/her future learning process. So, students need to perceive these tests as helping means in their learning and not as a way of being marked and placed on a certain level of knowledge.

When discussing progress or diagnostic tests, Jordan believes that,

> Such tests have several functions: they provide information on progress being made and areas of difficulty remaining, i.e. they provide screening, indicating what help is still needed. They also act as a spur or motivation for students by setting short-term goals. (1997: 87)

However, no matter the type of the test brought into discussion, one aspect is important for all: consistency. The way the tests are formed is essential in obtaining the correct information about the student's real ability in coping with the English language. In the case of placement tests and proficiency ones, the task is easier for the teacher since he/she has a large variety on the market to choose from. Nowadays, placement tests are very complex, being constructed by specialists in the field and being able to determine the exact form of course the student should follow or, on the contrary to establish if no further tuition is necessary.

Proficiency tests which are designed to judge the student's proficiency in a certain specialized field such as technical one for example can be as well found under a large number of designations such as: ELTS, AEB, TEEP, ELTDU, etc. Among all, achievement tests are the only ones that need the teacher's fully contribution. Therefore, they receive great emphasis in methodological books. Techniques that may be inserted in their composition or practical tips designed to make them efficient are important elements the teacher should give careful thought to. That is because the more consistent the tests are, the better.

Still, according to the authors of *English as a 2nd Language: Model Standards for Adult Education Programs*, consistency should be extended beyond the level of composition or frequency:

> • Consistency in testing environment (appropriate space and tools to perform the test/adequate desktop space/good lighting and ventilation/quiet, no distractions/high-quality audiovisual equipment if required for testing)
> • Consistency in testing conditions (consistently enforced time limits/ maintenance of test security/quality of test instruments/properly operating audiovisual equipment clarity of tapes)
> • Consistency of testing personnel (explaining purpose of the test, lowering students' anxious levels/reviewing practice items as needed/maintaining an appropriate testing environment, including circulating through testing area and monitoring students for such behaviours as following instructions accurately and marking scan able answer properly). (1996: 57)

Undoubtedly, the above mentioned factors form a relevant part of the testing process but they are useless if accompanied by a poorly or inadequate test design. Thus, the teacher's priority should be channelled towards the achievement of a 'good' test whose main purpose is to provide a clear picture of the progress registered by the student and to form the teacher a correct perspective on how well the syllabus was covered.

In case, he/she notices possible weaknesses of a particular student he/she can try to work out solutions for future remedy of the problems. Achievements tests should

therefore rather be considered as indicators of the student's and the teacher's progress than a way of scoring students.

In order to speak about a consistent test, a test that would offer reliable results in terms of achievements, teachers need to pay special attention to their design. First, the instructions need to be as clear as possible so that students may have the same answers. At the same time, the teacher needs to make sure that the students share the same level of knowledge otherwise inconsistencies appear.

Tests may have positive or negative effects on students depending on how they were designed and what skills they intended to test. It is almost sure that when students are interested in passing a listening test and they receive only exercises that include completion of charts, their interest in the class will fail and the test can have only negative effects on them.

> The effect of testing on teaching and learning is known as backwash, and can be harmful or beneficial. If a test is regarded as important, if the stakes are high, preparation for it can come to dominate all teaching and learning activities. And if the test content and testing techniques are at variance with the objectives of the course, there is likely to be harmful backwash. (Hughes, 2003: 1)

When we talk about tests we talk about a certain level of both receptive and productive skills that students need to share. Tests may be formed freely, especially when we deal with oral ones where students need to express their opinion on certain subjects or more controlled when a test is formed of specialized exercises which involve a variety of testing types: multiple choice exercises, grammar transformations, cloze tests, etc. all forming the controlled part of a certain test:

> Receptive skills can be tested objectively, but productive skills usually require subjective testing. Tests should normally cover a full range of skills and therefore most good tests contain both objective and subjective types of items.
>
> (Jordan, 1997: 86)

Teachers need to decide in advance what they want to test, what their students need for further practice, therefore they need to decide whether they want to test reading, listening, or speaking skills or a combination of those. At the same time, according to the level of each class, they need to decide on the type of exercises that may be included in a test – be it summaries, identifications, comparing, contrasting or so on.

It has been demonstrated that not only written tests provide useful information about the level of knowledge each person has in a certain foreign language. Therefore, tests in communicative areas are also important; they may offer important details regarding how a person is able to communicate efficiently in different situations or his/her competence in different communicative situations.

> […] communicative testing must be devoted not only to what the learner knows about the second language and about how to use it (competence) but also to what

extent the learner is able to actually demonstrate this knowledge in a meaningful communicative situation (performance). It has been emphasized quite frequently that pencil and paper tests now in use do not necessarily give a valid indication of second language learners' skills in performing in actual communicative situations.

(Fulcher & Davidson, 2006: 208)

Another important aspect of testing implies the way tests are marked, who they are marked by and the implications of their marking. Therefore, especially in recent years, it has been tried to design tests which would be as objective as possible in terms of results. Descriptions of performance are often used by scorers to guide themselves throughout the marking process. They are extremely valuable especially in communicative tests. It is easier for a scorer to come to an objective result when assessing a composition or an oral presentation rather than just relying on his/her own judgement.

These scales help them in scoring papers or presentations as objectively as possible. The scales may be designed in detail so that they contain data referring to fluency, pronunciation, use of grammar or other skills relevant to the scorer. The task becomes easier in the case of indirect test types, such as multiple choice tests where the final mark does not rely on the scorer's judgement, the grade being provided by the number of correct answers of each student.

Tests should always be followed by feed-back. Feed-backs offer students the possibility of understanding what areas need to be focussed on in the future. A discussion with the teacher upon the test consolidates important aspects and makes the students earn trust in their abilities of acquiring a language. Thus, the next time students need to pass attest they will feel more confident in their knowledge and the entire atmosphere of testing will not be as tensed as it usually is.

In conclusion, people have always been tested for various reasons; they need to pass different tests throughout their lives and the process of acquiring a foreign language is no different from that. When testing language, teachers need to focus on the content of their tests, on the validity and objectivity of the assessments they provide to students and need not forget the impact a test may have on the future development of students as proficient language users.

We feel that language testing is beyond the teething stage and ripe for a broader view of assessment and its social aspects. […] Just like language use, language testing is and has always been a social practice; the very power of tests has a mesmerizing effect on consciousness of their social character.

(McNamara & Roever, 1949: 8)

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Resistance to Change in William Faulkner's *Light in August*

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RÉSUMÉ : *La résistance au changement dans le roman* **Lumière d'août,** *de William Faulkner*

La résistance au changement peut avoir soit des raisons personnelles ou collectives et leur identification et analyse sont sans doute liées à la psychologie, sociologie and histoire. Le thème du roman *Lumière d'août*, écrit par l'écrivain américain William Faulkner, est le racisme dans le Sud des États-Unis. Joe Christmas, le protagoniste, émerge au carrefour de la lutte individuelle et collective pour et contre le racisme comme un personnage qui est biologiquement et socialement déraciné. Le protagoniste est l'incarnation du Sud agité qui refuse d'accepter une coexistence pacifique et finalement inévitable des gens noirs et blancs. La scission au niveau de la communauté devient confuse et ennuyeux au niveau de l'individu. La plupart des personnages sont réticents à l'émancipation des gens noirs, ce qui détermine la résistance à leur propre émancipation et révèle leur persévérance dans le cours déjà « traditionnel » de la vie. Mon article présente les éléments qui contribuent à la résistance au changement des personnages dans *Lumière d'août*, de William Faulkner.

MOTS-CLÉS : *littérature américaine, changement, résistance, identité*

The clash between change and the resistance to it has adopted different forms ranging from the conflict between innovation and tradition, between evolution and involution, to the dichotomy society – individual, mind – body. While change implies the replacement of a certain actual status with a new one, which is generally associated with the idea of evolution and progress, resistance to change implies a psychic and mental inertia, most of the times an unconscious effort to preserve the already existing status, which may lead to an exaggerate backward reaction/movement, perceived as regress, sometimes causing other collateral changes.

Social sciences have tackled the themes of change and of people's reaction to it partly due to the companies' ever growing interest in such studies, resulting in theories concerning the management of change. The perspectives upon the meaning of resistance to change are various and complementary, depending on the readers each author expects. Russell Tobin chooses a simpler and more pragmatic definition according to which *"with change people are asked to do something which may be completely new to them. Or something which they know of but have*

no deep understanding about." (1999: 8). Change is associated with threat, as it implies the disappearance of the present situation and the incertitude stemming from the unknown, unfamiliar new situation. Resistance to change has been explored in relation with both situations and an interrelation between affect and resistance to change has been hypothesized starting with Coch and French in 1948. A unanimous conclusion, in Jonathan D. Raelin's opinion, establishes that there is a causal connection between affect and resistance to change as the change may obstruct a person's desires or needs or may look worse than the present situation, which indeed turns it into a threat for an already established order. Such a perspective upon resistance to change leads to an anti-progressive attitude, an anti-evolutionist one which may remind of man's inborn "inertia" associated with the Freudian drive towards death in psychology, that is the instinct to return to the state of stillness and silence that precedes people's birth. In his later and controversial work, *Beyond the Pleasure Principle,* Freud established the existence of two major instinctual drives: the sexual instincts and the death-instinct, the latter referring to those "conservative organic instincts" which give the "deceptive appearance of being forces tending towards change and progress" while they are seeking to reach "the goal of life", that is *"the initial state from which the living entity has departed,"* therefore death. (Freud, 1990: 52)

Paradoxically, resistance to change also implies dynamism and innovation as it is a counter-action. Change and resistance to it have different aims but use the same methods to reach them, which may lead to confusion as some actions meant to preserve a status can instill a change in another direction.

Within the frame of the above theory, William Faulkner's novel acquires unexpected complexity, as the author sets his restless characters in motion from the very first pages when Lena leaves her home to find her unborn baby's father. Characters change places embarked upon a quest needed to restore a previous order or pattern as values and beliefs have been transgressed. Faulkner's characters are active resistants as sometimes they take deliberate action to resist change. Paradoxically, by taking action they undergo changes, but these changes, either emotional or physical, are meant to contribute to their effort to resist the change that disturbs the outer, collective order. Consequently the characters' choices are subjective and individual, without having a collective support, but acting against the collectively shared moral values. The context hosting the characters' efforts and actions is saturated with religious and racist prejudices, with violence, death and poverty, all being clustered in Faulkner's fictional space. Jefferson, the place where the characters' roads intersect, could have benefited from change, if it had happened, by having the tension of the interracial conflict released.

The novel begins when Lena Grove, a pregnant teenager, leaves for Jefferson to find Lucas Burch, also known as Joe Brown. When she gets to the town, Burch/Brown is in prison, being considered a suspect in Joana Burden's murder. Lena's undertaken journey is an active resistance to change. By getting pregnant at such an early age without being married, Lena has changed the moral flow of events as accepted by the community. By sneaking out of the house and running

away, she again resorts to some uncommon ways to solve the situation. As she cannot change the past, she tries to offer her child and herself a family, which she sets as a target, thus remaining stuck into the community's tradition and moral values and trying to resist the newness her present situation would bring. From the conversation she has with Mrs Armstid, Lena's awareness of the importance of a family for her "chap" is obvious. She initially says her name is Burch, then she admits the truth but she stubbornly believes in the idea of family: *"I reckon a family ought to be all together when a chap comes. Specially the first one. I reckon the Lord will see to that."* (Faulkner 414)

She eventually gives birth to her child and leaves Jefferson together with Byron Bunch to continue the quest for the baby's father, but she succeeds in re-establishing the formal idea of family by allowing Bunch to join her. However the surrogate family she creates as a result of her resistance to change is a change of the moral values of her times. The change in Lena's life is rather a fact that she faces too late to be able to make a choice, so she has to be active and work on restoring the order accepted by the community in order to reintegrate. By taking action she undergoes personal changes, such as getting more mature through this initiating journey and becoming a mother, which are changes that she would have experienced anyway, to hinder the social/collective changes. Lena and Bunch's appearance as a family does not mislead the people: a local furniture driver mover who gave them a ride knows they are not married.

While Lena with her sporadic appearances in the novel acquires a more symbolic value, the most complex and debatable character that resists change is Joe Christmas. At the crossroads of the individual and collective struggle for and against racism, Joe Christmas emerges as a biologically and socially uprooted individual. Being the outcome of the interracial intercourse, he is also the embodiment of the restless South that fails to accept a peaceful and eventually unavoidable coexistence of the black and white people.

Joe Christmas is of mixed origin, which is not tolerated by the community, yet, he has the advantage of his white skin that offers him the chance to live like a white man. Faulkner casts suspicion on Joe's identity and origin when he introduces him via the people working at the mill in Jefferson. Christmas is not a usual name for a person, especially for a white man, and references to the colour of his skin are slipped into the conversation. While technically increasing the tension and anticipating the racial conflict, the author also makes the reader aware of the change Christmas was offered: that of being treated like a white man despite his being half-black, but his behaviour makes him be different. The protagonist's resistance to change arises as a result of his inner conflict rooted in his being told by the dietician of the orphanage that he has a biracial background. Joe Christmas experiences two traumatic events as a child – the fact that he was abandoned and that he is biracial – before being adopted and physically aggressed by his foster father, an otherwise religious man, Mr McEachern.

Joe is thus confronted with an identity problem after having got used to being white. According to A.J. Schuler, *"when resistance springs from these identity-*

related roots, it is deep and powerful.” (A.J. Schuler, *Overcoming Resistance to Change: Top Ten Reasons for Change Resistance*) He loses the sense of cultural belongingness and becomes inexorably alienated from both cultures, since his partially black origin would have imposed that he embrace the culture of the black people, but his white skin forces him to live among white people always hiding his identity. He is brought up in conflict with himself and his restlessness demonstrates that he is closer to black people. While contemplating on whether to visit Joana or not, Joe decides to walk naked exposing his whiteness in the dark, where it cannot be seen.

> He was not looking at the window. In the less than halflight he appeared to be watching his body, seeming to watch it turning slow and lascivious in a whispering of gutter filth like a drowned copse in a thick still black pool of more than water. He touched himself with his flat hands, hard, drawing his hands up his abdomen and chest inside his undergarment. […] The dark air breathed upon him, breathed smoothly as the garment slipped down his legs, the cool mouth of darkness, the soft cool tongue. […] The road ran before him. […] After a time a light began to grow beyond the hill, defining it. Then he could hear the car. He did not move. He stood with his hands on his hips, naked, thighdeep in the dusty weeds, while the car came over the hill and approached, the lights full upon him. He watched his body grow white out of the darkness like a Kodak print emerging from the liquid. He looked straight into the headlights as it shot past. From it a woman's shrill voice flew back, shrieking. “White bastards?” he shouted. (Faulkner 477-478)

Joe enjoys being naked in the dark air, it is a way to hide his white body and be himself, swallowed in the night, complete, harmonious, sharing the culture of the black people, hating white people and women. His inner stronger side is one of the factors that hinder him from accepting his white skin. Although he was brought up among white people, his instincts betray his belongingness. But he does not feel at ease with the Negroes either, especially during the day.

> He was standing still now, breathing quite hard, glaring this way and that. About him the cabins were shaped blackly out of blackness by the faint, sultry glow of kerosene lamps. On all sides, even within him, the bodiless fecundmellow voices of negro women murmured. It was as though he and all other manshaped life about him had been returned to the lightless hot act primogenitive Female. He began to run, glaring, his teeth glaring, his inbreath cold on his dry teeth and lips, toward the next street lamp. Beneath it a narrow and rutted lane turned and mounted to the parallel street, out of the black hollow. (Faulkner 483)

Being a black man entrapped in Joe's white body, he cannot cope with the other identity either, remaining an outcast. His aggressiveness and violence are means to hide his fear and to protect him and are means that he uses to resist change and externalize the conflict.

Unlike more pragmatic people, Joe does not struggle for his personal evolvement, but remains faithful to the collective racist movement which he

embraces as a victim, not as an oppressor. All his actions share the aggressiveness of the South – his grandfather killed his father and let his mother die while his foster father used to beat him – and he is violent with the people around him, especially women (his mother, his lovers), and kills his foster father and Joana Burden.

Another factor upholding Joe's resistance to change is his hatred for women which may be traced back to his mother and to the dietician of the orphanage. His mother's mistake and death and the meanness of the other woman make him reject any support or comfort his foster mother and lovers offer to him. He simply hates the presence of women, their talking, their reactions, and their smell: *"He was thinking now, aloud now, 'Why in hell do you want to smell horses?' Then he said fumbling: 'It's because they are not women. Even a mare horse is a kind of man.'"* (Faulkner 478-479)

Therefore his anger at having been abandoned is mainly reflected in his relations with women. He may be looking for a mother figure and at the same time hate his biological mother whom he may consider guilty for his present situation. His paradoxical choice of a position in opposition with the one that would have favoured him shows an unconscious tendency to resist any chance that could harmonise the ethnic interrelations. As strange as it may seem, he is driven by his instincts and becomes violent when people are gentle. Although his behaviour does not improve his situation, he continues with it, he repeats the same experience, a kind of challenge hiding his desire to return to silence and solitude, to an initial state of stillness equating with death.

A complex and interesting relationship is the one Joe has with Joana Burden, as both are trespassers of prejudices: Joe unwillingly experiences a step forward but following the instinctual drives he aims to reach a previous state; Joana does anything she can to change Joe's situation and people's tendency to persist in discrimination. Yet her games and her efforts place Joe in a position closer to his condition as a black man who cannot independently climb the social scale, a form of social impotence that places his body in opposition with his social possibilities and sharpens the inner conflict. One of the moments when the two voices inside him can be heard is when Joana suggests they should have a child:

> He said No at once.
> "Why not?" she said. She looked at him, speculative. He was thinking fast, thinking. She wants to be married. That's it. She wants a child no more than I do 'It's a trick,' he thought. 'I should have known it, expect it. I should have cleared out of here a year ago.' But he was afraid to tell her this, to let the word marriage come between them, come aloud, thinking, 'She may not have thought of it, I will just put the notion in her head.' She was watching him. "Why not?" she said. And then something in him flashed Why not? It would mean ease, security, for the rest of your life. You would never have to move again. And you might as well be married to her as this thinking 'No. If I give in now, I will deny all the thirty years that I have lied to make me what I chose to be.' (Faulkner 594)

Another contributing factor is external, the community in which he lives and its culture amassing centuries of prejudices and deeply rooted rules. When the matron of the orphanage finds out that the boy is "black," due to the fact that the other children used to call him "nigger," she immediately decides that Joe should be put with the black boys. When the people of Jefferson, who share the same culture and behaviour, find out that Joana's murderer is Joe, a black man, they kill him.

Joe Christmas rejects the integration in the community and the compliance with rules and values, refuses to benefit from the chance his white skin offers to him and lets his black/darker side ostentatiously dominate and mistreat his white side, choosing a self-destructive way to preserve the existent values and beliefs. His catamorphic movement towards his *black* depth is reflected in his linear retreat from the town and community to the woods and wilderness, from light to darkness, from reason to senses, from life to death. His fall reveals his awareness of his dominant darker side which should have been repressed and controlled permanently.

He feels entrapped by the change his parents imposed on him and, considering the southern context, only death could have brought him rest. He unconsciously moves towards death, tries to find it first in other people's death, then by forcing himself into it. Joe Christmas is an example of how one's actions are inevitably related to his childhood traumas and determined by his affect (feelings or emotions). The author eventually reveals the interrelation between the social context and personal experiences, between the community and the individual. Accidental trespassing events seldom succeed in imposing themselves on the general perception of the change.

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Coping With Technical Specialized Texts

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RÉSUMÉ : *Aborder les textes techniques de spécialité*

Les étudiants apprenant une langue étrangère à des fins spéciales (l'anglais, dans notre cas) doivent être capables non seulement de faire face aux textes spécialisés techniques, mais aussi de gérer une conversation. L'article analyse les principales caractéristiques d'un texte informatif et, également, les meilleures conditions dans lesquelles des textes spécialisés doivent être utilisés afin de fournir aux étudiants la pratique des compétences nécessaires (la compréhension de la lecture et de l'écriture). Ainsi, parmi les caractéristiques les plus importantes qu'un texte spécialisé doit avoir, nous pouvons énumérer les suivantes: il doit être intéressant, instructif et problématique, et aussi doit préparer les étudiants selon le niveau de connaissances dans leur spécialité. Un curriculum est très important pendant le processus d'enseignement et d'apprentissage d'une langue étrangère à des fins spéciales. Les problèmes de base d'un programme d'études pour les étudiants en techniques dans les deux premières années universitaires sont : les sujets reliés à différentes spécialités techniques, les difficultés actuelles rencontrées dans la spécialité des étudiants et l'innovation en sciences techniques. Les textes techniques spécialisés sont très intéressants et utiles dans le processus d'apprentissage de la langue seconde à des fins spéciales, en raison du fait qu'ils fournissent un grand nombre de termes techniques se référant aux différents domaines de la science et la technologie. Par conséquent, nous considérons que les textes spécialisés ont de la valeur pour les étudiants et, à la fois, pour la pratique de la terminologie technique, en leur fournissant des connaissances sur les questions techniques et sur les nouvelles découvertes.

MOTS-CLÉS : *texte de spécialité, langage à sens spécialisés, terminologie technique*

1. Introduction

It is well-known the fact that studying foreign languages in philological profile faculties and in technical ones are two different things a lot. And still, in both cases, there is one and the same objective: acquiring competence in oral and written communication, as well as obtaining some performances that will allow the students to read specialty literature in the foreign language they study (especially English) (Corlăţeanu, 2000: 57). In this article we will refer to the latter aspect, namely the competence of reading and understanding a specialized text.

From a theoretical point of view, learning a specialized language comes across two aspects: a linguistic one and a methodological one. The linguistic aspect refers to minimizing the lexical and grammatical material by selecting the scientific texts (Beaugrande, R.-A. de, Dressler, W.U., 1996: 156). This sort of texts must have a communicative character, they must be interesting, quite informative and problematical, they must be in accordance not only with the level of foreign language knowledge but, also, they should take into account the quantity of knowledge the students have in their preparing specialty (the level of professional competence of the students).

2. Methodological aspects

The methodological aspect refers to the organization of the selected material, the texts succession, exercise system and check-up forms. The process of teaching a foreign language usually relies on a curriculum. The curriculum for the first two years of technical students learning English is based on the following:

- basic and actual problems of the students' specialty;
- connection between different technical specialties and subjects;
- present discoveries within the field of technical sciences;

The objectives are of the same kind: practising general language (the skill of making conversations connected to technical science and every-day life), acquiring the technical terminology, developing reading skills – selection of necessary information; interpreting and creating, based on the texts their own writings – developing conversation skills on themes connected to their specialty, developing the ability to use the dictionary and to translate texts with technical content, developing the ability to express themselves in writing, enhancing the students' interest for studying the foreign language, preparing for the examination of linguistic competence.

According to the syllabus, the introduction of the technical terminology must be performed progressively, in stages:

- Firstly, the students are familiarized with the general technical terminology.
- In a second stage, they come across a more specialized technical terminology.
- In the last stage, the students are mainly exposed to a specialized technical terminology.

It is very important that the specialized technical terminology be learnt in a special way, because knowing only the general technical terms be is not sufficient and cannot imply an adequate understanding of a specialized text.

The lexicon of the scientific language, although quite rich, is common (a great part of it) to texts referring to various areas of science. But, combining these terms cannot be done linearly – they may occur in different texts, but may also vary depending on the field of science they come from. Moreover, in a text with specialized language, one can find a terminology proper to a specific domain but which is not used in other disciplines. Also, in the process of acquiring a specialty

language it is very important to know some morpho-syntactic constructions, and not only isolated terms.

In the process of learning a foreign language, developing oral skills is an outstanding objective. This does not seem to be the case when teaching the scientific aspect of the foreign language. Most materials that study this problem put an emphasis on the written aspect, considered as the most frequent state of the scientific language. That is why, the main objective of teaching this aspect of the language seems to be that the specialist may easily use a specialised journal or a book written in a foreign language (English). It is clear enough that, in this situation, the immediate scope of approaching a specialized text must be, at least for a while, the understanding of a written text, quite difficult due to its specificity.

The foreign language is necessary for the future technical specialist not only as a means of selecting the scientific information, but also as a way of communication (during the exchange of experience, in international technical scientific events and programs, for establishing personal contacts, etc.). Understanding the written text raises another imminent request, as well: the necessity that the future technical specialist be able to have free discussions or to talk about what he has read. Thus, the question is whether the conversation is possible or difficult to achieve during the scientific foreign language classes. The basis, often quite rich, of technical knowledge the students possess only waits to be raised and brought up to light under the teacher's control with the involvement of all the colleagues. In this case, the teacher becomes (he/she is even obliged to do so) a competent linguistic counsellor, based on the profound knowledge not only of the issue under discussion, but also of the way of expression, of terminology and of specific structures.

The most common discussion form is that based on the studied text. Let us remember the characteristics of a specialty written text:

1. In specialty texts we rarely find phrases built through coordination. This fact is due to the peculiarity of the scientific language which is precise, laconic and informative. There are often used subordinating constructions that present the idea more clearly to the reader.

2. Also, we often find constructions with:
- verbs;
- expressing the predicate by the short form of the past participle;
- expressing the predicative form by the long form of the adjective;
- gerundial and participial constructions;

3. In scientific texts, the language is more formal, the plural of the first or third person being used instead of the first and third person singular.

4. The sentence is formed in a formal, mechanical way and there the risk to omit learning the normative criteria of the language system, which is not allowed, at least in the first weeks of the learning process.

Unlike the written scientific text, the oral text is a much more expressive one. The logical raports among sentences and fragments are more clearly expressed and they are more obvious, as well. For these, there are various linguistic ways to be

used, which are absent in the written text. Mastering the specialized language obviously involves the exquisite knowledge of the lexicon of a scientific text. This lexicon is very large and is composed of several lexical layers:

- Words from the common literary language also used in the scientific text with their original form. These are especially auxiliary terms like pronouns, numerals, adverbs, some verbs and a very small number of adjectives and nouns.
- Scientific words with a general sense, used in most scientific disciplines, no matter of the future specialty of the students: social, technological or humanistic.
- Specialized lexicon which varies according to specialty, less numerous, but quite important, oriented towards a lesser area of use than the general scientific lexicon and, thus, with a more informative character for the specialist.
- Terminological lexicon (technical scientific terminology), limited for the use within a single scientific discipline, quite numerous and usually understood only by specialists.

Taking into consideration what has been mentioned so far, our advice is that there should be selected only texts that contain, besides words from the common language, already familiar to the students, to general scientific lexicon and profile lexicon known both to teacher and students. Connected to this, a question is raised: what texts may favour the students to form the skills by using specialty literature? – without neglecting any of the four skills (reading, writing, listening and speaking).

The teaching texts are to be chosen by the following criteria:

- thematic unity;
- informative content;
- content unity;
- the text should reveal only essential issues;
- accessibility (to be in agreement with the language and specialty knowledge of the students);
- originality;
- texts should be held short;
- practice exercises should comprise grammar problems specific to the scientific language, reading comprehension exercises, etc.
- texts should raise the students' interest and be based on already accumulated knowledge in the respective specialty (in their native language);
- texts should take into account the intellectual capacities of the students;
- the basic unity of the text should be the paragraph and not the independent clause.
- Other general requirements: grading the difficulties in the text, material accessibility, and successive introduction of the material, taking into account its consolidation and feedback.

3. Conclusions

These are a few things that should be taken into account when choosing and establishing specialized technical texts, when there is no manual writhen by specialists in the methodology of teaching a foreign language for specific purposes (scientific language). Transmission and acquisition of a specialty text involves the following stages:

  - the teacher's preparation for the lesson – familiarizing with the notions found in the text;

  - presentation and organization of the didactic material – pointing out key-terms, very important for global understanding of the text; establishing the terms that will undergo analysis and choosing the ways to do this;

  - reading the text – with some pre-reading questions that orient the students towards the basic terms and the general sense of the text;

  - reading comprehension by translations, explanations-definitions, synonyms of the new terms, selective translation of the sentences, question-answer type exercises, etc. The scientific text, leading the student into a new range of ideas, determines him to orient his conceptions (thoughts), to choose other words and expressions in order to build his own writings;

  - listening to the text and retelling it in an oral and written form, whose objectives are: to practice the specialized lexicon, to elaborate the skills of selecting the information connected to the future specialization of the student and, also, performing a spontaneous dialogue;

  - imposing a conscious and intensive work rate to the students.

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Ovidiu Bîrlea, Emblematic Name
of the Romanian Folklore Studies*

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RÉSUMÉ : *Ovidiu Bîrlea, un nom emblématique des études folkloriques roumaines*

Le folklore et l'ethnologie roumains de la seconde moitié du XXe siècle ont été fortement marqués par la personnalité exceptionnelle d'Ovidiu Bîrlea, qui a su combiner de manière organique le travail de terrain scientifique, avec un point de vue holistique sur la culture populaire. Il a suivi l'orientation philologique d'Ovid Densusianu, Emil Petrovici, Dumitru Caracostea, Ion Mușlea, en considérant que la recherche roumaine devrait être faite simultanément avec la recherche internationale, en utilisant le système de classification d'Aarne-Thompson.

MOTS-CLÉS: *fondateur, collection, méthodes, modèles*

Romanian Folklore studies and Ethnology in the second half of the 20th century were strongly marked by the exceptional personality of Ovidiu Bîrlea, who organically combined the scientific research with the fieldwork, and who can be considered a "visionary" in the areas of research belonging to popular culture.

Ovidiu Bîrlea's personality has imposed itself in the contemporary Romanian folklore studies and therefore in the national cultural landscape of the last decades by a scientific work whose quantitative and in particular the qualitative dimension thrills even the most expert advice.

Born in Bârleşti town, Alba County, on August 13, 1917, Ovidiu Bîrlea followed the gymnasium in Baia de Arieș and the Military high school in Tîrgu Mureș (1929-1937). This training period influenced him over time, the infor- mation and experience gained thre remarking his pursuit in collecting and editing literary folk texts. He was a tenacious picker (collector) of texts in the Western Mountains' (Apuseni) villages that included historic songs, legends or oral diaries of personalities such as Horea and Avram Iancu[1] or about the revolt of the "buciumani."[2]

Viewed from the perspective of the years that have elapsed since the date he left the Institute of Ethnography and Folklore (1969) until today, and by reference the to "models" which we have learned to operate, even if often subjective, Ovidiu Bîrlea can be ranged within the "representative human types" for what we call "Țara Moților."[3]

He followed the Philology Studies in Bucharest where he attended the modern literature courses (1937-1939, 1940-1942), with interruptions due to enlisting and war. He attended the courses of Dumitru Caracostea, who became his spiritual father, to whom he wore a warm remembrance and gratitude during time. His teacher' influence in its formation as a folklorist is evident, as well as his preference for the German school of the scientific vision in the field culture.

He remained in Bucharest, where he accomplished the most part of its work. Thus, on April 1, 1949 he is employed as a researcher at the Institute of Folklore, which has just been set up. A good period of time (1 January 1950-1 July 1969) he acts as head of the literary sector, which enabled him to initiate and participate effectively in planning research, establishing the directions in which the study of folklore should be oriented, substantiating and direct implementing of major works that would be published under the aegis of this prestigious institute.

His activity at the Institute of Folklore of the Romanian Academy gave to Ovidiu Bîrlea optimal conditions, primarily for training and perfection his activity as a folklorist in the true sense of the word. In the institute he completes its knowledge in literary folklore, especially on the field; he understands the secrets of musical and choreographic folklore, sets its work program and for studies, crystallizes his ideas about folklore, moving to the systematic study of all its aspects.[4]

On 1 July 1969, after presenting a famous Romanian Academy Presidium intelligence report, which reveals the deplorable guidelines and wrong doings in the ethno-folkloric research, he resigned in protest, remaining as well jobless for the rest of his life, as a genuine dissident.

Withdrawn in his small monastery room in the Holy Apostles' Church, in his impressive library, which turned into a true research institution, he wrote studies Romanian folk referential and European folklore with countless assertion of will and power. With each new book published he opened a new path in the field that he served and worshiped.

Ovidiu Bîrlea had a philological orientation following the paths of Ovid Densusianu, Emil Petrovici, Dumitru Caracostea and Ion Muşlea, and his types of philological research are completely in line with European projects from the twentieth century, mostly because had good knowledge of foreign languages: German, Italian and English.

He always assumed that the Romanian research should be done simultaneously with the international research therefore he used the AArne-Thompson classification system (NB: for easing the access of Romanian specialists in the work of Antti Aarne and Stith Thompson – *The Types of the Folktale. A Classification and Bibliography*, Helsinki, 1964 –, he commissioned Lia Vasilescu Stoica, with a Romanian translation of parts of this work. The manuscript of the translation exists in the Archive of the Institute of Ethnography and Folklore "Constantin Brăiloiu" of Bucharest).

He fixed a special set of special characters in order to present objectively a literary text (for analysis and publication) which becomes common rules used by

researchers from the Folklore Archives in Bucharest and from Cluj as well. However, the new generation of folklorists have given up most of the diacritical marks that were the "playback system, the phonetic transcription" of literary texts, accredited in Bucharest Folklore Archive.

He had collaborative relationships with experts from Cluj, especially with I. Muşlea, a prominent personality Romanian folklore, whose name is almost identified, in a defined period, with the name of the Folklore Archives of the Romanian Academy city on Someş. These contacts have resulted in a work of remarkable importance, in fact the first systematic attempt to organize typologically the impressive material that resulted from the responses to the questionnaire launched by B.P. Hasdeu. The work of *Folk Typology of Responses to the Hasdeu Questionnaires* (Bucharest, 1970) provides us from its publication, with a unique synthesis, in which extensive information is ordered by stable, coherent and well defined principles. Along with *Folk Typology Problems* (Dumitru Caracostea, Ovidiu Bîrlea), Folklore typology is an obvious evidence of the place that Ovidiu Bîrlea gives to the typological approach in folklore studies and a systematic pattern. It is also an argument in favour of his concerns for typology which can also be accepted by those who have ignored this aspect of his scientific work.

He also developed a model of records for direct observation and contributed to the basic questionnaires which contextualized each recorded piece that was accompanied by its critical apparatus and its category frame.

He also introduced new methodologies in the studies of cultures, and in particular, the method of collecting popular fiction epic and the principles underlying scientific activity. After he left the institute (1969) those principles were applied and developed according to his rules so that, at present, the archive includes over 6000 pieces of prose, representative of all categories and species.

He contributed to the enrichment and development, in the scientific *stricto sensu* of the inquiry method and of the principles for play and print the oral text.

He recorded on tape over a thousand tales, legends, anecdotes, wedding orations throughout the country but he transcribed phonetically only 154 selected songs, using a simple diacritic and published them in the *Anthology of Epic Popular Prose*, (3ʳᵈ volume, Bucharest, 1966), *Research Method of Folklore* (Bucharest, 1969).

Having published the first collections of folklore in 1933 in the *Satul* ('Village') Journal, by beginning with the study of *The Creative Process of the Romanian Folk Ballad* in the *Revista Fundaţiilor regale* ('Journal of the Royal Foundations') in 1941, Ovidiu Bîrlea gathers material to edit a volume which will impose rules in the folklore studies of the that time[5].

He consulted in detailed Romanian and universal specific bibliography (having access through Mons. Octavian Bîrlea, his brother, who lived in America, Europe, Italy, Germany, and who sent him books in the field). He summarized all this bibliography in the volume *The Method of Folklore Research*, published in 1969.

After providing clear and efficient methods and examples for understanding and effectively capture the folkloric act, Ovidiu Bîrlea underlines also the qualities required for a specialist in the field of folk culture research: particularly aesthetic taste, complex training – literary, musical, ethnographic, aesthetic, historical, philological training, knowledge of choreography, etc. all that in order to be able to capture all the syncretism and all mechanisms of creation, interpretation and movement of the living phenomenon that could not be discovered and understood only by studying collections.[6]

Later, he also published Principles of Folklore Research where he theorized and actually demonstrated the characteristics of this type of culture. As scientific and documentary value so far, the three volumes containing representative variants of the great collections of prose in the Folklore Archives, were not matched. They remained a model for the literary folk text editing.

He can be considered the founder of narrative collection, recorded with sound, archived in Bucharest. To achieve that, he worked with Al.I. Amzulescu, Tony Brill, Cornelius Bărbulescu, Doina Truță, Ligia Georgescu.

The large collections from Hunedoara, Maramureş, Suceava, Prahova, Argeş and Bihor areas have also been made at that time, and he worked with some of the great storytellers Romanian – Vinca Luca, Sânziana Ilona, Gheorghe Zlotar, and many others – at a time when fantastic tale was still present in the "living" repertoire. In those first years after the establishment of the Institute of Folklore, several folklore monographs was designed and accomplished, Ovidiu Bîrlea assuming the coordination of the one about the Hunedoara region. Since that date we have one model sheet for direct observation of this great collector[7]. Impressed by the specific things of his discoveries, collections found during his researches, he will write about *The Funeral Ritual Songs from the Pădureni Area (Hunedoara)*, as well as about *Sad Songs and Funeral Lyrics of Pădureni* Land – Hunedoara[8].

In 1974, the *Romanian folklore history* appeared in Bucharest, work awarded the "B.P. Hasdeu" Academy. Is the moment of reference, because that study is an undoubted argument, for those who doubted or were subjectively reluctant that folklore is an autonomous discipline with its own identity and methodology, and there is a clearly defined object of study and, moreover, a history of concerns for this segment of the cultural knowledge that could be placed at least four centuries before. Work of great erudition, the book was prepared by the author in time. It was prepared by special studies worth mentioning here: *Fifty Years after the Death of S. Fl.* Marian[9], *The Folklore and Some Development Problems of the Romanian People*[10], *Athanasius Marian Marienescu, Folklorist*[11], *Gheorghe Cernea*[12], *Romanian Academy and Popular Culture*[13], *Folklore in "Gypsyland" by I. Budai-Deleanu*[14], *Ovidiu Densusianu, Promoter of the Folkloric Style Research*[15], etc.

Two volumes entitled *Romanian Folklore* appeared between 1981 and 1983. This work, a demonstration on the expression of the folk literary phenomenon as a system also provides the reader with access to an impressive reading, made by the author of standard literary texts, scientifically selected and in good taste, especially trained to understand the message of the folk culture. He tried to prove that the folk

text is partially subject to other aesthetic rules than to those of an author[16], as – in fact – the entire phenomenon of deep oral and folk culture is[17]. The *Romanian Folklore* study is in fact the completion of a long period of research and meditation, confrontations of opinions, crystallization and the imposition of a personal view in the field.

He died in Cluj, when he was visiting his sister, Sabina, on January 7, 1990, when new political circumstances, means and ways of expression would have been offered, as well as the opportunity to share with others his thoughts or desires repressed for half a century.[18]

The *Ovidiu Bîrlea Collection*, one of the most rich and impressive collections currently registered, exists within the documentary funds of the Archive of the Institute of Ethnography and Folklore "Constantin Brăiloiu" (Romanian Academy). At the same time there are other manuscripts of the great folklorist, some of them were published but not in its original form. They can be found at the Greek Catholic Metropolitan Library in Blaj (here one can find some correspondence he had with Ion Muşlea, Mircea Eliade, Adrian Marino, Petru Caraman, his brother, Mons. Octavian Bîrlea), in the Folklore Archive of the Romanian Academy in Cluj, and in the archive of city institutions from Bîrleşti (Mogoş - Alba).

By all his accomplishments, Ovidiu Bîrlea led boosting the research of the Romanian folklore, explored new directions and proposed guidelines which were accepted and applied and remain viable still.

One can say that Ovidiu Bîrlea had a holistic vision over the folk culture, being an insider of the Romanian folklore. The types of philological research that has been undertaken have been clearly in line with the European projects of the twentieth century, taking into account the fact that the *Romanian research has to be contemporary* to the international one.

* ACKNOWLEDGEMENT

NOTES

[1] *Horea şi Iancu în tradiţia şi cântecele poporului*, Bucureşti, 1972.
[2] *Verşul buciumanilor*; *Şteampuri fără apă*, Bucureşti, 1973.
[3] Sabina Ispas, "Prefaţă." In: Ovidiu Bîrlea (2010). *Istoria folcloristicii româneşti*. Craiova: Aius, 8.
[4] *Ibidem*, 7.
[5] Ion Nijloveanu (1990). "Ovidiu Bîrlea (1917-1990)." *Revista de Etnografie şi Folclor*", Tomul 35, nr. 5-6. Bucureşti: Editura Academiei Române, 408.
[6] <http://www.dacoromania-alba.ro/nr32/ovidiu_birlea.htm>
[7] *Arhiva Institutului de Etnografie şi Folclor*, fond informaţii nr. 17.140, localitatea Goleş, jud. Hunedoara.
[8] *Anuarul Muzeului Etnografic al Transilvaniei*, 1968-1970; 1971-1973.

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[15] *Limbă și literatură*, IV, 1973.

[16] *Poetică folclorică*, București, 1979.

[17] *Eseu despre dansul popular românesc*, București, 1987.

[18] *Întâlnirea generațiilor.1949-1994.* Volum îngrijit de dr. Germina Comanici și dr. Vasile Vetișanu, București, 1994, 16-19. Iordan Datcu, *Dicționarul etnologilor români.* Autori. Publicații periodice. Instituții. Mari colecții. Bibliografii. Cronologie. Ediția a II-a revăzută și adăugită, București, 2006, 111-114.

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Dualism and Bogomilism in Byron's *Cain*

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ABSTRACT

Byron's demonism has its source in the unbounded admiration for Ossian, which inspired Chateaubriand or Goethe when he wrote Faustus, thus all fall into ossianic despair from which melancholy and loneliness spring, attributes that characterize both Manfred and Cain or Eminescu's Toma Nour and Dionysus. Goethe said that Byron *"(...) has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same ; and it is particularly on this account that I cannot enough admire his genius."*[1] If we were to enumerate all his heroes suspicious of demonism, we would start first, from its most weak pulses: the poetry of youth, and especially the oriental poems in whose absence the demonic hero would not be fully emerged lacking a base and a timid start. We finally turn to the most affected of all, the true romantic characters, complex and difficult in construction, the exponents of demonism in Byronic work, Manfred and Cain, of Ossian and Faustian substance.

KEYWORDS: *bogomilism, demonism, dualism*

When he wrote that he had called his Cain a mystery, Byron added that he had done so in accordance with the old "very profane" mysteries and morality. And in Cain, Lucifer reins together with Jehovah:

> Lucifer: No we reign
> Together; but our dwellings are asunder…
> To the great **double** mysteries! **The two** *principles*![2]

Byron's demonism has its source in the unbounded admiration for Ossian, which inspired Chateaubriand or Goethe when he wrote Faustus, thus all fall into ossianic despair from which melancholy and loneliness spring, attributes that characterize demon stricken characters from Manfred and Cain. Once Goethe said that Byron *"(...) has made use of the impelling principles in his own way, for his own purposes, so that no one of them remains the same ; and it is particularly on this account that I cannot enough admire his genius."*[3] If we were to enumerate all his heroes suspected of demonism, we would start first, from its most weak pulses: the poetry of youth, and especially the oriental poems, in whose absence, the demonic hero would not be fully emerged, lacking a base and a timid start. We finally turn

to the most affected of all, the true romantic characters, complex and difficult in construction, the exponent of demonism in Byronic work, Cain, of Ossian and Faustian substance.

Byron *"glorifies evil, worships demo-mania, the inconformism, out of Fronde, in a spirit of contradiction; they do not grasp the identity of the antagonist principles in absolute."*[4] Traditionally, **bogumilism** took its name from the Bulgarian priest, Bogumil, who actually funded this heresy sect which has strong memories in the Manichaean teachings, sprung at the time of the Bulgarian emperor Peter (927-968).

The bogomils considered themselves as dualists, as they believed that an evil god – Satanel created the material world maybe that is why they did not have churches and rejected the cross. This can be perceived as an incipient Satanism, as they deny the very foundation of the Christian church: the incarnation of Our Lord, Jesus Christ. Denying the Holly Cross, their essence goes back to Gnosticism, making it alongside Paulicinaism and Messalianism heresies.

Binary, dualism and antagonism, of which demonism is born, in Paul Tillich's view – for him **demonic is a dual force** creative and destructive, which is in perfect opposition to God – remind us of Goethe's words in Poetry and Truth *"(...) demoniacal element can manifest itself in all corporeal and incorporeal things, and even express itself most remarkably in animals, yet it stands especially in the most wonderful connection with **man** (...)."*[5]

And it is with most wonderful of men, such as Byron**,** that dualism finds a place to flourish, as Even Byron acknowledges that he is **a dual man**, having a strange combination of need of good and evil, hate and love, the amalgamation of opposing extremes are discarded and burnt usually, in the poet-genius. *"Moore's biography critics saw in Byron an embodiment of **duality model of man**, most likely applying Byron's own description of Napoleon as a combination of antithetical."*[6]

The portrait of Lucifer in Cain imbibes in fact, Byron's **dual soul** and **is** rendered by the poet's **mood**, which is choked by contraries ranging from love to hatred, being a binary and complex, demon himself.

This duality was defined by Carl Gustav Jung, as complexio oppositorum:

> The Holy Spirit is one, a complexio oppositorum, in contrast to YHWH after the separation of the divine opposites symbolized by God's two sons, Christ and Satan. (...) The soul is paradoxical like the Father; it is black and white, divine and demon like, in its primitive and natural state. By the discriminative function of its conscious side it separates opposites of every kind, (...). Thereby the soul's spiritual development creates an enormous tension; from which man can only suffer.[7]

According to this view, duality and dualism would spring from God Itself if we were to filter some passages from the Holly Bible through gnosticism *"And it was a day when came the sons of God to appear before Jehovah, that Satan came amongst them, for him to appear too before Jehovah."*[8] But, sons of God is an attribute used to describe God's creation, the men and women who loved Him, not

literally the Sons of God, because God only had One son. Whom, in the Holly Bible, He calls The Word.

Antagonism rather comes from Lucifer, who was firstly a creation of God, from the realm of the unseen, who fell from his graceful position but who kept deep down a reminiscence of the Light he came from.

In contradiction, in Gnostic and Bogomil view *"(...) **the spirit-matter dualism**, good-evil, makes the content of bogomilism with the observation that both sides here derives from the supreme being."*[9] God, in Gnostic vision, would have two sons, through whom He rules the world, the first is Satan that is left to God and embodies the most obscure features and absolute evil, and the second is the Christ who comes to balance the evil, which is higher eon and sits at the right, God governing the world through his sons thus balancing the balance. **Extremely false.**

This bogumil vision pleases Byron, in Cain: *"In poetry, especially in that which is unconscious, before which Reason and Understanding fall short, and which, therefore, produces effects so far surpassing all expectations, there is always something **of the Demoniacal**…"*[10]

Thus, falling short of Christianity, *"just like in the vision of Abbot Bogumil, the two principles: demiurgic and demonic change their appearances (…)"*[11]

Byron reinstates Lucifer, offering a different viewpoint and a different perspective of the devil, turning it into an almost human romantic weary, like Milton, in Paradise Lost which operates its decline in earnings. Lucifer' binary is synonymous with life antagonism, where good and evil live their existence, facing occasionally, springing from that Manichaean source, as Vera Calin[12] says which investigates in depth the source of the binary:

> The conception of a world conflict, within two abstract principles face each other, concepts of the eastern source (Persian), imbued through the Middle Ages authority sects (Cathars) in the European thought, has been embraced by the Romantics.[13]

Cain, the eldest son of Adam-Eve, finds himself incarcerated in matter, presenting torments of his spirit. An existential figure, situated between love, hate and knowledge, he is a mastermind who has developed a perception of his existence in a world, that does not understand and over which he rebels. In Byron's view, the biblical myth is shaped to satisfy his absurdities and we should not wonder when we see mocking attitude towards a God imagined as tyrant and the rules imposed by Him.

However, there is a kind o duality present in the whole act of creation of man, and implicitly in Cain's, but this duality does not imply the antagonist pair good-evil, but rather refers to the act of God creating/ building a man- man equals pair, Is and Isa, to later separate them, in a symbolic gesture, anticipating Jesus Christ, according to the Holly Fathers in Disambiguation in Genesis.

Having already a **spiritual stigmata**, due to his parents' fall from the Grace of God, through disobedience, **Cain**, the first born, out of a pair, again the duality, can be considered metaphorically the son of perdition, the consequence of his fathers' sin, the first creation of the created, or the son of the devil, which symbolically

impregnates Eve. The second son of another pair is Abel, the good one, who has not got the *"(...) demoniacal intelligence capable of perverting the promethean aspirations of a would-be metaphysical rebel."*[14] the son of God, who does the things pleased to God. Thus, the first sons of Adam and Eve are translated into breeze – Abel and smith – Cain, a dualism, an antagonism, representing spirit and matter. In Filocalia, Maxim the Confessor in Answers to Talasie says:

> **Cain** is the law of the **flesh**, the first born after Adam disobeyed the divine. And **Abel** is the mind-spirit, whom Adam gives birth later through **repentance**. This latter is the one that Cain kills, because he proceeded to the contemplation of nature before acquiring perfect skills for this purpose.[15]

Wanting to offer his creation the supreme gift: **the free will**, in whose absence man is only a puppet, a cogwheel set in motion by another cogwheel, we notice that God puts in the garden of Eden the first symbolical image of the free will: the two trees, duality again, the tree of life (wisdom) and the tree of knowledge of good and evil (death), warning what may happen if they choose the latter. So Cain, can be the smith who needs the fire in order to burn, fire which come from Lucifer, as a result of Cain's torments.

   Byron portrays him as an intellectual being, whose responses come from a different Lucifer-biblical myth that Byron prefers to depart, and to build more character complex, even titanic omniscient genius, one who can not tolerate authority, and turns against it. A Lucifer, who appears to possess an extensive knowledge of good and evil, gain from the previous fall

> (...) the old seducing and corrupting serpent, because he sees the corruption of the human race, he is a fated and suffering genius, placed between the mysteries of matter and mind, who finds no word to express the enigma of the universe, who looks upon life as a frightful mockery without a cause, as a perverse smile of evil; he is the son of despair (...).[16]

Yet, giving credit to weary romantic Lucifer that best fits his rebel soul, Byron wonders *"who is worse, Lucifer who gave Adam and Eve knowledge or Jehovah who banished them from the Garden of Eden into death and exile? But Lucifer is also blind, and self-absorbed, rejecting only creative way, its union with Jehovah."*[17]

   That's why *"Seldom or never do contemporaries find their equals, and they are to be overcome by nothing but by the universe itself; and from such remarks that strange, but monstrous proverb may have risen: nemo contra deum nisi deus ipse."*[18]

NOTES

[1] Gordon George Byron (1885), *Letters and journals of Lord Byron: with notices of his life, Goethe on Manfred*, 229.

[2] Georgi Vasilev, *Heresy and the English Reformation: Bogomil-Cathar influence on Wycliffe, Langland, Tyndale and Milton*, 84.

[3] Gordon George Byron, *op.cit.*, 229.

[4] Dumitru Micu (1967), *Lirica lui Lucian Blaga*, Bucureşti: Editura pentru literatură, 23.

[5] Wolfgang Johann von Goethe, Parke Godwin, John Henry Hopkins, Charles Anderson Dana, John Sullivan Dwight (1849). *The Auto-biography of Goethe: Truth and Poetry: from My Life*, Vol. II, New York: J. Wiley, 106: "(...) demoniacal element can manifest itself in all corporeal and incorporeal things, and even express itself most remarkably in animals, yet it stands especially in the most wonderful connection with man (...)."

[6] Andrew Elfenbein (1995), *Byron and the Victorians*. Cambridge University Press, 107: "The reviewers of Moore's biography saw in Byron an archetypal embodiment of man's duality, perhaps applying to Byron his own description of Napoleon as „antithetically mixt."

[7] Carl Gustav Jung, Read Herbert, Fordham Michael, Adler Gerhard (1979). *The collected works of C.G. Jung*. Routledge, 689: "The Holy Spirit is one, a complexio oppositorum, in contrast to YHWH after the separation of the divine opposites symbolized by God's two sons, Christ and Satan. (...) The soul is paradoxical like the Father; it is black and white, divine and demon like, in its primitive and natural state. By the discriminative function of its conscious side it separates opposites of every kind, (...). Thereby the soul's spiritual development creates an enormous tension, from which man can only suffer."

[8] *Book of Job*, 2: 1.

[9] George Călinescu, Andrei Rusu (1976), *Opera lui Mihai Eminescu: Descrierea operei. Cultura. Eminescu în timp şi spaţiu. Filozofia teoretică.* Bucureşti: Minerva, 655

[10] Johann Wolfgang von Goethe, Peter Eckermann, Margaret Fuller, *op.cit.*, 381: "In poetry, especially in that which is unconscious, before which Reason and Understanding fall short, and which , therefore, produces effects so far surpassing all expectations, there is always something of the Demoniacal."

[11] Dumitru Micu (1967), *Lirica lui Lucian Blaga*. Bucureşti: Editura pentru literatură, 37.

[12] Vera Călin, *op.cit.*, p. 132

[13] *Ibidem.*

[14] Dean William Brewer (1994), *The Shelley-Byron Conversation*, University Press of Florida, 106: "(...) demoniacal intelligence capable of perverting the promethean aspirations of a would-be metaphysical rebel."

[15] *Filocalia*, Răspunsuri către Talasie Apologeticum, 2005, traducere Pr. Dumitru Staniloae, Editura Institutul Biblic şi de Misiune Ortodoxă, 255.

[16] François René Chateaubriand, Memoirs of Chateaubriand, Vol. I, 119-120, Henry Colburn Publisher, London 1848: "(...) the old seducing and corrupting serpent, because he sees the corruption of the human race, he is a fated and suffering genius, placed between the mysteries of matter and mind, who finds no word to express the enigma of the universe, who looks upon life as a frightful mockery without a cause, as a perverse smile of evil; he is the son of despair (...)."

[17] David L. Jeffrey (1992), *A Dictionary of biblical tradition in English literature*, Wm. B. Eerdmans Publishing, 201: „Byron asks who is the more evil, Lucifer, who gave Adam and Eve knowledge, or Jehovah, who drove them out of the garden to exile and death? But Lucifer is also blind and self-absorbed, rejecting the only possible creative road, his integration with Jehovah."

[18] Wolfgang Johann von Goethe, Parke Godwin, John Henry Hopkins, Charles Anderson Dana, John Sullivan Dwight, *op.cit.*, 107: „Seldom or never do contemporaries find their equals, and they are to be overcome by nothing but by the universe itself; and from such remarks that strange, but monstrous proverb may have risen: nemo contra deum nisi deus ipse. "

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Shakespeare and Eminescu

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RÉSUMÉ : *Shakespeare et Eminescu*

Des réminiscences des créations de Shakespeare peuvent être identifiées dans l'œuvre d'Eminescu, soit comme intertextualité, citations ou paraphrases, soit comme références directes. Nous croyons que Mihai Eminescu avait un culte pour Shakespeare, considéré comme modèle à suivre. Eminescu et Shakespeare coexistent entre la grande aventure de la vérité et la perspective esthétique, mais comme le jeu de la vie et de la mort reste entouré de mystère, ils utilisent une manière ironique de raconter cette histoire, par le grand art du monologue, en achevant un parfait cadre artistique où sont illustrées les angoisses humaines.

MOTS-CLÉS : *intertextualité, tension, monologue, oubli aveugle, universalité*

Eminescu can be counted amongst the writers greatly fascinated by the work of the great English playwright. Reminiscences of Shakespearean creations can be frequently identified in Eminescu's works either as intertextuality, citations or paraphrasing, or as direct references to the man whom Eminescu used to reffer to as *Great Will*, *The Divine Brit* or *The Brilliant Eagle of the North* (in *Romanian Theater's Repertoire*, in *The Family* literary magazine, on 30th January 1870).

The special attention our national poet paid to the famous English creator was noted by some of the most prestigious literary critics, including George Călinescu (*Eminescu, Translator of Shakespeare*, in *The Literary and Artistic Truth* on 10th July 1923, Bucharest, and *Mihai Eminescu's Works*, Volume II, Bucharest, 1936), Tudor Vianu (*Eminescu and Shakespeare* in *Romanian and Comparative Literary Studies*, Bucharest, 1963), Dumitru Murărașu (*Mihai Eminescu. Life and Works*, Bucharest, 1983), Zoe Dumitrescu-Bușulenga (*Eminescu. Culture and Creativity*, Bucharest, 1976) and others. All these studies provide valuable information material on our contacts with Shakespeare's works, the suggestions of his plays, which Eminescu mentioned on some occasions, or similarities in the way of thinking about the world. What is certain is that the information that Eminescu assimilated during his studies abroad was definitory for his later artistic development. His poetic sensitivity is connected to what some brilliant names of universal culture, such as Shakespeare, Schiller, Goethe, Hoffman, Byron, Hugo, Kant, Schopenhauer or Wagner.

When confronted with Shakespearian pathos, Eminescu's sensitivity stretched as a spring just about to spray, in an uplifting impetus of solidarity with the truth bearer of Damascus, the one who knew better than anyone else to restore the essence of humanity, summarizing the poetic and heroic human condition in the famous question: *To be or not to be*?

A handwritten note, dating 1871, containing judgments on the popular character of Shakespeare's creation and the characters depicted by him, unique examples of artistic truthfulness, is an expression of the affinity with this Renaissantist spirit, yet so close to Romantism.

We believe that Eminescu had a cult for Shakespeare, who was considered an absolute model to follow, as illustrated in the posthumous poem *Books*, written in 1876:

Shakespeare! Once again, I think of you,
The gentle sibling of my soul.
The full stream of your tuneful verses
invades my mind and I repeat them.
Your words are cruel and kind,
Your voice a distructive tempest and a gentle breeze.
You show youself like God in thousands faces
And teach an age the way it can learn from you.

If I had lived during your time, would I
still have loved you as I love you now?
As all I feel, be it wrong or wise
I owe to you and I'm grateful for this.
You opened my eyes and taught me to see.
You taught me how to read the world,
Making your mistakes, I love them:
as my only pride is to resemble you.[1]

The unicity of Shakespeare's monumental work maintains Eminescu's creative pride and aspiration to the polar expression that we encounter in association with his illustrious predecessor in the verses above. Emotional intimacy leads to a poet who is troubled and tormented by grief. The word is here to be identified with the Shakespearean actor, with the outstanding personality of the Elizabethan poet, because it reveals the ability to offer a creative symbolic content. If the Shakespearean echo is extended to the edge of obsession in Eminescu's soul, this is because they have a creative character.

Eminescu's poetic sensitivity originated rather in the tension instituted by the Shakespearean poetry and drama, than in Symbolism and Expressionism. In the verses that echo the great mysterious loneliness, Eminescu recognizes, in fact, the gift of imagining the infinite, the absolute and the eternal, and of creating visions and art forms to make them accessible to intuition. By comparison to the Divine hypostasis, the creative genius takes shape in an uplifting analogy made by the poet. The poet, in search of his ego, discovers himself in the Elizabethan creator,

bearing the image of perfection in artistic thoughts, embodied by the creation of the great English poet.

Shakespeare asserted that creation is the foundation of Eudaemonism, as the only means able to alleviate the anguish of the ego in infinite perspective. One can find there a conception of true nobility, that of virtue, which is understood as ability, but not in a moral sense. For Schopenhauer and Eminescu, art meant giving up happiness for heroic morals within the meaning of Nietzsche's conceptualization, as in a strange syllogism. Eminescu chose Shakespeare as a model for his creative genius, because our national poet identified a specific pattern of the art of the monologue. In Shakespeare's works, just as in Eminescu's, art does not spring into being from the eye of the narrator, but it is based on *the music of forgetfulness*.

Eminescu's original poetic expression, <u>*blind oblivion*</u>, can be found in Shakespeare's *Troilus and Cresida (III. ii)*:

> *When time is old and hath forgot itself,*
> *When waterdrops have worn the stones of Troy,*
> *And* <u>*blind oblivion*</u> *swallow'd cities up,*
> *And mighty states characterless are grated*
> *To dusty nothing, yet let memory,*
> *From false to false, among false maids in love,*
> *Upbraid my falsehood!*

A less sober expression appears in *Richard III (III, vii)*:

> *Whilst, in the mildness of your sleepy thoughts,*
> *Which here we waken to our country's good,*
> *This noble isle doth want her proper limbs;*
> *Her face defaced with scars of infamy,*
> *Her royal stock graft with ignoble plants,*
> *And almost shoulder'd in the swallowing gulf*
> *Of blind forgetfulness and* <u>*dark oblivion.*</u>

One can suspect that the extinction of the individual in the poem *Mai am un singur dor* represents the objectivation of the attraction towards Timon, the misanthrope character of *Timon of Athens*, who wants to have his grave dug at the seashore, to be bathed by the salty waves. The poet also translated the first scenes of the play.

Sonnet XXVII, *Tired of Working*, is also a free translation dating 1879, which alludes to the daily fatigue and endless misadventures that characterized a difficult period of Shakespeare's life:

> *Weary with toil, I haste me to my bed,*
> *The dear respose for limbs with travel tir'd;*
> *But then begins a journey in my head*
> *To work my mind, when body's work's expired:*
> *For then my thoughts—from far where I abide—*
> *Intend a zealous pilgrimage to thee,*

And keep my drooping eyelids open wide,
Looking on darkness which the blind do see:
Save that my soul's imaginary sight
Presents thy shadow to my sightless view,
Which, like a jewel (hung in ghastly night,
Makes black night beauteous, and her old face new.
    Lo! thus, by day my limbs, by night my mind,
    For thee, and for myself, no quiet find.

Eminescu was familiar with an intermediate German translation – Schegel-Tieck –, that maintained the original nuances of the text. With his brilliant intuition of values, he succeeded in deciphering the original substance, as in all Shakespeare's texts. It is almost certain that *Sonnet XXX* offered Eminescu some suggestions for *Când însuşi glasul gândurilor tace*, dated 1st October 1879:

When e'en the inner voice of thought is still,
And does some sacred chant my soul endear,
'Tis then I call to thee; but will you hear?
Will from the floating mists your form distil?
Will night its tender power of wonder rear
And your great, peaceful eyes their light fulfil,
That of the rays that bygone hours spill
To me as in a dream you do appear? […][2]

There are two analogies between the two sonnets. The first and seventh verses set, both in Shakespeare and Eminescu's work, the moment of contemplation, thus refreshing the *music of forgetfulness*:

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time's waste:
Then can I drown an eye, unused to flow,
For precious friends hid in death's dateless night,
And weep afresh love's long since cancell'd woe,
And moan the expense of many a vanish'd sight:[…]

If in Eminescu's poem, the image is singular – that of the lost person -, in Shakespeare's sonnet there are plenty of images and faces of friends abducted by the night of death as well as by unfulfilled desires. At the end of Shakespeare's sonnet, crying is comforted by his friend's appearance that animates all things. In Eminescu's case, the illusion is amplified, creating the impression of a disturbing proximity of the dream vision that suddenly vanishes.

Eminescu's enthusiastic and constant appreciation of Shakespeare's works can be observed in his early works. In *Mortua est!*, published in 1871, but which dates 1866, the lyrical hero raises typical questions related to existence and nonexistence in a most genuinely Shakespearean way:

For who shall dare which is ill and which well,
<u>*The is, or the isn't?*</u> *Can anyone tell?*
For he who is not, even grief can't destroy,
And oft is the grieving, and seldom the joy.

To exist! O, what nonsense, what foolish conceit;
Our eyes but deceive us, our ears but cheat,
What this age discovers, the next will deny,
Far better just nothing than naught but a lie.

I see dreams in men's clothing that after dreams chase,
But that tumble in tombs ere the end of the race,
And I search in my soul how this horror to fly,
To laugh like a madman? To curse? Or to cry?

O, what is the meaning? What sense does agree?
The end of such beauty, had that got to be?
Sweet seraph of clay where still lingers life's smile,
Just in order to die did you live for a while?
*O, tell me the meaning. This angel or clod?*3
I find on her forehead no witness of God.

If Eminescu had just asked the Hamletian question, one might think that was just a mere coincidence. But it is the poem on the whole that indicates the fact that Eminescu did not believe that he was mastered by a titanic constructivist spirit that defies the universe, because he could not find a way to mitigate deep existential anxiety.

The same feeling taken to the extreme, that indicates a specific aesthetic and philosophical position, can be found in Shakespeare's *Hamlet*:

<u>*To be, or not to be, that is the question:*</u>
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them? To die, to sleep,
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks
That flesh is heir to: 'tis a consummation
Devoutly to be wished. To die, to sleep;

To sleep, perchance to dream – ay, there's the rub:
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause – there's the respect
That makes calamity of so long life.[...]

Georg Brandes found a contradiction in Hamlet. Hamlet utters that death is a journey to a land from which no one has ever come back, and yet his father's ghost

appears. The critic's observation is valid, but it becomes superfluous, because Shakespeare's permanence is due primarily to his literary brilliance. The English playwright created a play, not a syllogism. Theater is both literature and performance. It seems that the path towards truth goes through the thicket of errors and delusions.

Eminescu and Shakespeare coexist between the great adventure of truth and the aesthetic perspective, but as the game of life and death remains shrouded in mystery, they use the great art of the monologue, an ironic way to tell this story, shaping a perfectly artistic frame in which human anxieties are illustrated. The message communicated by the two falls within the scope of universality. Their monologue is the very proof of their extraordinary ability to create a symbolic reality.

In conclusion, we believe that the art of the two titans of the world literature – the art of the monologue – is a triumph of life over nothingness.

NOTES

[1] Translated by James Moulder.
[2] Translated by Corneliu M. Popescu.
[3] *Idem*.

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Syntactic Dependencies within Relational Framework

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RÉSUMÉ : *Dépendances syntaxiques dans le cadre de la construction relationnelle*

Le présent document aborde les dépendances de deux ou plusieurs éléments dans des structures syntaxiques, en soulignant les restrictions de sélection qui peuvent apparaître entre l'élément dominant et les dépendants. Il ya trois types généraux de dépendances: bilatérale, unilatérale et coordonnée, notre attention en étant concentrée sur le premier. Dans la dépendance bilatérale, ni le sujet, ni les dépendants ne peuvent se produire les uns sans les autres. Les exemples de dépendances bilatérales comportent des clauses, des phrases prépositionnelles et des constructions des phrases possessives. Un problème important dans l'analyse des dépendances est le nombre des dépendants du sujet qui parle. Un autre aspect important est représenté par le codage des propriétés qui peuvent servir à une relation grammaticale particulière. Les relations de dépendance peuvent être exprimées aussi bien par des moyens morphologiques, tels que l'accord du verbe et le cas, et par des moyens syntaxiques, telles que les fonctions d'un mot dans une phrase en fonction de sa place dans la phrase.

MOTS-CLÉS : *dépendance syntaxique, restrictions sélectives, dépendants*

I. Relationship between the Head and its Dependent(s)

If two or more elements co-occur in a syntactic construction, there is a type of dependency between or among these elements. There is always one dominant element which is the primary determinant of the properties of the construction; it is called *Head*, while the other elements are called *dependents*. For example, in a prepositional phrase the Head is the preposition and its object is the dependent, and in a clause, the verb is the Head and the term arguments are its dependents. The preposition and the verb are the Heads in these cases due to the fact that they can select their dependents and may determine their morphosyntactic and other properties. In English a preposition determines the case of the object. The verb determines the case of its objects, but, at the same time, also specifies the number of dependents and, in many cases, some of their properties. For example, an English verb such as *believe* requires an animate Subject, while a verb such as *last* requires a period of time. These requirements are called *selectional restrictions*.

Verbs and prepositions determine the types of their arguments, not the other way round, and, as a result, they are the Heads.

II. Types of dependencies

There are three types of dependencies in English: unilateral, bilateral and coordinate, but in this paper we concentrate on the second type. In a bilateral dependency, both the Head and the dependents cannot exist one without the others. One example is the following construction: Subject + Verb + Prepositional Object. We have two dependencies here: Subject – Verb and Verb – Prepositional Object. A Subject cannot form a correct sentence without a Verb and a Verb cannot form a sentence without a Subject. As a result, the dependency between them is bilateral.

e.g. *Whom did you buy the flowers for?*

As we can notice the relationship between the verb and the preposition is also bilateral. In the example above the object of the preposition is *whom* because a preposition cannot exist without an object.

In a unilateral dependency the Head can exist without its dependents. The most frequent ones are the modifiers.

e.g. *That beautiful woman can dance extremely well.*

The Noun Phrase acting as Subject is *that beautiful woman*, the Head is the Noun, *woman*, the other two modifiers depends on it and can be omitted from the structure of the sentence. Still, the sentence is well-formed.

e.g. *Women can dance very well.*

Within the Adverbial Phrase, the Head is *well* and the modifier is *very* which can be omitted from the sentence. They are in unilateral dependence.

e.g. *Women can dance well.*

Van Valin (2001: 90) discusses the dependency involving the possessive. The possessor is a dependent, so it can be assumed that if we take it out of the sentence the sentence will still be grammatically well-formed. But the problem is that the construction will not be a possessive construction any more.

e.g. *Michael's parents are very strict.*
    Parents are very strict.

The meaning of the sentence is different, leading us to the conclusion that the possessive is an obligatory part of the sentence, so the dependency is a bilateral one. Another problem is represented by the agreement. The agreement with the

verb is realized with the Subject Noun, not with the possessive, indicating that the former is the Head of the Noun phrase.

e.g. *Our neighbours' daughter is/*are my friend.*
    Our neighbour's daughters are/*is my friend.

The final type of dependency is the coordinate type, all elements behave like Heads, having the same rank. This type of dependency is best represented by conjoined phrases which can be divided into several types according to their Head: conjoined Noun Phrases (*my mother and my father*), conjoined Adjectival Phrases (*the beautiful and intelligent girl*), and conjoined verbs (*Mother washed and ironed the laundry*). Coordination can be formed with conjunctions or without them, the latter type is known as *parataxis* and is signaled by semi-colons in writing:

e.g. *The girl was standing in the classroom; the teacher entered and shouted at her.*

Parataxis is also possible within the Noun Phrases:

e.g. *My mother, my father and my brother have visited London this year.*

The three above-mentioned Noun phrases form a coordinate Noun phrase and they all are in Nominative case. As a result, they are all Heads, functioning as only one Subject. None of them is a modifier of the others.

III. Number of dependents of a Head

The number of arguments that a verb takes is called its valency or valence. Verbs can be classified according to their valency into intransitive and transitive. The intransitive verbs have only one dependent (the Subject), while the transitive has two or three dependents (Subject and Direct Object for monotransitives and Subject, Direct Object and Indirect Object for ditransitives).
    Unlike English where there are no verbs lacking dependents, in Romanian this is possible. For example, the impersonal verbs such as *a ploua* do not have any dependents. Sentences such as *Plouă* are translated *It's raining*, the Subject is present, being expressed by the dummy pronoun *it*. Therefore, the verb has a dependent.
    In this paper we are going to discuss two problems related to the concept of valency.

III.a. The first problem is represented by the factors that determine the number and the kinds of arguments. The number of arguments depends on the syntactic and semantic characteristics of the verb. The syntactic properties of a verb determines the number of the arguments that verb can have, while the semantic properties of the verb determines the semantic roles the same verb can have.
    Let us analyse the following examples:

e.g.	*Mike*	*bought*	*a book*	*for his brother*	*from a shop*	*yesterday.*	(1)
	Subject		Direct Object	Indirect Object	Place	Time	
	Mike	*bought*	*a book*	*for his brother.*			(2)
	Mike	*bought*	*a book.*				(3)

In (1) there are five dependents: the Noun Phrases *Mike, a book,* the Prepositional Phrases *for his brother, from a shop* and the Adverbial Phrase *yesterday*, but there are differences among them. The Noun Phrases *Mike* and *the book* are compulsory, while the others are not. On the other hand, there is another difference among them, *Mike, a book* and *for his brother* are arguments from a semantic point of view, while *from a shop* and *yesterday* are not as they denote a circumstance, not a participant. As a result, *from a shop* and *yesterday* are not arguments of the verb *buy*, but rather adjuncts in the clause. The Subject, the Direct Object and the Indirect Object are almost always arguments of the verb (with the exception of the dummy Subjects we discussed above), and adverbial modifiers can be either arguments or adjuncts. There are verbs that semantically need an argument expressed by an adverbial modifier. For example, the verb *put* must have an adverbial modifier of place as argument:

e.g. *Jane put the book on the table.*
　*Jane put the book.

We can describe the arguments from two perspectives: semantic and syntactic. The number of the semantic arguments and the number of the syntactic arguments can be different in different instances. For example, the verb *read* has two semantic arguments, but only one syntactic argument (the Subject).

e.g. *He is reading the newspaper.*
　He is reading.

A special example is given by meteorological verbs (such as *rain, snow*) that have a syntactic argument but no semantic arguments.

　We can conclude that the semantic valency is different from the syntactic valency. Due to this fact we have to distinguish between obligatory and optional syntactic arguments. As we stated before, Adjuncts are always optional. Semantic arguments appear as syntactic arguments with the exception of passive constructions, in which case the Subject has the position of an optional Adjunct if it is not omitted.

III.b. The second problem we are going to discuss in this paper refers to the criteria for deciding whether a Noun phrase or a prepositional phrase is an argument or an Adjunct. As we stated before, we have to discuss this criteria separately for syntactic arguments and for semantic arguments. The first aspect we should take into account is the omissibility of the Noun phrase or prepositional phrase in a certain context. The obligatory Noun phrases or prepositional phrases

are the arguments of the verb, while the optional ones are the adjuncts of it. It is true that obligatory Noun phrases and prepositional phrases are always the arguments of the verbs; it is also true that the adjuncts are optional, but it is not always the case that these optional constituents are adjuncts:

e.g. *Mike is reading a book in the studio.*
    Mother was singing a song yesterday.

A book and *a song* are optional Noun phrases. Nevertheless, they are arguments of the verb, not adjuncts, functioning as Direct Objects. They are different from *in the studio* and *yesterday*, being the semantic arguments of the verb, while the prepositional phrase and the adverbial phrase are not.

The second aspect we are going to analyse is the distinction between semantic argument and argument structure. The two Noun phrases mentioned above refer to participants which are compulsory for the verb, whereas the Prepositional phrase and the adverbial phrase refer to these participants and they are optional. Thus, in order to have a fulfilled event it is necessary to have a participant, named "patient" in functional linguistics.

A special case is represented by the instrumental Noun phrases, the *with-NP*. Consider the following example:

e.g. *He broke the door with a hammer.*
    The painter painted the wall with a big brush.

Both *with a hammer* and *with a big brush* are optional, but there is a difference between them. In the first case the *with-NP* can become the Subject of the sentence, e.g. *A hammer broke the door*, while the second can not, e.g. **A big brush painted the wall*. This means that *with a hammer* is the semantic argument of the verb *break,* and *with a* brush is the instrument of the verb *paint*.

The same case occurs with location prepositional phrases.

e.g. *Mike put the book on the shelf.*
    *Mike put the book.

There are cases in which intransitive verbs take an optional adverbial modifier of place:

e.g. *Mike arrived (at school).*
    The girl jumped on the mattress.

At school is optional, but is a semantic argument due to the fact that the event of arriving needs an entity that moves from one place to another. As a result, the Noun phrase refers to the entity and the propositional phrase to the location.

We have discussed so far only the valency of verbs, but we have to notice that there are also categories which can take arguments and, as a result, have a valency, namely prepositions, adjectives and nouns.

(i) A preposition preceding a Noun phrase is the most common example. Generally, prepositions have only one argument, but there are cases in which their valency can be different.

e.g. *Mike went away.*
     Away went Mike.

Away does not have an object; thus its valency is zero.

Another category that can take arguments is the adjective when they are used predicatively. In most cases they have only one argument, the Subject, but there are adjectives that can take one more argument:

e.g. *Mike was afraid*
     Mike was afraid of his father.

(ii) Adjectives have two arguments only if they are used as predicatives.

(iii) Other categories that can have valency are the deverbal nouns and nouns referring to kinship and royalty (van Valin, 2001: 96).

e.g. *The King of Scotland*
     the mother of my best friend

Scotland and *my best friend* are optional arguments of *the king* and *my mother*, respectively.

IV. Coding properties

Another important aspect is represented by coding properties that may serve a particular grammatical relation. Dependency relations can be expressed both by morphological means, such as verb agreement and case marking, as well as by syntactic means, such as the functions an argument can perform in a sentence according to its place in the sentence.
    One means of signalling dependency relations is word order. Unlike Romanian language, in English word order is relevant. For example, modifiers are placed in a strict order in relation to their head. In English, articles and other determiners, such as possessives or adjectives must precede the noun, namely the Head. In Romanian this is not compulsory, the adjectives can be placed in pre- or post- position.

e.g. *the amazing new film*

filmul nou si amuzant
noul film amuzant

Apart from word order, dependency relations are also expressed by morphological means, verb agreement and case marking. In constructions with intransitive verbs the agreement is made with the Subject in all cases, but in constructions with transitive verbs there are languages (e.g. Basque) in which the agreement is made with both the Subject and the Direct Object. As a result, while triggering verb agreement is a unique property of terms, it is not a unique property of subjects in many languages. Therefore, in languages that have only one case agreement, this is fulfilled only by the Subject. There are not too many cases in which case agreement is triggered only by the Direct Object without the implication of the Subject.

In languages with case marking such as Romanian, the nominative case is the case of the subject, and it corresponds to the 'citation form' for nouns. If a Romanian speaker is asked how he/she says 'child' the answer is 'copil', the nominative singular form, not 'copilului' (accusative singular). Direct Objects are normally in the accusative case and Indirect Objects in the dative case.

In most languages case is morphologically expressed within Noun Phrases, being realized by a suffix on a noun. This is the most common pattern, which is found in English and Romanian, but there are cases such as German where the case is expressed on the article, not on the Head of the Noun Phrase.

We can conclude that there are no coding properties that can identify any grammatical relation. The position in a sentence is not enough to identify a Subject, a Direct or an Indirect Object. Within the case-marking property, the nominative does not always mark the Subject and the accusative and the dative does not always mark the Direct and the Indirect Object, respectively.

V. Conclusions

In this paper we have discussed the dependency relations that hold between a Head and its dependent(s) as a means of expressing syntagmatic relations. There are three types of dependencies: unilateral, bilateral and coordinate, our interesting being on the first two types. We have discussed bilateral examples of dependencies such as clauses, prepositional phrases and possessive constructions. The paper also focused on the differences between arguments and adjuncts and on other categories that can have arguments, such as verbs, adjectives and deverbal nouns. The final part of the paper analyses the importance of coding properties in understanding dependency relations.

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Brief Presentation of Metaplasms Partial Sublimation and Complete Sublimation in the First Stage of Creation of Ion Barbu's Poetry

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RÉSUMÉ : ***Brève présentation de la sublimation partielle des métaplasmes et la sublimation totale dans la première étape de la création poétique de Ion Barbu***

Le présent article fait une courte présentation de la sublimation partielle et de la sublimation complète dans la première étape de création poétique de Ion Barbu en base d'une classification antérieure des poèmes de Barbu et d'une manière d'analyse des métaboles suggérées par le Groupe µ. Il est souligné le rôle important joué par l'aphérèse, l'apocope, la synérèse et la calomnie.

MOTS-CLÉS : *métaplasmes, sublimation partielle, sublimation complète, aphérèse, apocope, synérèse, délation*

Surveying the major critical opinions regarding Barbu's poetry, we noticed that there is not a consensus as far as a clear delimitation of the stages of his creation is concerned. Therefore, we have attempted a classification of our own, taking into account the main distinctions made by the critics who studied Barbu's poetry. Thus, the first stage includes the following poems on whose analysis are based the following considerations: *Elan*, *Lava*, *Munţii*, *Copacul*, *Banchizele*, *Pentru Marile Eleusinii*, *Panteism*, *Arca*, *Ţi-am împletit...*, *Umbra*, *Dionisiacă*, *Nietzsche*, *Pitagora*, *Fulgii*, *Peisagiu retrospectiv*, *Cucerire*, *Luntrea*, *Solie*, *Când va veni declinul...*, *Râul*, *Înfrângere*, *Dezrobire*, *În ceaţă...*, *Driada*, *Răsărit*, *Ixion*, *Ultimul centaur*, *Gest*, *Hierofantul*, *Cercelul lui Miss*, *O înşurupare în Maelstrőm*, *Regresiv*, *Text*, *Încleştări*, *Gheizerii*, *Convertire*.

In the presentation of metaplasms partial sublimation and complete sublimation we took into account the manner of analysis proposed by the Group µ. According to this, metaplasms are defined as „*operations that affect the phonic and graphic continuity of the message, i.e. the form of expression as a phonic or graphic manifestation"* (Grupul µ, 1974: 66)

These metaboles are analysed based on substantial rhetorical operations (sublimation, affixation, sublimation-affixation) and on relational operations (permutation).

Depending on the sublimation, metaplasms are classified as follows:
- (Partial sublimation) apheresis, apocope, syncope, syneresis
- (Complete sublimation) delation, bleaching

1. Partial sublimation:

a) Apheresis: (gr. *aphairesis*, lat. *remotio* "removal" "taking away") is a *"phonetic accident consisting in the fall of a sound or syllable at the beginning of the word"*) (*Dicţionar de ştiinţe ale limbii*, 2005: 32). Thus, a vowel may disappear (vocal apheresis), a consonant or more syllables.

The disappearance of a sound or an entire syllable is a deviation from the phonetic norm. They may be generated by certain affected psychological conditions. What follows is aimed at identifying the elements that determine this phenomenon and finding adequate explanations.

One could not say that Barbu resorted to this figure of speech too often in his first stage of creation. There are cases where the initial vowel în deleted, as in the example: *"Liberate pulsuri. Câmp de săbii"* (*O înşurupare în Maelstrőm*). It is well-known that the beginning of a word is more exposed to the danger of extinction, whether stressed or not (Iordan, 1975: 42). In this particular case, the initial "e-"can disappear since it is not stressed. (The word *"eliberate"* has five syllables and the stress is on the penultimate syllable: e-li-be-rá-te). We believe that we could bring as possible explanations for the deletion of this vowel two other hypotheses. The first one takes into consideration breath. Because of the affected, i.e. because of how the poet suggests unleashing marine currents, due to the haste which seems to dominate him in the suggestion of such a relief, the exhalation of air is sudden, powerful, is a way similar to a cry for victory. The second hypothesis considers the appeal of the entire text to which the verse containing this phonetic phenomenon belongs. Brevity, which seems to be felt as dominant in this poem, leads to shorter words.

Another example would be *zbucnesc,* a word which comes from the deletion of the initial vowel "i-" of the verb *a izbucni* – "to burst" and which is found both in the poem *Driada*: "Zbucnesc, ca, sus, în baia albastră, să despice" and in *Banchizele* – "Zbucnesc din somnorosul noian originar." Both examples suggest that the disappearance of the vowel "i-" was facilitated by its initial position as well as by the fact that it was not stressed. Secondly, we could explain this phenomenon as a product of the affected. The emotion of the poetic self is very strong. It seems that nature's awakening to life, the green buds in *Driada*, as well as the emergence of the blocks of ice in *Banchizele* accelerate the poet's feelings that in their turn generate irregular breathing. This basically leads to the "swallowing" of the initial vowel.

Concerning the examples where an entire initial syllable is deleted, we consider the verb *cerca* – "try" from the examples: "Şi-n preajma formei tale cerca să întârzie." (*Ixion*) and "Şi vikingi fantomatici cercând, ca-n Edda, drumul." (*Gheizerii*). The elimination of this syllable is facilitated by the fact that it is not stressed. (Out of the three syllables that form the verb *a încerca* only the last one in emphasised: în-cer-cá). One can feel the poet's desire to strongly emphasise the second syllable, which, although does not bear emphasis, represents the root word: „*cerc-circle*". In another example, the deletion of the initial syllable can also be

noticed: "Pe care vântul grămădi" *(Peisagiu retrospectiv)*. This case reminds of the group of words that exist in language in dual form: with or without the prefix "in-" (Iordan, 1975: 194). There is increased expressiveness of the form without the prefix and its use to archaize the poetic text. It can be noticed the adequacy of form to content. The entire poem is meant to illustrate the past, and therefore, the call to archaic forms is frequent. The paysagist archaism from the title of the poem is also illustrative.

We may conclude that from the few examples of apheresis met in the first stage of Barbu's creation – only six[1] – two are vocal apheresis (*liberate, zbucnesc*) the rest consisting in the removal of the initial syllable (*cerca/cercând, grămădi*).

b) Apocope: (lat. *apocopa*, gr. *apokope*, "cutting off") is a *"honetic accident consisting in the fall of one or more sounds (up to two syllables) at the end of a word"* (*Dicţionar de ştiinţe ale limbii*, 2005: 62)

Thus, a compound word or a word that is part of a phrase considered too long can be reduced. When the final vowel is deleted from a word, some linguists speak of elision.

There are many examples of apocopes in the first stage of Barbu's creation. As regards their graphic form, it can be said that most of these metaboles are not graphically marked. However, there are also examples of apocopes marked by an apostrophe, a phenomenon seen only once in the case of apheresis (and that one in the second stage of his creation): "Iar calea însorită, prea lungă pân' la el." (*Driada*)*,* "Şi nu-ţi dau timp s-adulmeci, nici aerul d-afar'" (*Driada*), "Într-un târziu, când ziua trecuse de amiaz'" (*Driada*), "În loc de arbor', însăşi străvechea lui Driadă" (*Driada*). Therefore, it can be concluded that most vocal elisions/ elisions of the vowels are marked by an apostrophe. There are examples where more apocopes appear: "Şi nu-ţi dau timp s-adulmeci, nici aerul d-afar'" (*Driada*). In this case, the first apocope is marked by the presence of the hyphen "d-", while the second is rendered through an apostrophe: *afar'*. There are also cases where an apocope appears in the same poem both graphically marked and unmarked: *arbor-arbor'* from the poem *Driada*.

Most apocopes consist in the elimination of verbal inflexions for the first person singular "-esc" (*să dăruiesc – să dărui* – "to give"), third person singular "-eşte" (*scormoneşte – scormone* – "to dig up") as well as the third person plural "-esc" (*zvârleşte – zvârle*).

In addition, there are also apocopes that consist in the elision both of vowels and consonants. In the first category we find the examples: "Iar calea însorită, prea lungă <u>pân'</u> la el." (*Driada*), "Şi nu-ţi dau timp s-adulmeci, nici aerul <u>d-afar'</u>" (*Driada*)*,* "Într-un târziu, când ziua trecuse de <u>amiaz'</u>" (*Driada*)*,* "Sălbaticul <u>arbor</u>, întrezărit prin geam." (*Driada*), "În loc de <u>arbor'</u>, însăşi străvechea lui Driadă" (*Driada*), where the elision of "-ă" and "-e" vowels can be noticed. The second category includes the following examples: *orizon* – "horizon" – "Să scapete persanii, pierind sub <u>orizon</u>!" (*Hierofantul*), "Dar ascultaţi cum creşte ascuns sub <u>orizon</u>" (*Dionisiacă*); *gladiu* – "a double-edged sword" – "O lance, iar, în dreapta,

un gladiu lucitor...” (*Hierofantul*). Therefore, the elision is applied to “-t” and “-m” consonants.

There are also cases of elision of final syllables: “-lea” – “Latri... luneci... Pe sub fulgii somnului, te pierzi de-a bine.” (*Cercelul lui Miss*) – and “-iu” – “Un promontor dințat sau în ogivă” (*Umbra*).

One can say that the apocope appears especially in the case of six inarticulate nouns:

Orizon “horizon”, *promontory* – “promontory”, *amiaz'/amiază* “afternoon”, *galdiu*, *arbore* “tree,” in the case of two adverbs – *de-a bine*, *de-a bine* – “for good”, as well as in the case of one preposition *pân'* – “till.”

Behind the poet's desire to use apocopes, there can be identified more intentions. Thus, the desire to attain a high musicality of the poetic text underlies the use of some of these apocopes: the ones that occupy a final position in a line. From considerations of rhyme the syllable “-lea” disappears for good. Therefore, the last word of the last line of the stanza should rhyme with the last word of the first line: *albine* – “bees,” creating a paroxytone rhyme: “Împletire somnoroasă de miresme şi albine!/ Prin cămări ascunse, parcă s-a vărsat puiac de fragi…/ Vântul curge… Sub pleoape, aburesc vedenii dragi…/ Latri… luneci... Pe sub fulgii somnului, te pierzi de-a bine.” (*Cercelul lui Miss*). The same explanation can be given in the case of the elision of the “-t” consonant of the word *orizont* – “horizon”, which must rhyme with *marathon* – “marathon”: “Să scapete persanii, pierind sub orizon!/ Vor fi zărit, hieratic, cu fulgere drept ramuri:/ Un trunchi bătrân de dafin înfipt – la Maraton” in *Hierofantul.* In this case an oxytone rhyme arises. In a similar way, the apocope *d-afar'* from the poem *Driada* which forms an oxytone rhyme with the word *hoinar* – “wanderer” can be explained: “Dar, uite, munci de iarnă te leagă de colibă/ Şi nu-ți dau timp s-adulmeci, nici aerul de-afar',/ Necum s-alergi pe drumuri, când viforul hoinar/ te-înşfacă dârz şi zloata sumanul îți îmbibă”. In this case we can notice the presence of the embraced rhyme: abba. In *Driada* also appears the apocope *amiaz'* – “afternoon”*,* which forms an oxytone rhyme with *iaz* – “lake”: “Încât, cu paşi nesiguri, cu trupul dus agale/ Şi mintea stătătoare ca undele în iaz,/ Într-un târziu, când ziua trecuse de amiaz',/ Împovărat de simțuri, mult istovit de cale.” It is also the case of an embraced rhyme: abba. In the poem *Dionisiacă*, the apocope *orizon* – “horizon” must appear from the poet's intention to form an oxytone rhyme with *tron* – “throne”: “Dar ascultați cum creşte ascuns sub orizon/ Tumultul surd de glasuri mereu mai tunătoare:/ Se clatină în tremur al înălțimii torn!”

One possible explanation for the apocopes which are formed by the elision of verbal inflexion is the poet's desire to establish a familiar tone, suitable for remembrance. It is the case of the apocope *scormone* – “dig up” in the poem *Cercelul lui Miss* where a warm evocation of the poet's dumb friend is made. In another case, the rhythm of the verse is claiming metaboles: “N-am iz-bu-tit să dă-rui de-cât o tris-tă ser-ră”, i.e. – vv-/v—v/ -vv-v. In the case of *zvârl* – “throw/sling” we could assume that the fast rhythm/fast pace of image presentation is the one that imposes this apocope as well as the 14 syllables extent: “Dar treci

vulcani, fiorduri, istorie şi cânturi/ Şi du-te până unde, pe-o crivină deşartă,/ Grădinile de gheizeri îşi zvârl copacii-n vânturi".

There is a variety of explanations of the apocopes that are formed by the elision of vowels. Thus *arbor'* – "tree" is a metabolite used by the poet to confer an archaic tone in the poem *Driada,* very suitable for the "ancient" appearance of the nymph who dwells in the tree: "În loc de arbor', însăşi străvechea lui Driadă…" The apocope *pân'* – "till" which also occurs in *Driada*, can be interpreted as a result of the poet's intention to decrease the distance to the tree that stands for an axis mundi, the link with the Absolute: "Dar pârtia sticloasă mi se părea înceată:/ Iar calea însorită, prea lungă pân' la el."

As regards the apocope *promontor* from the poem *Umbra*, one can say that it is the consequence of the measure of 12 syllables in the first line of the quatrain which corresponds to the measure of 12 syllables in the last line*:* "Un promontor dinţat sau în ogivă/ De pe atunci rupea cutezător/ Din pajişte. Dar, sub al zilei zbor,/ Te spulberai, putere corosivă!" (12-10-10-12).

The apocope *gladiu* – "two-edged sword" from the poem *Hierofantul* which arises from the elision of the final consonant "-m", could be explained in a similar way, but due to a measure of 14 syllables this time: "Am azvârlit cununa, am desfăcut herminii/ Bogatele-i podoabe de fir. Drept sfânt odor:/ O lance, iar, în dreapta, un gladiu lucitor…/ Aici, în glia greacă ce-şi poartă dârz măslinii" (15-14-14-15).

Therefore, it can be concluded that, out of 13 apocopes identified[2], 3 are based on the elision of verbal inflexions, (*dărui* – "give", *scormone* – "dig up", *zvârl* – "throw, sling"), 5 of them arise by eliminating the vowels (*pân'* – "till", *d-afar'*, *amiază'* – "afternoon"*, arbor'* – "tree", *arbour* – "tree"), 2 are formed by the loss of the final consonants (*gladiu* – "two-edged sword", *orizon* – "horizon"), and the last two are formed by the elision of the final syllable (*de-a bine* – "for good", *promontory* – "promontory").

c) Syneresis: (gr. *synairesis* "contraction"). *"The drawing together into one syllable of two consecutive vowels, as in the formation of a diphthong"* (*Dicţionar de ştiinţe ale limbii*, 2005: 480). In syntactic phonetics, the syneresis refers to the pronunciation in one syllable of monosyllabic words. The examples illustrating this metabolite are numerous:

şi-o boltă (*Lava*), te-a înfrăţit (*Lava*), spre-o (*Lava*), cu-un gest (*Munţii*), de-un strălucit (*Copacul*), să-şi întrunească (*Banchizele*), de-un tăinuit (*Pentru Marile Eleusinii*), de-a valma (*Panteism*), de-a pururi (*Dionisiacă*), de-a umbrei (*Pitagora*), de-a pururi (*Pitagora*), ce-o să ne prindă (*Peisagiu*), şi-a tristeţii (*Peisagiu*), de-a lungul (*Peisagiu*), şi-aţi pus (*Fulgii*), de-a lungul (*Cucerire*), ne-o duce (*Cucerire*), de-o vrajă (*Solie*), pe-al humei (*Solie*), şi-a prăvălit (*Solie*), pe-al zidurilor (*Solie*), te-or străjui (*Cândva veni declinul...*), pe-a lumilor (*Cândva veni declinul...*), te-ai încadrat (*Râul*), spre-a mărilor (*Râul*), i-a fost (*Dezrobire*), de-a fi (*Dezrobire*), cu-o (*Dezrobire*), pe-un cer (*Dezrobire*), nu-şi mai puteau (*În ceață...*), ne-am oprit (*În ceață...*), şi-am stat (*În ceață...*), cu-o pravilă (*În ceață...*), şi-am stat (*Driada*), de-a lungul (*Driada*), i-am închis (*Driada*), l-a ciuruit (*Gest*),

l-a ros (*Gest*), du-te (*Gheizerii*), pe-o (*Gheizerii*), s-a mai oprit (*Ixion*), de-a bine (*Cercelul lui Miss*), şi-în (*Cercelul lui Miss*), ţi-a (*Cercelul lui Miss*), cu-un cercel (*Cercelul lui Miss*), de-ale ei (*Cântec de ruşine*), l-a retezat (*Cântec de ruşine*), cu-un sac (*Convertire*), te-am rugat (*Convertire*), cu-un lucru (*Convertire*), pe-o labă (*Un personaj eteroman*), şi-o lume (*Un personaj eteroman*), şi-am (*Răsturnica*), l-a spălat (*Răsturnica*), l-a-înecat (*Răsturnica*), ne-a fost (*Răsturnica*), ce-au (*Răsturnica*), cu-un (*Mariaspring*), de-i patru (*Mariaspring*).

One might say that this figure of speech is based on the fast rhythm/fast pace that animates the poet in this stage of creation where vitalism is taken to the extreme. It should be noted the high frequency of this metabole compared to that of apheresis and apocope. Clearly, Barbu prefers the presence of the hyphen to the disappearance/extinction of sounds.

2. Complete sublimation

Deletion, bleaching[3]**:** Deletion is the equivalent of *ellipsis* (metataxe), *asemia* (metasememe) and *silence* (metalogisme), as the operation of suppression leads to the same results in all the four cases of metaboles. Deletion or reticence/reluctance *"is achieved by the sudden interruption of the statement before the idea is fully expressed."*[10]

Interruption of speech rhythm can be recorded at the level of the script. The graphic means which marks this phenomenon is the ellipsis.

In the example "Prin săli orgolioase ori umede caverne..." (*Elan*) we are dealing with a temporary interruption, a rhetorical pause aimed at drawing attention to the lyrics to come.

The examples from the poem *Lava* – "O clipă-a fost…şi, totuşi, sclipirea ei curată/ Te-a înfrăţit de-a pururi cu sferele senine", "De-atunci, spre-o altă lume fluida-ţi formă tinde...", "Ar vrea să te-mpreune… şi, ca s-o poţi cuprinde,/ Tentacule lichide îţi adânceşti în spaţiu". – also emphasize pauses of insistence. There is only one example of final interruptiom in this poem: "Nu fulgerase încă, în noaptea ta, cuvântul..."

In the poem *Munţii* there are two examples of deletion. The first one: "Un braţ semeţ au repezit spre fire..." is actually an intellectual pause, while the second: "Se-ndreaptă către mări odihnitoare..." (*Munţii*) marks a final interruption.

In the poem *Copacul* we find only one example of final interruption: "Oricât de multe neguri în juru-i vor cădea..."

Pentru marile Eleusinii also brings three examples of such metaboles. Out of these, two are final interruptions ("Mă vei urma… Cuvântul va depăna domol", "Îţi voi aduce iarba culeasă în tăcere...") and only one represents a rhetorical pause: ("Îşi va rosti chemarea, din nou, Eumolpide"). "Îţi voi aduce iarba culeasă în tăcere..."

In the poem *Arca* we can identify five examples, out of which only three are final interruptions: "Corabia se-nclină şi-aleargă fără ţel...", "Şi cel din urmă creştet de munte se cufundă...", "Departe, în a ploii acidă melopee..." – the remaining

examples fall into the category of the rhetorical pause: "Corabia aleargă… în negura greoaie," "E noapte-n larg…Iar Arca te-aşteaptă, Jehova."

The poem *Umbra* brings two examples of deletion, one of them is a final interruption: "Celor din urmă insule-aurii...," while the other one is part of the category of pauses of insistence: "O zgură plumburie ai întins..."

The poem *Dionisiaca* brings an example of final interruption: "Şi munţi pentru-a vă pierde în negrăite slăvi..." – and two examples of intellectual pauses: "Biruitoare Brimo va naşte pe Brimos...", "În vinul vechi şi tare al noii sale vieţi..."

In the poem *Pitagora*, two examples of rhetorical pauses can be identified: "M-au despărţit de-a pururi de glaucul noian...", "O, Ion!... Duhul Spartei încruntă strâmta zare;" and only one example of final interruption: "Îmi dezveleşte-n Număr vertebra ei de fier..."

In the poem *Peisaj*, there are also two examples of deletion. We are dealing with rhetorical pauses: "Un puf ursuz au nins scaieţii..." şi "Părăginirile din urmă..." (*Peisagiu*).

The poem *Fulgii* is full of deletions. We are dealing with five identified examples, of which two are rhetorical pauses: "Oştirile de nori aleargă..." and ",Voi, blocuri mohorâte, convoi de-obscură ceaţă..." – and the other three are final interruptions: "Pe gând descăleca-vor zăpezi neprihănite...", "Ce, veşnic, braţul ritmic al timpului aruncă...", "O, suflete, ca lunca te-mbracă în hiacintă..."

Instead, the poem *Cucerire,* has only two such examples. In the same line we can identify a rhetorical pause and a final interruption: "Mai sus de noi... în largul destinelor supreme..."

There are three examples in the poem *Luntrea*: "El doar să mai rămână… el, somptuosul crin", "Fugarnic sfânt, tu lasă ca fluviul să te poarte..." (rhetorical pauses), "Îndurerat, nesigur şi silnic, Lohengrin..." (final interruptions).

Five examples appear in *Solie*. Two of them are final interruptions: ("Nebănuitul vuiet...," "Prelunga nechezare a lumii fecundate..."), and the other three are rhetorical pauses: ("În inimi şi în lucruri vibra dominator...," "Nămeţi şi nori apasă...," "De piscuri sfidătoare, priveşte, am venit...").

There are only two examples of intellectual pauses in the poem *Când va veni declinul...*: "Redă nemărginirii fugarul tău mister...", "Nici recea Astartee, nici încruntata Gee..." It should also be noted the fact that this figure of speech also appears in the title.

There are three deletions in *Râul*, all of them being rhetorical pauses: "Monumentau un neînturnat trecut…," "Cu lumea lui năvalnicele ape...," "Dar anii au trecut… Din matca ta/ Prea strâmtă-atunci, ai dispărut aproape."

We can fiind six examples of deletion in *Dezrobire*: two of them are final interruptions: ("El prelungea, el singur, reverberarea largă...," "Scrâşnea hibridul număr şi linia severă...") and the other four are rhetorical pauses: ("Tânjeşte în opală, în perlă, în beril...," "Pe care braţul ager va şti să-l deschidă...," "S-or sfărâma în hârburi de dârza încleştare!...," "În larg... Qadrige falnic, răzbind în plin zenith").

Înfrângere brings three such examples, two of them are final interruptions: ("Fuiorul ei de ore nesfârşite...," "Cu paşi sonori pătrunde Învingătorul..."), while the other one is a rhetorical pause: ("S-au răzleţit din ţară-n altă ţară..."). No less than eight examples of delations can be identified in the poem *În ceaţă...* What is interesting to be noted is the presence of this metaplasm right in the title. As far as the deletions in the poem are concerned, it must be said that there are two final interruptions: ("O, simpla înfrăţire, pătrunderea lor oarbă!…," "Imaginile noastre de umbră începeau?") and six pauses of intensity: ("Murea prin seară strada şi zilnicul ei muget...," "Se-amestecase ceaţa din noi cu cea din slavă...," "Căci blestemul căzuse… În gândul meu şi-n Tine," "Biruitor pustiul scurma… Şi ne-am oprit," "Ne prăbuşeam… Când, iată că, înclinând privirea," "Zăgazuri pământene n-aveau… Alt Demiurg").

There are nine deletions in the poem *Driada*. Eight of them are rhetorical pauses: ("Un strat lăptos de aburi mai stăruia pe zare...," "Cursese pretutindeni… Şi-acum, albeau privirii/ Ciorchine de potire şi pături moi de puf," "Părea trudit şi vârstnic… Un noduros mărgean," "Pe frunte… Pe tulpină, răşine moi şi vii…/ Când, iată că, din tufe, mlădiţe şi nuiele," "De fremătare ridică, se-împarte-în ramuri, creşte…/ Încet, încet, pe scoarţă ghiceam cum se iveşte," "De sus, din ce păruse a fi frunzişul lui…) and only one represents a final interruption: ("În loc de arbor', însăşi vechea lui Driadă...").

The poem *Hierofantul* brings only one example of deletion: "O lance, iar, în dreapta, un gladiu lucitor..." – final interruption.

Five examples of deletion can be identified in *Ixion*. Thus, four of them are pauses of insistence: ("O! Hiperboreenii râdeau, râdeau mereu...," "Deci, am gonit… o goană ce nu s-a mai oprit," "Iar harurile Celei Râvnite, iată-le...," "Şi somnul suie-n creştet… căci numai Nephele/ Mi-a dăruit sărutul temut, care îngheaţă") and just one marks a final interruption: ("Cum asmuţeau întruna spre tine, nălucire!...").

The poem *Răsărit* brings only one example of deletion which takes the shape of a rhetorical pause: "Pe chipul nopţii trece un gând pieziş de ură..."

In *Ultimul centaur* there can be identified two deletions both of them being pauses of insistence: "Năuc… Dar mai spre seară, desfăşură deodată", "Tăriile topiră nepotrivitul bloc..."

Nine examples of deletion can be discovered in the lines of the poem *Cercelul lui Miss*, these are all rhetorical pauses: "Cineva, închis în stupul dintre pruni, aruncă pietre...," "Prin cămări ascunse, parcă s-a vărsat puiac de fragi...," "Vântul curge... Sub pleoape, aburesc vedenii dragi...," "Latri… luneci… Pe sub fulgii somnului, te pierzi de-a bine," "Şi ce lucruri minunate!... Sălcii, slujnice netoate," "Zbârnâit de piatră însă, vâjâie... nici gând să tacă..."

In the poem *Convertire* there are two examples of deletion. One is a rhetorical pause: ("Că eu visez… cum pruncul flămând la sân, la maică") and the other one is a final interruption: "Tot părul ca un galben, întins eter de miere..."

It can be said that deletion is a very frequently used metaplasm by Barbu in his first stage of creation. All 92 examples identified above stand as proof. There are

very few poems where such a metabole cannot be identified. We are talking about the poems: *Banchizele, Panteism, Ţi-am împletit…, Nietzsche, Gest, O înşurupare în Maelström, Regresiv, Text, Încleştări, Gheizerii.* Thus, out of 36 poems (included in the first stage of creation) only ten do not contain this figure of speech. Most poems include at least one such example.

The statistics indicates the following aspects:

- poems containing one deletion: *Elan, Copacul, Hierofantul, Răsărit*
- poems with two deletions: *Munţii, Umbra, Peisaj, Cucerire, Când va veni declinul…, Ultimul centaur, Convertire.*
- poems containing three deletions: *Pentru Marile Eleusinii, Dionisiacă, Pitagora, Luntrea, Râul, Înfrângere.*
- poems with four deletions: *Lava.*
- poems with five deletions: *Arca, Fulgii, Solie, Ixion.*
- poems with six deletions: *Dezrobire.*
- poems with seven deletions: none
- poems with eight deletions: *În ceaţă…*
- poems with nine deletions: *Driada, Cercelul lui Miss.*

Rhetorical pauses surpass in number final interruptions since out of the 92 identified examples, 64 are represented by rhetorical pauses while only 28 are final interruptions. Numerous poems exclusively contain only deletions which mark rhetorical pauses. Illustrative in this respect are the poems: *Elan* (1), *Peisaj* (2), *Când va veni declinul…* (2), *Râul* (3), *Răsărit* (1), *Ultimul centaur* (2), *Cercelul lui Miss* (9).

What is interesting to note is Barbu's preference for this metaplasm even in the titles of some poems. *Când va veni declinul…* , *În ceaţă…* şi *Ţi-am împletit...* are suggestive in this respect. Observation must be made that in the poem *Ţi-am împletit...*, deletion occurs exclusively in the title. Also to be noted that in many cases there are even two deletions in the same line (for instance in the poem *Driada*, in the line: "Pe frunte… Pe tulpină, răşine moi şi vii…" – where both of them are rhetorical pauses – or in the line: "Mai sus de noi… în largul destinelor supreme…" from the poem *Cucerire* – where the first one is a pause of intensity while the other is a final interruption).

NOTES

[1] "<u>Liberate</u> pulsuri. Câmp de săbii" (*O înşurupare în Maelström*).

[2] "Latri... luneci... Pe sub fulgii somnului, te pierzi <u>de-a bine</u>." (*Cercelul lui Miss*). "Laba <u>scormone</u> mormântul vreunei cârtiţe de soi" (*Cercelul lui Miss*).

[3] The analysis of this type of metabolite is based on the classification made by Iorgu Iordan in *Stilistica românească* (Bucureşti: Editura Ştiinţifică, 1975, 73-75) on speech pauses. It speaks about pauses of insistence (rhetorical/intellectual), or transient interruptions, which are intended to emphasize what will follow, and final interruptions. Another distinction is considering intellectual pauses on the one hand and emotional ones on the other. The former have a rising tone, driven by dynamic factors, while the second category has a lowered tone which is generated by static factors. (*Dicţionar de ştiinţe ale limbii*, 2005: 440).

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Go Tell It on the Mountain: Lessons in Life

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ABSTRACT

Go Tell It on the Mountain, a highly praised autobiographical novel of James Baldwin, is more than a study of African American fundamentalist church and its tradition, of racism and its effects, of black life; it is a powerful and evocative depiction of life with its dilemmas, its pains, its joys written passionately. The author has been inspired by his own experience and his own emotions, which makes the story authoritative and involves the readers from the beginning to the end. Baldwin manages to bring his contribution to history and to the fight for changing the world into a better place without turning into a protest writer filled with hatred for the whites because, according to him, hatred is self-destructive and quite useless. In the end *Go Tell It on the Mountain* proves to be a revealing piece of history which offers a series of lessons about morality, human relations and feelings, survival and resistance. It also warns us about the existence of the many types of evil: historical, cultural, social and suggests that only through common effort arising from in depth analysis and direct confrontation and through love can we save each other.

KEYWORDS: *family relations, black religion, love, sexuality, race and racism, identity*

Go Tell It on the Mountain is an overwhelming book which can definitely have a great impact on the readers and their thinking due to its success in rendering real life and individual experiences. James Baldwin's determination of being faithful to *"private experience, as against ideological noise and blunt stereotype"* (Howe, 1974: 97) and the use of his life as a source of inspiration – his *"earliest world"* with *"its emotions [which] are his emotions; its language [which is] his native tongue"* (Bone, 1974: 31) – make his characters credible figures from whose stories the reader can learn valuable lessons about family relations, black religion, love, sexuality, and last but not least racism. As an African American writer he is expected to tackle with the racial problems governing blacks' daily living, and contrary to the belief of many critics he does express his disappointment and even outrage followed by strong resistance towards racism in his book because as any black writer he "shares in the suffering of an exploited race" (Howe, 1974: 99). What he avoids doing though is fall into the trap of categorization which would prevent him and his characters from reaching the completeness of being and would oversimplify their experiences which are proof of a human being's complexity and

uniqueness. Moreover he refuses to offer center stage to the black condition in America because this would mean transforming his book into a mere social and political propaganda and thus limiting himself. His scope is much larger in that he seeks to bring forward those values of life like truth and honesty, love, acceptance which are vital for surviving and for having a fulfilling and complete life. In his brilliant novel, the problems of blacks are showed as being inevitably the problems of mankind. Blacks' issues regarding human relations, love, hate, fear, guilt, shame, pain, isolation, human sexuality, alienation, identity are in fact also universal concerns which have as common denominator humanity.

In order to understand all the aspects of life mentioned, the author offers the reader the perspectives of several characters whose experiences affect John Grimes, a boy on his fourteen years old birthday confronting with a flow of emotions and feelings about everything that is part of his life. As each person's approach to life starts by being influenced by the relations he/she has with his/her family, it is natural to consider John's relation to his family, especially that with his father which makes so difficult his psychological development. John's father, Gabriel Grimes, is a preacher – the head deacon in the Temple of the Fire Baptized Congregational Church – who imposes religion in his family, mostly on John, in terms of guilt, fear, shame as well as of rules and conditions instead of love, forgiveness, and acceptance. As a consequence John has to struggle with the conflicting forces within his soul without any help and feels frustrated about his present and future in the same time because *"everyone has always said that John would be a preacher when he grew up, just like his father."* (Baldwin, *Go Tell It on the Mountain*, 11). John's resentment towards his father is a result of the latter's authoritative and aggressive attitude and most importantly lack of love. Moreover, Gabriel's hypocritical nature only comes to heighten John's inability to relate to his father and understand him. He suffers greatly because of his father preference for his brother Roy, because of deficient paternal affection replaced by uninterrupted harshness. At times, he even gets to hate him for the way he treats his mother who has to put up with his coldness and his feelings of superiority and violent behavior.

Our young protagonist cannot explain to himself how a God's man, who is supposed to offer the others comfort, joy, peace, forgiveness; to teach the others about love, in reality mistreats his family and abuses his son. Gabriel poses as a righteous man but in fact he is not. His attitude betrays his lack of morality and thus lack of humanity because according to Baldwin deliberate ignorance of morality or the inexistence of a moral framework in someone's life equals inhumanity. In addition to all this, John's father uses religion and his position in the church to exercise power over the others and hides his sins behind what he considers to be his divine mission on Earth: to make known the word of God.

In vain does John try to grasp the reasonableness of his father's treatment or rejection of him. The boy starts with a self-analysis and self-confrontation thinking of his shortcomings as explanation: *"his Oedipus complex, his desire to leave the ghetto, the intelligence which singles him out, his resentment toward his father"* (Fabre, 1974: 122). But this psychological introspection, that everybody should

make in their own turn to prove themselves to be moral beings and be able to establish a clean, correctly-formed identity in Baldwin's rightful opinion, does not help him discover anything because the source of Gabriel's reactions is not always or necessarily John, the person. The explanation is actually social and historical. John is not Gabriel's legitimate son, only Roy is. The problem is that John will never know this and Gabriel cannot forget it. Michel Fabre points out that the pastor's egoism and bad faith prevent him from bringing up Johnny as his own son, from relating to him. In addition to all this, it must be added, that the pastor's false religious principles makes it easy for him to consider and call the boy a bastard and regard him as the embodiment of sin because of his being the son of his mother with another man – Richard – the man she falls in love with and wants to marry but who commits suicide because of white racism, injustice and humiliation. For the pastor who is also the leader of the black fundamentalist church, Johnny *"becomes the anti-son ("the Devil's son)"* (Fabre, 1974: 123). What Gabriel does forget or wants to forget is his own sin – his affair during his first marriage.

The man with the name of an angel and working for the Almighty – the reader should notice the irony and Baldwin's resistance to religious codes – commits a sin by having a sexual relationship with Esther and thus betraying the trust of his first wife Deborah, his companion and support in life. What is more, he has an illegitimate son with Esther, Royal who is killed in a brawl. He calls others sinners and believes in their punishment while his sin, which is clearly greater and harmful for the others, is considered by him a slip which he has made up for by marrying a repentant sinner, that is Elizabeth. Although he has turned to God, Gabriel lacks humility, is arrogant, selfish, intolerant and severe. Michel Fabre names him a Pharisee because he sees Elizabeth as *"a former sinner whose illegitimate fruit he stigmatizes"* as *"his own sin of similar nature remains unsuspected"* ("Fathers and Sons", 122). Gabriel is too self-righteous to search within himself for the origin of his indifference and rejection of John. His human frailties are evident but he will never find peace without recognizing his own sins and facing his past. Brian J. Norman affirms that in Baldwin's project of self-confrontation, salvation, peace and the possibility of meaningful changes come only under the scrutiny of self-analysis. The critic stresses further the fact that Gabriel's hesitation to meet John's gaze after *"living securely in his belief that God has forgiven his past indiscretions"* ("Duplicity, Purity, and Politicized Morality", 21) may mean that there is still a chance for positive change and personal growth in Gabriel. But it may also be a way of rejecting his own guilt and trying to look away from his own sin as Michel Fabre shows in his study. Csaba Csapo offers the same interpretation to the preacher's attitude towards John: *"When he disowns Elizabeth's son, he disowns the darker side of his self, too"* ("Race, Religion and Sexuality in *Go Tell It on the Mountain*, 70) and because he is unwilling to face his negative side, assume it, learn from his mistakes and change for the better he will never be free of his burden and guilty feelings and will continue to use religion to hide his true identity. The price for such an approach to life is the impossibility of ever being a complete and *"functional being"* (Kent, 1974: 18) with a real identity. Identity is

formed, George E. Kent writes, after direct confrontation with the evil which exists in the human nature and abroad in the world, a confrontation *"not through Christianity whose doctrine tends to be the perverted tool of ruling classes or groups (…) but through the love and involvement available from those able to eat of the tree of knowledge of good and evil"*[1] ("Baldwin and the Problem of Being," 17).

Gabriel's way of thinking and acting, his entire character is the product of his childhood and earlier life, of social and historical constructs. His mother's indulgence during his youth characterized by hard-drinking and sinful acts and her dedication to bring him back on the chosen path and educate him while ignoring her daughter, Florence are based on the idea that he is the man of the house and he needs to occupy first place. Their mother's actions are a testimony to her living in a patriarchal society whose rules and beliefs she adopts going as far as making her daughter do most of the work and even wait on her brother. In her study, "Ambivalent Narratives, Fragmented Selves: Performative Identities and the Mutability of Roles in James Baldwin's *Go Tell It on the* Mountain," Vivian May comments on the mother's and the church's *"overvaluation of masculinity"* (121) leading to such an extent as to deny Florence, the daughter, *"food, clothing, attention, and an education"* (121). The reader sees here on the one hand woman subordination to man's desires and needs, and his placing on a privileged position which are reminiscent of white patriarchal values and on the other hand the way religious roles are gendered – "religious roles intertwine with gender roles" (May, 1996: 121). So, Gabriel learns the gender regimes that privilege "phallic masculinity"[2] and applies them in his relation to women, abusing them psychologically (Esther, Florence, Deborah, Elizabeth) and physically (Elizabeth).

His two wives do not show resistance and accept his treatment because they feel indebted to him for saving them from society's judgment and offering them the chance "to clean" themselves of their shame by being respectable and devoted wives. It is ironic here how Deborah, a woman raped by white men, be eaten away by shame and a feeling of isolation and rejection because of fear of exclusion from being a normal and desirable woman. This way of thinking is based on social stereotypes and prejudices according to which she is viewed either as *"a pitiful victim or as a lustful whore"* (May, 1996: 112). Another irony arises from Elizabeth's feeling of guilt regarding her romantic and sexual relationship with Richard with whom she has a child before he commits suicide. The black church does not allow the free expression of romantic and sexual feelings; there are conventional norms which should be respected. A woman can have intercourse only after marrying and only with the scope of having children or with that of making her duty towards her husband. In the case of men, things are a bit different, the church being ready to forgive men's "slips." Gabriel is a good example, especially because not only does he sin but then he also pretends to be a pious, untainted man who is ready twice to save a woman from damnation. Actually he wants to prove once again what a honorable man he is.

With Esther, his mistress, and Florence, his sister, reality is a little different because they are strong women who refuse to accept Gabriel's patriarchal drives and the black church because of its duality – the contradiction between its actions and its rhetoric. The two women are aware of Gabriel's inconsistency and tell it to him directly. When discussing about their unborn baby, Esther speaks to him in terms of morality – dissociation between right and wrong: *"I ain't holy like you are, but I know right from wrong. I'm going to have my baby and I'm going to bring him up to be a man. (…) and ain't going to take him to hear no preaching."* (Baldwin, *Go Tell It*, 156). She also hints at his bigotry and religious hypocrisy: *"I ain't the holy one. You's a married man, and you's a preacher – and who you think folks is going to blame most"* (153) and then tells him that he has *"done made [her] feel a shame [she has] never felt before"* (154) because she only feels shame *"before [her] God"* (154). Esther proves to be a better person than Gabriel is and she has the strength of resisting religious codes and of voicing the true definition of true religion: the correct dissociation between the right and wrong, the acceptance of one's mistakes and of responsibility, repentance in front of God who is love and forgiveness and not within the framework established by the church and its hypocritical leaders. Florence is another strong woman tired to live according to patriarchal beliefs and fed up with her brother self-righteousness. She makes him understand that she has no respect for him or for the institution he represents: "Being a preacher ain't never stopped a nigger from doing his dirt" (Baldwin, *Go Tell It*, 101).

The institution of the black fundamentalist church is definitely not the place where blacks can find their salvation. Many African Americans, frustrated, outraged or intimidated by the oppressive attitudes of white people or by white discrimination and humiliation, look for refuge in the church where they expect to find safety from the terrors of the street (John – the fourteen year old boy who becomes aware for the first time of the evil within him (his contradictory feelings and emotions about himself and about his father) and the evil without (the danger inherent in the Harlem ghetto – violence and decadence entailed by poverty and the limiting conditions because of the lack of opportunities denied to blacks by whites), heal their souls from the pain of having been separated from the loved ones (Elizabeth who loses the man she loves to racism – he cannot put up with the low savage Negro image the whites attribute to him and to all of his race and therefore he kills himself), find a survival strategy (Florence who wants achieve her own identity on her own, free of imposed stereotypes and prejudices that she has left behind in the South), and show repentance for their sins (John, Gabriel, Elizabeth, Florence). But they only find rules and codes which prevent them from expressing and acting on their feelings freely and augment their guilt without allowing them to find relief or any kind of liberation.

Everyone feels compelled to surrender his/her life to the church in exchange of redemption. Instead of teaching about morality with the difference between good and evil based on common sense, about love which includes respect and acceptance, about commitment and affection, about humanity which encompasses

everything mentioned before, preachers tell their listeners and followers only to renounce the impulses of the flesh for those of the spirit, ignore the signals of the body and search for those of the soul, believe in the supremacy of the divine spirit that should always control the body. Denying the human drives and focusing only on the divine can lead to a continuous conflicting state damaging the individual. The religion doctrines can sometimes be so instilled in people's minds that they automatically start believing blindly in them as in the case of Deborah and Elizabeth. Furthermore, such divisions complicate human relations and thus husbands and wives, parents and children, men and women fail to come together. Michel Fabre explains that *"mutual love is forbidden, it seems, as much as by virtue of a psychological fatality, holiness as opposed to happiness, as by divine order, the saint being in reality a damned soul"* ("Fathers and Sons", 123). It is evident here that love between people of the same sex is out of the question as it is seen as a disease, one brought about by the whites some critics say. So, John's love for Elisha in whom he sees *"an accomplice in salvation"* (Fabre, 1974: 127) and who is in his eyes *"the prophet, the big brother, the young priest, (…) the excessively beautiful guardian angel"* (*Ibidem*) is considered unhealthy and sinful.

Still, the events presented in the novel come to support the fact that love for another human being is something personal and cannot possibly be dictated by social or religious constructs. Repression of feelings and emotions and loveless communion are more damaging than anything in the world because a soul in pain is impossible to cure. The examples in the book speak for themselves. For instance, Gabriel's marriages and the drama around them are among the most relevant. Csaba Csapo's assertion about the God of the black church is very pertinent at this stage; he points out that *"the God of the black Church (…) does not seem to be the God of love, but like any oppressor, gives the rules to the oppressed and confines their lives with limitations"* (61). Csapo continues speaking of a vengeful and unforgiving God emblematic of the white, heterosexist society whose people try to make black men scapegoats for their defects which is sheer hypocrisy and inhumanity.

Hence Baldwin's novel keeps on demonstrating that America's people, be them white or black, cannot fulfill anything without achieving a moral identity which means actually asserting their humanity. The African American's humanity can be realized through his own definition of himself, which implies self-analysis and with it the acceptance of his and the other's negative aspects, the western American needs to find moral ground on which to stand and has to engage seriously in a process of self-reflection in which to find ways of solving the moral inconsistencies present in his democratic ideals which apply to everybody only in theory.

Conclusion

In James Baldwin's book history, culture, and universality are blended together so brilliantly that any reader from any time and place can acquire invaluable knowledge and enrich his/her life. For Baldwin, writing is a public act which can

bring about social change and contribute to the writing of history therefore his novel is not only about the dilemmas and struggles of the African American in American society as it would be expected of a black author writing in a time of social and political unrest, it is also an analysis of familial problems between stepfathers and sons, of differences made by parents when relating to their children, of human relations and emotions, and of hypocrisy.

The author succeeds in presenting the realities of black religion, migration to the North, Harlem, racism and segregation in combination with different aspects of human existence such as love, sex, beliefs, sins-punishments-redemption, courage, power, and freedom transforming his book into an unforgettable and vital message to the world and in the same time working out his uncertainties; his difficulties with his identity in general and his racial and sexual identity in particular; his pains, anger and regret. The overall idea is that there is no fulfillment and no future without morality and love (social and personal).

NOTES

[1] The idea here is to accept the past and learn from it. There are evil forces – inner and outer – acting as stumbling blocks in people's life but as long as one has the willingness and determination to search for their source, to understand them, and also the strength to acknowledge his/her limitations and of the others he/she can use the newly acquired wisdom and knowledge for the betterment of his/her life, for making the changes necessary to develop as an individual. Lauren Rusk sees the importance of such an act when she speaks of "self-administered psychoanalysis" as being the solution Baldwin finds in curing the frustration and hatred of Americans, especially white but not only, entailed by "repressed knowledge and feelings about racial concerns" (Selfhood and Strategy in *Notes of a Native Son*, p. 371). In this self-analysis, Baldwin "wants members of societal factions to scrutinize their feelings and actions towards others, denying nothing [and] believes that only by acknowledging our destructive impulses and acts can we outgrow them." (Selfhood and Strategy in *Notes of a Native Son*, p. 371)

[2] Term used by William J. Spurlin to describe the social belief of the time in man's superiority to women and the church's hypocrisy in conflating truth and goodness with the justification and perpetuation of the man's privileged position in society.

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Family Commitment versus Social Tradition in Arthur Miller's *A View from the Bridge**

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RÉSUMÉ : *Devotion familiale vs. tradition sociale dans le roman* Vu du pont, *d'Arthur Miller*

Arthur Miller dans *A View from the Bridge* ('Vu du pont') se concentre sur la perception de la minorité italienne en ce qui concerne le développement personnel et professionnel aux États-Unis, en présentant le dénouement d'une histoire à double face qui bénéficie d'un cœur grec moderne représenté par Alfieri, un avocat qui tente à maintenir l'équilibre entre le droit et la tradition. Cet article vise à présenter les différents facteurs psychologiques qui déclenchent l'atmosphère troublante et la fin tragique de la pièce en soulignant la situation de famille et les craintes qui écrasent la mère par les pensées et les actions des protagonistes. L'héritage européen donne la force des personnages qui prennent les choses en main en ignorant le comportement américain dans ces situations.

MOTS-CLÉS : *relation, tradition, minorité, développement*

In Arthur Miller's work a sense of community will always represent a personal touch of the author, by trying to get the audience to think back more to what society has to offer and to what the members of different communities expect from the others. Miller is in constant search for an explanation to why people react the way they do when it comes to dealing with social and community problems. His interest in social ties, but also in the rejection of such issues make Miller analyse the context and background of different social and behavioural situations. In his play entitled *A View from the Bridge* his full attention is attracted by the life of the Italian longshoremen community living in New York, in the Red Hook neighbourhood, near the Brooklyn Bridge. Miller himself stated that:

> When I heard this tale first it seemed to me that I had heard it before, very long ago. After a time I thought that it must be some re-enactment of a Greek myth which was ringing a long-buried bell in my own subconscious mind. I have not been able to find a myth and yet the conviction persists, and for that reason I wished not to interfere with the myth-like march of the tale. (Miller, 1961: 17)

The author's approach to the status of immigrants in New York was influenced by a story he had heard concerning a similar topic and, as he could not relate to it personally he decided to create a play in which he was able to bring to life a new character and a new community that served his purpose of highlighting the constant fight for a permanent place in society. This new work could bring forward not only problems of society as an attitude coordinator, but also as a group of people struggling to live a fulfilling life in a foreign country that poses many problems and accepts only the ones it desires. Miller is very well aware that hundreds of people are smuggled into the USA with the help of the immigrant communities that have established in a certain area of the city before.

Miller had to see the play performed several times in order to truly grasp the meaning of what attracted him to the subject in the first place. He was convinced that there was something more to the purity and myth-like clarity of the action and had to discover what it stood for. After a while the passion the protagonist had for life in general was shaping on the relationship that existed between the individual and society as a whole. As the author himself stated:

> The mind of Eddie Carbone is no comprehensible apart from its relationship to his neighbourhood, his fellow workers, his social situation. His self-esteem depends upon their estimate of him, and his value is created largely by his fidelity to the code of culture. (Miller, 1961: VIII)

Miller's play dealt not only with the hidden social abstraction, but also with an individual on the one hand and a community ranked as a small society on the other. When Eddie sinned against the community he belonged to he broke a precise code. He did not realize that his actions could be quite easily discovered and that could bring him a lot of pain. He constantly believed he was acting out of loyalty to his family. The problem seemed to develop because Eddie placed his family as being made out of only the close members that he had been living with for so many years. He did not, even for a minute, think of the community as being his larger family, which needed protection at any price. His actions in the first part of the play were perceived as those of a man who is involved in the community, a man who knows very well what he should and should not do in order to have a quiet life and gain money alongside his fellow immigrants. Unlike the protagonist from *All My Sons*, Joe Keller, who realises the evil that he had done and in the end although he committed suicide was able to understand that people's actions have consequences that can affect their closest persons, Eddie gains absolutely no insight regarding the way his behaviour should have been. He is very puzzled why the people around do not react against the accusations brought to him by Marco, his wife's cousin, and he has a dilemma. This does not actually place him as a man incapable of understanding how he has to behave in society, but because there is nothing that he could actually learn about his place in the community. In Miller's play there is a gap between understanding of what one has to do and actually doing it. Eddie has so many unsolved issues that he loses his temper in the precise moment when he should not have done so.

As Benjamin Nelson points out in his book *Arthur Miller Portrait of a Playwright* the author was fascinated with the events taking place in the protagonist's life because there was more than the passion specific to the Latin people. Because *"it he was no less concerned with the effects of that passion on the mutually interacting relationship between the individual and his society."* (Nelson, 1970: 21)

At the beginning of the play Eddie feels more than honoured to shelter his wife's cousins, Marco and Rodolpho and he insists on his family knowing that. He is deeply faithful to the codes of honour in the community and he even urges his wife to let their niece know what happened to a young man who informed the police about some of his relatives. He wanted to make everyone aware that whenever someone betrays one's family he/she betrays the entire community and the consequences are never good. The teenager who had done such an unpleasant gesture was spit on in the street in front of the entire neighbourhood. So, even though he is aware of what the code implies and of what the consequences might be, when it comes to his own family Eddie is not as clear headed as he should be. At one point in the play the protagonist even emphasises why someone who would do such a dreadful gesture as betraying the community could never be regarded as an equal. He points out that the young man who had informed the police would not dare to ever show his face again. In Eddie's opinion it was easier to get back one million dollars than a spoken word.

The protagonist is very much involved with what the community and the tradition of the Italian spirit have to offer. He lets his wife and niece know that whomever wants to come as an immigrant has to be in contact with the corrupt longshoremen union and make use of its connection with the Italian-American gangster syndicate, which helps smuggle immigrants into Brooklyn. There was a ship captain, who received some money, then a member of the crew who helped them and also some contact person in Italy, who was the one who helped with all the paperwork for the new immigrants. There was an unwritten arrangement which said that the newly arrived men had to work for about six months in order to pay the ones who helped them. Eddie seems to be informed about everything that one had to do to become a member of the Red Hook community. He even gives the impression that for him his closest relatives and his neighbours could never be replaces by anything else

However, we have an ultimate unpleasant surprise when Eddie, who most certainly understands and accepts the laws his community has absolutely no remorse when he informs on Marco and Rodolpho, his wife's cousins, who had recently arrived from Italy and were working as longshoremen. He cannot even say in his defence that he wanted to help the American authorities discover its immigrants. Through his betrayal he prevents Marco from helping his starving wife and children in Italy and forces him to go back to a life that could never bring any change or fulfilment. Eddie perceives Rodolpho, the younger brother, as a threat to his niece, Catherine, because he believes she is too young to start a serious relationship with a man. And especially with a man who knows how to cook,

dance, sew and sing. For a masculine figure such as Eddie, which the most importants thems are the passion and love for the family. The protagonist is blinded by the fact that Catherine's full attention would not be on him anymore. He is in a way wishing that his status would not change in his family and in the eyes of the society. This only proves that, at the right time, he is able to forget all the community rules he had so much praised and try to favour his family. Unfortunately, in Eddie's case he is completely unable of doing even that. He acts according to his own beliefs and it ends in complete disaster. His family is humiliated and his wife is put through the pain and misery of having to work in order to keep a house as a widow and try to make for the unbelievable gesture her husband had committed.

Eddie tries to defend his action after he commits the horrible gesture. He is completely unable to admit, even to himself, the reason why he called the authorities and he manifested his own frustrations. The protagonist never thinks of the fact that his feelings for his niece might be inappropriate and that he should analyse his wife's reaction as well as his own. Beatrice is very concerned when it comes to Eddie and Catherine's relationship. She constantly tries to underline the idea that Catherine is already a young lady, who has the right to embrace the world and behave like and adult, while Eddie insists on protecting her. He is afraid that by discovering something more than their neighbourhood she might not feel as connected to them as she had for such a long time. One has to bear in mind that the European tradition and also the immigrant one stand take the family as the centre of the community. There is an entire personal development which is interrelated to the sense of belonging to a bigger family where one has to respect not only the members of the immediate family, but also a set of rules, which, although unwritten, represent the most valuable heritage from the European background. The Italian spirit is kept alive not only through the cooked food and the stories from the old continent, but also through the desire to be close to your people.

The tradition and the rules of the community also involve honour and this is Eddie's main focus. He understands that Marco has managed to attract all the neighbours on his side by accusing him of betrayal. So, Eddie's main purpose becomes to regain his name and implicitly his manhood. One can easily notice that he is trying to defend himself in the same way the main character of *The Crucible*, John Proctor, did. Like Proctor, Eddie Carbone wants to have a clear name that can be uttered with no shame. He believes that the community can only accept him if he presents himself as being moral. But as Robert Hogan has pointed out there is a sort of morality in his case, because Eddie will never admit his guilt. He is constantly focusing on creating a situation that can make people forget about his deed by denying it. The protagonist is well aware that the community he belongs to would never accept a traitor among the people trying to make a living and fight for a united neighbourhood. Eddie is even willing to accept Catherine and Rodolpho's wedding. But this is not enough. Even if he dies in the arms of his wife, the hero will not regain his name. This is a final desperate act of trying to convince others that he is innocent. Eddie does not grasp the idea that the code of honour that he

should respect is more important than his unsettled feelings. He forgets everything about what he has taught Catherine to be and chases a dream that could never bring him anything good.

The author did not want to reveal Eddie's struggle only through the main character's actions and thoughts. He also had the idea of creating some sort of confidant, someone Eddie could trust, someone who could give some insight about the immigrants, the Italian legacy and the American law enforcement. This character resembled in a way a modern Greek chorus, who unfortunately was unable to make any difference in Eddie's fate.

Miller's chorus, represented by the community's lawyer, named Alfieri is used in order to place a guiding line in legal and moral behaviour. Alfieri is very much aware of the fact that society in general cannot exist without compromise. People have to pay attention to what other members of the same community are willing to accept and try to act accordingly. The lawyer is the interpreter of the federal law, but at the same time accepts and even teaches the moral and ethical codes of the community he is part of. He does not want to get himself involved with the immigration bureau and that is the reason why he stands apart from the community so that he does not become obliged to inform on illegal immigrants. Still, he acts as the mediator between the community's concept of justice and the external legal structure. His mission is to make people relate to the fact that the American law could never accept all the ideas that were set in the communities back home in Italy. Eddie's case shows that sometimes the unanalysed feelings or actions lead good members of society to gestures which can separate them from the rest of the world and may even lead to tragic events. He is driving himself blindingly to destruction and not even Alfieri can help him avoid such a tragic ending. The Italian impulses that can be understood as hinted at by Miller provide that elemental force that cannot temper the powerful emotionality of the characters.

As Benjamin Nelson mentions, Miller's heroes *"come into conflict with the social orders because in their insistence on claiming their 'whole dues as a personality' they fly in the teeth of any society's most basic demand of the individual: subordination"* (Nelson, 1970: 221). Eddie wants to look like a good member of society, someone people can rely on, but he does not understand that there are situations when one is forced to admit that there are people, who can be more powerful than you, people who can take you down, and that is the moment when one has to step back and gain a full image of the situation. The protagonist of *A View from the Bridge* betrays himself and others and also destroys his life and those of the members of his family. He cannot live isolated and this is what his life would have been like if he had been able to continue it.

> Most of the time we settle for half and I like it better. Even as I know how wrong he was, and his death useless, I tremble, for I confess that something perversely pure calls to me from his memory – not purely good, but himself purely and yet, it is better to settle for half, it must be! And so I mourn him – I admit it – with a certain alarm. (Miller, 1961: 104)

Alfieri's epilogue brings forward the idea that Eddie is some sort of a hero, who follows his obsession and has to pay the price for it. His passion being one beyond the banality of the times makes him a type of character that goes to death in order to maintain a sense of himself. Eddie was not about to lose only his name, but also his identity. He did not inform because he was weak or scared. He felt the need to protect something that was his and by doing so he was incapable of accepting the consequences. Eddie has to die because he does not want to accept that his reaction was the result of something greater than himself, greater than his family or the community. His action leads him towards death, showing as Christopher Bigsby noticed that *"there are values inscribed in the structure of feelings as well as thought"* (Bigsby, 2005: 185). For Eddie his motives were strong and very pertinent. In his opinion he was acting in defence of his family and that is why he cannot live anymore after releasing all his long ignored feelings. They overwhelm him and take control of everything that he had worked for. He is split between self discovery, family commitment and community tradition. There is no time for him to learn more about the complicated inner psychology and so, in the end he surrenders to death leaving behind a riddle, which has multiple choices but no answer.

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Handcrafting the Healing and Unifying Metaphor in Alice Walker's *The Color Purple**

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RÉSUMÉ: *La métaphore de la guérison et de l'unification dans* **La couleur pourpre** *d'Alice Walker*

Coudre, tricoter et broder, sont des dispositifs emblématiques de guérison émotionnelle et d'unité pour les femmes des romans d'Alice Walker. Non seulement qu'ils dévoilent les couches de l'histoire et la tradition culturelle découlant du folklore noir, mais ils reflètent, aussi, un sentiment de collectivité et de solidarité, tel que suggéré par leur nom dans la courtepointe : *Sister's Choice*. Bien que les relations soient cimentées, l'essentiel pour ce fil d'espoir c'est l'émancipation et l'indépendance financière obtenu par l'entraide et par leurs efforts communs pour l'atteinte d'un but commun. Mon travail se propose d'investiguer les implications métaphoriques et les sens multiples de ces habilités manuelles dans *The Color Purple* ('La couleur pourpre'), d'Alice Walker.

MOTS-CLÉS: *coudre, tricoter, broder, solidarité féminine*

Women's artistic drives play a key role in shaping and rebuilding female identities for they represent an outlet not only for their creative expression but also for the cumulative burden of immense oppression and suffering imposed upon females. Taking a cue from Susan Glaspell's short story *A Jury of Her Peers* (1917) to the film *How to Make an American Quilt* (1995),

> the presence of women working, making, caring, fighting, loving, arguing, and cherishing one another as they sew, quilt, weave, knit and create has become a frequent image of the 20th century literature and film (Lewis, 2008: 161).

To Alice Walker art is the emblematic device to which women can turn in order to attain their true selves in a male-dominated society in which women's crippled individualities illustrated in her writings can be redeemed by making use of the myriad forms of art. She emphasizes the role that art plays in society by questioning its purpose: *"art should make us better, if [it] doesn't then what on earth is it for?"* (qtd. in Davis, 1994: 109). Furthermore, art is a repository for giving rise to *"expressions of freedom and beauty, of power and community"* (Davis, 1994: 113), as Thadious Davis claims in his *Walker's Celebration of Self in*

Southern Generations. It is through the medium of art that Alice Walker paves the way to releasing women from the patriarchal surveillance they are confined to.

In this sense, the art of quilting is the first concept employed by Walker's women through which they work their own freedom, power and community. Quilts and quilting, both the artefact and process, are considered as a means of creative expression, offer a testimony of family history by combining its scrapped patches, and impinge on reconciliation between females, as well as male and female. Most importantly, they symbolise healing and the ideal of unity among characters which pervade Walker's works. The garments in a quilt, similar to individuals in a pluralistic society, preserve their heritage and identity while also having the purpose of being part of something else. For instance, the patches incorporated in the pattern of the quilt *"Sister's Choice"* (Walker, 1982: 61) can be traced as being part of Shug Avery' yellow dress. The quilt or *"the central metaphor of American cultural identity"* (Showalter, 1994: 215), embodies herstory, history and tradition, bringing together women and men and carving out identities from recognizable pieces of American tradition into a pattern of its own.

In the epistolary novel *The Color Purple,* quilt-making, just like letter-writing, is meaningful for it proceeds towards the assembling of the protagonist's fragmentary world. Moreover, it has been the locus of feminine power, especially women writers, who have been utilizing it as a trope for providing a feminine space by purging it from the patriarchal ideologies in order to create a world of their own. Precisely because *"the writing of fiction is still done under the shadow of men"* (Washington, 1994: 103), the metaphor of the quilt is significant in the sense that it creates more of a femino-centric space or a feminine utopia where women try to escape their reality while working towards their emotional healing and also developing a unique life perspective. In effect, the making of a patchwork quilt is meant to mimic the desire to formulate the fabric of life.

In *The Color Purple*, sewing serves as a language that leads to a far more successful communication than words themselves. Celie sews curtains to welcome her new daughter-in-law - Sofia in the house. However, when Sofia discovers that Celie betrays her by advising Harpo to beat her for being unsubmissive, she tears to pieces the same curtains and gives them back to Celie. The scene evokes rupture and violence by illustrating shattered relationships, the one between Sofia and Harpo as well as the relationship between the two women. Moreover, the disruption takes place within Celie herself, as she is haunted by guilt over the suffering she has caused Sofia as a consequence of giving Harpo bad advice. The upfront dialogue that supervenes, as Celie declares her guilt and tries to make amends to Sofia for the fight she provoked, betokens the beginning of a journey between the two females through quilt-making. Patching discarded scraps of *"messed up curtains"* (Walker, 1982: 44), cut down in anguish and rage, Celie and Sofia reconstruct their bond. Guilt becomes part of the patches incorporated into the making of a quilt while reconciliation stems up from piecing together torn fabric and rejected women.

The new means of communicating, voiced through the metaphorical reverberations of quilting, introduced an important component of feminine language through which emotional healing and sororal connections are made possible. The term "language" encompasses an immensurable realm of meanings, but Alice Walker, in an effort to undo the logocentric ideology, conveys a reappropriation of language, different from the one evoked through lexical signs, in order to assert a positive space for women so that they can (re)configure an identity of their own. Therefore, by making something even more beautiful and personal out of curtain fragments, Celie and Sofia accompanied by Shug Avery solidify their sisterly bond and open a new way of interacting through the instrumentality of needles. There is no need for words to acquire meaning. Sewing and quilting provide an alternative methodology of language that re-enacts woman as a source of life, power and energy and this implies a feminization of language that dethrones the patriarchal mechanism *"where logocentrism colludes with phallocentrism in an effort to oppress and silence women"* (Toril, 1985: 104-105). Not only do they unfold layers of history and cultural tradition deriving from black folklore but they also reverberate a sense of collectivity and sorority as suggested by their name for the quilt: *"Sister's Choice"* (Walker, 1982: 61). Celie and Sofia choose a pattern that is suggestive of the "female bonding that restores the women to a sense of completeness and independence and connectedness" (Wade, 1990: 320). In this respect, the quilt is evocative of the strong, female bonding that Celie and Sofia build after they make peace. While sewing the patches to make up the patchwork pattern, their relationship flourishes, leading to long-lasting, mutually inclusive connection with each other and also with their inner selves. While relationships are cemented, at the crux of these threads of hope is also emancipation as well as financial independence that women can gain from helping each other and combining their efforts to reach a common goal. Last but not least, the nine-square block in the design of the quilt is an African traditional one and is chosen unconsciously by Celie which may be regarded as an attempt to return to the roots, in an effort to establish a connection with her beloved Nettie – the educated missionary sister who escaped into the wilds of Africa. Alice Walker delves into the African American folk culture by skilfully making use of elusive undertakings such as quilting and sewing in the structure and style of her works.

On the one hand, sewing is important because it indicates a pivotal element in Celie's life in the sense that it equips her with an ability that empowers her to pursue her dreams without depending on others and it ultimately provides her with a social status and recognition. On the other hand, quilting symbolizes the inner power that women discover when working together and is crucial in Celie's liberation process for it becomes an emblem of emotional healing and unity that women can achieve in collectivity.

Thus, sewing and quilting are two intertwined handicrafts in the protagonist's world that present possibilities she can access and in whose possession enables her to establish her own business – "Folkpants Unlimited", a fact which leads to her

emancipation without being constrained by patriarchal rules manifested in society that subjugated her needs and wants hitherto.

Sewing is providing Celie and the other women with opportunities to engage in a redemptive form of art or what Ozzie Mayers calls *"a redemptive act"* (Mayers, 1988: 671). In this sense, the making of a quilt implies an act of ripping and (re)constructing. Apparently the whole process of redemption depends on concepts grounded in binary opposition. In this sense, quilting underlines the shift from male defined fragmented entity to the whole restored female one and from isolation to community through female support.

The Color Purple shocks us with the rape and violence that Celie has to endure throughout her life from its very beginning. First, she is put through the traumatic experiences of incest that her father was trying to silence and then she had to face the death of her mother. Moreover, she is parted from her illegitimate babies and forced to step into a loveless marriage with an older man. The misery and humiliation does not stop here though, as she continues a tormented life by taking care of her husband's children, cook and keep his house, work his field, endure his violence and sexual abuse and as if it was not enough, she is separated from the one person who cares for her, namely Nettie, her sister.

If in the beginning of the story Celie is too weak to speak her voice, as the story goes on, she is able to break out of silence and finds happiness by redeveloping a version of her self through the medium of art. She embarks on a new journey towards self-assembly by picking up the pieces of her shattered self and framing herself up for something better through patch working and sisterly affection. Celie's broken self is mended in the arms of her sisters and just like fragmented garments she has to be torn so that she can be sewn and patched up together again in a recomposed feminine artistic pattern. As Judy Elsey asserts in her article on the fragmentation in the quilt:

> Celie's quilt becomes a celebration of fragments, a recognition and reverence for pieces. The self she is creating, like the patchwork quilt she makes, is not so much an integrated whole as it is a vindication of fragments, a celebration of multiplicity. (Elsey, 1999: 164)

Quilt-making is therapeutic because it induces mindfulness and meditation which leads to the entire constitutive process of restoration and wholeness. In Walker's *The Color Purple* quilt is used figuratively as a metaphor for the author's reclusive instruments of mental debt and cultural submission and moreover for comprehending the inherent antagonism that in order to find the self one would have to lose the self.

In her critical commentary on Alice Walker's *The Color Purple*, Barbara Christian points out that quilting represents a female written history, correlating it with the common experience attached to everybody, "their relationships, with the young to the old, with women to men, which are often embodied in their family structure, rituals, mores, music, and language" (Christian, 1988: 27). Walker's women write their own histories in their own language by stitching together advice

gathered from different women in her life just like collecting pieces of material to make a quilt; employing the female written history as a means of breaking free from patriarchal authority. For Walker, the art of quilt-making represents an endless resource of black women history, or better said herstory and similar to literature, it is one's means to chronicle feminist legacy contributing to the liberation from patriarchal tradition.

In the novel, the female protagonist lives under the impression that her sister Nettie is dead as a result of the letters hidden in a trunk by her husband Albert. Thus, it is not until late in the novel that Nettie's death is proven a mistake which fills Celie with agony and fury, finding herself *"standing behind his* [her husband] *chair with his razor open"* (Walker, 1982: 125). An analogy can be made here because just as her daughter-in-law, Sofia, wishes to kill white people in revenge for the cruelty she has suffered by being beaten and imprisoned, so does Celie become vindictive towards her husband who has caused the heart wrenching separation between the two sisters for almost two decades. Shug Avery, although Albert's mistress, appears as a mediator, for she is the one who manages to appease Celie when she was on the edge to kill him. Therefore, Shug takes the slicing razor from her hand – an act of tearing, and replaces it with the productive needle – an act of restoration. Again, Walker introduces the binary system with its two opposite constituents as part of a whole, which needs to be accessed and is applied by Shug to dissipate the inner chaos in Celie, leading to her awakening.

Both razor and needles are considered as instruments but also weapons that women in *The Color Purple* use to show resilience against men and a patriarchal system. The razor allocates a violent power into women's hands in order to fight back and obtain equality in a male-driven society. In addition, the significance of the razor can be associated with Alice Walker's early experiences in life at the Sarah Lawrence College, when she was in a state of extreme depression as a result of the fact that she got pregnant. Hence, she considered committing suicide and at times kept a razor blade under her pillow. Therefore it is natural that the author uses this instrument to symbolize violence. (Davis, 1985)

However, in a direct contrast with the violent meaning of the razor, the needle alludes to a more subtle and non-violent way of fighting back against men. It is through needles that women make quilts, develop a sense of sorority and reshape their female identities. Nonetheless, it is through needles that Celie achieves economic independence and literacy, resulting in establishing her own business of pats-making and relinquishing oppression and patriarchal ways of communicating. When Celie is just about to cut her husband's throat, Shug Avery introduces her to a feminist approach by replacing the razor in Celie's hand with a needle. In this way, the female protagonist is shown how to convert her sewing abilities into profitable work. The fusion between sisterhood and artistic skills becomes the salvific moment for the female-protagonist. The emphasis is noticeable when these interrelated powerful elements in combination with love and care give birth to reverence that Celie shows in making every pair of pants, and all that she expresses

through hand-sewing them she sends to her long lost sister, choosing the fabric to fit the hot climate in Africa:

> Nettie, I am making some pants for you to beat the heat in Africa. Soft, white, thin. Drawstring waist. You won't ever have to feel too hot and overdress again. I plan to make them by hand, Every stitch I sew will be a kiss. (Walker, 1982: 221)

Furthermore, pants making may be approached as a trope for the queer relationship between Celie and Shug Avery, also becoming evocative of the union that characterizes the interactions that have place in the novel. By engaging in a pattern of activity like sewing pants, Celie transfers the authority to the realm of women as she defies the male definition of dominance that wearing the pants in the family expresses.

All of these manual skills, not only do they create a sense of community and are being used as a form of healing therapy for they release one from daily life stress, worries, pain and apparently alleviate traumatic experiences, but they also teach the skill of letting go. In *The Color Purple*, letting go of the past breathes new life into Celie by setting her free physically and spiritually to enjoy the uplifting joys of the present and build the foundation for a happy healthy future. Ultimately, by learning how to let go of the old pain and suffering from her past events that burden her mind and soul, the protagonist opens the way to love herself for who she is and that is – a vision that the act of handcrafting can engender.

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Romanian Medical Terminology of English Influence. Contemporary Dilemmas

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RÉSUMÉ : *Terminologie médicale roumaine d'influence anglaise. Dilemmes contemporains*

Cet article présente les résultats de ma thèse de doctorat sur les aspects de la terminologie médicale roumaine après 1990, avec une référence particulière à l'influence anglaise. L'étude se concentre principalement sur l'influence de l'anglais sur le roumain, au niveau lexico-sémantique, et souligne les aspects positifs du contact linguistique, parmi lesquels on peut citer la formation de nouveaux termes, aussi que les effets négatifs, à savoir les ambiguïtés, les structures abusives, ou les erreurs, provenant surtout des interférences entre l'anglais et le roumain. La recherche passe aussi en revue la traduction spécialisée, par les traductions de la littérature médicale, et mes propres traductions des termes, des phrases et des textes médicaux, suggérées tout au long de l'analyse.

MOTS-CLÉS: *terminologie médicale*, *influence anglaise, contact linguistique, traduction médicale*

0. Overview

Medical terminology, the subject matter of this study, is relatively uniform as far as the content is concerned, and represents a special strand of terminological research, due to the fact that medicine is a domain in which concepts are in continuous change, thus bringing about a permanent renewal of specialized terms. The period after 1990, mainly surveyed in the study, a time span in which English influence has grown steadily and more powerful, is not less important than other periods of time in the evolution of the Romanian medical terminology, outlined in the introduction of the study. However, it has been the least studied.

As new notions precede their corresponding denominations, I have tried to evince the way in which the Romanian medical terminology after 1990 has tried to work out the lagging behind of lexical forms. I have found particular interest in the "collision" between the old terms and the new ones (many of Anglo-Saxon origin), I have pursued the polysemantic terms, as well as the process of appropriation of new terms. The study grasps the orientation of Romanian towards other European languages (especially English, but also French) in the medical field as well.

The research has centred round semantic relations, both external, between different medical terms: synonymy, antonymy, homonymy, hyponymy, and internal, such as the different meanings of linguistic units: monosemy and polysemy, proper and figurative senses. I have probed the semantic relations between the Romanian terms influenced or even adopted from English and the English term involved.

This semantic approach has been, as far as possible, both paradigmatic and syntagmatic, synchronic and diachronic. Synchrony and diachrony are known to be complementary in linguistic analysis, interrelated by a dialectical relation, so clearly defined by Eugen Coşeriu: *"La langue fonctionne en synchronie et se constitue en diachronie"* (Coşeriu, 1958: 154-155).

The diachronical survey of the lexical units under analysis has helped me explain the changes of meaning, occurred in time, the specialization and over-specialization of words (in the case of common lexemes, prevalent in this study, having turned into medical terms), and the coining of medical terms. On the other hand, I have made use of the diachronic approach as an objective and linguistic method to probe the confusions, ambiguities and inadequate structures, which exist in the Romanian medical terminology, due, more often than not, to the English influence. The etymological perspective has revealed not only the salient apparent direct source, English, but also other linguistic influences, namely the inter-mediaries of the terms, real lexico-semantic filters and socio-cultural mediators.

Brought to present-days (by *present-days* I understand the end of the 20ᵗʰ century, the beginning of the 21ˢᵗ century), the terms have been subjected to a synchronical analysis, monolingual (Romanian) and/or bilingual (Romanian/English), taking into consideration the textual context, in a broader sense, able to account for the functioning of the terms, for their correct or incorrect adjustment to the Romanian medical language, as well as for their disambiguation. Termino-logical suggestions to help avoid ambiguities and correct errors end the study of each lexico-semantic unit.

Made up of five chapters, surveyed further on, the thesis is based on a lexical corpus made up of 127 medical writings (I particularly refer to the written medical discourse), medical treatises, dictionaries, journals, either translations or original scientific work, published or in electronic form. The medical literature is from the '90s till now, but also older, for a bird's eye view on the evolution of medical terminology.

1. Introduction

I have passed into review the general aspects of medical language, seen as a particular form of specialized language, the common code of health care professionals, which ensures communication and information transfer in one of the most competitive international domains of research and practice (Busch-Lauer, 2001: 849). To analyse medical language, one has to take as a head start general language. The dichotomy between general language, which entails a certain uniformity,

and specialized vocabularies, the latter subsuming medical lexicon, is not, however, a rigid opposition. On the contrary, it allows for a permanent transfer of lexical items from a compartment to the other, through terminologization and de-terminologization.

The general problems related to terminologies have also been tackled.

After pointing out the diachronic evolution of the international medical terminology, with focus on the advent of different *lingua francas* of oral and written medical communication, I have studied the Romanian medical terminology in diachrony and synchrony, with emphasis on linguistic enrichment.

Throughout its history, the Romanian medical language was subjected to various influences from foreign cultures and languages: Greco-Latin, Italian, Russian, and, for more than a century – since the end of the 19th century till the former half of the 20th century – French. Nowadays it is under the dominance of English. From the latter half of the 20th century, when French was replaced from the position of international vehicle for the transmission of information in most scientific fields, till now, the most prominent influence on the Romanian medical language has been that of English (British and American). Apart from being the primary medium of scientific publication, English, the new *lingua franca* of medical communication, has likewise emerged as the main language of international meetings of specialists and of international and national scientific exchanges (Alcaraz-Ariza/Navarro, 2006: 753). The influence of English on Romanian has grown steadily since 1990, instanced not only in lexical borrowings, but also in semantic loans and loan-translations of different types (lexical, grammatical, and idiomatic). English has also increasingly reached even everyday informal conversations between Romanian physicians.

Applying Rodica Zafiu's comments on the I.T. language (Zafiu, 1995: <http://old.romlit.ro>) to the medical language after 1990, we may say that the terminological "import" from English, an ongoing and intense phenomenon, as medicine implies continuous change, brings up in Romanian, as well as in other languages, problems of linguistic adjustment, at different levels. Thus, the formal register, that of specialized language, used in medical treatises, articles, and scientific communications, translations or manuals, is generally characterized by more sustained terminological efforts, whereas the specialists' jargon subsumes a less supervised terminology, as well as a higher degree of language mixing, ambiguities, inadequate structures and errors.

With a history of two centuries, Romanian medical terminology was thoroughly watched and cultivated by its creators and their followers (cf. Ursu, 1962; Toma, 1988), so that translations should be correct and borrowings from other languages should fit the phonetico-phonologic and morpho-syntactic Romanian structure. Since the '90s Romanian medical terminology, without a close survey from linguists and in a constant effort to keep up with English, has been on the way of becoming more and more heterogeneous and unsupervised. Therefore medical discourse, written and oral, is adopting *ad litteram* English texts.

Unfortunately, as open linguists and ordinary language users may be towards other specialized languages influenced by English, medical specialized language,

having a limited circulation, even esoteric, used only by experts, seems to have been neglected by Romanian linguists in the recent years. I have tried to point out that the linguistic material the present-day Romanian medical literature provides us with is at least interesting, and a linguistic study would be extremely helpful in analyzing, completing, and correcting it, yielding linguistic accuracy.

Concepts such as cross-linguistic influence and interference in the Romanian medical terminology, language contact, and bilingualism have been passed into review, and the review closes on the aspects related to neologisms and (lexical) borrowing, with special reference to the present-day issue of the presence of Anglicisms in Romanian medical terminology. The aspects of medical translations have also been dealt with in this chapter.

2. Neological Lexical Borrowings from English

The terms analysed in the second chapter of the study present different situations of neological lexical borrowing. The first term under discussion, *prick test*, from the English vocabulary of allergology, borrowed as such in Romanian, sums up several terminological and notional ambiguities that I have thrown light upon in the analysis. Hence, a new perspective on the subject of the Romanian denominations of allergy tests ensued and a Romanian equivalent was found: "test prin înţepare epidermică".

The second term studied is *tril*, meaning "a vibration accompanying a cardiac or vascular murmur that can be palpated". The word is a phonetical, orthographic, and morphological adaptation of the English term *thrill* ('a subtle nervous tremor caused by intense emotion or excitement/*med.* a vibratory movement, resonance, or murmur, felt or heard in auscultation'). The homonymous collision between the Anglicism *tril* and the common lexeme from the every-day Romanian vocabulary, *tril,* "a musical sound; warbling," the latter having entered Romanian through Italian intermediary (< it. *trillo*), may pose semantic issues.

The almost usual classification of lexical Anglicisms into necessary and useless or "luxury" borrowings may be subjective and risky at the same time, as necessity varies with the individuals and in time. Anglicisms that are doublets (synonymous variants) of older Romanian terms, therefore adapted orthographically, phonetically, semantically, and morphologically, can be, however, considered useless (Avram, 1997: 13). The medical term *tril* is a recent doublet of an older and functional term in the medical language, *freamăt*. Even though the neologism *tril* is not to be considered an error, it represents a source of terminological and notional ambiguities.

Chapter two ends with the analysis of a polysemantic lexeme, which transgresses easily the boundary between common language and specialized languages, therefore named by a recent Canadian publication *"chameleon-like term"* (*apud* Band, 2001: 23), the term *pattern*.

Despite the fact that *pattern* is defined by most dictionaries as an Anglicism (cf. Görlach, 2001), I have shown that the lexeme does not originate in English, moreover, it travelled long journeys to different realms. The Romanian medical

language dichotomizes the use of this term: on the one hand, it uses it as such, to prevent the translation difficulties raised by its polysemy, *pattern* being sometimes difficult to render even by a sentence. On the other hand, it tries to translate it, because the meanings and uses of the borrowed Romanian term *pattern* are more limited than those of the English source-word.

I have undertaken to disambiguate the word *pattern* in the Romanian medical language, by suggesting Romanian equivalents that could fit the vocabularies of different medical domains, in which *pattern* is already in use: *caracter, afectare, aspect, curbă, desen, deprindere, distribuție, model, şablon, profil, tablou, tip, traseu* and others.

3. False Friends

"False friends" represent one of the possible manifestations of interference. The similarity between certain English and Romanian terms may lead to a tendency towards an extension of the equivalences to the point of establishing an incorrect semantic correspondence between those items. Transfer of meaning between "false friends," word pairs from English and Romanian which, in spite of similarities in form, have different, and sometimes opposite, meanings, is a negative one, a source of linguistic obscurity, contrary to semantic precision and notional clarity that medical language aims at. I have subjected to linguistic inquiry two examples of such semantic traps: the Romanian word *injurie* ('insult, abuse, outrage') and the English word *injury*, the Romanian word *drog* ('narcotic') and the English word *drug*.

The lexeme *injurie*, the "false friend" of the English term *injury*, entered the Romanian medical language by a negative transfer of meaning. Its use is not, however, occasional or isolated, on the contrary, the term has already been adopted by many specialists in the field and is used systematically in medical texts that manifest different types of discourse; *injurie* is used in the written literature, in medical treatises and journals, as much as it appears in the oral discourse of congresses, in phrases such as: *injurie miocardică, injurie hepatică, injurie renală, injurie celulară, injurie cardiacă* etc.

On the one hand, the occurrence of *injurie* in the medical lexicon can be accounted for word-for-word translations, an undeniable source of errors, made under the pressure of the new over-specialized terminology, whose prime vehicle of transmission is English. Another possible explanation of the presence of *injurie* in medical language could be the urge to change and "update" the language, by the use of linguistic items of English origin. The English items are thereupon adopted mechanically by health care professionals and transformed into linguistic automatisms. Laziness in translation is, however, dangerous, and should be fought.

It is highly advisable to use a well-known term in Romanian medical terminology, in use for more than 50 years: *leziune* ('lesion'), a word borrowed from French. I argue in favour of lexical caution, which made it possible for an English concept to have a name of French influence in Romanian (*leziune renală*)

more than 50 years ago, as we may read in one of the most important medical treatises of that time, *Tratament elementar de semiologie şi patologie medicală* (Haţieganu, Goia, 1942: 725). So, *injurie* is a barbarism that should be replaced by correct equivalents, in use in Romanian medical terminology.

Under the influence of English, the Romanian word *drog*, the second term analysed in this chapter, is being used, more often than not lately, in medical language, as a synonym of the word *medicament. Drog* has recently added one of the meanings of the English term *drug*, similar in form. This semantic calque is dangerous, because *drog*, unlike *medicament*, has a clear negative meaning, it is a substance that can be habituating or addictive, physically and/or psychologically, especially a narcotic. Therefore, the semantic disaffinity or better said incompatibility between the two Romanian words *drog* and *medicament* makes the relationship of synonymy abnormal and confusing for both physicians and ordinary Romanian speakers. Thus, whereas in general Romanian language, the relatively common confusion between the English term *library* and the Romanian word *librărie* ("bookshop") has no long-term or life-threatening effects in real life, the recommendation of a Romanian medical treatise, translated from English, to administer "droguri" ('narcotics') instead of "medicamente" ('medication') for high blood pressure (cf. Harrison, 2003: 26) is at least concerning for physicians and confusing and grave for the patients who seek medical counselling.

Moreover, the meaning of "medication," acquired by the word *drog*, as a result of the interference with the English "false friend" *drug*, is not necessary, because the Romanian language has distinct terms for each of the two notions. Synonymy is not favoured in specialized languages, as it makes communication difficult and is opposed to one of the basic principles of terminology, namely clarity.

To sum up, as the word *drog* has been used almost exclusively of late with the meaning "narcotic" in ordinary communication and in mass-media (TV, Internet etc.), its newly acquired meaning "medicine" in the medical language, whose terms should be clear and unambiguous, is unnecessary and therefore needs correction.

4. Coining Medical Terms

The terms *siderare miocardică* ('myocardial stunning') and *hibernare miocardică* ('myocardial hibernation') are being used more and more frequently in the present-day Romanian medical language, especially in the field of cardiology and cardiovascular surgery, but also in that of internal medicine (cf. Rusu, 2007; Gherasim, 1999; Carp, 2002; Harrison, 2003). They also have entries in specialized dictionaries.

The paths followed by these terms (first in English, the source language, and then in other languages), to enter Romanian, are highly important in this particular case, as they throw light upon the process by which medical terminology comes into being. In a field with rapid evolution like medicine, the ways in which new words can be coined is an aspect worth pursuing, especially as there is an

underlying time gap between the need to name concepts, when they appear, and the standardization of denominations.

Moreover, these examples are metaphors, and the aspects related to the figurative meanings of medical terms are not enough studied at present. The "medical metaphor," a special, complex and interesting method of creating a specialized terminology, situated between terminology and stylistics, deserves more attention, as the criteria the medical terms or phrases created in this way have to meet, in order to adapt and function successfully in medical language, are as strict as those applied to medical terms in general: accuracy, precision, clarity, concision, and semantic correctness.

5. The Disambiguation of Polysemantic Terms

In English, the polysemy of the term *rate* is not confined to one scientific field, but it seems to be controlled by some restrictive combinations on the syntagmatic axis, specific to each terminology. The problems appear when the linguistic boundaries between different languages are transgressed, as it happens with English and Romanian.

Therefore, I have forwarded a model of semantic analysis, on the English noun *rate* and a corpus of English medical texts in which it is used, identifying in the first place the concepts that *rate* expresses. Then, the English phrases in which *rate* is used, grouped on each concept, and inferred from the textual contexts, have been classified in categories of meanings (*frecvenţă/ritm, rată, viteză*). In the end, I have suggested the Romanian equivalents for the English phrases, in accordance with the same categories of meanings.

6. A Word in Closing

To conclude, the present approach resembles that of the clinician who, in the case of a pathological entity difficult to diagnose, proceeds to successive and staged investigations. The thesis in question, hopefully as structured and logical as a medical study should be is a lexico-semantic analysis of several "problem" terms of medical language.

Making recourse to both linguistic and medical meta-languages, to point out the bi-system my analysis refers to, I can state that, starting with the "clinical and paraclinical investigations", namely the concrete examples, which have helped me build up the abstract model I want to study, I have "diagnosed". In other words I have analysed medical terminology, in terms of the problems that may occur when the linguistic boundaries between two languages are transgressed.

Finding the viable solutions in order to solve "the diagnosis errors" of medical terminology and the setting up of a coherent, clear and standardized medical vocabulary, in agreement with the laws of clarity and language, are problems that should be the focus of attention of linguists. A domain in which techniques, diagnostic and treatment methods evolve so rapidly, and the types of medicines become more diverse and efficient, deserves a language accordingly.

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The Externalist Approach to the Meaning.
A Critique of the Twin Earth Thought Experiment

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RÉSUMÉ : *Approche externaliste du sens. Une critique de l'expérience de pensée de la Terre jumelle*

Le débat internalisme-externalisme est l'un des plus vifs et plus actifs de la philosophie contemporaine qui oppose des thèses et de divers arguments en sémantique, philosophie du langage, épistémologie, mais aussi en philosophie de l'esprit. La base de cette controverse est formée par différentes réponses aux questions suivantes : Qui détermine exactement la signification des mots que nous utilisons, l'environnement extérieur ou notre propre état interne ('internal') ? Qu'est-ce qui justifie exactement l'acceptation d'une certaine croyance, la réalité extérieure ('external') ou mon propre état épistémologique ? Selon l'approche externaliste, ce qui m'entoure, qui est connecté aux aspects du monde physique ou à la communauté dont je fais partie, détermine le sens des mots et non pas mes états d'âme et mes états mentaux. L'un des plus connus arguments en faveur de l'externalisme est celui donné par le philosophe américain Hilary Putnam dans la plus connue expérimentation en Twin Earth. Dans cet article nous analyserons cette expérience et l'approche externaliste et nous présenterons une approche personnelle du problème.

MOTS-CLÉS : *sens, externalisme, internalisme, Hilary Putnam, Twin Earth Thought Experiment*

Internalism and externalism

The internalism-externalism debate is one of the most vivid and active in contemporary philosophy, opposing thesis and rising various arguments in semantics, philosophy of language, epistemology, but also in the philosophy of mind. The base of this debate is formed by the distinction between internal and external. Usually by "internal" we understand what is mental, that has to do with my mental activity, with my thoughts, beliefs and sensations. External is what has to do with the environment I am part of and where I live my life, with other people and the social environment that influences me, but also with the physical objects my body interacts. Anyway there has to be delimitation between internal and external. What is this bonder made off? This line is usually considered to be the outer limit of my body that is the skin crapping that stands between me and the

world and gives me sensorial informations. In these conditions, not only what is mental can be considered internal, but also all that is connected to my body.

Internalism is the approach according to witch, all the conditions that are at the bases of one person's thoughts and sensations are internal and present. According to this approach one person's mental states, like beliefs, desires and sensations, could exist and maintain their characteristics even if there is nothing outside that person, as long as his/her's inner conditions remain unchanged (Mendola, 2008: 1). This doesn't mean that things outside a person are not the cause of his/her's sensations or that person has no ideas about what's going on outside him/her, but this mean that they are component parts of his/her's mental states. In other words, according to Internalism, my mental states are not influenced by something outside my person, like elements of the social environment, historic and geographic environment that I am part of.

Externalism appears as an approach opposed to Internalism. According to this approach, the aspects of one person's external environment or history are part of what forms of belief, desires and sensations of that person (Mendola, 2008: 1). In other words, what is outside me, that is aspects connected to the physical things or the community I am part of, are building blocks of my experiences an thoughts.

The internalism-externalism debate gives birth to some apposing thesis according to the way they answer the following questions: "what exactly determinates the meanings of words I am using: the external environment or my own inner states? (in the philosophy of language). "What exactly justifies the acceptances of a belief, the external reality or my epistemological status? (in epistemology). "Do my mental states depend on something exterior? (in the philosophy of mind).

As what interest us in the problem of meaning, we will focus our attention on the first question: the meaning of words and of concepts does depend only on our mental states or does it depend on external aspects, such as the environment? For instance, the meaning of the word "tree" is purely a mental one? Is it connected only with the image we have in our mind when we hear the word "tree"? Or is the meaning some sort of abstract public entity, where a word like "tree" is understood as that thing to which every member of a linguistic community refers to when he/she hers the word "tree"? According to Internalism the meaning of the words depends on our inner states, in other words different mental states determine different meanings of a given word. On the contrary, Externalism considers that objects that make up the external reality determinate the meanings of words that we are using when we refer to them. As a consequence, if the reference of a word is changed, than it's meaning will change too. We will have different meanings when we refer to different objects even if our mental states are the same.

Hilary Putnam's critique on the traditionalist theory of meaning

One of the best known pro-externalism arguments is offered by Hilary Putnam in his article "The Meaning of meaning." Putnam starts from the traditional theories'

critique about meaning and to support his own theory, he finds himself constructing a mental experiment known as The Twin Earth Thought experiment. In what's to come we will analyze the experiment and the externalist theory of meaning that it supports, we will stress out some of his numerous critiques, but also a personal approach to this problem. First of all, certain terminological distinctions are needed. These distinctions will lighten what Putnam calls the false presuppositions of the traditional theory of meaning. In Putnam's opinion, the meaning is not a mental entity. In his own words: *"Cut the pie any way you like, meanings just ain't in the head."* (Putnam, 1975: 227) Let's see how he reaches to this conclusion.

First of all, the problem from witch Putnam starts is connected to the confusion that floats around the meaning of the word "meaning". Starting at least in the Middle Ages, those who dealt with the theory of meaning maintained the ambiguity of the term "meaning" with the introduction of a pair of terms: *extension* and *intension*. The extension of a term is the complete class of objects for witch the tern applies for. For instance, the extension of some terms like "tree", "rabbit" and "creature with heart" is given by the group that comprises all the objects to witch that terms refer to. The intension of a term refers to the mental associations that someone makes with a term, the ideas that someone has in his/her's mind when he/she hears a certain term. For instance, when someone hears the word "horse" certain images regarding a creature possessing certain characteristic appear in his/her min and that person is capable to distinguish that image from that of another animal, let's say a cat or a dog. Even things are pretty clear to far, this understanding of the meaning raises certain problems. In order to proof this thing, Putnam uses the example of two compound terms like "heart creature" and "kidney creature." If we assume that every creature with kidneys has a heart too and vice versa we can say that the two terms have the same extension. But obviously they differ in intension. Even if we refer to the same class of objects, in our mind appear different images and ideas characteristic to a creature with kidney and to a creature with heart, respectively. But what is the meaning of a term: its extension or its intension? Traditionally two meanings of the term "meaning" have been postulated: one as extension and one as intension. This raises some confusion. For example, when we use the extension meaning of the word "meaning" we can say that the two terms ("kidney creature" and "heart creature" have the same meaning, but when by "meaning" we understand intension the two terms have different meanings. According to Putnam these confusions are the cause of two dogmas of the traditional theory of meaning: 1) *"That knowing the meaning of a term is just a matter of being in a certain psychological state"* (Putnam, 1975: 219) *"That the meaning of a term (in the sense of 'intension') determines its extension (in the sense that sameness of intension entails sameness of extension)."* (Putnam, 1975: 219)

Putnam's goal will be that of demonstrating that the meaning of the terms is not determined by the psychological state of the speakers. In his opinion the notion of psychological state itself is a problematic one. Traditionally, philosophers that

treated this problem used an assumption called methodological solipsism. According to this assumption there is no psychological state that presumes the existence of another individual except the subject whose psychological state is described. More over, the psychological state doesn't even imply the existence of the subject's body. In other words, a mind without a body can posses a psychological state. In this respect some normal psychological states (that are normally considered to be psychological states), such as the feeling of being jealous, can't be part of the restrictive concept of psychological state presented above. Usually we understand that being jealous implies the relation with persons other than you. In the past, for a person X to be jealous of a person Y, we had to presume that Y exist and if X is jealous of Y because of Z we had to presume that Z exist too. There has to be at least two persons except the one that is in the psychological state of being jealous. But, according to the methodological solipsism, being jealous or being jealous of someone regarding someone else can represent psychological states only if we are talking about jealousy of our own hallucinations or part of our personal imagination. Consequently, psychological states do not determine the meaning of a term. The second assumption of the traditional theory of meaning is rejected by Putnam too. Let's assume that A and B are two terms that are different in extension. According to the assumption (2) they should be different in meaning too (as intension). According to the assumption (1) knowing the meaning of the term A and the term B represents psychological states, but this psychological states should determine the extension of the two terms too, just as they determine their intension. In Putnam's opinion, both assumptions are false.

> We claim that it is possible for two speakers to be inexactly the same psychological state (in the narrow sense), even though the extension of the term A in the idiolect of the one is different from the extension of the term A in the idiolect of the other. Extension is not determined by psychological state. (Putnam, 1975: 222)

Twin Earth Thought Experiment

In order to proof the above statements, Putnam uses the Twin Earth Thought Experiment. It is assumed that, somewhere in our galaxy, there is a planet almost identical to our Earth that we call the Twin Earth. The two planets are so look alike that each person on Earth has an exact replica of himself on the Twin Earth. There is anyhow a difference between the two planets: while on Earth the liquid called "water" is H_2O, on the Twin Earth, "water" is a different liquid that has a complicated chemical formula which can be abbreviated *XYZ*. Apart from its different chemical structure, this liquid looks just like water in terms of its superficial characteristics like aspect, smell, taste etc. More over, lakes, rivers and oceans look just like those from Earth; only they are full with this substance *XYZ*.

Next, Putnam assumes that if a spaceship from Earth visited the Twin Earth, then at the beginning for earthmen the word "water" would have the same meaning as for the Twin Earth. We can say that both earthmen and the inhabitants of the

Twin Earth refer to the same thing when they refer to water. This assumption will be anyway corrected when earthmen find out that on the Twin Earth water is in fact *XYZ*. Practically, once the chemical composition of water is known, the term "water" will have two different meanings: on Earth it will mean H_2O, while on the Twin Earth it will mean *XYZ*. In other words, the term "water" will have two different extensions.

So far one might object that the extension of the term "water" will be different on the Earth and on the Twin Earth only if the inhabitants of the Twin Earth and the earthmen know the chemical structure of water. But what if they didn't? Having the same mental states that they have now but not being able to recognize the nature of the substance they are dealing with, wouldn't they have the same meaning of the word "water"? Putnam's answer is no. To proof this and to clear the objections like the one formulated above, he proposes a time travel back in the time to the year 1750, 50 years before both Earth and Twin Earth discovered the molecular structure of H_2O and *XYZ*. We find ourselves in the situation when the regular inhabitant of the two planets doesn't know the molecular structure of water. Let's assume the existence of two typical inhabitants of the two planets: Oscar1 on Earth and Oscar2 on Twin Earth. Both Oscars have the same beliefs regarding water: that it is the substance that fills the lakes, rivers, oceans, that the water is what we drink, in what we take a bath etc. More over, let's assume that the two are identical psychologically and physiologically, making their beliefs about water identical.

As we have seen, none of the two knows the chemical composition of water on his planet. Despite this, Putnam concludes that:

> Oscar1 and Oscar2 understood the term 'water' differently in 1750 **although they were in the same psychological state**…Thus the extension of the term 'water' (and, in fact, its "meaning" in the intuitive pre-analytical usage of that term) is **not** a function of the psychological state of the speaker by itself. (Putnam, 1975: 224)

Consequently, for Putnam mental states do not determine the meaning of the terms, the factors belonging to the environment playing a substantial role in determining the meaning. Thus, Putnam supports a version of the semantic externalism regarding meaning and mental content. The theory of meaning proposed by Putnam goes on the same road with that of Kripke, contributing to what we today call the causal theory of reference.

The critique of the experiment

Putnam's argument has got a considerable feed-back in the analytic philosophy of the past decades, partly because of the theory of meaning he proposes and for it's implications in the philosophy of mind and epistemology, and partly for the way it is constructed as a thought experiment that transforms itself into a SF scenario. The reactions were different: from considering this argument and the thought experiment associated to is as emblematic for externalist like theories, to all sorts

of critiques. The objections refer both to the core of the problem and to the argumentative detail aspects connected to the Twin Earth experiment. In this way a sort of perpetuation of this scenario has been reached and now we can speak about Twin Earth Thought experiments used by externalist supporters, but also by its critiques. Next we will see some of these critiques.

To argue with Putnam's argument, N.M.L. Nathan assumes that on the Twin Earth he would have an exact replica of himself, D (from Doppelganger[1]), whose narrow psychological states are and have always been type-identical to his, than assumes that he would state: "Her shoes let the water in" and D would state the same sentence.[2] According to Putnam's theory, the term "water" has different extensions in the two sentences, because it refers to different substances (H_2O on Earth and *XYZ* on Twin Earth).

Nathan considers that the extension of the term "water" could be the same in both sentences that is *H_2O and XYZ*. In other words, the word "water" has the same extension on Earth that it has on the Twin Earth, with the only difference that here its formula in H_2O and there is *XYZ*. We could discover that not all waters have the same microstructure. (Putnam, 1975: 147)

Even though this critique is arguable, we will try to extract some consequences from it. If the extension of the term "water" was the same both on Earth and on the Twin Earth, that is *H_2O and XYZ*, than it would mean that to every new discovered situation (a planet just like Earth and Twin Earth, which has a substance like H_2O and *XYZ* or any other imaginary situation from a similar mental experiment) we could have another extension of the term "water". We could go like this forever, repeatedly adding new chemical formulas to the initial formula of water in order to determine its extension. This situation could be possible if the meaning of one term depends on the way that term is understood too (intension) and not just on the elements of the environment independent of us (extension).

If we accept that the meaning of one term doesn't depend on the mental states of the speaker, as Putnam said, but on its extension, than we could pretend the terms to have unique meanings in every possible world. In other words, if the extension of the word "water' is given once and for all in every possible world (and of course in every possible worlds that would use this term) it will mean that all our replicas (people that are physically and psychologically identical to us) will have the same meaning of the word "water".

This would prove that meaning indeed depends on the environment and not on our mental states. So it will be as argument pro-externalism not against it. In the best case, it would affect Putnam's thought experiment, but not the theory he supported. A critique of the semantic externalism could be based on the rejection of the idea that unique meanings of the terms could exist.

Consequently we can ask ourselves: on what extent do we have the ability to penetrate the chemical structure of the elements our terms refer to? We are not referring to the possibility of the scientific knowledge of identifying the molecular structure of some substances like water, but to the possibility – if not the necessity – of knowing this structure in the moment when we understand the meaning of

some terms. We have seen that, according to Putnam, the chemical structure of the substance is very important for demonstrating that the meaning of a term changes when the nature of the substances our term refer to is different. So, the meaning would not depend on our psychological states but on the nature of reality.

Following the same direction, Timothy and Lydia McGrew construct their own critique to the semantic externalism. They observe that for Putnam the chemical description is the key element in determinating the meaning of one word. Even though in our everyday life we identify water through its characteristic manifestation: it has no color, it doesn't smell, it has no taste etc., we will stop calling "water" something that has a chemical structure other than H_2O.

So the problem is: which description, than, the chemical one or the common one, governs the meaning of the word (McGrew, T., McGrew, L., 2007: 100)? As long as for Putnam the truth is the key to the meaning of some terms like "water", the meaning proves itself to be a function of some factors situated outside the head of the person that uses that term (*Ibidem*). Contrary to Putnam's opinion the two argue that the present physical structure is not and it doesn't need to be a part of the meaning of the term "water'.

We have seen that for Putnam, if two persons identical from the physiological and psychological point of view, on from Earth and the other from Twin Earth, call "water" a sample of the liquid found on their own planet has proprieties like lack of color, smell, taste etc., they will nevertheless refer to different substances depending on their chemical structure, regardless this structure is known or not by the inhabitants.

But on T. and L. McGrew, if the people from the Twin Earth can regularly use the concept of "water without referring to the chemical structure of the substance, than for speakers from both planets the extension of the term will include both H_2O and XYZ – that is the chemical structure of the two liquids that exist in the world and offer a bases for the manifestations of the respective properties (McGrew, T., McGrew, L., 2007: 101). In these conditions we can say that in two universes a word has the same meaning (intension) even though it has different extensions. Thus, Putnam's argument would not be a convincing one for giving up treating meanings as mental entities (*Ibidem*: 102).

We can ask ourselves whether through the mental experiment analyzed above, Putnam argues exclusively in favour of semantic externalism. We have some reasons to think not. We have seen that as long as they don't know the chemical structure of the substance called "water," for earthmen the term has the same meaning when it refers to H_2O as it has when it refers to XYZ, because the liquid has the same exterior properties.

Putnam says that meaning changes when they find out about the differences in the chemical structure of the two substances, but we can say that at the same time their mental states changes too. So, different mental states are associated with different meanings. Even if we accept the determinant character of the exterior reality (the nature of the substance), we will have to accept that the meaning depends on the mental states to (internal).

Conclusions

We can sum up the internalism-externalism debate regarding meaning in this way: the extension of the term (in the case of Putnam' s experiment the chemical nature of the two substances) determines the intension of the term (for example, if the two English speakers from the two planets realize that they refer to different substances, they will realize that the term "water" has a different meaning for them) or the intension of the term (the psychological states of the two twins that are identical when they observe superficial aspects of the two substances not knowing their chemical structure or ignoring the fact that it is different) determinates it's extension (in the sense that now the extension is given by the two substances that are different in chemical structure, but similar in their foreseeable manifestations)?

In other words, an externalist and an internalist perspective is presented to us. This alternative prolongs the confusion that Putnam observed between meaning as intension and the meaning as extension. Are we really forced to choose one of the two senses of the meaning? Our answer is no.

We think that choosing just one of the variants is not a solution to the internalism-externalism debate, but on the contrary bigger confusions can be created. That is why we are in favor of overcoming this debate, because in the communication practice, both mental states and their confrontation with outside objects give us the possibility of understanding other people's messages and of transmitting our own message successfully.

A theory of meaning should be based rather on the relation extern and intern than on a worshiping an aspect or other. If something is to be privileged, that thing should be the relation itself.

NOTES

[1] The term "Doppelganger" is used also by Putnam to refer at the double or the copy of an earthman on the Twin Earth. The term comes from the German words *Doppel* (double) and *Gänger* (traveler, passenger). In English it reefers, in general at a double or a person that looks the same.

[2] Putnam's argument appears structured in 6 premises and a conclusion, as it follows:

"(1) I understand 'water', in the sentence I utter, and D understands 'water',
in the sentence he utters;
(2) 'Water' in the sentence I utter has an extension which is different from
the extension of 'water' in the sentence uttered by D;
(3) Either (a) 'water' in the sentence I utter has a different intension from 'water' in the sentence uttered by D, or (b) 'water' in the sentence I utter has the same intension as 'water' in the sentence uttered by D, or (c) 'water' has no intension either in the sentence I utter or in the sentence uttered by D;
(4) Not (3a);
(5) Not (3b) (from (2));
(6) (3c) (from (3), (4) and (5));
(7) There are some terms which cannot be understood unless they have extensions (from (1) and (6))." Nathan objection is that (2) is false. N.M.L. Nathan, *The Price of Doubt*, London, New York: Routledge, 2001, 146-147.

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Matrimonial Conventions in the New Civil Code

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RÉSUMÉ: *Conventions matrimoniales dans le Nouveau Code Civil*

Les noms utilisés pour désigner la convention matrimoniale sont extrêmement variés, sans exister, parfois, une différence entre les réalités nommées différemment. Le syntagme « convention matrimoniale » a été utilisé par l'ancien législateur à côté du syntagme « convention de mariage ». Bien que juridiquement synonymes, la pratique et la doctrine ont véhiculé toute une série de termes à plusieurs valences stylistiques : pacte de famille, charte patrimoniale du ménage, règlement des intérêts pécuniaires des conjoints, contrat matrimonial, contrat de mariage, accord prénuptial ou convention de mariage. On essayera par la suite de réaliser une délimitation et une analyse de ces termes / syntagmes utilisés pour désigner la même idée d'un acte juridique par lequel les époux ou les futurs époux règlent les rapports patrimoniaux essentiels entre eux pendant la durée du mariage.

MOTS-CLÉS : *convention matrimoniale, époux, régime matrimonial communauté de biens, mariage*

The New Civil Code comprises legislative texts drawn up following the research of a common European legal terminology by borrowing legal provisions from other codes (Civil Code of Quebec, Italian Civil Code, Swiss Civil Code, solutions adopted by UNIDROIT Principles), through which their simple translation as compared to the traditional terminology led to the distortion of the primary meaning of the borrowed terms. The matrimonial regime is the syntagm that designates the patrimonial rights and obligations of the spouses during marriage. Taking into account that it derives from Latin (the term *matrimonium* has its origin in the Latin *mater* 'mother'), it could be stated that the matrimonial regime is all the non-patrimonial and non-monetary reports between the spouses.

We could argue that a **linguistic convention** has rendered this notion to designate the pecuniary reports which result from marriage. But, etymologically, the matrimonial regime refers to all the reports arising from marriage, both patrimonial and non-patrimonial reports.

Terminology

Art. 1124 of the 1864 Civil Code used the term "Convention of maritagium," and the doctrine utilized terms such as "Convention of marriage," "matrimonial contract," "prenuptial contract or agreement."

Although the terms "marriage contract," "matrimonial convention" and "matrimonial contract" were considered synonyms, the doctrine (Crăciunescu, 2000: 11) emphasized that there is a whole-part report between the marriage contract and the matrimonial convention, the first one comprising apart from the matrimonial convention laying down the matrimonial regime adopted by the future spouses other provisions among which: donations made to spouses by other persons, the acknowledgement of a child, and also other obligations with personal non-patrimonial content. That is why, the Romanian doctrine (Cantacuzino, 1998: 697) wrongly considers the definition of marriage contract as being *"a faculty given by law through which the patrimonial effects of the powers and incapacities arising from the marriage regarded as a report of civil state are regulated in a conventional way and within particular established limits"* or (Hamangiu, Rosetti-Bălănescu, Băicoianu, 1998: 4) *"the convention through which the future spouses regulate their matrimonial regime, condition of their future and current goods, in the pecuniary reports arising from marriage."* In reality and, especially, in the conception of the New Civil Code even the marriage is considered a contract, in particular, the matrimonial convention representing an accessory of it.

The notion of "matrimonial convention" is defined as *"that particular convention through which the future spouses establish their matrimonial regime to which they are subjected"* (Filipescu, 2000: 42) or *"the legal document through which the parties regulate essential patrimonial reports performed between them during marriage"* (Vasilescu, 2009: 203).

The New Civil Code uses the syntagm of matrimonial convention without making references to the possibility of including it in a marriage contract. The literature (Uliescu, 2011: 348) considers that this convention can also comprise other clauses except those referring to the spouses' goods since the law does not prohibit the introduction of some clause which would exceed the legal regime of espouses' goods.

Brief historical overview

In the Roman law the notion of matrimonial convention does not exist, the matrimonial regime being a legal one: the dotal regime. The dowry is constituted through a *instrumentum dotale* (in the case of the Iulia de fundo dotale law, according to which the spouse must have his wife's consent to alienate dotal goods). In Middle Age, in Europe, the legal regimes which defended the possibility of drawing up a particular convention hardly appeared in the beginning of 18th century.

In our national law, we encounter the matrimonial conventions in our old legislations – Calimach Code and Caragea Code. Art 1224 of the 1864 Civil Code regulated not only the principle of the matrimonial convention liberty but also the principle of matrimonial regimes immutability. The ordinary law regimes was that of the separate maintenance of goods, where one can choose on the base of a

matrimonial convention a dotal or a mixed matrimonial regime the spouses' acquisitions which represented a small range of goods owned by both spouses.

The 1948 Constitution established the principle of gender equality and led to the tacit abrogation of the dotal regime. The socialist doctrine aimed at the detachment from the contrary interests of spouses resulted from the ideas of private property so that the states of the Ex-Socialist East Europe, following the model of USSR, established the "Family Code" technique (*Codul familiei de la 1954*, *Codul familiei polonez de la 1964*, *Codul familiei RDG*, *Codul bulgar de la 1968*). The major difference between the classical subjective rights concerning the real rights and the patrimonial reports and the family right is explained ideologically (Boulanger, 1992: 21): *"family is the clay area (the impenetrable part) between on one side, the traditionalists, and on the other side, the modernists convinced of the family secular transformation."* In this historical-political context, we can conclude that the detachment of the family law as a different branch of the civil code has occurred in an artificial way (Ghiţă, 2007: 35).

The New Civil Code adopts a regulation that reflects the new social realities, including series of elements and principles encountered in the law of other European states, and within the international conventions of which Romania is a part, by harmonizing the Romanian legislation with the European Union legislation. Thus, there are series of new regulations on the: matrimonial regime by allowing the matrimonial conventions; legislative recognition of some factual situations which were not legally regulated – the engagement or of some new non-contentious procedures – the divorce via an administrative proceeding; regulation of some new legal institutions such as family residence, child residence, common guardianship etc.

The notion of matrimonial convention according to the New Civil Code
The conclusion of the matrimonial convention

The matrimonial convention is concluded at the public notary, the choice will be recorded in a document called "Matrimonial convention" which will be certified by the Public Notary with the consent of both parties, expressed either personally either through an agent authorized to do so on the base of a genuine and special power of attorney, with a fixed content under the pain of absolute nullity laid down by the regulations of art. 330 of the New Civil Code.

The matrimonial convention concluded before marriage takes effect only on the date of marriage conclusion, and the convention concluded during marriage takes effects on the date set by the parties or, if it lacking, on the date of its conclusion.

The concluded matrimonial convention shall we recorded in the Notarial National Register of Matrimonial Regimes (NNRRM), kept in an electronic format according to the law, either by the Public Notary, either by the contracting parties (the spouses). The recording of the convention in NNRRM makes public to everyone the matrimonial regime chose by the spouses. Consequently, anyone can

access NNRRM without giving justifications and can ask for the issue of certain certified extracts.

If the spouses do not complete the publicity formalities, they are considered, as against good-faith third parties, married under the regime of the legal community. If the matrimonial convention was not recorded in NNRRM or was not void, the regime of legal community shall be applied between the spouses according to the regulations of art. 338.

We consider that the conclusion of the matrimonial convention only by the public notary is liable to criticism since, on one side, the Law of Public Notaries no. 36/1995 does not expressly lay down these particular attributions, and, on the other side, the spouses need to be advised in order to choose the matrimonial regime which suits bets their situation, taking into account their financial possibilities, mentalities, goals, profession, age, etc.

The capacity of parties

In order to conclude the matrimonial convention the parties must have the full capacity of exercise, *id est* is to have the ability to exercise the rights recognized by law. By way of exception to this rule, art. 272, paragraph 2 of the New Civil Code allow the minor of 16 years old to marry if he complies with the following conditions: he has a relevant ground, a medical approval, the consent of his parents or tutor, as it may be the case, and an authorization from the guardianship court of the area where he resides.

Thus, we notice that when a person with a restricted capacity of exercise concludes a valid matrimonial convention she must comply with the same conditions as in the case of the marriage conclusion. We tend to believe that the legislator intended to protect the minor's interests by regulating these conditions under the pain of relative nullity.

The object of the matrimonial convention

The object of the matrimonial convention is the matrimonial regime chosen by the spouses as an alternative to the legal matrimonial regime. Yet, this right is not an absolute one because under art. 332 of the New Civil Code the legislator established certain limitations. Thus, through the matrimonial convention no derogation, under the pain of absolute nullity, from the legal provisions on the chosen matrimonial regime may be made except in the particular cases laid down by law. Also, the matrimonial convention cannot adversely affect the equality between spouses, the parental authority or the legal successional devolution.

We shall mention that according to art. 369 of the New Civil Code the chosen matrimonial regime can be modified or replaced by spouses with another matrimonial regime only after at least 1 year after the marriage conclusion.

After 1 year, the spouses can modify or replace a matrimonial convention with another one as many times as they want, complying with the aforementioned conditions on the conclusion and publicity of the matrimonial convention.

Consequently, the creditors who consider that they are adversely affected can initiate an ordinary civil action after a year since the recording or, as it may be the case, since they became aware of these circumstances through another mean, this being a time limit and not a limitation period. Furthermore, the creditors can anytime invoke, inter alia, the modification or the liquidation of the matrimonial regime cannot be relied upon, being made to the prejudice of their interests.

The preciput clause

The New Civil Code regulates the preciput clause together with the provisions on the matrimonial convention in art. 333, paragraph "Choosing the matrimonial regime." The inclusion of this preciput clause in this paragraph can be explained by the fact that this clause can be applied in the regime of conventional community and separate maintenance, *id est* in both conventional matrimonial regimes regulated by the New Civil Code.

According to the provisions of art. 333, paragraph 1 of the New Civil Code, *"a matrimonial convention can stipulate that the surviving spouse can take without paying a price, before the partition of inheritance, one or more of the common goods."*

We notice that this preciput clause is included in the category of clauses which breach the equal partition principle. Due to its object, the clause represent a matrimonial advantage established in the advantage of the surviving spouse, and by its nature, the clause is a requirement free of charge.

The clause aims to authorize the surviving spouse to take, in kind, before the partition of inheritance, a particular asset or particular goods among the common goods. The matrimonial convention shall mention the asset or goods that represent the material object of the preciput clause.

The law lays down that it is not subjected to the report of donations, an obligation of the surviving spouse descendants, but to the reduction of the liberalities excessive. This clause becomes inapplicable if the community ceases while the spouses are still alive (for example as a consequence of the partition made after the divorce) when the beneficiary spouse died before the owner spouse or when both of them died in the same time (this is the case of commorientes) or when the goods were sold at the request of the common creditors.

Usually, the preciput clause is executed in kind, and if it is not possible, it is executed in equivalent. The action of taking the asset of the goods representing the object of the preciput clause shall be performed with priority, and after what the surviving spouse has taken it, the remained common goods will form the object of partition of inheritance.

This institution must not be mistaken with the special right of the surviving spouse regulated by Decree no. 319/1944 to acquire the movable assets and the

objects of the household, *id est* the goods which served to decorate the spouses residence and the object which, by their nature, are used in the household and were affected in a concrete way to the common use, even though they are not a necessity but a commodity or a common pleasure of the spouses.

Except these goods, the surviving spouse has also the right to the wedding goods, those gifts received at the marriage celebration, no matter if they were given to both spouses or only to one of them and if they were or not affected by the common use of the spouses.

The nullity of the matrimonial convention

The nullity is the sanction of civil right representing a cause of the validity conditions breach of the matrimonial convention. The nullity effect consists in the abrogation of the legal report established by the civil legal document which becomes void, thus the law being re-established. According to art. 338, if the matrimonial convention is void or cancelled, the regime of legal community is applied between the spouses, without being affected the rights acquired by the good-faith third parties. In other words, the effects of nullity are produced retroactively, being considered that the document has never existed. There are penalized with absolute nullity: the lack of consent, the breach of the conditions on the public interest limits of the conclusion of matrimonial convention, the lack of a genuine notarial form as well as the lack of a special and authentic power of attorney when the convention is concluded through an authorized agent. The relative nullity applies in the case of vitiated consent as well as of the minor who concludes the matrimonial convention without complying with the conditions laid down by law, for example when the guardianship court gives no authorization.

The ceasing of the matrimonial convention

The matrimonial conventions ceases through the dissolution of the marriage, by establishing the marriage nullity and the cease of marriage when one of the spouses dies. In the case of partition during the community regime according to the procedure laid down by the provisions of art. 358 of the New Civil Code, the matrimonial convention ceases either in an amicable settlement due to a voluntary partition certified by a public notary, either, in case of disagreement, by bringing an action before court according to the provisions of the art. 370 of the New Civil Code. Thus, it is performed the separate maintenance during marriage whose consequence is the change of the matrimonial regime from a legal community regime to a separate maintenance regime.

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Mihai Eminescu, *Empty Genius*: Realist and Fantastic Novel*

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RÉSUMÉ : *Mihai Eminescu*, **Génie désert** *: un roman réaliste et fantastique*

Malgré l'apparente discontinuité entre les deux premières parties (les esthétiques) et la dernière partie (celle épique), *Geniu pustiu* ('Génie désert' ou 'inconsolable,' selon les traductions) est un roman poétique dans lequel le poète transpose son expérience spirituelle, en la convertissant en mythes lyriques d'une signification exceptionnelle pour la configuration de la structure du génie créatif d'Eminescu, quelles que soient les imperfections rencontrées dans son texte. De plus, la vie se transforme dans une vision un peu fantastique, mais pas dans le sens des lois du fantastique, mais dans le sens supposé par ce poème en prose. Les personnages sont des voix lyriques, différents visages d'un poète rebelle et brutal qui interroge le monde et l'existence dans une tentative de comprendre l'histoire et tout l'univers. Les héros lyriques de *Geniu pustiu*, Toma Nour ou Ioan, caractères problématiques et insatisfaits, personnages révolutionnaires, synthétisent les signes de la recherche absolue de l'ego.

MOTS-CLÉS : *génie, Eminescu, révolution, fantastique, héros*

Perpessicius said that: *"It can be said, without any doubt, that Eminescu was just as big and skillful in prose as he was in poetry."* Eminescu's prose is just as important and valuable as his poetry is, but it was insufficiently researched. In the collective mind Eminescu is the *"poet without equal"* (Călinescu) while Eminescu – the prose writer remains in shadow.

As far as Eminescu's prose is concerned, this was considered to be inferior compared with Eminescu's poetry. This misconception was supported by two great personalities. Eugen Lovinescu and Ibrăileanu. This misconception was erased by Călinescu. Eminescu is just as great in all the compartments of it's work. The same genius flourishes in all of his creation.

Eminescu's prose can be classified from two points of views:

- that of it's publication and editing
- that of the literary current it belongs to.

1) From the publication and editing point of view, Eminescu prose can be classified as postum and antum.

Eminescu published very few proses in his life time: *Făt Frumos din Lacrimă*, *Sărmanul Dionis*, *Cezara*, *La aniversară*

Far more numerous in the postum prose. Călinescu digged out from manuscipts Eminescu's prose, publishing a series of fragments in *Adevărul literar şi artistic* ('The Literary and artistic truth'). He also gave this fragments titles: *Aur, mărire şi amor*, *La curtea cuconului Vasile Creanga*, *Parintele Ermolachie Chisalita*, *Avatarii faraonului Kla*, *Archaeus*, *Umbra mea*, *Moartea Cezarei*, etc.

In Eminescu's prose we can identify two directions:

a) a realist direction, that Călinescu considers to be "sociological and evocative"

b) a fantastic direction, that Călinescu considers to be "romantic and imaginative."

a) From the realist direction we can enumerate: *Aur, marire si amor*, *La curtea cuconului Vasile Creanga*, *Parintele Ermolachie Chisalita*

This fragment contains autobiographical elements. We have all the reasons to believe that though these fragments Eminescu tried to write a *bildungsroman* as a counter part of Goethe's *Wilhelm Meister*.

Through this realist direction Eminescu continues at a superior level Costache Negruzzi's and Alecsandri's sociological and evocative prose, in which they present the preparation atmosphere of the 1848 Revolution and also anticipate the samanatorism prose.

b) From the fantastic direction the most representative works: *Făt-Frumos din Lacrima*, *Sarmanul Dionis*, *Avatarii faraonului Kla*, *Archaeus*.

Geniu pustiu novel was published in 1904 in I. Scurtu's edition and occupies a middle position between the two directions. In this novel we can identify both realist and fantastic elements. The fantastic prose is more valuable than the realist one. Though the fantastic prose Eminescu establishes himself as one of the greatest creators of fantastic prose like: Richter, Novalis, Hoffman.

The eminescian fantastic is a philosophical one, a doctrinal one. In one of his manuscripts, Eminescu wrote about a superior form of fantastic, the philosophical fantastic which results from the contemplation of the eternal ideas. The other inferior forms of fantastic considered by Eminescu as "fantastery" – which is a weakness of the brain, a malfunction of the mind.

The eminescian fantastic prose has a solid philosophic base, formed by the reflections about space and time – essential categories of existence – by metempsihotic doctrine and by a series of philosophical concept: archaeus, archetype, avatar. This philosophic base ensures the originality of Eminescu's fantastic.

Geniu pustiu is the oldest prose, written when Eminescu was a student in Wien. The author meets Toma Nour in Bucharest, a young follower of cosmopolitanism. Meanwhile he disappears, but sends him his memories in a small German village. Wondering through the world, he is eventually caught by a German dictator which sentenced him to death. Nour's memories represent the core of the novel.

Toma Nour meets in Cluj another unrested and demonic young man – Ioan – which brings him to see his lover – Sofia. The girls dies and Toma felt in love with Sofia's sister – Poesis. Ioan disappears and soon Toma leaves Cluj too, going to his old father, finding out that Poesis had an affair with two dandys.

Soon Iancu's Revolution breaks out. Toma joins the peasant's cause. What follows is a crude and fantastic story of the rebellion, but not without greatness. To end her shame, Nour kills a girl which was about to be raped by the howitzers, and after that he set the house on fire, killing all inside. In a Hungarian castle, Toma finds Poesis lover which is killed. Betrayed by a sas millman, Ioan Toma and their group is attached by the homers and Ioan is deadly wounded.

Ioan is killed by the old "speaker" by decapitation to end his suffering. The revenge is brutal, the sasman being tied up by the milland set on fire, killing him both by fire and by dawning. Next we can see Nour's wondering through Europe until he is captured.

Geniu pustiu is an unfinished work from Eminescu's youth, which the poet abandons, because many of the fragments are used in *Sărmanul Dionis*. Eminescu is not a novelist like the French or English analytic and narrative type and he shouldn't be judged like one. For Eminescu "novel" has all different meanings. Eminescu wants to present some long truths but not about the objective world, but about the world of his imagination. Eminescu, like all German novelists, understand the novel the narration as a development of oniric phenomena and contemplation. His proses are in fact poems.

Geniu pustiu is considered to be a romantic poem in prose. In *Geniu pustiu* we can identify the only inner (interior) journal of our literature, just as Goethe started in *Werther*. The style is black, ghostly, passing from ingrowing to shadow with an irrational unrest. The novel is made-up from a journal biography.

In the novel we can find nationalist ideas too. The oppressive class is defined now. Then we find out the definition of cosmopolitanism. These ideas are to be found later in the political doctrine of the poet.

Toma Nour's journal represents the first serious attempt before Rebreanu to present the Transylvanian life. Toma Nour's journal depicts some aspects of the Transilvanian village life. The journal of this Faustian intellectual is full with sociological comments, ethnographic, ethic and philosophical comments.

Eminescu puts himself on the messianic ideology position specific to the 1848 writer, featuring N. Bălcescu. Numerous poetic descriptions in which the sentimental vibration is association with the fantastic, proves that the poet considered his dream as an involuntary poem, in which the artist is able to meet the lost happiness, or in which he can live in a way the reality doesn't allow him to live. Toma Nour often replaces the meditation with the dream, inducts himself into sleep, isolate himself in order to follow his desires undisturbed.

Eminescu has the nostalgia of the forgotten, heroic eras, when the rulers consulted the people and of their trust in the future. This patriotism, this sincerity of his social thinking sinks Eminescu in the state of rusticity nostalgia Eminescu considers nature as a catharsis, as a purifying element.

In the second part of the novel, the style changes. The poet now presents the 1848 Revolution. Although some elements from the rural vagabondage of the German Romanticism, the novel is cruel, more realistic.

The fabulous wildness, the gigantic neologism, the automatic dacic heroism find themselves an historical set closer to reality, while so many eminescian projects. Despite all this the set is not realistic, being blurred in the black romantic fog. Eminescu describes the Revolution without sentimentalism, but with cruelty, expanding the dimensions.

The novel had to have an end worthy of a Carpathian hero. Toma Nour would have engulfed himself in the boreal Siberia, closer to the ocean in which Valhalla once was, skating to north, on a moony night. The echoes of the revolutions from Muntenia, Moldova and Transylvania pushed Eminescu to write *Geniu pustiu*, a burning novel, full of Transylvanian revolutionists' patriotic passion.

Zoe Dumitrescu Buşulenga sees in *Geniu pustiu* a work that puts Eminescu in the ideological descendency of the 1848 writers especially Balcescu. *"It is the page of he's iluminist and messianic-revolutionary side, that Ibrăileanu has underlined in* Spiritul critic*, the youth page that presented the hero as a national and social fighter for the liberty of all people and his own people too."*

Geniu pustiu is Eminescu's burning confession,an expression of he's visionary soul, which condemned in *Junii corupţi* the bad behavior of the cosmopolitan youngsters. Toma Nour is a literary projection of the poet himself, of his aspiration as a 20 years old man.

Toma Nour's portrait stands not just as Eminescu's confession about himself, it also means the romantic hero in the poet's vision, the hero with high goals, and with an endless potential of life and action. Eminescu gives a realist meaning to his romantic vision and through Toma Nour he theorethisies the necessity for revolutionary action in order to overthrown the tiranies and to establish a brotherhood between people and to eliminate wars.

Geniu pustiu incorporates aspects of eminescian soul, forever in search for social justice and absolute happiness. Toma Nour is a romantic by his temperamental structure and by its conception about the world and life. He lives the drama of the honest intellectual who rebel himself against the social order of that time and criticizes it furiously, but without ever searching his ideals or his long awaited happiness.

Geniu pustiu starts unexpected with a reflection that sums-up, metaphorically, Eminescu's way of conceiving the novel:

> Dumas says that the novel has existed forever. It might be. It is the metaphor of life. Look at a gold tail of a coin, listen to the absurd song of a day that didn't have the pretension to make more noise than other days, extract from all this the poetry that could exist in them and there's you novel.

Eminescu wants to say that the novel has it's origins in the ordinary life, but writing the book is possible only if the author, in his creative process knows how to extract the poetic essence of the real world and to give it a meaning which could only be unreal.

For the romantic Eminescu, the novel couldn't have been a reproduction or a description of the reality. Starting from the reality, the novel is a symbolic dream of the reality in which everything is possible.

The novel is, in other words, a poetic vision of the existence. The novel formula teoretizied by Eminescu is a very modern one, that of the poetic novel, a lirical confession novel, that is a sentimental novel, typically romantic, and thus, without any importance. In a short fragment from the beginning of the text erased by Eminescu, we can read the following: *"I will tell you a strange history, in which I play a role too although a very secondary one."*

The first two parts of the novel are more esseistical the voice of the narrator being the voice of the author himself which intervenes in the text for two reasons: to interrogate from a broadly perspective his unrest, second to see on what extent his own knowledge, full of creative witness, can indeed amplify themselves to achieve an universal knowledge and thus becoming a creation.

The last part of the novel is formed, according to a well-known romantic mystification, by the manuscript of Toma Nour's biography, received by the narator in order to publish it after his death. It is the so-called journal of Toma Nour, in which the epical narration dominates. Some dramatic moments from the 1848 Transylvanian revolution are narrated. These facts were narrated to Eminescu by a Transylvanian student, but in his novel, Eminescu filters these stories through his creative personality.

Ioan and Toma Nour are a couple just like Castor and Polux. Their friendship is a middle feeling between friendship and love, just as Pythagorean perceived it. The premature death of Ioan transforms Toma Nour into a "cold daemon" into an "empty genius," for whom death is the same with the image of that *"beloved angel, with a crown of spines, with a pale face and black wings."* Sofia's death transformed Ioan in such a daemon too, who laughts at the sky and God "like a" skeptic king cruel as Satan.

In the dramatic projects for *Mira*, Toma Nour reapears as a reflection of an angel, obsessed with the idea of new. Toma Nour's inner torture comes from, just like byronian heroes, from an exacerbation of the sensibility and lucidity depictable in all genius minds. The suffering (especially after the defeat of the Revolution and the death of Ioan) couples more and more with a profound recognition of the damn which projects the hero in a tragic zone. Historically and socially, Toma Nour fight against overwhelming forces, he finds himself on a dead end, with no hope of winning.

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Using Manuals in Teaching Romanian as a Foreign Language

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RÉSUMÉ : *L'emploi des manuels dans l'enseignement du roumain comme langue étrangère*

Cette communication présente notre expérience de plus de 35 ans, matérialisée dans un manuel, publié à l'EDP, Bucarest, en 2002 et lancé à *Târgul Internațional de Carte « Gaudeamus »*, en 2002, ainsi que l'idée, universellement valable, qu'une langue étrangère ne peut s'apprendre si le professeur-praticien et les élèves n'ont pas un Manuel – en tant qu'instrument idéal – pour la communication et l'assimilation des modèles de langue. On a révélé le fait que le Manuel a été conçu de manière structuraliste, c'est-à-dire que les faits de langue ont été présentés contradictoire-ment, exhaustivement et le plus simple possible.

MOTS-CLÉS : *méthode, didactique moderne, grammaire, modèles-types de langue*

This book is addressed to the foreign students in their prep year and to all speakers who want to learn Romanian as fast as possible. It is circumscribed to the *Didactic Grammar of Romanian as a Foreign Language*, from the perspective of its adaptation to modernity and it is based on the selection of an inventory of notions and language facts absolutely necessary to a foreign student who is taught Romanian.

The book is meant to approach the rigor of a scientific work, observing the principle of accessibility, so that it can turn into a useful working instrument not only for the student but also for the teacher, facilitating the learning and teaching steps of morphosyntactical and lexical structures. The purpose is not only the acquisition – in a relatively short time – of oral and written competencies but also the explanation and understanding of language facts and the achievement of one of the Modern Didactic requirements, that which implies the active and direct participation of students to the explanation, understanding and automation of grammatical facts.

The structural method which we have used in the book and the techniques used in teaching are the consequences of the preliminary decisions which have established the scope of our interests as teachers. The long term practice in teaching Romanian as a foreign language has demonstrated that, using some structural methods we have oriented our teaching process towards:

a) the economy of explanation;

b) the elaboration of schemes, drawings and operative tables- general tables and control tables- which can be useful in the verification of empirical data, and some research hypotheses in the domain of the Methodology of Teaching Romanian as a Foreign Language. For example, in the table about forming the nouns' plural, the nouns such as: cake, steak, blanket will not appear near the neutral nouns: courses, watches, parks, but with the feminine nouns with the plural in *-i*, because *-ur* is only a sequence which is part of the radical, not a sequence of the inflexion *-uri*;

c) the possibility to foresee later developments and the need to fix the so-called "anchors" starting with the phonetics to later understand the plural of the noun *woman* in comparison with *chemist's shop* and to realize that phonological alternations appear in all the lessons in which the noun, the adjective and the verb are taught;

d) probabilistic principles regarding future events, starting from certain structural conditions. For example: the students must be warned that even if the Dative and the Accusative do not resemble each other from the point of view of their form, teaching them, from a methodic point of view, is done starting from the same reasons and covering the same stages;

e) the possibility that the explained structure be taken over with changes or without changes. For example: when we pass to teaching the participle, we do not explain in the same lesson the morphosyntactical status of the participle, we do this in a later lesson;

f) the confirmation of a phenomenon in relation to the determinations of its system of relations. For example, the phenomena of syneresis, elision, attachment or diagnostic contexts in which unstressed (clitic) forms of pronouns appear next to the verb: *he gives me, he will give me, he gave me, he will give me.*

This book is based on the Intensive Practical Course of Romanian as a Foreign Language which addresses the students in the prep year, first semester-beginners, which was conceived by us since 1982 and which was highly appreciated by our students as well as by the foreign lecturers who taught their native language at the University of Craiova. The need for such a handbook appeared in the moment when, from well-known reasons, the students came late to courses, in January or February, and the contents of the book of Grigore Brâncuşi that had been successfully used from the beginning could be covered only till Lesson 11, before the winter exams.

That is why we conceived this course in the hope to recuperate the students and to help them to follow and to understand the teachers' lectures in different domains and specialties in the second semester. The novelty of this book firstly consists in the multiple objectives that we want to achieve:

1) the elaboration of a no redundant handbook, in seventeen lessons, with texts for each lesson and grammar notions taught depending on lesson and grammar planning;

2) the use of a corpus of linguistic terms, necessary for the understanding of linguistic facts;

3) students' acquisition of the phonetic, phonemic and morphemic system of Romanian language, since the first weeks of courses;

4) the teaching of morphosyntactical structures on the basis of rules included ins chemes, tables or drawings, since we have come to the conclusion that not all the students are programmed on the same sensorial capacity, not all of them have instantaneous immediate memory and that is why they need linguistic patterns, language models to which they can have access by individual cognitive acts;

5) the preoccupation for a more logical unfolding of linguistic facts. For example, teaching the possession is explained immediately after the automation of the verbs to be and to have in different structures, since this is extremely necessary given the fact that it is an anchor in teaching the Genitive case (*his/her mother*, *his mother*, *the pupil's mother*);

6) the smart combination of two axes: paradigmatic and syntagmatic, since the aim of the Romanian language course is not to have students decline and conjugate, but students who turn into good speakers of the Romanian language and good conversational partners;

7) the insistence on the automation of diacritical and punctuation marks and the explanation of orthographic and orthoepic norms by concrete language facts;

8) underlining the importance of the trait [compulsory] or [optional], as well of all the exceptions to the rule, presented to the students under the form of lists which must be automatized.

9) applying the rule of the Latin proverb: "Repetition is the mother of study," by resuming some difficulties, insisting upon the problems difficult to assimilate even by a Romanian (see the Questions of the accusative case, the Complex Sentence and the Possessive AL);

10) the use of different cases (lower case, upper case) with letters which make up the lexical and morphosyntactical structures, studied in the GRAMMAR section of each lesson, thus drawing attention to the language facts which are going to be explained;

11) the methodic teaching and teaching by steps of the last grammar points and problems with the noun phrase and verb phrase, thus allowing the teacher a greater liberty to create exercises, grammar essays, and texts depending on the students' arrival for studies, the group's level and the time at his disposal.

12) the constant preoccupation to write a book which is attractive for the students – by its page setup, by the organization of ideas and by its symmetry – so that the handbook can be of real use for the student, so that the student can gladly open it and use it whenever necessary.

In our book we have tried to refine the description of Romanian as a foreign language, in synchrony, and not a simple description s it is usually done with Romanians, and we have pleaded for the idea that Romanian as a foreign language cannot be conceived of outside the notion of linguistic structure and linguistic system, and that the morphosyntactical structures must be explained both on a paradigmatic and syntagmatic axis, and that the structural techniques used by the

teacher are the only ones which help the students develop individual cognitive acts and their speaking and writing abilities.

Teaching Romanian as a foreign language is an art! This means making the student feel the magic of the classroom's and blackboard's space, putting into practice the latest discovery of the Education Technology, that is the change from the emphasis on learning at home to the emphasis on learning in class, creating the so-called learning situation.

The book is structured on seventeen lessons with topics from all the domains of social life (faculty, city, family, shops, restaurant, doctor, holidays). The tests are concise, based on fundamental vocabulary, and inside each lesson the words are presented taking into account semantic criteria and semantic spheres. As annex at the end of the book, there is given an inventory of synonyms and antonyms, pertaining to the minimum vocabulary, necessary from the contrastive perspective.

The grammar is presented using tables, schemes and short and clear examples. The author selects the structures specific to the Romanian language, while she also phases and measures theoretical problems adequately, in order for them to be correctly and quickly assimilated. The corpus of linguistic terms is reduced to the essential, which renders it accessible given the fact that the foreign student is most often not even familiarized with the grammar notions of his own language.

At the end of the book, as in any scientific work, we are given a list of abbreviations of the linguistic terms used in the volume. At the end of the handbook, there is also a thorough presentation of verbal flexion, which leaves at the teacher's disposal the choice of selection of the method of teaching moods and tenses, depending on the needs and possibilities of acquisition of each group.

The novelty of this book consists in the way of conceiving the exercises which are only orientative giving the teacher the possibility to use his/her creativity. The teacher can develop the exercises and vary them depending on the time he has at his disposal and on the students' didactic quality. The problems of pronunciation and orthography are presented in an introductory phonetics lesson. We must mention the special attention granted to phonetic alternations, as a specific trait of the Romanian language, as well as to the presentation of diphthongs, triphthongs and hiatus.

It is also worth mentioning the author's preoccupation with orthographic and orthoepic rules as well as with the normative specifications whose aim is to avoid some current errors amongst foreign speakers. The book stands out by its clarity and concision, by its accessibility, by its combination of the syntagmatic and paradigmatic plan within the presentation. The adequate makeup is responsible for the wonderful graphic image, which takes into account the importance of the presented facts.

This book is a proof the author's long time teaching experience in the domain of contrastive linguistics. Living the instant when the student makes himself notice by a brilliant grammar exam means to demonstrate that any thing well done is first the result of a well-thought pedagogical project and of a well-structured teaching strategy, and if one wants to make an art out of the teaching profession with foreign

students, regarding the teaching-learning process as a act of seduction, it means that one is not sorry to have heard his footsteps for such a long time in teaching amphitheatres.

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Medical English for Health Specialists

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RÉSUMÉ : *L'anglais médical pour les spécialistes*

Les cours d'anglais médical ne sont pas trop fréquents. On a offert donc quelques livres d'anglais médical pour les médecins roumains qui ont voulu publier leurs articles en anglais, ou les présenter à des conférences ou bien, pourquoi pas, à travailler à l'étranger dans un pays anglophone, et c'est pourquoi ils ont voulu perfectionner leurs connaissances de langue. Il est très important de concevoir ces cours pour leur besoins individuels, spécialement le langage de laboratoire. On leur a suggéré que les cours d'anglais médical seront nécessaires aussi pour les deux : étudiants en médecine et docteurs en dehors des pays anglophones.

MOTS-CLÉS : *médecins, anglais, langage médical*

Introduction

Adult education, language acquisition and training are the main points to be reached in the present paper particularly as they relate to the teaching of Medical English. The traditional approach to English language training was meant to meet the needs of non-professional students because it is well known that English is today the language of Medicine. Today's global economy requires career-specific language that includes workplace culture and jargon for safe, effective delivery of professional services and the ability to coordinate research and treatment across borders. Important to remember is also the fact that doctors have their own way of speaking, their medical jargon.

This article presents the results of an "experiment" performed on twenty 1st year students, with an English level between B1 and B2, for two weeks, while they did not attend current English classes.

We will always focus on the need for changing the paradigm for Medical English language teaching. The ability of international English tests of competency to train for or measure it is questionable, although they serve their purpose as preparation for advanced language training. Current methods of instruction most commonly used today for health professionals do not focus primarily on English as it was the case ten years ago, while only secondary health care terminology was embedded in the lessons. We have developed a new methodology: a paradigm shift. Medical English is taught from the perspective of medicine and health care first and foremost while reinforcing vocabulary acquisition, grammar and structure secondly. Lessons, interactions, and case studies represent simple and complex

medical practices, pharmacology, anatomy and physiology, pathology, treatment, dentistry and so on well beyond entry level English Goals are set to prepare students for continuing studies in English, as preparation to licensing exams, and for English language competency at work that is career-specific, and also, but not last, for writing medical articles in English and presenting them at conferences worldwide. Medical English language teaching requires a new and modern approach. That is exactly why following the international way of teaching there were created books like *Workbook of Medical English*, *Ready for Medical English exams*, *Prepare for your Medical English exams*, *Medical English for Dentistry Professionals* and others, based on long and clear communications on the specified themes, readings and conversations.

English for Medical English professionals should be easier because it is well known that the adult learner is self-directed and autonomous; the teacher is a facilitator rather than presenter of content. There is an assumption that the learner arrives in the classroom with a set of skills and knowledge base that will be enhanced by the new learning experience. But, unfortunately, reality is not that nice. Usually our students form mixed-level groups, some of them having a medium level of English and some quite an advanced level of language proficiency. Some of them have studied chemistry, physics and anatomy, while some others only English, with little attention paid to non-philological subjects.

And last, but not least, there is always a third group of students who are from false-beginners to pre-intermediate level and they really need to invest a lot of effort to catch up with the rest of the students trying to learn at the same time both General English and medical one.

But, as I have already stated in this experiment we only had the first and the last category of students, in order to try and make the less prepared ones become more competitive.

When the curriculum designer begins to develop a course or series of courses in Medical English, he/she must consider who the students are, what their motivations will be, and identify which perspective they wish their teachers to have. This kind of course has to be tailored for each and every individual and working groups should be around 15 persons. This problem with the number of students has been almost solved. We sometimes have 30-32 students per English class and sometimes even more.

Research in the fields of adult education and the acquisition of a new language has evinced that students are much more motivated to learn when they find value in the material. When designing a curriculum for Medical English, it is important to survey the motives of the students. The writer has found these are not always the same. Some students pursue career-specific English course for professional development reasons while others take it with the hopes of immigration. The former is generally more successful than the latter. Students hoping for immigration to an English-speaking country are so burdened with credentialing and testing that their focus is not on actual acquisition but on scores and recognition of coursework by regulatory bodies. Students interested in professional development

seem more committed. They are less in a hurry to learn: they do not rush. They are more willing to take the time to practice and use the language with others, and value the overall importance of providing safe medical-health care when using a foreign language at work.

Goals and Methods

One of our major goals while teaching English at the medical University is to primarily establish a terminology which provides a framework for our students' future chance to work abroad as competent professionals. Language acquisition must be a combination of academic preparation that includes behavioural and cognitive approaches that are secondary to the focus or context of the lesson. Currently, language learning and language teaching are a combination of behaviourism and cognitivism. These comprise the audio-lingual method of language acquisition. Teaching based in behavioural psychology focuses on stimulus-response-reinforcement as the method for promoting learning. The student is presented with a great deal of material over the duration of a course, and frequently drilled or given oral/written feedback to reinforce accuracy and skill.

There is a strong focus on repetition with the belief that this will create a habit of using language in certain ways: in response to certain cues. The drawback is that this does not foster thinking, generalization, or application of language in other than the structured, memorized stimulus-response form. Many schools around the world are using this method for teaching Medical English. Their focus is on the presentation of medical terminology with very little application to the real world of medical practice. In effect, this is a method of primitive memorization and the actual benefits of acquiring language that can be used in the career remains questionable. Lessons are contextually and experientially based to provide hands-on opportunities to apply or use the language immediately. Classes are interactive and promote exploration and discovery of language through discussions and exercises based on the focus of the lesson. The curriculum design is based on health care, not English language structure or rules. So, as an example, we have divided our classes into four parts: lectures, class exercises, language supervision in small groups, free discussions on a topic of great interest.

At first we have dedicated some time to better writing of "medical articles," "writing a summary," "Doctor-patient communication," "a code of ethical behaviour for doctors and patients," "the patient in an English speaking hospital," and so on, but we shortly found out that almost all participants were concerned with other problems such as: submitting articles to conferences or work in English speaking countries or they simply wanted to improve their English.

Thus, in the following courses we decided to use short topics of more general interest, such as introducing ourselves. In this way, through a very interesting drawing game containing details about the participants' personality, study, where one was over the week-end, hobbies, or even personal likes and dislikes we got to know each other better. Through another guessing game we came to know the

preferences of the audience, more exactly what they expected from the Medical English Class, hearing in this way their pronunciation without putting a lot of stress on the audience.

The Romanians resemble the English in their shyness to speak foreign languages in public, without mastering them well enough, and, in order to break the ice we started by solving "fill-in" exercises. For that we used, of course, sentences taken from medical articles, with key words missing. We invited the audience to suggest appropriate words in order to fill-in the gaps. The general answer to this session was always good because it provided the opportunity to discuss different meanings of words, synonymy, antonymy and words connected to a given one.

E.g. 1: Provide synonyms and/or antonyms for: shyness, blind…
Or
2. Give n words connected to "illness" in order to complete the spider.
3. Fill in the blanks in the sentences below using words from the box. Then number the sentences in order to make a conversation:
Results limits priority diagnosis comprehensive treatment
R: It looks like we were correct with our preliminary ………..of diabetes.
R: That sounds good to me. Now, where do we begin with the ………of the diabetes?
Dr: That's right. But what do you think about the thyroid result?
Dr: Well, I think the first………..is to get the diabetes under control and then we can monitor the thyroid.

And in order to keep this mixed group motivated, we can change this last article in order to make it more difficult, either by adding up to twenty sentences to be filled-in with given words, or giving them a short medical text, with gaps. They can choose either to work individually or in pairs or then discuss the words they have found.

This has highlighted both extrovert and introvert/quiet members who might need more encouragement later.

Another type of session that our students required was to develop small talk about medical equipments, international hospital hierarchy. Each individual came with his/her personal idea. Others have suggested the division of the group into two teams. One should present a certain medical case in Romanian and that could and can be done on a teaching around. Yet, we had the other way around variation that was to use an English case history, chosen for its complexity. Each of these variations introduced new medical English terms and inevitably their pronunciation, and by this stage most of the students took an active part in the medical discussion. They even had to prepare group posters on a certain medical problem and present it in front of the class. The grades were given both by us and by their fellow students, on small pieces of paper, anonymously, and at the end of each class they found out what grades they received.

Later on we passed to multiple-choice exercises. Each of the students had to choose a text and its separate work sheet. All of the texts were chosen carefully,

they were not short and did not contain easy words forcing them to give explanations rather that one word in order to manage to successfully fill-in the text. This kind of work was really enjoyed by students because of its competitiveness and mixture of written and spoken medical terms – though they were surprised to find out how difficult apparently easy questions could be.

We have also used multiple choice exercises that went from easy ones to more complex ones. Of course, I will only give just one example, but the variations are countless.

E.g.: **Match the definitions on the left with the words on the right:**

A	Vessels that take blood to the heart; characteristically having nonelastic walls	1	SA node
B	Arteries that supply blood to the wall of the heart	2	Arteries
C	Contraction of the heart chambers	3	Diastole
D	Small regions of neuromuscular tissue that initiates the heartbeat; also called the peacemaker	4	Veins
E	Major systemic artery that receives blood from the left ventricle.	5	Ventricles
F	That part of the circulatory system that takes deoxygenated blood to and oxygenated blood away from the lungs.	6	AV node
G	Cavities in an organ, such as the lower pumping chambers of the heart.	7	Aorta
H	Fluid having the same composition and tissue fluid and carried in	8	Systole
I	Microscopic vessels connecting arterioles to venules having thin walls through which molecules either exit or enter the blood	9	Lymph
J	Vessels that take blood away from the heart; characteristically possessing thick elastic walls	10	Atria
		11	Pulmonary circuit
		12	Capillaries
		13	Valves
		14	Coronary arteries

Word searching is another highly amusing technique for recycling vocabulary in a topic based context

E.g.: **Find words connected to dentistry in the table below:**

C	B	F	I	L	L	I	N	G	S
S	A	L	T	H	G	T	M	D	V
S	J	R	G	G	E	X	G	U	M
U	K	O	I	B	D	A	K	H	

R	G	O	F	E	Z	E	L	V	F
G	L	T	N	A	S	C	B	T	
E	S	C	O	B	F	V	R	K	H
O	A	G	D	O	A	Q	R	W	G
N	S	J	S	T	T	O	C	A	F
H	I	A	G	J	N	H	I	O	X

With this kind of exercise, words can be given in order to be more accessible: (*fillings*, *gum*, *root*, *surgeon*, *tooth*, *health*) or not in order to make the exercise more challenging.

The one they loved most is that of being a teacher for a few minutes, maximum half an hour. That consisted in asking them, in turns, to come with a medical text followed by 5-10 exercises connected to the text to increase their creativity and attention. The conclusion was that it is not easy to be a teacher, it is exhausting but challenging.

Another method that we have used was that of writing. A careful and detailed explanation was given about how to write an article, what language should be used. This was enjoyed just as much as the others because it represented an approach to what they have planned for the future.

At the end of this course, each participant knew how to write an article and was able to write a short medical article in English. Understanding that all students have medical backgrounds, discussions are enhanced as health professionals attempt to confer and consult; sometimes they debate health conditions and best practices. The structure of language acquisition is less acute. Broken English is also accepted as long as communication is achieved.

Students are encouraged to try to use language to look for synonyms, abbreviations, and alternative ways of expressing meaning to communicate with each other. Students are encouraged to support and encourage each other in language correction. The Instructor becomes the facilitator or guide. Once the message is communicated and the entire interaction is complete, the Instructor will review with the students as a group, strengths and weaknesses of that exercises. If corrections need to be made in structure and form, it is done in the feedback, debriefing session following each exercise if and when peers have not assisted each other with this during the activity.

Discussion

Even though young Romanian children learn English from early childhood at home or in school, few or none of it has any connection with medicine. Nevertheless, most medical textbooks are written in English and students have to learn in a very short period of time (in between their exams) a large new specialised vocabulary, generally without having the opportunity to hear native medical English spoken.

This serious gap between "general" and "specialized" English language could lead to a real misunderstanding of a text, seriously slowing down reading and learning. However, unlike other Medical faculties, our students have medical

English classes included in their curricula for the first two years of study. After these two years of studying medical English, our students are already used to writing papers employing the conventional format of Medical English short articles and their general level of understanding English is high.

Conclusions

After this two-week medical English course, a non-English doctor or student may be able to read short medical texts in English, but he/she may have a long way before he/she writes a competent article. The main purpose of this course was to familiarize Romanian practitioners with the pronunciation of Medical English terms. From the questionnaires that circulated at the end of the course, there resulted that almost all of them wanted to hear more medical English terms in as many contexts as possible. The majority required fewer lectures and maximum of involvement. Oral communication became very important. We tried all sorts of variations by asking the audience to translate a medical text from Romanian into English and the other way around, to make a summary or an abstract of an article, or to choose the sentence that represents gist of the paragraph or to give titles for each one, but all this was less popular. We did not use dictation at all.

The conclusion is that such courses should have a duration of about three months with two classes a week in order to reach a high level of proficiency, should be tailored to meet individual needs and the working groups should be smaller.

And as a final conclusion concerning the curricula, the method of curriculum design and delivery for Medical English needs to shift from the traditional audio-lingual method to being contextually-based and experiential but very important. It needs to be delivered at the level of advanced English training where the focus can be on the language of the career rather than the structural foundations and rules of learning a new language. The provision of this type of course or curriculum will improve the student's motivation to learn and participate in learning activities. Immersion activities and exposure to native English speakers who are also health professionals are crucial elements in enculturating the Medical English student into the way career-specific language is actually used. Teachers need to be aware of the purpose and philosophy of the curriculum, and the goals and English levels of their students. The context of the lessons needs to be relevant to the work the health professionals are doing/ will be doing in the future to make it valuable to them.

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The Terminology of the New Civil Code in Normalizing the Effects of the Sale-purchase Agreement*

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RÉSUMÉ : *La terminologie du Nouveau Code Civil dans la normalisation des effets de l'accord de vente-achat*

L'apparition du *Nouveau Code civil* semblait être l'occasion parfaite pour l'adaptation à la contemporanéité ; après deux siècles de règlementation, l'actuel *Code civil* a prouvé son incapacité d'offrir des solutions pour les nouvelles relations apparues comme conséquences du développement mouvementé de la société ; une société complexe, moderne, en pleine évolution technologique, avait besoin d'une évolution juridique qui éduque l'individu et l'aide à s'identifier comme sujet de droit. En particulier, le contrat de vente-achat reçoit une règlementation tradition-nelle, avec quelques éléments d'actualité ; les termes utilisés sont ceux traditionnels que la nouvelle règlementation reprend du code de 1864, parfois sans même essayer les définir. D'autre part, le *Nouveau Code* introduit de nouveaux concept, telle la « stipulation non-écrite », concept destiné à donner naissance à des controverses en ce qui concerne le contenu et les effets de ce concept; on est enclin à croire, par une interprétation d'ensemble et en corroborant avec les autres dispositions, que le législateur a pris en considération une stipulation inexistante, sans effets juridiques.

MOTS-CLÉS : *terminologie, concept, vendeur, Nouveau Code civil, effets*

1. Towards a common terminology at the European level?

Lately, a unitary regulation at the European level is being sought to achieve in matters relating not solely in matters relating to a contract; there are many achievements in this direction if we mention the elaboration of Unidroit Principles in the domain of the international commercial contracts, the Principles of European Contract Law or the European Contract Code, many directives[1] in this domain, transposed in the interior legal order of the Member States.

All these projects are confronted with the difficulty of building a common terminology; the hesitating tries in this sense materialized through the publishing of *A more coherent European contract law* or the volume *Common contractual terminology. Draft Common Frame of Reference*;

> although there is a convergence of principles and a similarity of the two
> representative European law systems, the continental and the Anglo-Saxon, the

neutral language is lacking in order to express a legal thinking more and more homogeneous in a plurilinguistic context, taking into account that every language of the Member States of the European Union is equal with the others. Unfortunately, the Latin, a remarkably expressive and concise language, which imposed ius commune in Europe, is linked to the history of law, and the principles of Roman law established in adages that color and give concision the law discourse are less and less used, while the English invades the European judicial area, due to the spreading of information through the Internet which created a special language of communication extremely fast. (Neculaescu, 2010: 13)

2. From tradition towards modernity through the New Civil Code

The New Civil Code presents the temporal advantage that it had not been able to make full use of it; it was the right time for the new fundamental legislation in the domain of private law to include in its regulation both the tendencies manifested in the European area in this domain and the solution to the needs of our society which is continuingly and paradoxically changing. Lending the norms laid down by the European projects on one side, and the norms existing in the codes of other states[2] on the other side, on the base of the old regulation almost entirely maintained, the New Civil Code risks to become a mix of judicial rules and norms lacking the necessary coherence of an uniform, precise and concise regulation that, generally, must characterize any regulation at this level.

The commonly used terminology is ambiguous too: the traditional terms encountered in the New Civil Code are also used in the new regulation and are combined with new terms resulted from the simple translation of other codes or projects; unfortunately, the New Code maintains most of the drawbacks of the present regulation due either to the lack of some terms' definition, either to the attribution of different meanings and effects of the same concept.

In what follows, we will study the effects of the sale-purchase agreement taking into account the legal terminology used in the new Civil Code.

3. The concept of "goods"

According to art. (1)1650, the New Civil Code defines selling as a *"contract whereby the seller transfer or, as the case may be, undertake to transfer the property to the buyer in exchange for a price that the buyer undertakes to pay it."* The legislator understood to replace the notion of "thing"[3] used by the present regulation with the notion of "goods," a term which is also used in the European projects and directives in the matter of selling.

Highly criticized by the doctrine, the conception of the legislator of 1864 on the object of the sale-purchase agreement consisted in the statement that only the right to property is transferred through such a contract; thus it can be explained the use of the notion of "thing" with the meaning of "object," of "a unity on its own," on which a patrimonial right can exist; this conclusion resulting from the grammatical interpretation of the dispositions of the art. 1294 of the present Code cannot be

easily accepted since other legal texts of the same Code accept the alienation through sale of another patrimonial right than the property. At the European level, we notice an extended interpretation of the notion of goods, exceeding the traditional conception of this notion which acquired an autonomous scope, independent in relation to the formal qualifications of the national law, a notion that includes all the interests resulting from the economic reports of a person (Renucci, 2009: 560).

In the same direction, the future regulation seem to embrace the same tendency of extending the notion of goods and, in the same time, that of the object of the sale-purchase agreement, replacing the notion of goods with that of thing; after interpreting the other legal provisions[4], it is clear that the object of a sale can be goods in a broad sense, that is any economic value useful for satisfying man's material and spiritual needs and is susceptible of appropriation in the format of the patrimonial rights (Boroi, 2008: 97) but also of the rights concerning this value.

4. "Principle of ability"

By referring to the persons who can conclude a sale agreement, the New Civil Code establishes the principle of ability according to which "all the persons who are not legally banned can sell or buy." Although the present regulation has the same background, the rule of ability is elevated to the rank of principle; the new terminology used emphasizes the principle of the freedom to sale and to buy; a corollary of the autonomy of will, the freedom of contracting or not is a principle that derives from the right to the individual and commercial freedom that the state must guarantee according to the Constitution (Chirică, 1999: 44). Taking into account this principle, it is inconceivable to generally deprive a person from the right to sell or not, as well as the right to freely choose his/her co-contractor, while these can be restricted in some cases, either by law or at the parties' will (Chirică, 2008: 96).

5. The seller's obligation to transfer the ownership of the property or, as the case may be, the sold property

By enumerating the obligations of the seller after concluding the contract, art. 1672 of the new regulation states that the main obligation of the seller is to transfer the ownership of the property or, as the case may be, the sold right. It is a new obligation that we do not encounter in the new regulation; the new code, based on the Napoleonic French Civil Code, embraced the principle of instantaneous and automatic transfer of the property when the consensus was concluded, thus the sale becoming a *solo consensus* agreement.

As for the new regulation, the grammatical and terminological analysis of the above legal provisions as well as the provisions of the art. 1650 which define sale as being *"the contract whereby the seller transfer or, as the case may be, undertake to transfer the ownership of a property to the buyer..."* shows that the

buyer undertakes the liability after concluding this agreement to transfer the property to the buyer subsequently.

We can conclude from this statement that this agreement would not be a *solo consensus* contract transferring property from the moment of concluding the consensus, automatically and independently of the transfer of property or the price payment, realizing only a subsequent transfer of property.

The conclusion cannot be retained because referring to the moment of transferring the property the future code specifies in a contradictory manner, according to art. 1674 that *"excepting the cases prescribed by law or if from the agreement of the parties does not result the contrary, the property passes to the buyer in the moment of the conclusion of the agreement, even if the goods were not handed over or the price was not paid."*

These contradictory provisions cannot be understood in the present, after a wide practice and jurisprudence in applying the law and taking into account the influences of other states' legislations as well as the European legislation.

The law should be a coherent, clear, precise, consistent system;

> it is full of inconsistent areas, is lost due to its vagueness; its inconsistency results from its linguistic nature as well as from the complexity of the reality to whom the law must correspond. The word is not precisely the most appropriate mean to transmit judicial rules because, due to its abstract nature, it involves to a certain extend incertitude, inconsistency and, thus, is susceptible of multiple interpretations, sometimes divergences which turn the law in a highly subjective order, a flexible construction, with undefined shapes, clear from the objective point of view, depending on its subjective interpretation in its existential substance. (D.C. Dănişor, Dogaru, G. Dănişor, 2006: 36).

Through a logical interpretation of the aforementioned legal texts as well as those that govern in general the effects of the contract transferring property, we tend to believe that the will of the legislator was to keep the power of transferring the property in the moment of its conclusion, but offering the parties the freedom to agree upon the subsequent transfer of property through an express clause; also, in cases where the law dispose expressly, the transfer of property will not be realized when the contract will be concluded, but subsequently, becoming a distinct obligation for the buyer to perform all the necessary actions in order to transfer the property in the buyer's patrimony.

These provisions cannot be correctly and completely interpreted without a reference to the text of the art. 1683 which expressly norm the sale of somebody's goods, in contrast with the present code, recognizing this institution as valid and accompanied of legal effects; if the sale has as object individual determined goods which are the property of another person than the seller, such an agreement cannot transfer the property at the date of concluding the consensus because the seller is not an owner at this date and cannot transfer what does not belong to him *nemo dat quod non habet* or *nemo plus iuris ad alium transfere potest quam ipse habet*; on

the other hand, as an effect of the agreement, the seller acquire the obligation to transfer the property right subsequently to the buyer.

6. The guarantee against the eviction.

The guarantee against the eviction is one of the two aspects of the seller's obligation of guarantee to the buyer; the obligation of guarantee, with its two aspects, the guarantee against eviction and the guarantee against unseen defects, also subsist in the present regulation and its content did not bear changes; we notice the regulation of some rules imposed by the doctrine and jurisprudence and omitted by the 1864 legislator as well as the exception of guarantee[5] or the indivisibility of the obligation of guarantee.[6] In a paradoxical manner, the New Civil Code maintains series of drawbacks of the old regulation; although the institution of guarantee against the eviction is broadly discussed, the content is totally lacking a definition of these terms. If the present regulation discusses the seller's responsibility for eviction, the future code uses the term of guarantee. To guarantee means, in fact, to ensure the peaceful ownership of a thing to the person to whom the thing was transferred (Toader, 1998: VIII). Etymologically, the term of guarantee comes from the German gewahr – guarantee, garantir – to make sure that a thing is true.

In law, the word guarantee has various meanings: in a narrow meaning: a person must defend another person in order to reject the claim against her; in a broad meaning: a person must defend the interests of another person, and more vaguely it represents an obligation whose breach includes the liability even in the absence of fault (Malaurie, Aynes, & Gautier, 2009: 205).

Etymologically, the eviction represents the loss of a right following a trial - *evincere est vincendo in judicio aliquid auferre*. Deriving the latin eviction – dispossession or evince – to put to rout, to win a trial, the eviction is defined as the loss of ownership of goods (real estate) because a person has exercised his/her right to the same right. From a judicial point of view, *eviction* is the total or partial loss of ownership of goods or the troubling of the buyer in exercising his/her prerogatives as an owner. Another definition given by the doctrine states that the eviction is the seller's loss of ownership or of the property right of the whole or a part of the thing by hindering him to exercise the attributes of this right, resulting in the use of a property right by a third party which would exclude the buyer's right (Mureşan, 1996: 78). In time, the notion of eviction acquired a broader meaning, stating that the eviction can exist even in the absence of a sentence: the guarantee is used when a third party performed a procedure against the buyer, when his claim is incontestable and when there is a strong reason of the buyer to be afraid of an eviction (Malaurie, Aynes, & Gautier, 2009: 209).

7. "Unwritten stipulation"

Foreseeing the possibility of the parties to change, according to their contractual freedom, the provision on the guarantee of the seller against eviction, the New

Civil Code establishes the limits of such a conventional change. The obligation of guarantee against the eviction is the responsibility of the seller even if it was not expressly stipulated in the agreement; it is mentioned in the art. 1337 of the present code, and art. 1695 of the future code; such an obligation is regulated by norms with a final character which allows the parties to derogate from them through the conventional freedom by increasing, decreasing or even removing expressly and undoubtedly the seller's obligation to guarantee against the evection; the conventional freedom of changing the legal provisions in this area is limited: the seller will always be responsible of the eviction after the sale and caused by his/her fault or when the seller was of bad faith and did not announced the cause of the eviction to the buyer although he was aware of it.

The sanction for breaching these mandatory provisions is to consider the contractual stipulation as *unwritten* which would establish the contrary. The term of "unwritten stipulation" is new and, in our opinion, susceptible of multiple meanings. According to a first terminological interpretation, an unwritten stipulation is a clause that is not included in the judicial act concluded by the parties in the sense of *instrumentum,* but it may be comprised in the judicial act as *negotium,* leading too effects between parties as long as the parties performs their obligations in good faith and out of court; if the seller is guilty of those actions which consist of the conventional change limits of the obligation of guarantee, the stipulation of removing the seller's responsibility will not be legally protected, remaining a moral clause which the buyer may respect it or, on the contrary, he may avail the contrary and imperative legal provisions. On the other hand, the interpretation of this notion, corroborating with the other legal provisions, can be realized in the sense that it has the meaning of inexistent clause, with no legal effect; taking into account the interpretation of this concept in French law, of where it was taken by our legislation, we tend to conclude that through this phrase it was intended to exclusively damage the null and void clause without affecting in any way the validity of other clauses, the contract continuing to have effect.

8. The obligation to deliver the sold good

The obligation to deliver the sold good is another main obligation of the buyer. The Article no. 1685 defines the notion of deliverance of goods as follows: *"the deliverance is done by placing the property sold at the buyer's disposal, together with all that is necessary, according to circumstances, for the free and unrestricted exercise of the possession."* The regulation of the deliverance obligation largely keeps the norms from the 1864 Code regarding the way to exercise the obligation, the place of deliverance to which are attached new rules concerning the state of the sold goods or the discord on the quality of goods.

Referring to the state in which the sold goods shall be delivered, the actual regulation disposes through the article 1324 that the goods shall be delivered in the state in which they are in the moment of the sale; nothing is stipulated about the cases in which there is a nonconformance under quantitative and qualitative aspect

between the sold goods and the delivered goods; in the spirit of the modern thought, also influenced by the creations of French doctrine and jurisprudence, in our doctrine, through an extensive interpretation of existing legal dispositions, was gradually born and developed the idea of a conformity[7] of the sold goods according to which the delivered goods shall be of the same nature as the sold goods, for which the purchaser expressed his consent, and on the other hand it shall exist content identity, quantity and quality, accessories but also packing between the sold and the delivered goods. Thus, the obligation of conformity, attached to the obligation of deliverance, received its autonomy and nowadays, nobody call its existence in question.

In a surprising way, by promulgating the obligation of deliverance of the sold goods, the future codification doesn't mention such a term, but in a summary way, it establishes the content of the notion of "condition of the sold goods in the moment of the contract," the accent being on the legal means at hand of the buyer, in the case in which he notices some defects of the delivered goods and he understands to contest the quality or the condition of the goods, immediately after taking over the property, the buyer has the obligation to verify the goods according to "usages." This last term will create confusion, at least in the beginning, concerning the enforcement of this text of law and it will produce a different and non-uniform interpretation and enforcement in our law system, every judge being called to create this term, establishing its content and limits.

In the establishment of the notion's meaning of sold goods condition, the future regulation uses the notion of vices, showing that, *"if after the verification, there are founded vices, the buyer shall inform the seller about them, without delay."* But it is not mentioned what it is understood by vices, from where the conclusion that the term used in its usual meaning, without giving to it a legal connotation, thus it will represent the existence of a imperfection, of a defect, which make the goods not to correspond to its ideal model or to its destination.[8]

* ACKNOWLEDGEMENT

NOTES

[1] In this sense, Directive EEC/97/7/20 May 1997 on the protection of consumers in respect of distance contracts.

[2] The Civil Code of Quebec, the Italian Civil Code, the Swiss Civil Code, the German Civil Code etc.

[3] According to the art. 1294 of the present Civil Code, "the selling is a convention whereby each party undertake to transfer the property of a thing to the other party which will pay the price."

[4] According to the art.(2)1650 of the New Civil Code, "a stripping of a property right or of any other right can be transferred through sale."

[5] Art. 1696 New Civil Code: "the person who is obliged to guarantee against the eviction cannot evict."

[6] Art. 1697 New Civil Code: "the obligation of guarantee against the eviction is indivisible between the debtors."

[7] The notion of conformity represents from a terminological point of view, the use of the adjective "conform-according" as a noun, derived from the Latin *conformis* and supposes that the delivered thing to be or to correspond exactly to the promised one or to the one had in view by the parties." (v. I.F. Popa, "Conformitatea lucrului vândut, între rigiditate tradiţională şi funcţionalism." *R.R.D.P.* nr. 1/2009, p. 137, n.s. 151; G. Cornu, *Vocabulaire juridique*, Paris: P.U.F., 1987, p. 191).

[8] <http://dexonline.ro>.

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Cultural Alchemy: A Legacy of Adaptation in *Invisible Man**

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RÉSUMÉ : *Alchimie culturelle : l'adaptation comme héritage dans le roman* **Homme invisible, pour qui chantes-tu ?**

Les traditions populaires, associées à d'autres mécanismes de la compréhension humaine, invitent l'écrivain et le lecteur dans la vie intime des Noires d'Amérique, en nous permettant de les découvrir et de les observer dans la célébration ou la tribulation, dans les relations de familles et entre amis dans leurs heures les plus sombres et les plus difficiles. Ellison emploie la culture traditionnelle sans abuser des connexions externes. Son recul est spectaculaire, souvent basé sur un système d'illusions qui expose finalement la trahison de la négritude et, en même temps, le traitement traumatique des valeurs folkloriques.

MOTS-CLÉS : *traditions populaires, valeurs folkloriques, vie intime, Noires, culture traditionnelle*

Ralph Ellison's great youthful expectations in terms of embracing a higher creative calling were entirely engulfed by his desire to become a symphonic composer. His high school experience was calibrated towards understanding the science of musical harmony. Jazz music was unjustly excluded from his studies by limited educational operators who deemed it inappropriate and inferior based solely on racial and social prejudice. But the triumphant voice of a musical style which would later be acknowledged as Afro-American classical music could not be gagged or repressed, as it was a fundamental part of black culture that was bound not only to influence but to define mainstream American music for decades to come.

Ellison's initial ideal was to emulate jazz musicians such as Jimmy Rushing or Walter Page and combine their random, creative genius with time tested European methods of generating music which were based on intricate systems, connectivity and organized creation. During his years at the prestigious Tuskegee Institute however he would lose interest in music and awaken in himself the passion for writing courtesy of an unlikely culprit T.S. Eliot. Ellison's newly found passion was granted substantial support by Richard Wright who mentored him and encouraged him to read Joyce, Dostoyevsky, Pound, Hemingway, Faulkner, Hughes and Malraux. Ellison was thus able to achieve an eclectic equilibrium between Euro-American and Afro-American culture, managing to develop into a

universal writer who nevertheless honors his black heritage, the wisdom of his forefathers and the perennial power of folk traditions.

Invisible Man is the concrete manifestation of Ellison's literary maturity, the grand prize which attests to the completion of his trials and apprenticeship. It offers complex chronotopic structures, allegory, strong irony, corrupt(ive) ideologies and a relatable ethnic hero who captures the reader's affection and support. The author makes use of Afro-American folklore and does not neglect his first love, employing the musical paradigm to maximum effect throughout the novel. Ellison produces a bildungsroman which is indicative of a young black man's journey from naïve and blind faith to a consolidated, enlightened individual seeking affirmation inside a society which tries to tread on his reasonable American Dream.

The epilogue is a dense, compact structure which announces and at the same time denounces Ellison's literary construct which functions based on irony, dry humor, myth and sequential paradoxes associated with American values.

The invisible hero is a victim of a viciously restrictive mindset, debilitating taboos, aggressive and intrusive ritualization because of his birth as a Negro in the South. He is preconditioned to repress not only his identity but also his own humanity in an attempt to blend in with the "proper" gentlemen of the defeated South. His reservoir for humanity is written down not on the "barren leaves'' of some forlorn Alabama library but on the soul of an African-American who embraces his lineage and heritage, his innate optimism and creativity rejecting at the same time racism, commercialism and the desire for revenge.

The unnamed character is a man dominated by good intentions surrounded by corruptors who spew forth their filth and lack of basic humanity. His grandfather's dream realm letter "To Whom It May Concern/ Keep this Nigger-Boy Running." represents the first and most powerful limitation through its racism, and malefic power to curse our hero and indeed all blacks to Walk the Earth, functions as a literary tool which allegorizes the odyssey of everyday honest to God black Americans. Dr. Bledsoe constitutes another factor of negative influence. This black Judas-model automaton of higher education misconstrues the character's spark of humanity as rebellious and destructive and sets out to ruin not only his education but also his life after leaving the institute through "introductory letters" which symbolize evil and betrayal not just on a racial level but on a fundamentally human level.

Our character is then pitted against the ruthless leader of the covertly Communist Brotherhood. Brother Jack (no connection to jazz legend Jack McDuff) who is a user and manipulator of men in accordance with the hidden agenda of his organization embodies the dangers of extremism and how a debilitating group identity can crush and deceive even the sanest and best-intentioned minds (old and young alike). Ras the Exhorter/Destroyer and Tod Clifton provide additional examples of how not to formulate one's existence. Amid all the negativity the main character is restricted by a fundamental flaw in human functionality: the mimesis. He constantly tries to be an insider, to blend in and this entails that he lacks an individual identity. His personality is merely an artificial mechanism built on

imitation and submission. Ralph Ellison himself clarified the issue quite eloquently in *Shadow and Act – The Art of Fiction: An Interview*: *"Before he could have some voice in his own destiny he had to discard these old identities and illusions; his enlightenment couldn't come until then."*

Invisible Man depicts rituals of exploitation and spiritual dismemberment and the scene of the battle royal is highly indicative in this respect. The attractive white woman, the battle between the black men, the coins on the electrified rug symbolize negative aspects of American society as a whole: lust, violence, greed and selfishness. The scene is especially critical towards the blacks who willingly accept emasculation and humiliation for a few bread crumbs from the table of their white tormentors. White Americans implement, organize this ritual to empower themselves, to suppress personal and collective frustrations of black sexual prowess and also to ensure that blacks are never taken seriously in terms of political, social or financial development. The battle royal is also meant as a criticism directed at Booker T. Washington, denouncing blind faith and humility as viable mechanisms of coping with existence.

Ellison makes use of complex symbology to liberate, grant shape and aid in the manifestation of hidden values or expose the festering truths that lie beneath socially ascribed roles. Two major emblematic devices which also function as opposites are called into use: sight and blindness. They are generated inside an intricate, duplicate pattern which offers closure on fundamental spiritual and social truths.

The introduction of Jim Trueblood into the narrative is a testament to Ellison's supreme ars combinatorial. This Franken Negro is a grotesque, complex character. The Oedipal myth, Freud's psychoanalysis and Afro-American folk tradition all band together to create an abomination which at times offers sincere moments of innocence and even love and responsibility. Trueblood is not only a disgrace to his ethnic group, but a disgrace to humanity. He paradoxically finds compassion and empathy in Norton who may perhaps share similar sexual habits of corrupted fatherhood. The suggested Norton incest plays down the race card, managing to avoid an overburdening with stereotypes and preconceptions. The Norton-Trueblood encounter is a stroke of genius in terms of subtext. All races can be severely flawed with the difference that whites have the capacity to sweep their spiritual garbage under the rug of respectability and status.

Returning to Jim Trueblood's instinctive sexual attraction to his own blood we are shocked by the lack of response from the community. Though his family demonstrates feeble attempts to banish him, even he himself acknowledges the need for some punishment; the decent God fearing white folks who claim to set the moral standard do absolutely nothing to exert any kind of justice. On the contrary they look towards him with kind eyes and even offer him work. This only goes to show us that white culture has the propensity to not only tolerate wickedness but help it extend its pestiferous tentacles.

Music is also a factor in the Trueblood episode. The paternal child molester turns to the blues for guidance "I looks up and sees the stars and I starts singin'. All

I know is I ends up singin' the blues. I sings me some blues that night ain't never been sang before." The singing offers him the vision and fortitude to put his despicable act behind him. By accepting the blues as a curative element Jim Trueblood taps into his ancient folk heritage which is eternal and universal. He loses his guilt and burden by abandoning the self into the collective self, finding the courage and the discipline to try and mend that which he has broken and sullied.

The novel also displays conformity to a peculiar sense of chromatic identity perfectly expounded by Louis Armstrong's song "(What Did I Do To Be So) Black and Blue." The involvement of Armstrong's musical masterpiece synthesizes cultural tradition, the burden of an unrelenting racial reality and the sadness and melancholy which rule over the lives of blacks who attempt to find answers in solitude and pauper living conditions. The deployment of such a powerful archetypal figure, splicing together two musical traditions which spring from the same source determine a singular path: improvisation inside sadness and the eccentricities of fate.

Ellison envisages jazz and blues as fundamental paradigms of the American experience, not just capricious elements of black culture and ideals. Full identity for the genres is achieved by taking advantage of black traditions and folk culture against the backdrop of a strong and substantial mainstream American culture. Blues and jazz creators are constantly exploring the abundance of their craft, expanding constructive capabilities through mastery of resourcefulness and traditional conventions. By blending and adapting rhythms they serve not only the ideas but the ideals of the group, maintaining a delicate expressive balance between expressing individuality and honoring generative social depths. Black music re-enacts raw, elemental lessons of the past situated inside the collective unconscious in order to provide much needed lessons for a delicate present and render hope for the future. Music is able to understand the chaotic nature of existence and simplify it to a less volatile state which can be managed and understood.

Jazz is not an autarchic form of creation. It's a blueprint of society. The individual or the musician must strive to assert personal independence inside a human mechanism that is programmed to out stage and suppress, triggering new challenges through fierce competition, pushing the envelope, improvising effective trajectories. This is the encumbrance naturally attributed to the main character in *Invisible Man*. He must overcome chaos, the harsh realities of history, personal limitation and social constraints in order to reach his full potential and be more than just a rusty sprocket inside a system that often lacks heart or purpose. Jazz music influences Ellison's novel on a sematic level.

The author experiences great joy in toying with the tempo of the narration, exposing the reader to a wide array of selected jive talk, religious sermons, verbal confrontations in political discourse and last but not least the genuine talk of the every-day honest, hardworking black man. The passion and complexity of Afro-American speech are paramount throughout the development of the plot and thematic apparatus. It boasts a robust vitality, audacious variations which embody a

proud heritage and an inspiring courage to accept and embrace variations in the science of naming that which surrounds and defines us.

The protagonist's quest for wholeness, his odyssey through the jungle that is reality carries with it the descriptive burden of his people. The narrative is retrospective, marked by the cold whip of irony based on a clear separation between the formerly naïve and currently illuminated. The Golden Day episode for instance is exposed to satire in the valiant attempt to reconstruct a potentially shameful past. Thomas Jefferson for example is justly portrayed as an abuser of black women aside from his role as one of America's founding fathers. Ellison criticizes the state's treatment of black veterans who had once believed in the principles that had made America great: freedom, justice, equity. They had become pale, maladive shadows of their former selves, abandoned by a system they had voluntarily sacrificed everything to protect.

The main character often appears intoxicated by moral atrocity. The people on Wall Street appear as being severely dehumanized, controlled by a soul-crippling "auri sacra fames," an industrial, capitalist monster which takes away one's identity and even one's soul. The surrounding technology is emasculating, making the individual feel small, unimportant, and utterly obsolete in a world that has no need for the weakness of a kind smile. The crowded, black neighborhoods are no strangers to corrupted humanity. A lack of personal physical and spiritual space hinders the development of the inhabitants, causing vicious over interactions and angst in abundance. Corporate America and black America collide in a re-enactment of labor abuse and racial oppression as is the case with the Liberty Paint Company and the unnamed protagonist.

The company's logo "Keep America Pure With Liberty Paints" is indicative as to the racist machine keeping the main character in brief but crushing servitude. Manifestos of self-proclaimed purity and the pride of their manufacturing protocols "Optic White" permit Ellison to again flirt with ethnic symbology, greet destructive myths with equally destructive irony and satire, deconstruct monstrous sentiments of racial and cultural purity, exposing the absurdity of paradoxes and social rituals gone astray. Work inside the factory is once more laced with hidden symbols and existential metaphors.

The entire labor mechanism functions as a huge conglomerate of exploitation and self-exploitation as individuals work and thus support the mechanisms which act as instruments of repression against their humanity. The hero's personal odyssey also bears collective relevance as it retraces his people's journey from darkness to light, from bondage to freedom and beyond. Ellison attempts to reconstruct the complicated connections between two cultures: white and black; exposing the rarely symbiotic and sadly often enough parasitic bond. Though extremely complicated, this racial gathering has produced the synergy necessary to give birth to an astonishing nation where both the individual and the community are ultimately encouraged and supported to thrive and prosper under the noble banner of freedom.

The human mind is a severely fragile element because of a dual vulnerability. It can be attacked, shaped or manipulated psychologically but one need not neglect concrete, physical traumas which can have an even more devastating effect. The unnamed hero in *Invisible Man* is subjected to barbaric electrical shock therapy, once again bringing to our attention how our machines, the technology we build to serve man can become our ultimate undoing. The protagonist manages to withstand the ordeal and escape with his sanity intact by finding refuge inside his childhood, embracing previously thought lost ludic identities such as Buckeye the Rabbit and Brer Rabbit.

The negative experiences transform the protagonist and spark an instinctual return to the roots of his people. He finds himself invigorated by the spirit of Harlem embodied by the warm and nurturing Mary Rambo who encourages him to stay the course and not allow himself to be corrupted by the dark elements around him. The character immerses himself in the complexity of Harlem using every sense at his disposal. He agrees to sacrifice a bit of identity in exchange for some much needed freedom. This freedom however is short lived as his intelligence, speech and charisma drag him to the middle of an ideological conflict between two forms of extremism: communism versus Black Nationalism.

Similarly to Faulkner, Ellison correlates the path and trajectory of the black American hero to strong metaphors encompassing the ramification of the human condition viewed not just on an ethnic level but on a fundamentally universal one. The power of the novel is that any sane and rational human being, regardless of race, religion or ethnicity finds it quite unproblematic to root for Ellison's underdog as he is the carrier of not only black values but universal mechanisms of spiritual worth that transcend arbitrary barriers erected by the tyranny of low men and gregarious ideologies. Our modern day Odysseus carries on his American and his African legacies, brilliantly celebrating the wealth of the human soul, inviting us to take part in his personal and social leap of faith.

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Business Metaphors: A Sign Negotiators Live By

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RÉSUMÉ : *Les métaphores du langage des affaires : marques des négociateurs*

Ce document souligne l'importance des métaphores d'affaires dans la communication spécifique. Il se concentre sur une classification des métaphores d'affaires diverses et leurs riches significations, selon leur source. Les domaines typiques des sources métaphoriques choisis sont les suivants: les mécanismes et les machines, les animaux, les plantes et le jardinage, la santé et le fitness, le combat et la guerre, les navires et les voiliers et les sports. Toutes les métaphores d'affaires sont définies et il y a des exemples dans des contextes ayant pour but de montrer comment ces métaphores fonctionnent. Le but d'une telle présentation a été de rassembler les métaphores utilisées dans les textes d'affaires et d'offrir ainsi des éléments de réflexion et un corpus spécifique pour les étudiants en sciences économiques.

MOTS-CLÉS : *métaphores d'affaires, langage métaphorique, communication*

Introduction

There are business people who have the ability to fascinate, and this fascination is not the product of the information communicated, but mostly the way in which it is communicated. Paul Watzlawick (1978: 13-19) speaks about two languages: the rational language, quantifiable in phrases, sentences, words, syllables, and sounds, which can be perceived as a system of rules with identifiable constitutive elements; and the metaphorical language, which basically operates with symbols. The rational language is attributed to guide processes of thinking, and is subdued to linguistic rules, and grammar and semantic principles. In contrast, the metaphorical language responds to no limitation, and is represented by experiences, gestures, attitudes and traits of character, otherwise said, it makes the appeal of a person, or, in this case, of a negotiator. The fact that we can identify two languages utterly suggests that they are both necessary so that the world of business might be outlined not as much as a reality, which it definitely is, but as a creation of language.

In 1980, George Lakoff and Mark Johnson published their famous *Metaphors We Live By*, focusing on the idea that the essence of a metaphor is understanding and experiencing one kind of thing in terms of another. Instead of seeing metaphors as being a characteristic of poetic language, Lakoff and Johnson speak about conceptual metaphors, which are pervasive not only in everyday language, but also

in everyday thought and action. The conceptual system thus existent has the ability to determine what people perceive, how they act, and how they communicate with other people. If communication is based on conceptual principles, and conceptual principles represent the way in which people think and act, then the conceptual principle is fundamentally metaphorical.

One of the metaphors Lakoff and Johnson use in order to exemplify their theory is "time is money." This is a frequently used metaphor in business, as it has become a habit for employers to pay their employees by hour, week or month. The examples provided for the explanation of the theory are:

You're *wasting* my time.
This gadget will *save* you hours.
I don't *have* the time to *give* you.
How do you *spend* your time these days?
That flat tire *cost* me an hour.
I've *invested* a lot of time in her.
You're *running out* of time.
Is that *worth your while*?
He's living on *borrowed* time.

As it can be seen, in the global business culture, time *is* money. Business people and their clients experience time as hourly wages, interests on loans, or yearly budgets, thus they understand time as a thing which can be spent, wasted, invested wisely or poorly, or budgeted.

In 2001, Charteris-Black and Ennis highlighted the importance of metaphors in teaching Business English. By studying linguistic and conceptual metaphors in financial reports in Chilean and British newspapers, they found that the former prefer the use of business metaphors which have a source in psychological health, and the latter prefer metaphors from the nautical field.

A Definition of Business Metaphors

Researchers have long tried to define metaphors. According to Cameron and Law (1999), the difficulty of defining a metaphor relies in deciding whether a metaphor is a cognitive phenomenon – the way things are understood – or a linguistic phenomenon – the way things are expressed. Therefore, the complexity of finding an adequate definition for a metaphor arises from the intricate relationship between thought and language.

The debate over the definition of a metaphor in general may be further enlarged towards the definition of a business metaphor. A business metaphor may be considered a carrier of knowledge shaped under the common image that two domains bring together. According to Ken Baake (2003: 55) *"knowledge is shaped when images from one domain of observed reality are used to give form and substance to images in another domain."*

If knowledge is shaped by metaphors, it helps create layers of meaning within the negotiation context. For example, in the following statement: "We ought to be dancing more in sync," the negotiator suggests that they might be headed towards a productive agreement, which has good value for both sides. The piece of knowledge transmitted here is an inference about the possibility of their coming to mutual terms until the end of the business discussion.

Metaphors are powerful tools of influence. They organize consciousness at the highest logical levels. Business metaphors are not only a means to embed suggestions to partners, but they can also lead their unconscious mind without even giving direct suggestions. If a negotiator says: "If you were to close this deal, you would plant the seed for future development," he implies a prosperous business prospect thanks to the single act of signing a contract.

A Classification of Business Metaphors

According to Boers (2000) typical metaphorical themes in economics are: mechanisms and machines, animals, plants and gardening, health and fitness, fighting and warfare, ships and sailing, and sports. Most examples used in the following tables have been taken from Longman's *Business English Dictionary* (2007), Longman's *Dictionary of Contemporary English* (2008), as well as from business textbooks and online business newspapers.

Newspaper articles contain a wide variety of metaphors:

Mechanisms and machines	
Metaphor:	**To tick over**
Definition:	If a system, business etc. ticks over, it continues working but without producing very much or without much happening.
Part of speech:	Phrasal verb
Source:	Mechanism
Example:	Patrick Hoyos, *The Selling Of Barbados* "To Keep Our *Artificial Economy Ticking Over.*"
Metaphor:	**To add fuel to the fire**
Definition:	To make an argument or disagreement worse.
Part of speech:	Verb phrase
Source:	Substance
Example:	Rather than providing a solution, their statements merely *added fuel to the fire*.
Metaphor:	**Nail in somebody's/ something's coffin**
Definition:	One of several bad things which help to destroy someone's success or hopes.
Part of speech:	Noun phrase
Source:	Tool
Example:	Observers fear that this strike will be another *nail in the coffin of the industry*.
Metaphor:	**The daily grind**
Definition:	The boring things that you have to do at work every day.

Part of speech:	Noun phrase
Source:	machinery
Example:	Workers are emerging from their *daily grind* in the factory.
Metaphor:	**To hammer the market**
Definition:	To sell a large amount of stocks, shares etc at one time, causing prices to fall.
Part of speech:	Verb phrase
Source:	Tool
Example:	South Californian *market is hammered* by recession.

<div align="center">

Animals and birds

</div>

Metaphor:	**Fat cat**
Definition:	Someone who has too much money, especially someone who is paid too much for their job – used in order to show disapproval
Part of speech:	Noun phrase
Source:	Animal
Example:	Pilots have a bad image among their co-workers, who view them as *fat cats* who earn higher salaries.
Metaphor:	**Rat race**
Definition:	A fierce competition to maintain or improve one's position in the workplace or social life. This term presumably alludes to the rat's desperate struggle for survival.
Part of speech:	Noun phrase
Source:	Animal
Example:	A vacation is a chance to escape the corporate *rat race* for two weeks.
Metaphor:	**Horse-trading**
Definition:	When two sides discuss a business deal in a very forceful way, each one trying to get as much as they can without making the other want to stop the deal.
Part of speech:	Noun
Source:	Animal
Example:	There has been some intense *horse-trading* today.
Metaphor:	**Bull**
Definition:	Someone who thinks that prices of shares, bonds, currencies, etc are going to rise, and who will therefore keep and buy investments.
Part of speech:	Noun
Source:	Animal
Example:	*Bulls* predict the Dow Jones will go beyond 13,000.
Metaphor:	**Bull market**
Definition:	A financial market in which prices are rising, especially over a long period of time
Part of speech:	Phrase
Source:	Animal
Example:	Even badly managed companies do well in a *bull market.*
Metaphor:	**Bear**
Definition:	Someone who thinks that prices of shares, bonds, currencies, or

basic goods are going to fall, and who may sell shares, bonds etc they do not actually own, expecting to be able to obtain them more cheaply later, before they have to deliver them to the

Part of speech:	Noun
Source:	Animal
Example:	*The bears* argue that after the stock market's dramatic rise, shares are bound to fall again.
	The bears took hold of the company, sending the shares 5p lower to 159p.

Metaphor:	**Tigers**, also **(East) Asian tigers** or **economic tigers**
Definition:	The successful economies of South East Asia including South Korea, Taiwan, Singapore, Malaysia, and Hong Kong.
Part of speech:	Noun
Source:	Animal
Example:	*Japan and the Asian tigers* have managed perfectly well without domestic sources of oil.

Metaphor:	**Bear market**
Definition:	A financial market in which prices are falling, especially over a long period of time.
Part of speech:	Noun phrase
Source:	Animal
Example:	We've had a *bear market* for a couple of months now, but I think it's at or near bottom.

Metaphor:	**To buy a pig in a poke** *informal*
Definition:	To buy something without seeing it or looking at it carefully, that turns out to be bad value.
Part of speech:	Verb phrase
Source:	Animal
Example:	House purchasers must satisfy themselves through legal advisers or surveyors that they are not *buying a pig in a poke.*

Metaphor:	**To buy a pup** *informal*
Definition:	To be cheated into buying something that is not good value.
Part of speech:	Verb phrase
Source:	Animal
Example:	If he *has bought a pup*, it is highly unlikely that any other shrewd financier would buy it from him.

Metaphor:	**Dogsbody** *informal*
Definition:	Someone who is given the uninteresting or unpleasant jobs to do.
Part of speech:	Noun
Source:	Animal
Example:	I got myself a job as typist and general *dogsbody* on a small magazine.

Metaphor:	**Cash cow** *informal*
Definition:	A very profitable business or part of a business
Part of speech:	Noun
Source:	Animal
Example:	Mail order should be seen as a *cash cow* that will generate cash for further moves into information services. GM and Ford have used

luxury cars as; giving those up could have a terrible impact on profitability.

Metaphor:	**White elephant**
Definition:	Something that is completely useless, even though it cost a lot of money
Part of speech:	Noun phrase
Source:	Animal
Example:	The hotel is unfinished and structurally unsound – a *white elephant* of epic proportions.

Metaphor:	**Lame duck** *informal*
Definition:	A company that is losing a lot of money.
Part of speech:	Noun phrase
Source:	Bird
Example:	We don't have time to fix broken companies and we won't be buying any *lame ducks*.

Metaphor:	**To get all your ducks in a row**
Definition:	To have everything in order.
Part of speech:	Verb phrase
Source:	Bird
Example:	I *have got all my ducks in a row* and can make the investment.

Metaphor:	**To kill the goose that lays the golden egg**
Definition:	To destroy the thing that brings you profit or success.
Part of speech:	Verb phrase
Source:	Bird
Example:	High taxes *kill the goose that lays the golden eggs*.

Metaphor:	**Cock-up** *informal*
Definition:	Something that has been spoiled by someone's stupid mistake or by being done badly.
Part of speech:	Noun
Source:	Bird
Example:	He's made a monumental *cock-up* of his first assignment.

	Plants an gardening
Metaphor:	**Branch**
Definition:	An individual bank, shop, office etc that is part of a large organization.
Part of speech:	Noun
Source:	Plant: tree
Example:	The business has 170 *branches* throughout the UK. To talk to one of our specialist financial advisers, just contact your local *branch*.

Metaphor:	**Branch manager**
Definition:	Someone in charge of a particular branch of a bank, shop in a chain of shops, etc.
Part of speech:	Noun phrase
Source:	Plant: tree
Example:	He joined nine years ago as a teller and worked his way up to *branch manager*.

Metaphor:	**To plant the seed**
Definition:	To start a prosperous business partnership.
Part of speech:	Verb phrase
Source:	Gardening
Example:	If you were to close this deal, you would *plant the seed* for future development.

Metaphor:	**Seed capital/ money/ financing**
Definition:	Money used to start a new company, project, activity, etc.
Part of speech:	Noun phrase
Source:	Gardening
Example:	Careful budgeting allows managers to accumulate savings, which they can use as *seed capital*.

Metaphor:	**Hedge fund**
Definition:	A fund that makes investments that are unlikely to fall in value as well as in those that go up or down in value, to reduce the risk of losing a lot of money.
Part of speech:	Noun phrase
Source:	Gardening
Example:	He manages a 40 million dollars *hedge fund*.

Health and fitness

Metaphor:	**Symptom**
Definition:	A sign that a serious problem exists.
Part of speech:	Noun
Source:	Medicine
Example:	The disappearance of jobs is a *symptom* of a deeper socio-economic change.

Metaphor:	**Cure-all**
Definition:	Something that people think will cure any problem.
Part of speech:	Noun
Source:	Medicine
Example:	Investment is not a *cure-all* for every economic problem.

Metaphor:	**Occupational medicine**
Definition:	The study of the conditions under which people work and the effects of these conditions on their health and safety.
Part of speech:	Noun
Source:	Medicine
Example:	It is known from *occupational medicine* that exposure to these chemicals can cause health problems.

Metaphor:	**To stretch**
Definition:	To make an amount of money last longer than usual by being careful how it is spent and not wasting it.
Part of speech:	Transitive verb
Source:	Fitness
Example:	All departments must *stretch* their budgets.

Metaphor:	**Casualty**
Definition:	A person, project, or company that suffers very badly or goes out of

	business as a result of something.
Part of speech:	Noun
Source:	Medicine
Example:	The airline is the latest *casualty* of the recession.
	The marketing department was one of the first *casualties* of the budget freeze.
Metaphor:	**To bleed**
Definition:	To lose money.
Part of speech:	Intransitive verb
Source:	Medicine
Example:	Its consumer electronics division continued *to bleed*, with an operating loss of $100 million.
Metaphor:	**To bleed**
Definition:	To make someone pay an unreasonable amount of money.
Part of speech:	Transitive verb
Source:	Medicine
Example:	She *bled* him for every last cent that she could.
Metaphor:	**To bleed somebody/something dry/white**
Definition:	To take a lot or all of someone's money.
Part of speech:	Verb phrase
Source:	Medicine
Example:	Developing countries *were bled dry* by massive loan repayments
Metaphor:	**To inject**
Definition:	To provide money, ideas, skills etc for an organization or an activity, to make it perform better or to stop it from failing.
Part of speech:	Verb
Source:	Medicine
Example:	This was an opportunity *to inject* some life into the campaign.
	It *injected* new capital into the company.

Fighting and warfare	
Metaphor:	**Proxy fight**
Definition:	A method used by a company when it is trying to get control of another one in a takeover. It involves persuading people owning shares in the target company (=company which the takeover attempt is aimed at) to vote for new members of the board who approve of the takeover.
Part of speech:	Noun phrase
Source:	Fighting
Example:	If they reject the offer, we'll have no hesitation in launching a *proxy fight*.
Metaphor:	**To retreat**
Definition:	1. if shares etc. retreat, their value falls to a lower level.
Part of speech:	Verb
Source:	Army
Example:	In Frankfurt, share prices *retreated* as the market consolidated recent gains.
	The Dow Jones Industrial Average *retreated* 10.07 points to

	11,199.46.
Metaphor:	**To retreat**
Definition:	2. to decide not to continue with a plan, idea, agreement etc because it is too difficult or no longer worth doing.
Part of speech:	Verb
Source:	Army
Example:	Japanese buyers *have retreated* after paying huge prices for U.S. properties in the past.
Metaphor:	**To be in retreat**
Definition:	If a company, industry, market etc is in retreat, its performance is less good than before.
Part of speech:	Verb phrase
Source:	Army
Example:	With the Tokyo stock market *in retreat*, the central bank is likely to be even more cautious about agreeing corporate loans.
Metaphor:	**Down raid**
Definition:	An occasion when someone buys a lot of shares in a company in the first few minutes of the day's trading, in an attempt to get control of it.
Part of speech:	Noun phrase
Source:	Army
Example:	A *dawn raid* allows the build-up of a significant stake in a target company within a matter of hours, giving the board of the target company little time to react or advise its shareholders.
Metaphor:	**Advertising campaign**
Definition:	An organization's programme of advertising activities over a particular period of time with specific aims, for example to increase sales of a product.
Part of speech:	Noun phrase
Source:	Army
Example:	The company ran an *advertising campaign* for its drink products that was targeted at teenagers.
Metaphor:	**Sales campaign**
Definition:	A series of events or activities aimed at advertising a product and increasing sales.
Part of speech:	Noun phrase
Source:	Army
Example:	It said its aggressive *sales campaign* has helped boost sales.
Metaphor:	**Surrender charge/ surrender penalty**
Definition:	An amount of money someone owning an insurance policy has to pay if they stop the policy before it matures (=becomes due for payment).
Part of speech:	Noun phrase
Source:	War
Example:	Most annuities have steep *surrender charges* in the first seven years. Investors should always compare *surrender penalties*.
Metaphor:	**Surrender value**
Definition:	The value of an insurance policy when it matures (=becomes due for

	payment), or when you stop it before it matures.
Part of speech:	Noun phrase
Source:	War
Example:	If the holder drops the policy before death, the person gets to walk away with some of the accumulated savings, the policy's *surrender value.*

Ships and sailing	
Metaphor:	**To steer**
Definition:	To be in charge of an organization, team, or process and make decisions that help it to be successful, especially during a difficult time.
Part of speech:	Verb
Source:	Sailing
Example:	Rivetti *is steering* a comprehensive restructuring program that will transform the company.
Metaphor:	**To abandon ship**
Definition:	To leave an organization because you believe that it is going to fail soon.
Part of speech:	Verb phrase
Source:	Ships
Example:	The chairman and most of the board members *had already abandoned ship*.
Metaphor:	**To be in the same boat (as somebody else)**
Definition:	To be in the same unpleasant situation as someone else.
Part of speech:	Verb phrase
Source:	Ships
Example:	Everyone has lost their job. We*'re all in the same boat*.
Metaphor:	**Downstream**
Definition:	Relating to an activity, product etc that depends on or happens after another activity, etc.
Part of speech:	Adjective
Source:	Shipping
Example:	With cooperatives, farmers have more control over *downstream* activities such as the marketing of their crops.
Metaphor:	**Upstream**
Definition:	Relating to an activity, product etc on which other activities etc depend or that happen before other activities.
Part of speech:	Adjective
Source:	Shipping
Example:	*Upstream* technologies such as electronics and optics improve the performance of manufacturing machinery.

There are many sports metaphors which have gradually entered the business sphere and are now widely used in business discussions.

The decision for using such metaphors has emerged from the need to capture the intangibles of pride, élan and savoir-faire in business.

Sports

Metaphor:	**To root for** *informal*
Definition:	To encourage, to cheer on.
Part of speech:	Verb phrase
Source:	Sports
Example:	I'm glad you are *rooting for* me; I really feel there is someone on my side.

Metaphor:	**At bat** *informal*
Definition:	Describing the person upon whom main responsibility falls upon achieving great success.
Part of speech:	Adjectival phrase
Source:	Baseball
Example:	Who will be *at bat* during the first presentation?

Metaphor:	**Batting order** *informal*
Definition:	An assigned sequence of tasks or responsibilities.
Part of speech:	Noun phrase
Source:	Baseball
Example:	What's the best *batting order* for this project?

Metaphor:	**To make a pitch** *informal*
Definition:	To deliver a sales presentation, or any other presentation intended to persuade.
Part of speech:	Verb phrase
Source:	Baseball
Example:	I'm going *to make a pitch* for more money.

Metaphor:	**To play hard ball** *informal*
Definition:	To do business uncompromisingly.
Part of speech:	Verb phrase
Source:	Baseball
Example:	I can *play hard ball* better than he can.

Metaphor:	**Self-starter** *informal*
Definition:	One who shows a great deal of initiative.
Part of speech:	Noun phrase
Source:	Baseball
Example:	We need more *self-starters* in this complacent company.

Metaphor:	**To take a swing at** *informal*
Definition:	To try something.
Part of speech:	Verb phrase
Source:	Baseball
Example:	Why not *take a swing at* this venture?

Metaphor:	**To jump the gun** *informal*
Definition:	Start something prematurely.
Part of speech:	Verb phrase
Source:	Track
Example:	You're so impatient, always *jumping the gun*.

Metaphor:	**Off and running** *informal*
Definition:	Just begun and well begun.
Part of speech:	Adjectival phrase

Source:	Horse racing
Example:	The project team is *off and running*.
Metaphor:	**Pace setter** *informal*
Definition:	One who creates the trend which others follow.
Part of speech:	Noun phrase
Source:	Horse racing
Example:	We're the *pace setters* for the industry.
Metaphor:	**To take the gloves off** *informal*
Definition:	To deal bluntly and forcefully, with no attention to courtesies or ethical considerations.
Part of speech:	Verb phrase
Source:	Boxing
Example:	I've tried to be nice to you, but now it's time to *take the gloves off*.
Metaphor:	**To angle for** *informal*
Definition:	To manipulate events, with both determination and deviousness, to favour the attainment of one's objective.
Part of speech:	Transitive verb
Source:	Fishing
Example:	He's been *angling for* a raise for over six months.
Metaphor:	**Can of worms** *informal*
Definition:	A complete chaos; a mess that cannot be straightened out.
Part of speech:	Noun phrase
Source:	Fishing
Example:	You'll be opening up a real *can of worms* if you ask the auditor about that acquisition.
Metaphor:	**To call the shots** *informal*
Definition:	To rule, to govern.
Part of speech:	Verb phrase
Source:	Basketball
Example:	He's the one who'll be *calling the shots*.
Metaphor:	**To tread water** *informal*
Definition:	To do enough to survive, but not enough to win.
Part of speech:	Verb phrase
Source:	Swimming
Example:	All you can do in a situation like that is to *tread water*.
Metaphor:	**To grapple with** *informal*
Definition:	Said of problems or situations, not of people: to struggle with.
Part of speech:	Verb phrase
Source:	Wrestling
Example:	I've been *grappling with* this problem for months now.
Metaphor:	**To blow the whistle** *informal*
Definition:	To expose an otherwise concealed and illegal or unethical act of another.
Part of speech:	Verb phrase
Source:	Football
Example:	I'm going to *blow the whistle* on these dishonest operations.
Metaphor:	**Benchwarmer** *informal*
Definition:	One who should be, but is not, actively involved.

Part of speech:	Noun
Source:	Football
Example:	We can't use *benchwarmers* in our firm.

Conclusions

The aim of this classification has been to provide material for teaching business vocabulary using metaphors during the Business English Course, now offered at the University of Craiova, Faculty of Economics and Business Administration.

After considering the previously presented business metaphors, the findings have been: the business metaphors which are sourced in sports are informal and provide ease in communication when used in speaking; most business metaphors which are sourced in animals and birds, and health and fitness are used in finance; the use of business metaphors during a Business English course facilitates students' development of communicative competences and helps them cope better with the cross-cultural problems that a foreign language may sometimes cause.

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Are Summary Strategies Effective in Text Composition and Foreign Language Learning?

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RÉSUMÉ : *Est-ce que les stratégies de resumer sont efficaces dans la composition du texte et l'apprentissage des langues étrangères ?*

La synthèse sur la composition des textes a été faite à partir des observations réalisées à l'Université de Vlora. Les résumés produits par les étudiants ont été réalisés dans deux conditions : dans le premier groupe (environ 30 étudiants) chacun a travaillé individuellement dans l'étude des textes et a composé des résumés de ces textes ; dans le deuxième groupe, ils ont travaillé par paires et ont produit des résumés des mêmes textes. Les étudiants à haute compétence ont produit des idées plus précises en étant plus capables de simplifier les idées, tandis que les autres, à faible compétence, ont préféré de copier les idées. En outre, ils n'ont pas dénaturé l'information et le texte original, à la différence des étudiants à faible compétence. Les étudiants à faible compétence ont été incapables de choisir entre les stratégies cognitives de base pour la réalisation du résumé, à savoir l'inclusion, l'exclusion, la prise de notes, l'utilisation des mots de liaison ou des connecteurs, la compréhension du sens de nouveaux mots, l'utilisation de la paraphrase pour communiquer et conserver le sens original. Cette enquête aide les étudiants non seulement pour la composition des textes, mais aussi dans l'apprentissage des langues étrangères.

MOTS-CLÉS : résumé, texte, stratégie, idée, composition, coopérativité

Introduction

Definitely the original text composition aims at the production of original ideas, summary composition aims at the assembling of the main ideas included into an original text. A text summary reflects the students' levels in English and Albanian. Summary as text strategy is shorter than the original text's length. If we aim at a successful text summary (narrative, argumentative or descriptive), we have to include and not omit the main ideas of the original text.

At the same time, we have to be unambiguous about the original content information because it is vital. The number of words of the original text is reduced in the text summary. High-proficiency students do use schemas, simplifications and concepts. They have to re-organize the original text, use linguistic and syntactic

elements, analyze the content of the text, and they have to recognize and select the important or unimportant elements and ideas of the text.

In order to well-perform the summary in text composition, the students need to have cognitive skills, and to use them accurately, but first and foremost the students need to understand the original text when they read it. It is important recognizing and addressing potential language summarizing barriers and basic cognitive skills.

As above mentioned, the uses of linguistic schemas are important in interpreting how that information is and will be presented. Schemata can be reflected in text structures and can also be culturally determined. Kaplan (1966) stated that the structure of formal argumentative essays is culturally determined and that therefore second language writers and readers must be aware not only have sufficient command of their second language but they must also be aware of the textual structures in their second language. Developing of sentences is affected by second language ability.

Thus, during the process of summary writing, the student has to consider the text and understand what the text is about. The student has to interpret the text content, understand the original text structure and organization. Then he/she has to point out the main ideas of the original text. The student must use and create linguistic schemas in order to interpret the text information. He/she has to be aware of the logical organization and of principles/patterns of composition such as grammar, mechanics, content and words (he/she has to use his/her new own words).

The student has to know and develop the principles of composition organization. He/she has to develop the text chronologically, arrange ideas or events in the order in which they occur. Then these ideas should be also organized according to their importance and decide where to put the most or the less important idea. In addition we can say that an important part of effective writing and effective thing is logical organization.

In other words, we can add that summary composition is related to critical thinking, so it is important to encourage a development in the learning field. One of the best ways is the work in groups, it is necessary that the members of the same group must work in an interactive way checking each other's logical outcome, conclusions, difficulties etc. This is done based on feedback. In this way, another result is achieved. Students mutually teach each other. Second Vygotsky cites: "mental development is a social process and the ability to reason increases through interaction by persons of the same standard. While McKeachie says: *"Team work increases the ability of critical reasoning."* Students in group are encouraged, helped to increase the confidence in their own skills, and when they work in cooperative pairs they will accomplish better in summary composition than children working individually. The hypothesis (think-fair-share) is discussing together solving an issue), helps the student develop critical thinking while he or she is in the *"zone of proximal development"* (Vygotsky, 1978).

Furthermore, analysing their results in text summaries, teachers have to teach students summarizing strategies and promote reading and text analysis. Through this, they acquire knowledge of the text, language itself and make them aware of different ideas and the content of the literal text. In addition, cooperative learning and teaching can support their foreign language learning and text summarizing composition. Considering all the above-mentioned particularities, we have to emphasize that students will develop the most effective communicating and learning skills.

Performed Method

This research was carried out with students of the Department of Foreign Languages, Faculty of Humanities, at University of Vlora. The students were asked to choose text, and they never received any instruction on summary composition. The students were of different levels: low-proficiency, medium-proficiency and high-proficiency. The students were asked to summarize the same text in two stages.

It was the first time that students dealt with summary composition in English. Most of them had no idea of what it was about. At the first stage they worked without any instruction. Each text had a number of main ideas in different paragraphs that students had to recognize and to include in summary. There were 30 students, and they produced 60 summaries working in two different phases. Firstly, they were asked to summarize the articles to a certain extent, and then, at a later stage, they were asked to summarize again the texts that they had already summarized. Students' summaries were evaluated on the grounds of inclusion or omission of main ideas, words, and phrases and of the changes that did in first and second part of the text.

Summary Results

The comparison showed that students didn't change a lot the ideas and the length of the text. Especially, the low-proficiency students did a poor performance in the text summary, and were completely unable to verify their work (summary). Not only the low-proficiency students, but also the high-proficiency students did not deal with the main ideas of the text. They produced long summaries and they did include the same ideas that were in the original text. There were differences when students worked cooperatively, they performed better, and they were encouraged, had an increased confidence in their own skills, were able to make decisions and able to assess work efficiency (Kagan).

The groups were made of students with different skill levels. Working in groups/cooperatively helps the so-called "silent "and/or low-proficiency students because it encourages them to express, themselves to develop interpersonal skills, their ability to make decisions, ability to communicate and encourages self-confidence. Moreover, the students' work cooperatively is a powerful way for them

to learn and is the keystone to perform technical skills such as reading, speaking, listening, writing, computing, and problem-solving. In other words the summaries developed by students working in pairs produced a more effective result than the ones developed by students working individually.

The following tables present examples of text summaries written individually and cooperatively. Figure 1 presents the performance of high-proficiency students who made a better summary than other students. The article was just one page. When they worked individually, the length of the text didn't change a lot and there were no specific judgements. The following paragraphs are summarized by students working individually and cooperatively.

1. "The portrait, I have already said, was that of a young girl. It was a mere head and shoulder, done in what is a *technically termed* a vignette manner; *much in the style* of favourite head of Sully. The *arms, the bosom, and even the ends of radiant hair* melted imperceptibly into the vague deep shadow which formed the deep back-ground of the whole..."

The student has summarized as below:

1a. "The portrait, I have already said, was that of a young girl. It was a mere head and shoulder done in what is *called* vignette manner; *similar* of the head of Sully. *The body* melted imperceptibly into the vague deep shadow which formed the deep back-ground of *it*..."

Looking at the summary we can realize that the student has extracted three phrases and one word, and has substituted and paraphrased them with his/her own words:
a. *Technically termed – called*
b. *much in the style – similar*
c. *arms, the bosom, and even the ends of radiant hair – body*
d. *whole – it*

When we analysing this article, we can observe a tendency by the student who has tried to paraphrase the most expressions or phrases of the original text with his/her words. There is one idea and two units combined. The main ideas and the content are not developed to a very high level.

High	No	Inclusion	Omission	Ideas
	seven students	22 new words	30 words	one combined
		seven phrases	three sentences	
		paraphrasing		

Figure 1. (1st phase) Summary written by students working individually.

The second paragraph:

2. "The frame was oval, richly glided and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all could it have been that-my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignette, of the frame, must have instantly dispelled such idea must have prevented its momentary entertainment..."

The students' summary is as below:

2a. "The portrait was that of a young girl. It was a mere head and shoulder done called vignette manner; similar of the head of Sully. The body melted imperceptibly into the blurred shadow which formed its oval setting glided and laced in Moresque. That portrait was admirable as a painting. It wasn't the work piece or the immortal beauty of the portrait that affected me. Maybe, my impression was shaken from its half slumber and had mistaken the head for that of a living person. I realized that the design and the vignette dispelled the idea of preventing its momentary entertainment..."

Thus, when we analyse the second summary, we will notice a combination of two paragraphs and idea units, and the content information is more accurate. The students working cooperatively have developed a shorter and better text summary. We do have inclusion, omission of words and phrases, combination of sentences, the use of their own words are effective and the paragraphs are joined coherently.

High	No	Inclusion	Omission	Ideas
	2 x 3 students	30 new words	41 words	three combined
		11 phrases	six phrases	
		less paraphrasing	five sentences	

Figure 2. (1st phase) Summary written by students working cooperatively.

In the following extract, we have summaries developed by low proficiency students individually.

3. "Female literary studies focused on female themes, genres, styles, and development of female traditions. The female focus of this search for a female literary tradition has benefited literary studies in general. It has rediscovered female authors, rehabilitated ignored ones, and in its efforts to let women to speak for themselves unearthed much writing of a personal nature, as letters, travel journals, and diaries that has contributed redefinition and expansion of the literary field. Feminism has expended the cannon, has rehabilitated the forgotten genres as the

"sentimental", domestic novel, and has, constructed a dynamic cannon of writing by women..."

The student's summary is as below:

3.a. "Female literary studies focused on female themes, genres, styles, and development of female traditions. The female focus of this search for a female literary tradition has benefited literary studies in general. It has rediscovered female authors, rehabilitated ignored ones, and in its efforts to let women to speak for themselves unearthed much writing of a personal nature, as letters, travel journals, and diaries that has contributed redefinition and expansion of the literary field. Feminism has expended the cannon, has rehabilitated the forgotten genres as the "sentimental", domestic novel, and has, constructed a dynamic cannon of writing by women..."

Table 3 shows a summary developed individually by low-proficiency student. It is noticeable that it is just a copy-paste of the original text.

Low	No	Inclusion	Omission	Ideas
	5 students	no new words	no words	none
		no phrase	no sentence	
		no paraphrasing		

Figure 3. (1st phase) Summary written by students working individually.

In the following extract, we have summaries developed by low proficiency students cooperatively.

4. "Female literary studies focused on female themes, genres, styles, and development of female traditions. The female focus of this search for a female literary tradition has benefited literary studies in general. It has rediscovered female authors, rehabilitated ignored ones, and in its efforts to let women to speak for themselves unearthed much writing of a personal nature, as letters, travel journals, and diaries that has contributed redefinition and expansion of the literary field..."

The students' summary is as below:

4a. "Female literary studies focused on themes, genres, styles, and development of female traditions. The female focus of this search for a female literary tradition has benefited literary studies. It has rediscovered female authors, ignored ones, and in its efforts to let women to speak for themselves unearthed writing of a personal nature, as letters, travel journals, and diaries that has contributed and expansion of the literary field..."

If we have a quick look at the summary of low-proficiency students working cooperatively, we can notice a slight but not important change comparing to the paragraph written individually by the low-proficiency student. The only tendency by the students is the omission of some words from the original text (*female, rehabilitated, in general, much, redefinition*). There are no new words, combination, paraphrasing or content information. This shows their weakness in composition and knowledge of the foreign language.

Low	No	Inclusion	Omission	Ideas
	3 x 3 students	no new words	30-50 words	none
		seven phrases	one sentence	
		paraphrasing		

Figure 4. (1st phase) Summary written by students working cooperatively.

Conclusion

One of the most important issues is that comparing the summaries developed by students of different levels there are differences on sentence level. The individual students have used the most comfortable strategy of omitting words or in rare cases paraphrasing them. The students working cooperatively have developed a different summary compared to students working individually. Another important factor to be emphasised is that the high-proficiency students are more accurate and effective on text summaries. In my opinion, this huge gap does exist due to the differences that the students have in reading, communication, and learning skills.

When the students were asked if they had any idea about text summary or summary strategies, they were impatient to answer that it was the first time ever they experience such kind of text composition. They admitted that this aspect was not the only reason that they had a poor and vague performance. Moreover, it is related to grammar, language, culture, and learning knowledge, and most important to the knowledge of English language.

This research was one of the first steps about summary strategies in text composition and foreign language learning. Through text summary, the students of University of Vlora can also develop or acquire great knowledge about kinds of literary texts. They will move away from the traditional learning and will be able to use cooperative learning techniques, better develop their interpersonal skills, and improve significantly their achievement, student self-esteem, and other positive outcomes. This research will help the students to overcome many obstacles they encounter during foreign language learning and text organisation and composition. Furthermore, the teachers will be able to understand and evaluate the students' performance in reading, learning, analyzing literary text composition.

The students of the University of Vlora encounter many difficulties to summarize a text summary because there is a lack of text summary research in Albanian language. Nevertheless, the students were eager to develop other text

summaries, not only in English, but also in Albanian. They felt they could perform better in Albanian language because they could read, understand and interpret the text content and information. In addition, if we want to have a productive and effective text summary, we have to consider the social and cultural characteristics of the language, and the principles of text composition.

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Temporal and Spatial Doubling in William Faulkner's
*A Rose for Emily**

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RÉSUMÉ : *Le double temporel et spatial dans la nouvelle* **Une rose pour Emily** *de William Faulkner*

A Rose for Emily ('Une rose pour Emily') de William Faulkner fait magistralement un portrait de la société sud-américaine pendant la guerre civile, en utilisant une chronologie perturbée des événements, une intrigue non conventionnelle et des éléments gothiques du Sud. On y explore l'histoire tourmentée d'un Sud tombé, illustrée à travers la bibliographie d'une dame typique du Sud dont la trajectoire de la résonne avec celle de la culture. La vie de Miss Emily double la transition des pays du Sud, dans la dimension temporelle et spatiale, et l'histoire met en évidence les contradictions entre les croyances nationales et régionales, la détérioration de l'unité et la perte du système traditionnel de valeurs.

MOTS-CLÉS : *courte histoire, temps, espace, double*

The Reconstruction era, a flourishing period for the American society, also had negative overtones, especially for the southern American society. This period of readjustment was characterized by disorder, violence, and frequent clashes between whites and African Americans, as the racial issue became even more significant after the Civil War. Besides the concrete difficulties faced by the Southern American society, most of the southerners also had to fight an inner struggle, caused by the change they were forced to embrace. People were reluctant to the new order imposed on them and many sought to keep as much as possible of the old South, even if that meant retreating into nostalgia and feeding with the memory of a glorious past.

William Faulkner, a writer very much rooted in the southern American history and a southerner himself, took the task to carry forth aspects, attitudes, traditions and the general atmosphere of the southern society. However, his work is not an adulation of the southern traditions and values and, instead, it brings into question disturbing aspects about the premises on which the southern society was built. The mythical Yoknapatawpha County, inhabited by quintessential southerners, was the framework in which Faulkner set his novels and short stories. This fictional setting was the perfect location for the author to put in writing pieces of reality, and it is also the place where the action of the short story I intend to analyze takes place. *A Rose for Emily* is set in Jefferson, the most important town of the rural area of

Yoknapatawpha, a town considered by critics to be a transposition of Oxford, Mississippi, the place where Faulkner spent most of his life.

In *A Rose for Emily*, Faulkner presents the personal history of a southern lady whose life course mirrors the trajectory of the culture that created her. Emily Grierson, the main character of the short-story, is the embodiment of the Old South, a woman educated by her father in the traditional, patriarchal spirit. Because of her father's influence and oppressive domination, she becomes an old maid and she chooses to isolate herself from the community when everything she knew begins to vanish, when the values on which she was raised are no longer accepted and when she realizes that she does not belong in the constantly changing society. After her father's death, she lives most of her life alone, with only one black servant by her side to help her around the house. The story relates more than four decades of the main character's life and begins with Miss Emily's funeral, a moment of great significance for the townspeople, who attend the ceremony in order to pay their respects to the last representative of the old South.

Emily is the product of a faulty society, one in which women are considered mere objects, incapable of taking care of themselves. She is a misanthrope that doesn't find her place in the world, for she is ceaselessly under observation, and the more she tries to keep her privacy, the more she arouses people's curiosity and speculations. Though the story circles back and forth, from the main character's funeral to the moment immediately following her death, when the corpse of Emily's lover is found in one of the bedrooms of her house, I shall try to analyze the main events presented in the story in chronological order, because I intend to examine the way in which Miss Emily's life doubles the transition of the South and to clear up Faulkner's intentions in creating a story and a character whose behaviour many people might find quite disturbing.

We learn from the story that, as a young lady, Emily is under her father's barbaric domination, and he *"condemns her to the lonely isolation of an unwanted spinsterhood"* (Brooks, 1978: 153). She is *"a slender figure in white"* (*Collected Stories*, 123), who has no control over her life. Her father put her in the background, dressed her in white and drove away all her suitors, considering none of them was good enough for her. Mr. Grierson, a respectable member of the community, is the typical southern aristocrat who takes full advantage of his status as the master of the house, and the patriarchal principle on which he raises his daughter enables him to treat her like an object, forcing her to act according to his needs. An yet, while he was alive, Emily didn't have to do anything in order to make a living, and her only duty was to be Miss Emily Grierson, a member of the upper classes and to act properly for a lady of her rank.

According to the chronology made by Cleanth Brooks in his book *William Faulkner: toward Yoknapatawpha and beyond*, Emily was born sometime before the Civil War, when the southern aristocracy was flourishing and the social classes were very well established. Emily's father is an important figure of the community, and a wealthy man who has no consideration for his daughter's right to live her life according to her standards, and he prevents her from having a normal life. The

house in which Emily was born suggests the opulence that characterized that period: *"It was a big, squarish frame house […] white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on […] our most select street"* (*Collected Stories*, 119). Miss Emily herself was a symbol of that period, a young and beautiful lady, always dressed in white, as if her father needed to show his greatness and superiority not only through his house, but also through his daughter, who was seen more like a decorative element than an actual human being.

Emily's father dies sometimes in the 1880's, after the Reconstruction era, when most of the South's glory and richness had already perished. After his death, the house is the only thing left for Emily, her fate being similar to that of the southern society. She is now forced to live as a pauper, and to experience *"the old thrill and the old despair of a penny more or less"* (*Collected Stories*, 123). When her father dies, Miss Emily's agony and rebellion begin as well. At first, she simply cannot accept the idea that she is left alone, with no one to watch after her. When the townspeople come to offer their help for her father's burial, they find her dressed as usual, with no sign of sadness on her face, as if nothing had happened. For three days she denies her father's death, as if she needed to keep things just the way they were, which is the first sign that indicates her reluctance to accept any change. However, from this moment, things only get worse for Emily and any attempt to move on with her life goes astray.

Being raised in a patriarchal society, Miss Emily's house is her sanctuary, but also her confinement. With her father alive, she is forced to remain in the house, because her father wishes so, and when her father dies, she chooses to remain there, because she doesn't know what else to do, as she was never taught to live her life in a different manner. An yet, she proves that she is strong enough to survive by herself, and in order to make a living, she gives china-painting lessons to *"the daughters and granddaughters of Colonel Sartoris' contemporaries"* who *"were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays"* (*Collected Stories*, 128). This proves that not only Miss Emily had difficulties in accepting the new order imposed on the society, but also the entire town was *"caught between the old and the new"* (Cohn, 2002: 329), a fact that confirms the idea that the main character's biography doubles the metamorphosis of the southern society, for both of them withstood novelty, and yet they both had to undergo radical change.

Shortly after her father's death, Miss Emily meets Homer Barron, the man she would fall in love with, and also the one whose corpse would be found in her house after her death. At first, this romantic affair gives the impression that she is now able to move on with her life, and that she had finally escaped her father's authority. She tries to be happy in her relationship and she completely ignores people's malicious remarks that come as a reaction against a behaviour that eventually is considered inadequate for a lady. Consequently, her attempt to leave the past behind fails and she must cling on to what she can have: the memory of her relationship and her lover's corpse. Her manner of solving the problem is

twisted and awkward, and even macabre, but the pressure she is put under makes her act this way, because everything around her changes, and yet, she is compelled to remain the same Miss Emily and to behave according to her distinction. In my opinion, the society is responsible for her abominable deed, because people wanted her to remain the same, a product of the traditional values, and they denied her the right to do as she pleases. Her endeavour and failure to accept change resonates with the entire society's attempt to embrace innovation, as they give the impression that they live in the present and they are able to cope with the constantly changing reality, but in fact they reminisce about the past with nostalgia.

Emily's romance was not meant to last, mostly because the man she chose was *"a Yankee – a big, dark, ready man, with a big voice and eyes lighter than his face"* (*Collected Stories*, 124), a mismatch for a lady of her status. If in the beginning, the townspeople encouraged and approved her romance, as if she needed their approval, once they realized their relationship is unlikely to turn into marriage, they felt that they should do something in order to end it. More than that, there were others, older people, who rejected the idea that a Grierson would seriously think of a Northerner right from the beginning, a fact that certifies that she is considered a symbol of the old southern society and that people expect her to remain the same though everything around changes. In addition, because she is a Grierson, and because the Griersons are representatives of the Old Order, her being a member of their community is a reason big enough for them to look back at the past and wish for the things to be done in the old-fashioned way. This attitude divulges the townspeople's stubbornness in keeping their traditional system of values that would not allow a *"real lady to forget noblesse oblige"* (*Collected Stories*, 124), which indicates that the short story is actually about a *"collective historical paralysis"* (Cohn, 2002: 327), and not an individual drama, as it may appear on a first reading.

Being left alone after her father's death, with no one to look after her, the community assumes the role of Miss Emily's father. She is considered too fragile to be able to take her life into her own hands and, because she is a lady, they do not allow her to make her own decisions. Colonel Sartoris and his contemporaries take care of her financial situation (the Colonel exempts her from paying taxes and his contemporaries send their daughters and granddaughters to take lessons in china-painting from Emily), judge Stevens finds a compromise solution on the problem with the smell coming from her property, and everybody else feels free to interfere in her life. Thus, when they realize she has no intentions of ending her affair with Homer Barron, and that there is no chance for the two to get married, the townspeople decide to intervene. They call her relatives, hoping that they would bring Emily on the right path. What they didn't realize by that moment is that Miss Emily not only was perfectly capable to make her own choices, but she had already decided the fate of her relationship with Homer Barron. So, the preparations for a wedding begin. She *"ordered a man's toilet set in silver, with the letters H.B. on each piece,"* she buys *"a complete outfit of men's clothing, including a nightshirt"*

(*Collected Stories*, 127), all to the townspeople's delight, who were convinced that the couple would get married soon.

Anyway, Miss Emily's plan was slightly different from what they had imagined. Being forced again to act according to someone else's wishes, as if her father's domination hadn't been enough, she silently rebels against everybody, proving that she had taken *"on the traits of her domineering father"* (Brooks, 1978: 155). The townspeople's desire to see her either married or alone, but also her fear that she might be abandoned by her lover, as *"he was not a marrying man"* (*Collected Stories*, 126), indulged her in believing that poisoning him was the right thing to do. Therefore, right after she prepares the *"macabre bridal chamber"* (Brooks, 1978: 154), she buys the arsenic from the druggist and she poisons her lover.

Soon after the disappearance of Homer Barron, an awful smell begins to be felt coming from Emily's property. During that period, Emily had already sealed herself off from the community. As the townspeople began to complain because of the smell, the authorities were forced to do something about it. At the meting they arranged in order to find a solution, four men participated: three of them belonging to the old generation and a younger man. This is the moment when the differences of opinion between the older generation and the younger one become more considerable. The young man, unable to understand Miss Emily's importance for the community, suggests notifying her about the problem and asking her to take care of it, considering she shouldn't receive any special treatments. Nevertheless, his solution is immediately rejected by the older men, whose respect for Miss Emily and for what she stands for withholds them from *"accusing a lady to her face of smelling bad"* (*Collected Stories*, 122). By applying a compromise solution to the problem, which was sneaking onto her property to sprinkle lime, they not only protect Emily from the disgrace of being accused of smelling bad, but they also destroy the evidence of murder and they become accomplices to the killing of Homer Barron.

When the four men in charge of solving the problem of the smell without confronting Miss Emily with such an unpleasant situation creep into her property, she sees them from her window and she even turns on the lights in order to make her presence visible: *"As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her quiet upright torso motionless as that of an idol"* (*Collected Stories*, 123) She appears at the window not only to see them, but also to be seen by them, for at the window she has been seen by many generations. The narrator's use of the pronoun "we", which indicates the fact that he was invested with the communal voice, combined with the use of the word idol in his description of Miss Emily, confirm her importance for the town of Jefferson, for she is the last representative of *"those august names"* that *"lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson"* (*Collected Stories*, 119).

The chivalrous gestures the men perform in order to help Miss Emily allow us to draw some conclusions about their opinion of women. Not only women were thought to be frail and weak, but men believed they were also completely out of touch with reality and they should be kept that way. Judge Stevens doesn't want to confront Emily for the smell, though it is obvious that she was aware of it, as she was the one living in the house. And because women should be protected from any kind of undesirable situations, Colonel Sartoris comes up with an absurd story that *"only a man of his generation and thought could have invented it, and only a woman could have believed it"* (Collected Stories, 120). Thus he remits her taxes on the assumption that Miss Emily's father had loaned money to the town, and the town prefers this way of repaying it, in an attempt to prevent her from being made aware of her desperate financial situation.

Miss Emily is *"a tradition, a duty, and a care, a sort of hereditary obligation"* (Collected Stories, 119) for the town of Jefferson, because she is a product of the old South, and a living illustration of the principles on which the old patriarchal society was founded. Because she is a lady, she is considered unable to take care of herself without a male figure by her side. She cannot escape her condition as much as she cannot escape her father's house. She is an outsider in the modern world and any attempt to integrate fails because she has no support of any kind. Therefore, all she can do is to lock herself in her house, *"shutting out the world and its changes"* (Cohn, 2002: 327).

The Grierson house is the embodiment of the Old South. Though it was once a hallmark of luxury and abundance, the house begins to deteriorate after Mr. Grierson's death, denoting that the glory of the old South had also begun to fade away. Its decadence produces gradually, as its landlady grows older, and it reaches its climax when she dies. Time leaves its marks not only on Miss Emily, but also on her solid and stylish house, which progressively turns into a symbol of decay and misery, *"an eyesore among eyesores"* (Collected Stories, 119). Because of its segregation from the rest of the town, and because of Emily's determination to reject anything that was related to industrialization and progress (like when she refused free postal delivery), her house becomes a microcosm in which the Old South is still alive. In this place, the trajectory of the Old Order is reinstated and the house and Miss Emily become constant reminders of the fading glory of the old aristocracy.

With Miss Emily as a duplicate of her house and vice versa, the decline of the latter points to the physical and emotional breakdown of the former. Just as dust invades every corner of the house, so too insanity conquers Emily's mind, as time turns her from a *"slender figure in white"* (Collected Stories, 123) into a *"small, fat woman in black"* who seemed *"bloated, like a body long submerged in motionless water, and of that pallid hue"* (Collected Stories, 121). And because Miss Emily's lifetime is the temporal dimension and her house is the spatial dimension in which the conversion of the southern society is reiterated, the aspects of necrophilia that Faulkner inserts in the story (the hint that Miss Emily might have slept next to her lover's corpse) is not meant to shock the reader, but to show

that injustice is part of reality and that the heroine of his story is merely a victim of the abusive patriarchal culture that created her.

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Handling Economic Vocabulary in English Classes

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ABSTRACT

Teaching specialized vocabulary in a foreign language such as English is a never - ending experience in the sense that constant training is needed in order to achieve proficiency. Thus, students in Economics need to be connected all the time to tasks and activities based on texts extracted from recent materials that present importance to them in terms of information in the field they study. Teachers should mainly focus on paragraphs that contain words which raise difficulties as far as their meaning is concerned and introduce them into various contexts to ensure their proper acquisition and understanding.

KEYWORDS: *ESL, ALM (audio-lingual method), active usage, learning styles*

English teachers have always searched for tools which would help them make their teaching task easier and more approachable to students. In order to make our teaching process effective, we try to focus on all aspects of a language, including vocabulary, which represents the basis of any foreign language. The process of learning a foreign language, respectively of acquiring vocabulary, is difficult and long-lasting, since there is no person who can say that he/she has learnt enough of a language.

The importance of communication in every-day situations, the needs of EAP students, have risen the role of vocabulary in language learning. In their future careers, students in Economics will need to use business terms not only in written speeches but also in oral presentations. As Norbert Schmitt explains in his book, *Vocabulary in Language Teaching,*

> Indeed, learning language is probably the most cognitively (mentally) challenging task a person goes through. But whereas the grammar of a language is largely in place by the time a child is 10 years old, vocabulary continues to be learned throughout one's lifetime. This is because the grammar of a language is made up of a limited set of rules, but a person is unlikely to ever run out of words to learn.
>
> (Schmitt, 2000: 4)

Business classes are no different from any other classes in terms of teaching vocabulary except for the emphasis on specific vocabulary, that is the selection of the words needed for instruction. Since we deal with students in Economics, the

teacher's task of building the right environment becomes naturally easier since students are already motivated to learn and practice as many words and expressions that they will need in their future. Yet, teachers still face the task of presenting words in a most natural way as possible, helping students use context relationships, origins or references when they meet a new word.

Thus, a strong emphasis must be placed on lexis since all students need a solid foundation of it to become high competitive communicators in a foreign language such as English. The only way to achieve this is to involve students into a great variety of creative and engaging exercises that help them remember or consolidate the already known words, phrases or collocations and at the same time learn new ones enriching their core vocabulary with new and new items at each and every lesson. The teacher should pay much attention to introduce the students to the most frequently business words and make sure they are retained and that the students are able to use them effectively.

> (…) Putting across the meaning is only a small part of vocabulary teaching. What is important is to teach students to use words meaningfully in their own sentences, that is to say they should have a great deal of practice so as to have fluency in using them in speech and writing as well as an ability *to understand them when they listen to others using them.* (Verghese, 1989: 88)

When dealing with a specific class the teacher first needs to find out what type of learners he/she has to work with in order to find the best methods and tasks to turn the language learning process into a proficient one. It is well known that there are students who rely on visual activities to help them acquire new vocabulary. They always feel the need to see the word, to read and write as much as possible in order to learn new vocabulary. At the same time, there are students who rely on listening materials; they have an easiness to retain new words just by simply hearing them. For them, the Audio Lingual Method (ALM) proves to be most efficient. And last, but not least, there are the kinaesthetic learners, those who need to move while learning, who are more interested in games or riddles, who perceive the entire language process as a fun activity. Once the teacher knows what type of learners are in a class, he/she can bring materials and come up with new ideas to motivate students in acquiring a foreign language.

Word learning needs to become part of every-day class and this can be done by helping students work with the new vocabulary in as different ways as possible – be it through reading-comprehension, listening or speaking tasks. When one meets a new word for the first time, it doesn't mean that he/she will immediately acquire it, but they will gradually learn it, first by recognizing it the first time they meet it in a different situation and then by using it in his/her own speech.

In other words, students should be encouraged not only to remember the real meaning of the economic words but to be able to use them whenever necessary in similar contexts. To help them achieve this, the English teachers should have in view interesting materials extracted from authentic business sources such as specialized newspapers and magazines, offering students a suitable setting for

language work and future discussions. As the current methodological trend is to encourage communication as much as possible, teachers should mainly focus on meetings, negotiations, telephoning, presentations, products advertisements, social English, etc. Business correspondence should not be neglected either. Written communication is as important as oral communication since it helps students be ready to face Business English exams successfully.

Better said, realistic business situations may bring an essential contribution to the students' motivation, encouraging them to actively engage in conversations or in discussions regarding business problems. The English teacher has to be centred on building students' confidence in expressing their own opinions freely, involving them in tasks that require the practice of the language skills acquired during the course. Moreover, asking students to interact with each other in the activities they need to carry out can reduce the stress of those that are generally reticent or those that fear to communicate in English because of the language errors that may arise in a spontaneous debate. Students that are reluctant to express themselves in English need to be encouraged to develop their confidence and this can be done only by involving all learners into activities where they have to work in pairs or in groups. According to Jeremy Harmer,

> Pairwork seems to be a good idea because it immediately increases the amount of student practice. Pairwork allows the students to use language (…) and also encourages student co-operation which is itself important for the atmosphere of the class and for the motivation it gives to learning with others. (…) In some ways, groupwork is more dynamic than pairwork: there are more people to react with and against in a group and, therefore, there is a greater possibility of discussion.
>
> (Harmer, 1991: 244-45)

In EFL classes' vocabulary is learnt on a daily basis since each lesson brings something new in terms of words. In a business class this process is more planned than in a regular English class since teachers need to choose the right type of texts, exercises or listening materials in order to practise the use of business terms. Nevertheless there is a wide variety of activities that teachers may use.

A nice activity which not only helps students work with vocabulary but it is also fun and motivating is word-building. For example, teachers may ask students build a word ladder starting from the verb *to employ*. The students try to find as many alternatives as possible, an activity which proves to be fun and, at the same time, helps to the vocabulary development. They form the ladder by finding words like: *employer*, *employee*, *employment*, *unemployment*, *unemployed*, etc. and may continue explaining the difference between an *employer* and an *employee*. Further on, students may be asked to fill-in blanks with the words, thus making it easier for them to retain and use these words efficiently.

> Experiments on vocabulary seem to suggest that students remember best when they have actually done something with the words they are learning. There is a definite advantage in getting students to do more than just repeat them. Tasks such as

changing them to mean their opposites, making a noun an adjective, putting words together, etc. help to fix the words in the learner's minds. (Harmer, 1991: 160)

Students need to find out not only the meaning of a word which can merely be done by an explanation or a definition of that word, but also the way that word is used, the register and style we encounter it in. therefore, teachers may bring letters written in an informal style and ask students turn them into formal ones. Thus students get to practise the use of formal styles in different contexts or situations. Even more, to make the activity motivating and fun, teachers may bring into class a job-interview tape script where the interviewer asks the applicant into a formal way while the latter responds totally informal. It will be fun for the students to change the words and expressions of the applicant into more formal ones.

> (…) knowing a word means far more than just understanding (one of) its meaning(s). Somehow our teaching must help students to understand what this knowledge implies both in general and for certain words in particular. By being aware students will be more receptive to the contextual behaviour of words when they first see them in texts, etc. and they will be better able to manipulate both the meanings and forms of the word. (Harmer, 1991: 158)

One of the best ways of acquiring vocabulary is by presenting language in context. The meaning of the new item may be offered by the text itself since there are texts which offer the explanation or the definition immediately after that word. For example, it won't be difficult for the students to understand the meaning of R&D in a text where there may appear a sentence like: *The employees of R&D department, who are responsible for research and development, are unhappy with the present changes.* Thus, the text offers an immediate definition of where the R&D comes from. At the same time, contexts may provide synonyms or antonyms based on which students can easily infer the meaning of the word they encounter. Especially in upper-intermediate or advanced level, meaning is implied from the general context of a text or of a listening material so that students understand the message without having to stop and ask for explanations or even look the word up in the dictionary.

> Students' vocabulary growth is incredible. Three-year-olds enter preschool knowing between 500 and 2000 words. By grade 12, their oral vocabularies are, on average, over 40,000 words, adding about 4,000 words during each school year. How do they learn all those words? No matter how well we teach, it's clear that most of the words are learned from contextual exposure in reading, conversation, and active engagement in the world. This incidental learning emphasizes the importance of context to vocabulary learning. (Blachowicz & Cobb, 2007: 35)

An important activity in Business English classes is that of forming word-partnerships that relate to their specialization. For example, students may work in pairs to form word partnerships with words like *brand* and *product.* They are also given, in random order, the definitions for all expressions so that the activity

becomes more challenging. By forming the correct words and matching them to their definition, students become aware of the meaning of word-partners such as *brand-stretching, brand-awareness,* or *product-placement, product-endorsement.*

It is known that when acquiring vocabulary, it is not sufficient to convey the meaning of the words; teachers also need to check their understanding and help students consolidate the new items. In the activity described above, students convey meaning by discovering the pairs and their definitions but, in order for the teacher to make sure the students have understood, he/she needs to offer students an exercise where they have to fill-in blanks to complete sentences. Consolidation may be offered by a communicative activity where students offer different examples of *product-placement* from movies, or *product-endorsement* from advertisements. It is a vivid and exciting activity which captures the whole attention of a class and makes the students work together to come up with more ideas and examples.

Diagrams and representations can help students become familiar with certain words. For example, the teacher may bring a diagram of a company representing headquarters, subsidiaries, warehouses, etc. and ask students match the words with their representation on the diagram. Then they can discuss about different ways of organizing a company. The students will find it easy to form a connection between pictures and words in the future.

Nowadays, Business English has become more accessible to students due to the large amount of borrowed words into the Romanian language. For example, there is no sense in trying to explain words like *training*, *team-work*, *benchmarking report*, *audit*, *banking*, *barter*, etc. since they are present in both languages and they are used in the same situations. Nevertheless, special attention should be given to terms which may easily be misleading to students since they have the tendency of thinking at their Romanian equivalents. For example, *advertisement* may be perceived as *notice* by Romanian students rather than *publicity*, *collateral* may be thought of as something subordinate rather than *the security for the payment of a loan*, and so on.

A frequent problem that may arise when teaching ESP is the insufficient training of the teacher in the filed. Thus, at the beginning, the English teacher may find the economic vocabulary hard to understand and master. As a consequence, he/she may become anxious in the class and thus the quality of the teaching process may be seriously affected. Studying the teaching materials in advance or becoming familiarised to the general business terms may not be such a hard aim to attain. Hutchinson and Waters argue that such difficulties may be easily overcome.

(…) ESP teachers may also have to struggle to master language and subject matter beyond the bounds of their previous experience. Teachers who have been trained for General English teaching or for teaching of literature may suddenly find themselves having to teach with texts they know little or nothing about. (…). However, in specialised texts the discourse structure may be denser and more formalised but not different in kind from that of less specialised material. There may well be a heavier

load of specialist vocabulary, but this need not make it more difficult to understand. Indeed it may make it easier, because many such terms are internationally used.

(Hutchinson & Waters, 1994: 158, 159)

In conclusion, teaching English for Economics nowadays is undoubtedly a complex process since the teacher has to adapt all the time to the fast-changing world of business. Therefore, a dynamic and effective approach is needed in order to turn the English class into a successful one and prepare students for a future career in the desired field of activity. Grammar, speaking, listening, pronunciation and reading activities have to be considered as compulsory components of teaching materials but none of these may be developed without a good mastering of the essential as well as of the specialized vocabulary.

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Latin Origins of English and Romanian

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RÉSUMÉ : *Les origines latines de l'anglais et du roumain*

Le latin a été la plus ancienne langue parlée dans l'Empire Romain. Il a été également, de facto, la langue internationale de la science et de l'érudition dans l'Europe centrale et occidentale jusqu'au XVIIe siècle. Grâce à la conquête romaine, le latin s'est rependu dans une grande partie de l'Europe et tout au long de la Méditerranée, en évoluant dans les langues parlées de France, Italie, Roumanie, dans la péninsule ibérique et en Amérique du Nord, centrale et du Sud et en Afrique. La Dacie a été l'une des provinces conquises par Trajan, dernier empereur romain qui a réussi à vaincre le dernier roi dace, Decebal, en 106 après J.C. Le latin parlé dans cette province est la langue parlée par les colonisateurs qui sont venus en Dacie d'autres parties de l'Empire romain. La langue anglaise est basée, en fait, sur la fusion des dialectes régionaux du latin parlé, du latin vulgaire, germanique, gothique, celtique, grecque et espagnol. Ce processus a connu une longue évolution, durant environ huit siècles, jusqu'à la conquête normande de 1066

MOTS-CLÉS : *langage, fusion, subir, lire, écrire*

To understand the English language thoroughly it is necessary to have knowledge of Latin. This is due to the fact the Anglo-Saxon language, that Germanic group spoken in Britain and known as Old English borrowed many words from Latin, either, directly or indirectly through French. This had been taking place long before and after the Norman Conquest (AD 1066). As a result modern English and Latin are quite closely connected.

1. Latin Language

To anyone acquainted with the roles and status of English in the world today, a sociolinguistic profile of Latin at that time of the Roman Empire would make familiar reading. Latin was an ancient Indo-European language spoken across the Roman Empire. It was also, the de facto international language of science, and scholarship in mid and Western Europe until the 17th century. Through the Roman conquest, Latin spread throughout the Mediterranean and a large part of Europe, later evolving into the languages spoken in France, Italy, Romania and Iberian Peninsula and through them to North, Central, South America and Africa. Latin was a developed, omni functional, autonomous, urbanised highly standardised language. In short, Roman Empire witnessed a process known to sociolinguists as

language shift. There are a number of reasons why a process of language shift took place. The Romans conquered, but also administered and their centralised rule lasted so long (several hundred years) in many places so that Latin had the chance to take root.

There are two distinctions of Latin: *classical*, the form used in poetry and formal prose, and *vulgar*, the name given to a common set of Latin based dialects until they diverged into the various Romance languages. After the fall of the Western Roman Empire and the rise of the Catholic Church, Latin became the ecclesiastical language of the Catholic Church and *lingua franca* of educated classes in the West.

The Latin alphabet, together with its modern variants such as the English, Spain and French ones, is the most widely used in the world. Today, Latin is widely used in terminology and abbreviations of, amongst other things, philosophy, medicine, biology and law. Latin terms are also used in isolation, as technical terms.

2. English Language

The English language is actually based on the amalgamation of regional dialects spoken in Latin, Vulgar Latin, Germanic, Gothic, Celtic, Greek and Spanish a process that took about 8 centuries of lingual evolution until the Norman Conquest in 1066. It was the French, and especially the Normans who used Anglo-Norman, which was close to old French which actually helped most to improvise, refine and shape the Anglo-Saxon (Old English) language for 3-4 centuries after the Conquest. Anglo-Norman borrowings had contributed roughly 10,000 words to English, of which 75% remain in use. The best example of this stage of development is Geoffrey Chaucer's famous work, *The Canterbury Tales*. However, it was King Edward III of England who concerned about the unfair disadvantage of his English-speaking subjects apropos the French- speaking nobility, decided to make English the official language in the government, the court system and business affairs in mid-14th century. After that, the English language evolved gradually, incorporating spoken words and dialects from the world through the centuries.

Later, during the English Renaissance, many words were borrowed directly from Latin and Greek, leaving a parallel vocabulary that persists into modern times:

e.g.: *cactus/cactuses/cacti*   *genius/geniuses/genii*
    bureau/bureaus/bureaux   *terminus/terminuses/termini*
                symposium/symposiums/symposia

The foreign plural form is mostly used in technical language while the plural with "s" is used in everyday speech. The English language belongs to the western sub-branch of the Germanic branch of the Indo-European family of languages.

Exposure to Latin and its offspring French was sustained throughout much of the recorded history of English and it is this that helps give the language its

European flavour in that many English words are quickly recognisable to speakers of French, Italian and Spanish. Romance loan-words are common in domains associated with power and prestige and it is a matter of everyday experience that formal business letters tend to favour the French "request" rather than the Anglo-Saxon "ask" and the military medals are awarded for gallantry or courage rather than for "guts" (an Anglo-Saxon word).

According to John Smith (2009: 470) the English vocabulary, Germanic words (generally words of Old English or to a lesser Norse origin) tend to be shorter than the Latinate words of English and more common in ordinary speech. This includes nearly all the basic of English syntax and grammar. The longer Latinate words are often regarded as more elegant or educated. An English speaker is often able to choose between German and Latinate synonyms: *"come"* or *"arrive"*, *"sight"* or *"vision"*, *"freedom"* or *"liberty."*

In some cases there is a choice between a Germanic derived word (*"oversee"*) a Latin derive word (*"supervise"*), and a French word derived from the same Latin word (*"survey"*). The richness of the language arises from the variety of different meanings and nuances such as synonyms harbour, enabling the speaker fine variations or shades of thought. Familiarity with the etymology of groups of synonyms can give English speakers greater control over their linguistic register. An exception is that the nouns for meats are commonly different from, and unrelated to, those for the animals commonly having a Germanic name and the meat having a French-derived one.

Example include: *"deer"*, *"sheep"* and *"mutton"*. However, there are other Latinate words that are used normally in everyday speech and do not sound formal; these are mainly words for concepts that no longer have Germanic words, and are generally assimilated better and in many cases do not appear Latinate. For instance, the words *"mountain"*, *"valley"*, *"river"*, *"aunt"*, *"uncle"*, *"move"*, *"use"*, *"push"*, and *"stay"* are all Latinate. English has been written using the Latin alphabet since around the ninth century. The spelling system or orthography is multilayered, with elements of French, Latin and Greek spelling on the top of the native German system.

Another example of Latin Influence upon English language is *"the use of the plural pronoun "you" as a respectful marker of address"* (Leith, 1997). Originating in the Latin of the later Roman Empire (there were two emperors, so to address one was to address the other, as well) the custom of using and demanding the polite plural pronoun spread into many European languages during the middle Ages.

3. Romanian Language

Latin was the language of the Roman Empire. In the beginning, in 753 BC (the time when legendary Romulus founded Rome), Latin was just the language spoken in Rome. In a few centuries, as the Roman Empire extended, Latin came to be known all around the Mediterranean area (its expansion reached its peak in 117 AD

when the Romans ruled by Emperor Trajan put an end to their conquests). Dacia was amongst the last provinces conquered by Trajan. Dacia was conquered as a result of the raids led by Emperor Trajan, who managed to defeat the last Dacian king, Decebal, in 106 AD.

Latin was the language spoken by the colonists who came to Dacia from other parts of the Roman Empire. As Dacians learned Latin, the latter underwent some changes that made it different from the Latin spoken in other provinces of the Empire.

The total number of elements borrowed by Latin from the languages of the conquered populations (who abandoned their own languages) and preserved by romance languages represent their *substratum*. The substratum of Romanian, for instance, is Thraco-Dacian. The substratum of Romanian did not change the fundamental Latin character of the language just as the (Celtic, Iberian and Liguarian) substratum of other Romance languages did not change in the least the fundamental Latin character of those languages.

Romanian words inherited from Latin which resembles English words either through their common Indo-European origin or through Latin-Romance stratum:

e.g.: *frunte > forehead*   *lac > lake*
  în > in   *lung > long*

or inherited words which resemble elements of international composition:

e.g.: *aur > gold* (cf. *auriferous*)
  carne > meat (cf. *carnivore*)
  somn > sleep (cf. *somniferous*)

Romanian words borrowed from Neo-Greek or from Slavic (of Greek origin) which resemble Old Greek words or formatives belonging to the international academic scholastic vocabulary of English.

e.g.: *icoană > icon* *mănăstire > monastery* *zahăr > sugar*

Romanian words of Slavic origin which resemble English words through their common Indo-European origin:

e.g.: *plug > plough*

Romanian is no different from other Romance languages in so far as they all are the result of the diversification and continuous evolution of spoken Latin. Spoken Latin could be considered the common language of a civilization, the means of oral communication amongst the inhabitants of the Roman state. The Vulgar Latin can sometimes be reconstructed on the basis of the comparison among the Romance languages that continue it. The process by which Romance languages were formed represents in fact a slow evolution of Latin to the Romance languages. The

development of the English language has been strongly influenced by the Latin languages of mainland Europe. While English has evolved through a series of migrations across the centuries and has developed at the European periphery, it has become the lingua franca of the modern world, despite its complexity. It is evolving, now importing words and phrases from the Anglophone world where it has been adopted as the official language over the last three centuries.

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

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Variables of Discourse Marker Use

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RÉSUMÉ : *Variables de l'emploi des marques discursives*

Concernant les marqueurs du discours, nous pouvons parler d'une utilisation centrale de chaque marqueur ou d'un sens profond dont nombreux auteurs parlent, mais nous pouvons certainement parler des excentricités pragmatiques. Parler en interaction, c'est l'instance dans laquelle l'utilisation de marqueurs de discours est prévue pour générer des variantes de l'usage qui, sous l'influence directe des variables telles l'âge, le sexe, l'aire géographique, pourraient être différentes de la signification pragmatique fondamentale des repères respectifs. Ce document portera sur la manière dont le parler en interaction génère des variantes d'utilisation de marqueurs, en faisant une comparaison entre la signification pragmatique fondamentale des marqueurs, les coordonnées d'utilisation décrites par la littérature et les variantes spécifiques du parler dans les contextes d'interaction en temps réel.

MOTS-CLÉS : *marqueurs du discours, excentricités pragmatiques, parler, interaction, signification*

1. Variables of Discourse Marker Use

We can speak about a central use for each discourse marker or about a core meaning that many authors refer to, but we can certainly speak about pragmatic invariants. Central uses or core pragmatic meanings have been acknowledged as coordinates of discourse marker use. However, each marker can fulfil various (sometimes a multitude of functions) which arise mostly during the verbal interaction according to the intentions of the speaker regarding the outcome of the respective verbal exchange. What could also trigger ex-centric marker uses are the variables such as age, gender, level of instruction, agenda, geographical area, group membership, formal or informal context of interaction, etc, that distinguish between the participants in the conversational event. Talk in interaction is the instance in which the use of discourse markers is expected to generate variants of use which, under the direct influence of the above mentioned variables, could differ to a greater or lesser extent from the core pragmatic meaning (if any) of the respective markers.

This paper will look at the manner in which talk in interaction generates variants of marker use by making a comparison between the core pragmatic meaning of markers, their coordinates of use described by the literature and their speaker-specific variants in real interactional contexts.

2. Research Methodology

The conversations that are rendered and analyzed in this paper are both formal and informal. In order to make the research activity more comfortable for the respondents, they have been given a voice recorder and asked to record conversations whenever and for whatever period of time they saw fit. The participants in the research are undergraduates, graduates, academics, people with an average level of instruction (high school graduates) and an elementary school child.

All the verbal exchanges given as examples in this paper are rendered in the language in which they were uttered (i.e. Romanian) in order not to alter the semantic and pragmatic meaning of the markers in their original context but the analyzed items in Romanian are to be either translated into English (whenever possible) or their functional equivalent in English will be given.

3. Regional specificity in the use of discourse markers

3.1. Transylvania's discursive individuality

A very important variable would be the geographical area to which speakers pertain. It is well known that every geographical area has particularities of language use that have become, in some cases, stereotypical. For instance, in Transylvania, the discourse marking *no* is an equivalent of *well* in its central use. But nowadays, speakers from this area have extended the array of functions that this marker could fulfil. In other words, they have created several discursive interactional schemata for this marker. The participants in the conversations that follow are two sisters from Brasov.

1. Paula: Aoleu, dar acum că nu mai merg tre' să-i dau telefon să-i spun că sunt acasă
2. Maria: Da' de ce? Că vii la Râşnov. Vii să-ţi faci roţile.
3.   Nu te mai încurci cu ea.
4.   Ştii cât va sta aici?
5.   De ce te încurci?
6. Paula: *Păi* până ă: de la nouă la unşpe
7. Maria: e:: de la nouă la unşpe vii să-ţi faci alea.
8.   Vii şi-ţi rezolvi problema de dimineaţă
9. Paula: *Păi* nu că mă duc să-mi spăl şi maşina (.) *Pe bune deci* nu mă duc cu
10.   mizeriile alea pe ea. Mă fac de râs. (   ) ***No.***
11.   ( )
12. Paula: Da. Mâine Dorin lucrează?

In order to see the function that the discourse marking *no* fulfils in this conversation, we first need to notice that Paula is conveying reluctance to comply to her sister's suggestions. In fact, she rejects them in a very mitigated form by means of the initially placed discourse marker *păi* in lines 6 and 9 which indicates Paula's awareness of the fact that she has to provide a dispreferred answer. Apart

from the discourse marking *păi*, other markers are used in the argumentation of the speaker's lack of compliance. In line 9, the discourse marking expressions *pe bune* (*really*) and *deci (so)* are used together in order to express the speaker's stronger defense of her own position.

In light of all the above, the discourse marking *no* is another means of indicating that even though it does not show compliance, the position of the speaker still stands irrespective of the recommendations of the other speaker. This marker also indicates that the argumentation is over and that the floor is given to the other speaker. But we see in line 11 that the next speaker chooses not to uptake and more that 2 seconds of silence intervene until the same speaker, Paula, reclaims the floor and changes the subject.

Other use of *no* as a discourse marker is illustrated by the following conversation:

(Maria talking about the stressful situations that she had to go through during that day)
1. Maria: Cam asta este zi[ua mea].
2. Paula: [***no*** la:să]
3. Maria: *da'* important este că m-am dus astăzi iarăşi la primărie şi m-au văzut
4.   fetele *cică* va:i Mari:o şi astăzi ne bifezi? (laughing)
5. Paula: (laughing)

In this case, *no* is a marker of support being an encouragement for the other speaker not to be affected by that day. It is clear from line 3 that Maria understood the message correctly and decided to follow her sister's advice by changing the subject. She uses the discourse marking *da' (but)* which shows that there is a different direction that the ensuing discourse adopts and starts telling an amusing event. Another marker used in line 4 of this fragment is the quotation discourse marker *cică* which introduces direct speech.

Then *no* can also have the function of showing lack of coherence by an abrupt change of subject as in the following conversation:

(Maria invites Paula to a party)
1. Paula: Şi la cât mergeţi?
2. Maria: După ma-după ora nouă seara se intră acolo
3. Paula: mhm (.) Nu că eu trebuie să continui cu Andrei ce-am început că îi
4.   povestea lui taică-su foarte încantat (.) de CD-urile noastre. (.) ***No.***
5. Maria: ***No*** bine hai că oricum nu mai stau.

In line 4 the discourse marker *no* has the same function of showing firm position of the speaker in spite of the fact that she gives a dispreffered response by refusing to come to the party. But in line 5, the discursive function of *no* is that of ensuring an easier passage to another subject. In other words, in this case *no* is a marker that signals the awareness of the speaker that her turn triggers a breach of discursive coherence.

The discourse marker *no* also has other variants that have become markers of local identity. For example, people from Râşnov, a small town in Brasov adapted this marker by pronouncing it *noa* whereas people from other parts of Brasov pronounce it *na*. The latter variants which are triggered by a local use of the marker, tend to become stereotypical to such an extent that, especially in what the variant *noa* is concerned, the person is immediately connected without any doubts or hesitations, to the geographical area of provenance.

The adverb *puţin* (a little) is very often used with a discourse marking function when issuing demands or directs requests, especially after verbs such as *to say, to tell* (a spune, a zice), in Transylvania. The following turn is an illustration:

1. Paula: da' spune-mi ***puţin***, Stan şi Bran ai mai apucat să vezi săptamâna asta?
2.   Care?
3. Andrei: ăla când merge la club.

The function of this marker is to attenuate the imposition that a direct request or demand would be on the conversational partner. This is why, as it is quite obvious from this verbal exchange, the adverbial function of this marker is no longer preserved but the lexical meaning of the word is not totally effaced. Several authors speak about the tendency of words (either discourse markers or items pertaining to other grammatical-pragmatic categories) to be polyfunctional but, at the same time, to share one common element of meaning that Catherine Travis (2006) and others call '*a partial semantic invariant*' (Goddard, 2000: 144, Wierzbicka, 1988 in Travis, 2006: 219) which tie all the possible meanings of the respective term.

As it can be seen in the discourse marking use of the adverb '*puţin*' in the conversation rendered above, the partial semantic invariant is useful in giving a hint as to what the possible pragmatic meaning of the word might be. But it is its pragmatic and functional role in context that actually clarifies both the reason behind choosing it in this particular instance and the manner in which it should be understood. We could say that the function of the discourse marking '*puţin*' is that of a face-saving act since the imposition of a direct demand is diminished. Even though the age difference and the degree of familiarity of the two participants in the speech event is very high – Paula (38) is Andrei's (7) aunt – the discourse marking '*puţin*' is still used here and in all situations in which the probability of an imposition exists.

Irrespective of the degree of formality of the verbal interaction, the discourse marking '*puţin*' is used with the same function. The following dialogue takes place at a real estate agency in Brasov, between a sales representative and her customer:

Customer: şi: notaţi-mi **puţin** pentru Sâmpetru [pe::]
Sales Rep: [cum] să nu
Customer: pe un biletel

This exchange is also relevant for the use of '*puţin*' as a discourse marker. Here, the customer asks the sales representative to write down the details of a piece of

property for him. Obviously, a direct request such as the one made by the customer requires mitigation or at least a signal from the customer that he is aware of the imposition.

However, the pragmatic and functional meaning that these two exemplifying fragments of conversation illustrate could be acquired in geographical areas in which '*puţin*' is used as a discourse marker. In Brasov and surrounding areas speakers immediately detect the function of this marker but in the Southern area of our country (in Giurgiu, or Bucureşti, for example) the term is understood in its adverbial function and it ends up generating confusion *or* even amusement among listeners.

The face-saving function of '*puţin*' is what Pons Borderia (2006: 86, 88) called the *interactive function* which was said to cover external uses of language such as politeness, face-saving, face-threatening uses of discourse markers, phatic usages and turn-system related occurrences of discourse markers which link language with its participants.

3.2. The Republic of Moldova: discursive centres and innovations

When listening to a casual conversation between young people coming from the Republic of Moldova, one can encounter both 'central' uses of discourse markers such as *you know* (*ştii*), *but* (*dar*), *and* (*şi*) as well as other innovative use of words (especially from the adverb class) as discourse markers.

The protagonists of the following conversations are two young students from the Republic of Moldova, who are staying in the students' hostel. At the beginning of the recording, they agreed that they would speak 'Moldavian' which is a mixture of Romanian, Russian and Moldavian words. The speakers involved in the following conversation are Alexandru and Roman who are talking about the fact that, because they are Old Style Orthodox, they weren't aware of the fact that there was an important Romanian religious holiday, St. Michael and St. Gabriel, and they didn't know why everyone was wishing a Happy Anniversary to the bearers of the respective names.

1. Alexandru: **şi** eu mă trezesc dimineaţa şi da –da sus, sus doarme a-alt cuplu (laughing) altă fată şi băiet
2.   **ştii**?
3. Roman: da
4. Alexandru: **şi** mă trezesc dimineaţa şi asta se dă jos **ştii** şi începe s-o felicite. **Iaca** felicit Gabi, sănătate
5.   **tăt-tăt-tăt**
6. Alexandru: mă uit, da' dormeam şi nu mai întelegeam şi-**şi fază**, se trezeşte al doilea prietenul ei şi iarăşi
7.   tot îi spune **iaca** felicit **şi** de unde o ştiut că-i ziua ei **ştii**?
8. (laughter)
9. Alexandru: **şi** nu (   ), **ştii** şi da' dă să zic şi eu **ştii? Hai** Gabi, sănătate.

In this exchange we notice a multi-turn unit that Alexandru has been granted in order to narrate an event. In this exchange, we can see markers used in their 'central' sense as well as regional variants of words used as discourse markers.

For instance, in lines 1, 4, 6, 9, the conjunction *şi* (and) is used to coordinate idea units and to continue a speaker's action (Schiffrin, 1987: 141). In line 7, however, we encounter a discourse marking use of *şi* (and) that Schiffrin (1987: 141,142) refers to as a marker of discourse shift. As it has been mentioned in previous papers, *and* is a 'negotiation' device by means of which speakers shift the course of conversation to a direction that suits immediate discursive goals. Hence, the discursive change could be operated without the hearer being very much aware of it as the speaker uses a connective that usually functions as a continuation marker. In other words, we are dealing with a shift disguised as a continuation with the help of the introductory *and*.

Another discourse marker which is used in its central pragmatic meaning is *ştii* (*you know*). This marker appears in lines 2, 4, 7 and 9 having the same function, namely that of marking the end of a speech segment according to Redeker's (2006: 345) classification of discourse markers. It is obvious that in our case, the speech segment whose end is marked by *ştii* (*you know*) is always followed by a marker that signals the beginning of another segment or turn (*şi* in lines 4, 9 and *hai* in line 9).

Mathesius (cited in Daneš, 1987: 11) states that, apart from the communicative function of natural speech, verbal interactions are endowed with an expressive function. The latter presupposes the manifestation of emotions and is permanently intermixed with the communicative function. This remark is supported by the use of the discourse marking *iaca* (look) in lines 4 and 7. This marker is especially used in the North of Romania but also in Republica Moldova and it marks the attempt of the speaker to involve the hearers into the story. In this conversation, it is also used to insert direct speech into a narrative.

A similar pragmatic function is fulfilled by the discourse marking *hai* (*c'mon* – in its core pragmatic meaning but functioning as the discourse marking *look* or *listen* in this context) which is also used to insert a direct speech slot. It is obvious that the core pragmatic meaning of this item is no longer preserved as it is always the case in youth talk which is always characterized by discursive innovation. In the past few years, the discourse marking *hai* has been used to preface telephone call endings, instead of saying goodbye or to signal agreement especially in adolescent and youth talk but not exclusively.

A very interesting discourse marking item which is to be found in line 5 is *tăt-tăt-tăt* (functional equivalent of *and so on*), an innovative and area-specific marker. This item is not included in the institutionalized category of discourse markers so, it is not the coordinates of this class that establish its marking value but the variables that influence discourse. In the present situation, the discourse marking *tăt-tăt-tăt* indicates the fact that the list of wishes was longer and that the speaker does not consider necessary to enumerate them all. It could be considered a

concision marker by means of which the speaker shows attentiveness towards the listener and limits his contribution to relevant information.

4. Conclusion

The conversations analyzed in this paper demonstrate the fact that although speakers preponderantly use discourse markers with their central pragmatic meaning, there are cases in which the variable of geographical area triggers region-specific, innovative uses of discourse markers. Sometimes, words that do not normally belong to the class of discourse markers are used with such a function.

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Considerations on the Semantic and Lexical Structure of the Names of Cultural Institutions in Romania*

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RÉSUMÉ : *La structure sémantique et lexicale des noms des institutions culturelles roumaines*

Le nom propre a un sens qu'il montre seulement par rapport à l'objet nommé. Dans notre étude, nous allons tenter d'esquisser la fonction de communication attribuée aux noms d'institutions culturelles en Roumanie, y compris les bibliothèques, les écoles élémentaires, les lycées, les collèges, les maisons de culture, etc. Les principales fonctions de ces noms, composés d'anthroponymes, de toponymes ou de noms communs, sont l'identification et la désignation. Par conséquent, nous devons déterminer la relation entre le nom et la location (souvent, le nom de l'institution désigne l'essence de l'affaire ou le leader de la ville, mais il y a des situations où un nom, tel que Mihai Eminescu, représente une grande école théorique, mais aussi une grande école en mathématiques ou en sciences). Nous avons également l'intention d'examiner la relation entre le nom propre et le nom commun en termes de désignation, applicable aux noms d'institutions concernées et la structure de ces dénominations. Aussi, nous avons l'intention d'identifier le fondement psycho-logique et l'évolution du processus de dénomination. Les noms d'institutions culturelles se comportent comme tout autre signe linguistique.

MOTS-CLÉS : *onomastique, institutions culturelles, dénomination, sens*

Introduction

The field of study in the case of onomatology, proper names, represents a different category from common names, by the manner of achieving meaning (Tomescu, 1998: 1). The basic function of proper names is identification and individualization, targeting the category of nameable individuals. Thus, their meaning is revealed only by reference to the object.

In this study we intend to highlight the communication function attributed to the names of cultural institutions in Romania, including libraries, kindergartens, elementary-schools, high-schools, colleges, houses of culture, etc., and determine the relationship between names and the designated object.

The names of cultural institutions in Romania reflect both the characteristics of the proper name – individualization, identification, the property *of being called X*, and the psycho-social factors that led to the naming. The nomenclature of cultural institutions has been extracted from the internet, from the Board of Education or

from the field. The management teams were contacted by phone or email to provide information regarding the history of that institution and the socio-cultural conditions that have formed the basis of the name.[1]

The act of naming requires a strong involvement from the transmitter who *"is guided by the intention to adapt to the receiver: he chooses the signs from the language system known by his partner, prefers the values that he knows the other will know, uses common situational correlations"* (Slama-Cazacu, 1999: 119). Thus, through the name, the aim is to communicate a message that requires, for decoding, the use of extra-linguistic, meta-textual methods. Cultural institutions desire, by using the name, to attract masses of people who have a common point and are able to decode the message.

1. The structure of the denomination

In the denominative system of cultural institutions in Romania there exist three methods of naming.

1.1. First, we can talk about a category of designations previous to 1989, kept particularly among educational institutions, characterized by naming through **numbers**, aimed at standardization: *School with classes I-VIII No. 4, Borşa (Primary & Lower Secondary School)*. In such situations, the role of the number is to differentiate and individualize that institution. In rural areas, where there is only one school, which can be associated with a structure, in the case of large villages, its name is represented by the phrase *General School with grades I-VIII*. The toponym is the one aimed at identification. In addition to the numerical denominative system, there often appears a descriptive phrase: *General School for Children with Disabilities No. 1, Baia Mare, Kindergarten with extended program No. 36.*

1.2. The revolution brought with itself a change in the denominative system, now based on the imagination of principals, on promoting local traditions or Romanian cultural values. Thus, the name of cultural institutions includes, apart from the defining term for the type of institution (General School, Kindergarten, High-School/College, School Group, University, Library, Theater, Cultural association) **the names of an important public figure, an anthroponym reflecting the link between the institution and the family of the leader or a toponym.** What is interesting is that these names are chosen especially by the leadership, and so semantic confusions occur. Often, the same denomination is found for two similar institutions, and so the speaker is required to know the named object.
- **Public figures**
  a) Established writers in Romanian literature: *Kindergarten with extended program "Ion Creangă," School with classes I-VIII "Ion Creangă"* (Borşa)*, "Ion Creangă" Theater* (Bucharest), *Kindergarten with extended hours "Mihai Eminescu," School of Arts and Crafts "Mihai Eminescu"* (Săliştea de Sus),

National College "Mihai Eminescu" (Baia Mare, philological, the name being given based on the association of the name of the national poet and the status of his work with the literature studied in this institution), *National Theatre "Mihai Eminescu"* (Timişoara)*, Kindergarten with extended hours "Otilia Cazmir," School with grades I-VIII "Peter Dulfu," County Library "Peter Dulfu"* (Maramureş), *School with grades I-VIII "Octavian Goga," School with grades I-VIII "Dimitrie Cantemir," School with grades I-VIII "Vasile Alecsandri"* (Maramureş), *National Theatre "Vasile Alecsandri"* (Iaşi), *School with grades I-VIII "Nichita Stănescu", Cultural House "Nichita Stănescu"* (Deseşti, a town where the poet retreated to at old age), *School with grades I-VIII "Lucian Blaga," National Theatre "Lucian Blaga"* (Cluj), *School with grades I-VIII "Mihail Sadoveanu," School with classes I-VIII "George Coşbuc"* (Baia Mare, Sighetu Marmaţiei), *School with grades I-VIII "Ion Luca Caragiale," "Alexandru Ivasiuc," "Ioan Slavici," Classic Theatre "Ioan Slavici"* (Arad), *School of Arts and Crafts "Liviu Rebreanu," School with grades I-VIII "Nicolae Steinhardt"* (Rohia, place where the writer withdrew to at the monastery);

   b) Historic figures: *School with grades I-VIII "Avram Iancu"* (both in the hero's native borough and in Maramureş), *School with grades I-VIII "Nicolae Iorga," "Nicolae Bălcescu," "Alexandru Ioan Cuza," "Simion Bărnuţiu," National College "Gheorghe Şincai"* (although the school has a math and science track), *National College "Dragoş Vodă"* (Sighetu Marmaţiei), *N.C. "King Ferdinand," Theoretic High School "Petru Rareş"* (Târgu Lăpuş), *Theoretical High School "Bogdan Vodă"* (Vişeu de Sus), *"Bogdan Vodă" University, School "Mihai Viteazu,"*[2] *Chioarului Valley, High School "Gheorghe Pop de Băseşti"* (its name originates from the Romanian politician born in Băseşti, the President of the Romanian National Party in Transylvania, the director of the school being the politician's granddaughter on her mother's side), *Gh. I. Brăteanu Cultural Association*;

   c) Illustrative public figures for the scope of the institution: *Technical College "Anghel Saligny," Technical College "Aurel Vlaicu"* (Baia Mare), *School Group "Aurel Vlaicu,"* Cluj (officially named so after 1989, before it was called the Industrial Sch. Gr. C.U.G, after the Heavy Equipment Plant, where students had done their practice), *Theoretical High School "Emil Racoviţă"* (biology-chemistry track), *Technical College "C.D. Neniţescu"* (chemistry track), *Technical College "George Bariţiu"* (the high school had a telecommunication track, and Bariţiu founded the Romanian media in Transylvania), *Economic College "Nicolae Titulescu"* (Minister of Affairs), *Agricultural School Group "Ion Ionescu de la Brad"* (Seini, agronomist), *"Gheorghe Dima" Music Academy,* Cluj (composer and conductor), *"George Enescu" Philharmonic*, *"Constantin Tănase" Theatre* (actor), *"Nottara" Theater* (actor), *National Operetta Theatre "Ion Dacian"* (tenor), *University of Medicine and Pharmacy "Victor Babeş"*;

   d) Cultural figures: *UCECOM High School "Spiru Haret"* – UCECOM < Craft Cooperative Schools, Spiru Haret – founder of education, *National College of Informatics "Tudor Vianu"* (Vianu encouraged performance and dedication, and

the purpose of this high-school is to strive as high as possible), *School Group "Gheorghe Lazăr"* (named after the founder of the first school in Romanian)*, "L.S. Bulandra" Theatre* (named after Mrs. Lucia Sturza Bulandra, founder);

e) Local public figures*: National College "Vasile Lucaciu,"* Baia Mare (Lucaciu originates from Şişeşti, a village near the town of Baia Mare; the local school bears his name), *School with classes I-VIII "Dr. Ioan Mihalyi de Apşa"* (Mihalyi de Apşa lived in Sighetu Marmaţiei), *Economic College "Pintea Viteazul,"* Cavnic (a famous outlaw from the Gutâi Mountains), *School with grades I-VIII "Alexiu Berinde,"* Seini, archdeacon, a Greek-Catholic priest built the church in town*, Theoretical High School "Ioan Buteanu,"* Şomcuta Mare (place where the leader of the 1848 revolution was born in), *Industrial School Group "Dr. Florian Ulmeanu"* (Ulmeni), *School with grades I-VIII "Ion Popescu de Coaş," "Dr. Ilie Lazăr"* (Giuleşti), *"Alexandru Filipaşcu"* (Petrova), *"Laurenţiu Ulici"* (Primary school in the locality of Rona de Jos and Sighetu Marmaţiei Library), *House of Culture "Titiana Mihali"* (Borşa, native city of the soloist);

f) Names of saints or calendar names: *Orthodox Theological Seminary "Sf. Iosif Mărturisitorul"* (Baia Mare), *Roman Catholic Theological School "St. Joseph"* (Bucharest), *Pentecostal Theological School "Emanuel," National College "Sf. Sava,"* Bucharest (the high-school operated inside a monastery).

Using an official name, made of the name of a prominent cultural figure, reinforces the idea that these institutions are granted a feature through the performative act of naming: *I name you X* (Tomescu, 1998: 1). Managers use these names according to their personal choices. Thus, *"the relationship between the proper name and the denoted object is temporary, and dependent on the verbal and situational context"* (*Ibidem*). In the context "I am applying to Eminescu," the proper name may refer to the theoretical college in Baia Mare, the college with a math and science track in Satu Mare, or even to the elementary school or theater. In this situation, the proper name refers to the identifying presumption: the speaker believes that the other can determine the particularity concerned. Identifying the uniqueness of the particularity by the other speaker cannot be made only by means of language, extra linguistic knowledge being necesary (Miron-Fulea, 2005: 47).

- **Anthroponym**: The *Kindergarten "Gabi"* is named after the daughter of the owner, the name of the *Kindergarten "Bentipami"* is formed by the merger of the abbreviations of the names of the three children of the owner: Ben < Benga, last name, Ti < Tishara, Pa < Patrick, Mi < Milen), *Kindergarten "Maya"* (landlady's daughter)[3], *"Hyperion" University*, Bucharest (Rector's name is "Ion," a physicist by training, and the prefix *"Hyper-"* sends to the two facets of an "ion," in physics, positive and negative).

- **Toponym**: *"Transylvania" Ensemble* (named after the origin of the dancers and provenance of the dances), *"Banatul" Ensemble*, *"Timişul" Folk Ensemble*, *"Banat" Philharmonic Timişoara*.

In the case of institution names containing a toponym, its role is not only to place them spatially, but also to impose a descriptive distinction in relation to other similar institutions.

1.3. Descriptive denominations aim at a certain characteristic of that institution. It should be noted that these names do not include the object's intrinsic features. Mihaela Miron-Fulea says that *"The ability of the proper name to fix the referent, without giving any indication regarding its intrinsic attributes, has the advantage of enabling a constant reference, despite any changes that might affect the identity of the named object."* (2005: 65). We mention here names like: *School Center for Inclusive Education, Sports High School, Sanitary School Group, Art High School, Pentecostal Theological High School, Elementary School with extended hours of Music and Arts, Forestry School Group* (although there are only two classes of wood processing and a forest one, the name of the school remained the same), *Minor Industry and Services School Group, Auto Transport Technical College, State Philharmonic, Puppet Theater* (people are puppets), *West University* (by geographical location), *North University, Industrial Assembly Building School Group, National College of Banat, Technical Military Academy, National Academy of Physical Education and Sport, Industrial School Group "Timpuri noi"* [*"New times"*] (Bucharest, before there was a partnership between the school and the "Timpuri noi" factory, where students made their practice and where they began working after graduation), *Dacia Industrial School Group* (school profile was cars, and so the name of a representative Romania car was chosen, the name being previous to 1989).

We also add here those names that refer to a particular idea of the transmitter, of the doer of the naming act when choosing the name or the need to advertise using the word: *Teatrul Liber Imago* [*"Free Imago Theatre"*] (Cluj) is called after the name of a larval stage of a butterfly. The term *Liber* ["Free"] was previously associated with the name. The name was chosen because the theatrical performances were given by some young acting students, eager to communicate their talent, regardless of political and social circumstances, so that their intention was related to the initiation of a metamorphosis. *Teatrul Imposibil* [*"Impossible Theatre"*] (Cluj) is called so because the young founding actors believe that in Romania there is no viable solution. The name *Teatrului Masca* [*"Mask Theatre"*] in Bucharest was the choice of the director, who made a link between the role of an actor onstage and real life. *Asociația Culturală Noua Acropolă* [*"New Acropolis Cultural Association"*] aims at regaining the supreme values, the interest for culture expressed in Ancient Greece.

2. Interculturalism

2.1. *Centres which promote a culture and civilization from ouside Romania*

The opening of borders after 1989 led to the formation of cultural centers that represent a certain civilization and ethnic group, whether it is a minority, or another

culture that influenced Romania. Thus, we can find, especially in the capital city, several institutions named after a representative of the supported culture, or it is a descriptive, explicit denomination for the region covered: the *Polish Institute*, the *Goethe Institute*, the *Italian Institute of Culture Vito Grasso*, the *Cervantes Spanish Cultural Center* (Spanish), the *American Cultural Center*, the *Garden of Romanian Values*, the *French Cultural Centre* (Timişoara), the *German Cultural Centre* (Timişoara), the *Ukrainian Cultural Centre* (Sighetu Marmaţiei).

2.2. Foreign investments or bilingual schools
Also, foreign investors opened educational institutions in Romania bearing a name originating from an international language. Such a case is *The Wales University*, named after a region in Great Britain. Philological, bilingual high schools, in some cases, for advertising, are named after a leading figure of culture addressed in parallel with the Romanian one: the *Bilingual School Miguel de Cervantes*.

2.3. Western influence
The development of society and language, language seen in a continuous change due to the diversification of usage contexts, reflects the fact that it is not necessary, in a community, to have people speaking a single language. In the work titled *Sociolingvistica* ["Sociolinguistics"] by Liliana Ionescu-Ruxăndoiu and Dumitru Chiţoran, the idea of linguistic stratification is efficiently illustrated[4]. In this situation, we note the influence of the English language in promoting certain kindergartens or schools, mostly private ones: *Happy Children kindergarten*, *Wonderland kindergarten* (named after the association with the same name), *First Steps kindergarten*, *Benjamin Franklin High School* (the name is old, from when the high school was operating as a school group and dealt with optical lenses, so a comparison was made between the school name and profile).

2.4. Minority Cultural Institutions
In towns with minority populations, cultural institutions, especially schools, are named after prominent personalities of their culture. In Maramureş, we see schools assigned to Hungarians and Ukrainians: *High School "Nemeth Laslo"* (named after a Hungarian writer), *High School "Leowey Klara"* (the name of a Hungarian teacher from Sighetu Marmaţiei who founded a school for girls), *High School "Taras Sevcenko"* (Ukrainian national poet), *School with grades I-VIII "Kos Karoly"* (Arduzel, cultural personality of Hungarian origin), *School with grades I-VIII "Petofi Sandor,"* Coltău, a town in wich the Hungarian poet had a house.

2.5. The influence of classical languages
Since the Greek and Roman civilizations were the cultural parents of Europe, references to them are made through the names of cultural institutions. The name of the *Genesis Kindergarten* refers to the Latin word *"genesis,"* the owners considering that children's start in life is very important. The *Aeropagus Center* takes its name from the Greek term *Aeropag* "Supreme Council of judgment in

Athens," the institution promoting Christian education. The *Tibiscus University* of Timişoara keeps the Latin name of an ancient Dacian settlement from the banks of the River Timiş.

3. Proper name vs. common name

If common names include globalized category nouns, observing the stable, homogeneous nature of the objects proposed for semantic representation, proper names are aimed at the individual, particular, illustrating the idea that each individual, object is unique in its own way (Miron-Fulea, 2005: 29-37). Thus, the common name implies only the existence of the references, and not their particularity.

In the denominative system of Romanian cultural institutions, the term for the type of institution (school, theater, library, high-school), as a common name, emphasizes the existence of a particular object that has a set of stable features. The next concept, the anthroponym, toponym, the proper name has the merit of identifying, in the categories mentioned above, the reference. Through the instrument of denomination, the link between the object and the name becomes a constant of the individual. Often, in the usual contexts of communication, we do not use the whole name of the institution, but only the name that identifies it in the category to which it belongs.

(1) I finished at Eminescu.
(2) I am going to Petre Duflu.
(3) I work at the Theatre in Bucharest.

In the first two examples, for a better understanding of the message, the speaker and the listener must identify the object. Even if the speaker believes in the uniqueness of the referent, because the name of the Great Classics is frequently found in the name of educational institutions in Romania, an explanation is required regarding location. In the last example, the listener uses a correction conversational sequence (*What theater?*), the word targeting just the category and not the individual.

Therefore, the proper name does not describe its bearer in terms of its intrinsic features, because they are variable.

4. Conclusions

The names of cultural institutions in Romania behave like any other proper names, aimed at identifying and customizing the designated object. Naming with the use of anthroponyms, toponyms or with names of cultural figures is a modern denominative system, which abolishes the traditional one through numbers or through a common name: *Theatre, Library*. Also, the name of cultural institutions is sensitive to socio-cultural, political and psychological changes, preserving value systems that belong to each group individually, language fluctuations, and foreign

influences. The three ways of interpreting the proper name, denominative, identifying and predicative, involves both a defined/undefined reference document from the speaker, and relating to the communication context from the listener.

NOTES

[1] The criterion for selection of the material aimed at using up Maramureş and choosing the interesting material in terms of research purpose.
[2] Notice the writing without a definite article.
[3] The spelling of the name is willingly western.
[4] John J. Gumperz, "On the Ethnology of Linguistic Change." In: Liliana Ionescu-Ruxăndoiu, *Sociolingvistica*. Bucureşti: Editura didactică şi pedagogică, 1975, p. 209: "A linguistic community can include, within its bounds, both relic groups, that retain obsolete forms in other parts of the community, and innovative groups, which are undergoing a rapid change".

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Between the Self and the Other.
Identity Strategies and Options*

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ABSTRACT

The identity is best described not as a concept but as a permanent process that involves different identity references. To understand this process means to perceive the permanent social and cultural changes but also the difficulties generated by these changes. Therefore, we may try to understand each case in the frame of identity strategies. Our inquiry must offer some directions of understanding a large variety of identity-related questions: how to maintain the identity when the identity references change or are in danger, which strategy is mostly used and which element makes a human being to chose a strategy instead of another, how can we understand the breakages that appeared in the life of different people, etc.

KEYWORDS: *identity references, globalization, crises of identity, identity strategies*

1. Introduction

To create a valid discourse of our society means to define its main coordinates and the globalization is a part of these. In a world often dominated by the economic perspective, the globalization extends beyond this element that was its starting point, involving all the important elements of the society, culture, traditions, education and politics. This is the reason why the globalization is seen as a unifying process that equalises different parts of the world but also as a process that divides, enlarging the gap that separates people from different social categories or regions. This process has, like any other, unknown and unexpected effects, and sometimes difficult to understand. Being permanently caught between the fast social changes and the social need for adjustment, the human is sometimes the prisoner of a number of systems that he/she doesn't understand or control.

> The human being becomes (in a radicalization of Sartre's meaning) a choice among possibilities, *homo optionis*.
> Life, death, gender, corporeality, identity, religion, marriage, parenthood, social ties – all are becoming decidable down to the mall print; once fragmented into options, everything must be decided.[1]

The globalization might impose rules to which people cannot adapt but respond like in a very stressful situation, changing or losing their system of values. These types of social changes transform the social context and implicitly the personal and collective identity references: community, family and its role, social group, cultural tendencies, affiliations and values.

2. Identity references

The reviews of practices and certitudes[2] and the distrust or even the abandon of the old values of the European society are some of the tendencies specific to our present society. In the traditional societies, the identity was structured in concentric circles: family, neighbours, village, town, region and state, but now it is more usual to speak about a complex structure of the identity by combining the identity references. These references are subjected to the permanent social changes, such as, for example, the human morality which is influenced by the same need for unique and new experiences as the other levels of the society. The role of the memory is shadowed by the innovation; the art of memory loses its value because the systematic, transmissible and hierarchical system of information is less necessary.[3]

The great mobility and functionality of objects is a sign not only of an increasing capacity to organize but also of the capacity to escape, to run from a rigid context and to refuse any form of material or emotional stability.[4] The objects and people can easily be replaced, so the great Kantian value of the human being, always a goal and never a mean, loses its signification. To use people as means in order to satisfy the usual necessity does not surprise anybody and the level of involvement in the established human relationships is more often reduced to such extent that if the bond breaks the people involved suffer less and are capable to create a new bond in a short time. This is not only a tool of adaptation but also a defence mechanism which can be explained by the great number of established relations; however, all these mechanisms and processes create an overstimulation situation in which the human being is not feeling protected.[5]

The possible solution is the return to the identity references, their revaluation and the redefinition of the self-identity. By defining the memory places[6] as accumulations of signs of identity and their materializations, we can interpret the memory places as memory landmarks to which memory returns when the identity needs reinforcement or when it is in danger, but also as memory signs, in which case the interpretation uses the symbolism and the implicit value of memory based on the projection function of the memory. The memory places are stable points to which we come back in order to maintain the continuity with our past and which determine the course of our identity quest. Presently, the process of identity also relies on a reversed movement of migration, a return to the memory places and we observe a movement towards the value of the collective memory, particularly the public memory.[7] The present focus on the discovery and construction of memory places is caused by the gap between memory and history[8], the material

transformation of the memory, but also by the permanent seek of identity in a time when we receive external signals that have no special meaning or which can be obtained without efforts, following a given prescription. We turn towards the memory places, towards our interior geography, we seek and create them in order to define and redefine our identity.

Each person has different affiliations to a family, group, society, culture, but the personal identity can be changed by the social circumstances. This is why we speak about identity references and not about different identities of the same person. As Asmin Maalouf reminds us we do not have multiple identities, but only one made up of many components in a unique mixture in each of us. In the globalization process, the local values are sometimes intensified and, because the national boundaries lose their significance, the local traditions are enforced with the power to separate and differentiate. The local culture becomes the new face of the *Other* although, at the first glimpse, we may speak about a global culture. This concept only applies to some parts of the world and to some cultural areas but the problem is global: migration, poverty, pollution, national and racial movements, separation tendencies, lack of confidence in the political power, intolerance, etc.

Another concept used precisely in the present times is that of virtual identity, an identity closely connected to the explosion of the global network communications. The number of those who are connected to the internet is increasing each year, so the virtual communities become sometimes a field of shared experience and cultural and political resistance. The virtual identity is very used in the relations established via the internet: the child becomes adult, the adult becomes child, the man becomes woman, the shy becomes bold, etc. Everyone has the power to rapidly change his/her identity, and this transformation and its rhythm make the difference between the reality and the virtual world. The on-line communication overpasses the geographical boundaries and those related to the individual and physical particularities.

The resort to pseudo-names (the so-called 'id') is usual in this form of communication and thus we may expect to a decrease in the number of repressed elements but, combined with the increasing demands of the society and the lack of solid identity references it is well possible that the number of identity repressed elements remains constant or even increases. The virtual identity also enables a presentation and recognition of some parts of the true self-identity that cannot manifest in the real life. The personal look is significantly important because it guarantees the success or the failure; to have or "to buy" such image plays an important role in the process of identification because the presented image is a symbol of our self-identity but the social context often imposes a clear separation between the self-image that we present as real and the inner self-identity. The gap between the two is a sign of the alienation process.

As we have already seen, the tendency to homogenize created antagonistic problems, threatening the main identity references, the community being one of them.[9] The community assures the frame of the personal identity because it implies a restricted physical and social space that allows the development of inter-

knowledge lines and involves the necessity to accept some behaviour rules and to share an affiliation feeling and a common symbolic context. When the communications established between the community members and those who do not share the same community become more intense than the information exchanged between the members of the same community, the support of the community is lost.[10] The stability that stayed at the foundation of the community changed its meaning.

> 'Identity' owes the attention it attracts and the passions it begets to being a *surrogate of community*: of the allegedly 'natural home' which is no longer available in the privatized individualized, fast globalizing world, and which for that reason can be safely imagined as a cosy shelter of security and confidence, and as such hotly desired. The paradox, though, is that in order to offer even a modicum of security and so to perform its healing role, identity must belie its origin, must deny being just a surrogate and best of all need to conjure up a phantom of the self-same community which it has come to replace. Identity sprouts on the graveyard of communities, but flourished thanks to its promise to resurrect the dead.[11]

The lack of the interrelation patterns that can be established with the objects and people is a real danger because of its transmissibility. The solution may imply a reorganization of the community and, more important, a new way of defining the community, as well as the rest of the identity references.

3. Crises and strategies

The identity has as central point the affiliation feelings that determine both the integration, based on the shared elements, and the distinction from the others according to the specific self-elements. These processes have as result a permanent reference to the past in order to find and to assume the identity continuity, especially when the human being is the subject of the social and cultural changes. In the context of the changes that occur at cultural and social levels we can speak about the identity crisis as a perturbation of the existential equilibrium that affects the identification and definition of the self-identity processes and implicitly the identity references, involving their revaluation and redefinition. We are all guided to be ourselves, to accomplish our needs, to succeed and to surpass our fears and we are surrounded by a great number of recipes that give us an answer to all our problems and provide us happiness. Confronted with all these recipes we can suffer from the "failure illness," having the feeling that we cannot cope with the variety of those requirements of being the best in everything and having the best of everything. The symptoms are very well known: the chronic fatigue, anxiety, melancholy, panic attacks, etc. As Bauman underlines

> the quandary tormenting men and women at the turn of the century is not so much how to obtain the identities of their choice and how to have them recognized by people around, but *which* identity to choose and how to keep alert and vigilant so that

another choice can be made in case the previously chosen identity is withdrawn from the market or stripped of its seductive powers.[12]

The identity crises do not have a limited area, they can affect anyone at any time and sometimes they are seen as "normal" social manifestations, being integrated in the current life like in the case of break-ups, divorces for no evident reason, personal difficulties, dismissals, early retirement, political deceptions, abandon of the old faith, collapse of the life-time values, etc.[13]

> In smashing apart traditional national boundaries, globalization, ironically, offers people a kind of 'absolute freedom' to do whatever they like. The irony is that the world of 'everything goes' has become crippling, as the anxiety of choice floats unhinged from both practical and ethical considerations as to what is worth pursuing. For those enticed and seduced by the new individualism, the danger of self-reinvention is a form of change so rapid and so complete that identity becomes disposable. Instead of finding ourselves, we lose ourselves.[14]

Although Erik Erikson used the term 'identity crises' regarding the confusion suffered by the adolescents, a stage that will pass as an adolescent matures,[15] and even if the second use of the term refers to the adult that suffers from a pathological condition and requires medical intervention, the area of this term is more extended nowadays. The way in which the human being manages the identity crises can reveal the nature of the identity strategy used. Confronted with an identity crisis the human being finds him/herself more often in the situation of choosing between two options: to cut any connection with the exterior – a form of self-retreat, a return to the origins and the family bond, and to the personal history that can provide support – or the identity conversion – an attempt to finding new identity support.

The main actors in personal history are the parents, close relatives, friends, and the return to these references occurs especially in the difficult moments of the identity configuration and reconstruction. The identity conversion also implies the social context because the person who is threatened to lose his/her identity stability makes all the efforts to discover new reference systems in support of the process of creating other relationships and a different self-image. When the social or cultural context changes the human relations are also involved in this process and, as result, the self-identity suffers modifications corresponding to the society or cultural demands. The identity configuration is permanently modified but the major process that can partially transform the personal identity can more easily be observed only in such crisis moments. The identity crises involve a new attempt to defining the self-identity and the identity references and this attempt may also imply a rediscovery of the forgotten places of memory, historical buildings and streets, personal landmarks but also memories, family and friends. The dynamic character of the identity is best represented in the identity strategy concept that involves the resort to different identity resources in different moments and spaces.

When discussing about the identity strategies it should not be considered that everyone has total freedom in defining the self-identity or in creating and presenting the social identity; this freedom is limited by the social context. Because the identity and the self-presentation always imply two partners and the self-identity also involves the identity of the other, the identity can become an instrument of intolerance, being transformed in a stigmatization process. In this case the identity strategy can act as a process that has the role to adapt the human being to the requirements of the society, even if this adaptation means to hide the real identity and the affiliations to a specific group, regardless its identity references. The identity strategies cover a very large area, from the moderate form of underlining different identity references in different moments of time and space, to the extreme form of the strategically reinvention, the manipulation of identity references and the creation of new ones in a disturbing social context.

The flexibility in assuming different identity references at the same time is a sign of a great communication and relational availability, but this flexibility is conditioned by a stable and permissive social context. The hierarchy of identity references is not established for good, as the system of multiple references is characterised especially through its dynamics as the source of communication openness, but also as a source of possible conflicts. In each period of time, people wrongly considered that only one identity reference or affiliation can define the identity, but this unique affiliation differ from one period to another, the social context underlining one component or another.[16] Being in danger of confusing the multiple identity references with the multiple identities, we should remember that we have only one identity, created through a process of accumulation and addition of different identity references, whose result surpasses, due its complexity, the particular references involved.

Each person has an identity based on his/her personal references, a multidimensional identity, but this fact does not negatively affect the identity creation and definition. Even in the case of two different identity references integrated into a single one, the two levels are rarely equivalent, because their objects are different groups that almost never equal in a specific situation. The multidimensional character of identity is related to the idea that the identity involves processes of sharing, mixing and finding the balance between different identity references. The oneness governs over the common and shared identity elements. It seems that no matter how great the number of the shared elements is, this mixing result is the one giving the distinctive note of the identity.[17] The difficulty appears only in the cases when different references are placed at the same level, being in conflict.

When speaking about the identity projections, and how we present our identity, a presentation made for the others but also for us, we should mention the possible conflict between the different identity references as well as the possibility to manipulate the identity. Understanding the identity must include different identity references used by a person in different moments of time. The perception of a gap between two different identity references is the result of identity changes that can

take place after over passing a difficult social context and during the process of adaptation to the new social context. The identity needs some new references, because it finds impossible to use a significant number of the old ones and this is the beginning of a new form of self-identity, a form that can no longer rely on a difficult past. The identity references are elements used in order to define our identity. But when the bond with these references is broken, we must search different ways to reconnect with our past. The collection seams to respond to this identity quest, and that is why the collection was used by Walter Benjamin as a tool in order to reconstruct a fragmentary world, as Susan Buck-Morss mentioned, Benjamin *"took seriously the debris of mass culture as the source of philosophical truth."* Every object of a collection can refer directly to the identity references, and the collection can be used to offer stability and identity meaning. An object that is part of a collection receives a new meaning and can be used as a direct tool to access a lost past.

How shall we discuss about identity in the future? It seems that the world of identity is already difficult to understand: identity crises, strategies and methods for adjusting to and coping with a difficult past, the strange identity of those who had everything and forgot to be, but also of those who have nothing, not even their freedom to be. The quest for the identity and the possible answers must be split in four directions: How to regain the identity and how to maintain it in an overwhelming society? What is the solution when having an identity makes you a target? And how can we find the capacity of understanding the pressure to which those who are different from us are subjected? To find some answers to our question maybe we should take into consideration the suggestion offered by Zygmund Bauman and *"instead of talking about identities, inherited or acquired, it would be more in keeping with the realities of the globalization world to speak of* identification*, a never-ending, always incomplete, unfinished and open activity in which we all, by necessity or by choice, are engaged."*[18]

* ACKNOWLEDGEMENT

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Lexical Peculiarities in Drafting Contracts*

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RÉSUMÉ : *Particularités lexicales dans la réalisation des contrats*

Dans le langage juridique, le contrat est le genre de rédaction juridique le plus souvent rencontré par les gens ordinaires. En prenant en considération le fait que l'anglais juridique est devenu un moyen commun de communication dans le secteur en constante expansion des investissements et vu la mobilité accrue des travailleurs, les individus ont besoin d'utiliser par écrit les conventions stylistiques et culturelles de ce langage. En analysant des exemples typiques, cet article se propose, à partir des arguments théoriques et des analyses pratiques, de donner le cadre spécifique des caractéristiques lexicales des contrats: emploi des archaïsmes, des mots formels, des termes techniques, des mots communs à significations rares, des mots délibérément vagues.

MOTS-CLÉS : *anglais juridique, langage des contrats, anglais courant, caractéristiques lexicales*

Introduction

Considering Tiersma's statement that *"Our law is a law of words"* (Tiersma, 1999: 1), the present paper aims at investigating particular linguistic dimensions of legal English. Moreover the interest of this present paper is focused on the characteristics of one language variety derived from legal English, i.e. the language of contracts.

Regarding contracts' linguistic features special attention is paid to the study of lexical characteristics. Legal vocabulary exhibits distinctive lexical features particular to expressing the concepts of law and, as a consequence, it has been subjected to thorough analysis in a number of studies.

The present paper aims at providing a theoretical and a practical approach to lexical features in drafting contracts. In this respect the paper proposes a close analysis of lexical characteristics encountered in contracts. For the sustainability of this research there have been adopted methods of theoretical observation and practical analysis applied on two contract drafts. In order to clearly mirror specific lexical features the paper proposes the analysis of two contract drafts, drawn by native speakers, i.e. a *Contract for Works of Civil Engineering Construction* provided by lawyers.uk and a *Public Works Contract for Civil Engineering Works* drafted by the Department of Finance of the Irish Government. Thus, the study

intends to investigate not only theoretical aspects of the specific contracting lexicon but also to what degree these aspects are reflected in particular examples of English contract.

Contracts' Lexical Features – A Synchronic Approach

"A speaker of English has a repertoire of varieties according to field and switches to the appropriate one as occasion requires" (Quirk, 1985: 23). It can be said therefore that according to a specific professional domain the individual tends to change the register of the language used. Thus, this change of register means that the individual tends to adhere to a particular set of lexical items, which are frequently used when dealing with a specific domain and this aspect is clearly emphasised by the language of technical and scientific description.

Even though literature is considered a long-established field, it tends to extend to other fields as well. However, there are certain domains or fields that have certain characteristics in common. In this respect Quirk mentions the fields of legal and religious English, which have numerous forms peculiar to their respective fields, yet both may include usages that are otherwise archaic. (Quirk, 1985: 24).

According to Deborah Cao the lexicon of legal texts itself can be characterized as a distinctive feature of legal language (Cao, 2007: 21). In this respect legal vocabulary can be defined as a complex and unique feature of different legal languages. Though the complex legal vocabulary is a general of the feature typical of the different language varieties of legal language, further specific features of these sub-languages show particular and unique aspects of legal vocabulary. In addition, Brenda Danet mentions certain typical lexical characteristics of contracts as *formal words*, *archaisms*, *technical terms* and *common terms with uncommon meanings* (Danet, 1984: 3). The language of contracts can be difficult to understand, especially for individuals who are not familiar with this domain. Usually contracts' typical words or phrases are submitted to a process of interpretation, which is also known as the process of *thawing* or *unfreezing*. However, according to specialised works and research studies within the contract language domain, this linguistic field is governed by key-features like formality and frozen items. Moreover the contractual register and style are characterised by terms like concreteness and conciseness. A special system of clichés and stamps which lack emotional colouring is also typical for this domain. Consequently it can be argued that the frozen style of contracts is typically embodied in its lexicon.

Contracts' Archaic Forms
As previously mentioned, contracts are characterised not only by their formal register, but also by a *frozen* style, mainly due to the extensive use of *archaisms*. Research studies within the contracts' language domain argue that these archaisms are deliberately used in order to provide a solemn language which has to impose authority.

In *Legal Language*, Tiersma mentions the use of archaisms as a typical feature of legal documents and contracts. According to the author's diachronic

investigation, such words were frequently used by speakers of Middle English. Moreover, synchronically speaking, these words are frequently used nowadays in order to preserve and impose the solemn and archaic register of the language. Even though such words have disappeared in ordinary speech, contracts' language abound in archaisms emphasising thus the idea of the timelessness of legal documents.

According to the undertaken analysis, the most frequently encountered archaisms appear as compound word-forms, usually adverbs plus prepositions such as: *thereto*, *thereof*, *thereunder*, *hereunder*, *therein*, *thereafter*, etc.

For example:

1.7 "Specification" means the specification of the Works included in the Contract and modification **thereof** or addition **thereto** made under Clause 95 or submitted by the Contractor and approved by the Engineer.

(*Contract for Works of Civil Engineering Construction*: 1)

12.1 The Contractor shall not, without the prior consent of the Employer (which consent, notwithstanding the provisions of Clause 4, shall be at the sole discretion of the Employer), assign the Contract or any part **thereof**, or any benefit or interest **therein** or **thereunder**, otherwise than by: [...]

(*Ibidem*: 3)

79.1 If for any reason, which does not entitle the Contractor to an extension of time, the rate of progress of the Works or any Section is at any time, in the opinion of the Engineer, too slow to comply with the Time for Completion, the Engineer shall so notify the Contractor who shall **thereupon** take such steps as are necessary, [...]

(*Ibidem*: 17)

Formal register and formal words

According to *Burton's Legal Thesaurus* (Burton, 2007) *"commence"* as a verb means *"to arise, auspicate, begin, bring, come into existence"* (*Ibidem*: 94) moreover *"terminate"* means *"finish, limit"* (*Ibidem*: 1013). Even though ordinary individuals may not know what these terms mean, any speaker of English understands *"begin"* and *"end"*. Such formal words are quite rare in ordinary speech, but very frequent in contracts. Formal expressions represent a typical characteristic of contracts, which display numerous such words, a small sampling of these would mention terms like:

approximate, adjective-	*alike, almost, approaching, close, comparable, estimated, like, much the same, nearly accurate, nearly correct, nearly equal*

(Burton, 2007: 37)

complete(ended), adjective-	*accomplished, achieved, at on end, brought to conclusion, carried through, closed, completive, concluded, conclusive*

(*Ibidem*: 99)

construe(comprehended), verb-	*analyse, apprehend, ascertain the meaning of, assimilate, be aware of, be given to understand, cognize, conceive of, conclude*
	(*Ibidem*:120)
notify(inform), verb-	*acquaint, advise, announce, apprise, brief, communicate, give an account, describe, explain, give out information*
	(*Ibidem*: 889)

One of the main purposes in using such words is to make contracts sound formal. Further examples were to be encountered within the analysed contract texts as well, as in:

> Article 1. The Contractor shall execute and **complete** the Works subject to and in accordance with the Contract and shall comply with its other obligations in the Contract.
>
> (*Public Works Contract for Civil Engineering Works*: 5)

> 2.5.4. In this sub-clause 2.5 and sub-clause 2.4, competent person, reasonably practicable and relevant statutory provisions are **construed** according to section 2 of the Safety, Health and Welfare at Work Act 2005.
>
> (*Ibidem*: 13)

> 3.9.7. The Contractor shall promptly **notify** the Employer of any **cancellation**, renewal, non-renewal or material reduction by the insurer of any Insurance policy.
>
> (*Ibidem*: 18)

Contracts' Technical Terms

Contracts contain also a considerable number of technical terms which are rarely used in ordinary speech. The role of such technical words is to offer a precise and clear meaning of terms. By using such words legal drafters attempt to asign single meanings to certain terms avoiding thus ambiguities.

In contracts, technical terms are widely used such as:

defect, noun-	*blemish, damage, deficiency, deformity, deviation, failing, fault*
	(Burton, 2007: 152)
injury, noun-	*abuse, adversity, detrimentum, harm, harmful act, hurt, ill treatment*
	(*Ibidem*: 328)
liability, noun –	*accountability, accountableness, answerability, bounden duty, contract obligation, debit, debt*
	(*Ibidem*: 372)

64.1 All operations necessary for the execution and completion of the Works and the remedying of any **defects** therein shall, so far as compliance with the requirements of the Contract permits, be carried on so as not to interfere unnecessarily or improperly with: (...)

(*Contract for Works of Civil Engineering Construction*: 12)

8.6.2. If the Contractor completes outstanding work or rectifies **Defects** during the **Defects** Period, the Contractor and the Employer's Representative may agree an extension to the **Defects** Period, and an appropriate reduction in retention at the end of the original **Defects** Period.

(*Public Works Contract for Civil Engineering Works*: 36)

3.4.2. The Contractor's indemnity in this sub-clause 3.4 does not apply to the Employer's **liability** under the Contract to the Contractor; nor does it apply to **liability** to the extent that the **liability** is covered by the Employer's indemnities in sub-clauses 3.5 and 6.2.

(*Ibidem*: 16)

Regarding the use of technical terms, Deborah Cao considers that such terms affect the meaning of the other words used in connection with them and moreover that legal terms have meanings only in the context of the existence of a legal system and only through particular rules of law (Cao, 2007: 10). Thus we could go further emphasizing that legal language provides a typical lexicon which is constructed differently from that of the ordinary language, and involves terms that relate to each other in ways different from those of the ordinary language.

Common words with uncommon meanings

Common words with uncommon meanings are considered a further characteristic of contracts. In contracts we may notice certain words that seem familiar or common to our everyday speech, yet when met in legal documents, such words are used in specialized style, hence becoming technical terms. It can be said therefore that in contracts such words are used not for their common meaning, but for their special meaning.

For example:

1.5. Before the Starting Date, unless the Schedule, part 1E, says that no **bond** is required, the Contractor shall give the Employer a performance **bond** in the form in the Works Requirements, or, if there is none, a form approved by the Employer.

(*Public Works Contract for Civil Engineering Works*: 10)

2.7.1. (...) the Contractor, or other counterparty, is an entity duly **incorporated** under the laws of its place of **incorporation** and is a separate legal entity, capable of being sued in its own name, is validly existing under the laws (...)

(*Ibidem*: 13)

3.9.5. The Contractor shall comply with the **terms** of the Insurance policies.

(*Ibidem*: 18)

The *Plain English A to Z Guide to Business & Financial Terms* explains the words marked within the above example as following:

Bond   *a bond is a written promise to repay a debt at an agreement and to pay an agreement rate of interest on that debt.*
                       (*Plain English A to Z Guide to Business & Financial Terms*: 6)

Damages   *is the name for the money awarded by court as compensation*
                       (*Ibidem*: 10)

Incorporation   *this means forming a company. Some companies have limited liability. In other words, the members of a company are not personally liable for debts which the company runs up, as long as the company is run properly.*
                       (*Ibidem*: 14)

Term   *a term is any of the clauses which form part of a contract*
                       (*Ibidem*: 25)

Vague words

Deborah Cao considers that *"the English legal language is full of imprecise and ambiguous expressions"* (2007: 23). English legal terms such as *"fair and reasonable"* and *"due process of law"* are considered vague terms. Further abstract legal expressions such as *"justice,"* *"due diligence"* and *"reasonable endeavours"* are also considered vague.

Even though precision is considered one of the main characteristics of contracts' register aiming at reducing the likelihood of misinterpretation, precision does not necessarily mean extreme clarity, it may also involve selecting the appropriate level of vagueness or flexibility. It can be said therefore that the vague words are necessary in contracts.

Regarding the examples provided below we could argue that terms or expressions like *in a reasonable period of time* or by *technical regulations in force* are used by the contractual parties with the intent to make the contract more operative.

4.9.2. The Contractor's programme shall allow **reasonable periods of time** for the Employer and the Employer's Personnel to comply with their obligations under the Contract.

(*Public Works Contract for Civil Engineering Works*: 18)

84.4. At the end of each month the Contractor shall deliver to the Engineer a priced statement of the labour, materials and Contractor's Equipment, except as aforesaid, used and the Contractor shall not be entitled to any payment unless such lists and statements have been fully and punctually rendered. Provided always that if the Engineer considers that for any reason the sending of such lists or statements by the Contractor, in accordance with the foregoing provision, was impracticable he shall

nevertheless be entitled to authorize payment for such work, either as daywork, on being satisfied as to the time employed and the labour, materials and Contractor's Equipment used on such work, or at such value there-for as shall, in his opinion, be fair and reasonable.

(*Contract for Works of Civil Engineering Construction*: 20)

Conclusion

In conclusion we could state that the lexical characteristics of contracts' language are to be emphasised by the very nature of this language variety as a branch of legal English. The characteristics of legal language which are also to be encountered in contracts reveal its complex linguistic structure are, and despite the efforts at simplification and clarification, the gap between legal language and everyday language is still very wide.

Therefore in order to handle such language the individual has to be aware of the different dimensions this language reveals. First it has to be taken into consideration the importance of the English language worldwide as a common medium communication and moreover the users' need to adhere to the writing, stylistic and cultural conventions of this language.

Nevertheless English legal language has to be explored and acquired in accordance with individuals' needs for a future specialisation. On the one hand there are law specialists who need English language as a profession performance within a growing English-speaking community.

On the other hand there are linguists and translators who need English for the improvement of specific skills and competences and consider therefore the legal phenomenon from a linguistic point of view. Considering this approach a linguist or legal translator could evolve by examining the linguistic nature of legal texts, how they are constructed, the use of vocabulary, the meaning of legal utterance, how these aspects change over time.

Consequently specialisation, especially in legal translations and documents drafting, could not function without knowing the social and cultural background of the language, as legal translations reveal meanings within certain situations or contexts.

All these complex facets of the specific contracts' language are to be taken into consideration when trying to draft or translate a contract and maybe more than in any other domain the threat of misunderstanding is hiding within each paragraph.

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Diastratic Particularities of Speech Intonation used in Focşani*

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RÉSUMÉ : *Particularités diastratiques de l'intonation vocale utilisée dans la ville de Focşani*

À partir de l'observation que l'intonation interrogative occupe une place privilégiée dans les études sur l'intonation, car elle permet la notification de la fonctionnalité du langage su niveau syntaxique et prosodique, souvent en l'absence d'autres marques grammaticales (en fonction des spécificités de chaque langue nationale)[1], l'analyse est concentrée sur l'étude des différences diastratiques dans l'intonation interrogative manifestées dans les variétés de la langue parlée dans la ville de Focşani.

MOTS-CLÉS : *intonation, différences diastratiques, caractéristiques acoustiques*

If we talk about consistency of written literary language, the spoken literary language is impregnated with numerous diatopic and individual features (see Turculeţ, 1999: 147-148), circumscribed to the distinction *academic version* vs. *familiar version* (Iordan, 1956: 22-23), based on the difference between the *written language* (the language OF the distance) vs. *spoken language* (the language of proximity) (Koch, 1990; *apud* Turculeţ, 1999: 133-134) generated by the used code – graphic or phonic. Standard pronunciation of Romanian literature is the "ideal" model which translates into as many individual variations as the result of interference of various factors: the speaker's regional origin, socio-professional status, the cultural level, the concrete communication situation in which the act of speech takes place etc.

In the analysis of segmental features, sociophonology reached a peak during the last decades of the last century mainly by W. Labov's (Labov, 1972) research on English in New York. The phonological differences found among the lower social strata, middle and top of society, emphasized the unstable linguistic behavior of the medium level, which in their tendency to mimic the speaking of the upper class, create hypercorrect forms which may play a role in the evolution of language. Prosodic[1] features field (suprasegmental): accent, intonation (in the broad sense, including, besides the fundamental tone movement – the "speech melody" – changes in duration and intensity), the rhythm, the flow of speech, the "color" of the vowel, was still less studied. A. Cruttenden (1986: 134-137) devotes only three pages of comparative research to intonation as *"style, class and gender,"* noting

the small quantity of reliable information in this area. A breakthrough in the study of prosodic features was brought by phonostylistics (French), which includes in its field phonostylistics features reflecting social variables of the speaker, for example, among the *"specific acoustic features of Parisian popular accent"* are also included a high frequency of insistency accents, some intonation models, melodic distances greater than the standard French (Léon, 1995: 203-205). Based on data collected in the project *Atlas multimédia prosodique de l'espace roman* (AMPER) some socio-prosody[2] studies were also made.

Starting from the theoretical premise that linguistic variation is a cause of social affiliation of the speakers and from the observation of correlation between the linguistic behavior of subjects' at segmental level (see below) and their cultural and socio-professional status, we will try to determine differences and sociolinguistic correlations and the prosody level.

Research Methodology

The data used in this communication were selected from entries made in the city of Focşani by A. Turculeţ for multimedia Atlas Romanian prosody (AMPRom) made of three corpora: answers to the fixed questionnaire used for both AMPER-ROM [ANIA] and for AMPRom, answers to the AMPRom questionnaire, and a small corpus of dialogues and conversations between investigator and informers or between informants.

For our study we retained three neutral interrogative type SVO (subject-verb-object) without syntagmatic development, that were produced both in the affirmative and negative versions, so that there is representation of all emphasis in the final statement – oxytonee: twki (*The wife sees a captain?*) paroxytonee: kwti (*A captain sees the wife?*) and proparoxytone: twpi (*The wife sees the bird?*).

The material recorded in Focşani seemed to be suitable for a sociolinguistic investigation, since there were interviewed a larger number of informants: 3 men and 4 women, mainly with different socio-cultural and professional situation.

There are indicated the main data of our informants:

- ✓ 9A31 (B.A.), 32-year-old, 10 grades (2 grades with tailoring profile), worked as a saleswoman, is now the nurse in the boarding school – Technical College "Valeriu D. Cotea";
- ✓ 9A32 (N.D.), 34-year-old middle school in Focşani, Buzău mechanic school, Alba Iulia army in the gendarmerie, working for 16 years on construction sites in the city and its surroundings and a car service shop;
- ✓ 9A33 (G.G.), 35-year-old, caretaker at the school "Unirea," 10 grades, moved to Focsani in 1996 from the village Răduleşti, village county Vânători (15 km away from Focşani);
- ✓ 9A35 (P.M.), wife of informant 9A38, 46 -year-old, post-secondary economic studies, officer at CEC bank;

- ✓ 9A36 (P.V.D.), 51-year-old, professor of physical education ("gymnastics language") of school "Unirea," university bachelor studies and master the "Communication and the media in sport" in Bucharest. For several years did local radio, has a *chat* on the Internet, talking "alone one hour";
- ✓ 9A37 (S.A.), 44-year-old, a chemistry professor and assistant director of the school "Unirea" has bachelor degree from the University in Bucharest;
- ✓ 9A38 (P.C.) 46-year-old, middle school and high school in Focşani, plus a post-high school (mechanical instructor) in Adjud, was a driver (tractor, truck), auto mechanic, is now professor 1st degree of Mechanical and Technical College automotive instructor "Valeriu D. Cotea."

All subjects, except for inf. 9A33, are locals in the city of Focşani. As socio-professional studies, informants 9A31, 9A32 and 9A33 belong to lower class level, 9A38 and 9A35 of the medium level, and 9A36 and 9A37 of the above level (of intellectuals). Linguistic behavior can overcome socio-professional status: inf. 9A33, and especially 9A31 perform at the level of the middle class, and inf. 9A35 reaches the level of 9A36 and 9A37, who are intellectuals.

Factors determining such changes are social and/or individual: age closer to finishing school (inf. 9A31), moving to the city (inf. 9A33: *"...we emancipate, we cultivate, too, ...do not know how and you say ... not even to stay at their level. If one goes back to the city then one should accommodate with the life in the city"*), work-related the contacts and work place (with teachers and students higher prestigious national colleges: inf. 9A31, 9A33, office work (inf. 9A35) or all kinds of clients (inf. 9A38), education and personal inclinations (inf. 9A35: *"I had good teachers at school and I even enjoyed that, initially I wanted [to go] on with the study of languages"*; inf. 9A36: specialization and temporary work in the media).

Subjects 9A36 and 9A37 are using literary language, both in the questionnaire and in open corpus. Speaking, they have small deviations from the rules of literary delivery. The other five subjects speak the local dialect-influenced in varying degrees by the literary language.

Located at the southern extremity of the Moldavian area of the subdialects, the local dialect combines Wallachian and Moldavian. Informant 9A34 believes that local speech is *"a sort of mixture,"* but *"more Wallachian than Moldavian features, Moldovian side [is] from the Adjud up."* Indeed, the most obvious feature is the closure of Moldovian unaccented final vowels -*ă* and -*e*, present in order of frequency, at the inf. 9A32 (*dureazâ ani di zili*, this inf. shows sometimes even the closed *ă* unstressed from *pasârea*), 9A33, 9A31, 9A38, 9A35 and sporadic (in free conversations) also for the inf. 9A36, 9A37, more common for the first five speakers is the closing the 2 *e*-s or only the first *e* in the final sequence like unstressed *fratile, fratili*, frequent closure in Wallachia, too.

Wallachian peculiarities (taken up by literary language, too) are more numerous: affricates *ĉ, ĝ* (Moldovan fricatives occur sporadically for inf. 9A32); keeping palatalize consonants *s, z, ş, j, ţ* (examples of hardening, especially by losing asyllabic -*i* for inf. 9A32, 9A33, 9A31, 9A38; inf. 9A31 presents a

hypercorrect form *cum se facă*) diphthongize by anticipation ((*poi*)*mîine*) (inf. 9A31 has hypercorrect form *poimine*) short form of vb. "to be" pers.3 *(ie/e/i)* vs. Moldovian *îi*; *a* form of the aux for the perfect tense(*perf. compus*) vs. Moldavian. *o*, interjections *aoleo, aoileo*.

Wallachian unliterary forms: prep. *pă* (present at inf. 9A31-9A35 and 9A38, instead the following are present *de/di*, inf. 9A38 has a contraction form: *d-asta*), and saying *a* in a back position drift. The end in the *pasăreă* usually occurs for inf. 9A31 (sometimes almost *pasăra*), the same for inf. 9A37, and the inf. 9A36 shows a slight palatalization of the whistling consonants (types *şˇ, jˇ*), due probably to more intense contacts with intellectuals in the capital, pronouns *aia, alaltu, astea, ăla*.

Because of the tendency to keep -*e*, the subjects, especially inf. 9A31, 9A33, 9A37, often avoid syneresis: *vede-un căpitan*, using the form influenced by the written language: *vede un căpitan*. The *e- is kept in* neologisms, extending sometimes to old words: *e, el* (inf. 9A33, 9A35). Also a hypercorrection (by avoiding traditional utterance of closed *e* and diphthongized to *ie*: for the inf. 9A31 occurs, rarely, even *ielegant*), which tends to generalize, is keeping the *e*-in neologisms as *elegant* with a height alteration of the vowel, which is open with a the central tone or even substituted with *ă* (especially for inf. 9A36) and the second *e* is frequently open through assimilation.

1. Acoustic Analysis

For data processing work we followed the methodology AMPER, acoustic analysis was performed using the program of signal handling PRAAT and acoustic analysis routines (based on Matlab program) developed by Florin Beldianu. With the assistance of the program, PRAAT text *files* were obtained, offering for each vowel of the statement, information on duration, intensity / maximum sound energy and fundamental frequency (F0) measured at three different points.

Text files were then run with routines developed by Florin Beldianu to generate *text 0* calculated as the average of the F0 for each vowel from at least 3 repetitions of each statement. Based on *texts 0*, using the same Matlab routine, there were obtained graphics for F0 stylized contours depending on laryngeal frequency average (Flm) and histograms show the duration of each vowel in a statement.

Melodic pattern (dash curve F0) of a total interrogative assertion has two main points: the tonal peak of first stressed vowel in the statement and the type of final contour (consisting of the last stressed syllable in the statement, along with syllables/syllables that follow until the end).[3] Depending on the fluency of tone, contour final is driven **ascending** with phonetic variants determined by the last stressed word of the statement (a. oxytone or b. non-oxytone).

1.1. Final oxytone
Ascending contour of the statements with final oxytone has variations depending on the educational profile of the informants: thus one distinguishes informants with

higher education studies level (9A36 and 9A37) and the informant 9A35 also has an ascending contour on the last syllable pronounced as a whole:

Nevasta vede un căpitan?
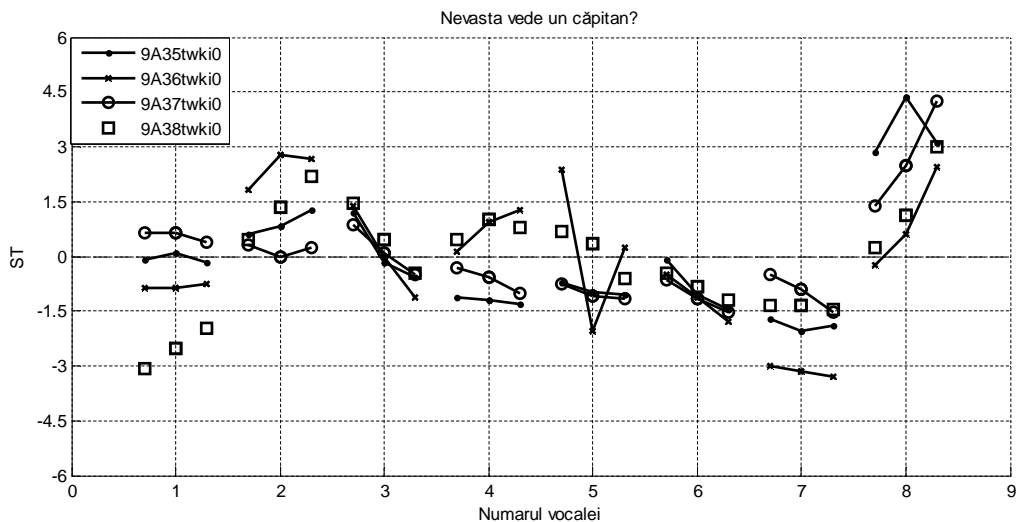
Fig. 1 *Nevasta vede un căpitan?*
(Higher education studies Informants: 9A36 and 9A37 + college: 9A35 and 9A38)

while for the informants 9A31 – 9A33 the final rising tone is followed by a slight convex tilt on the last part of the syllable:

Nevasta vede un căpitan?
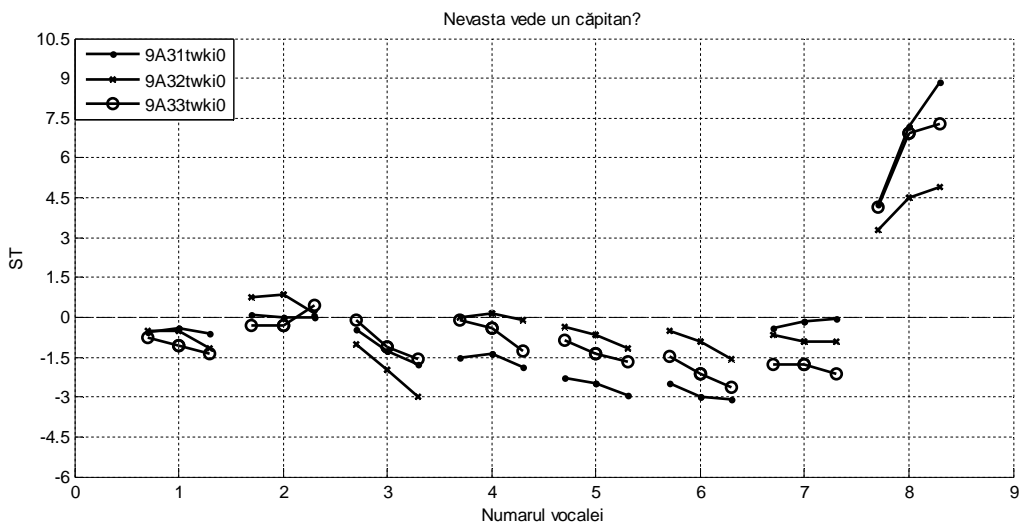
Fig. 2 *Nevasta vede un căpitan?*
(Secondary studies Informants)

Note that individual variations:

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(1) Final contour for informant 9A35 realizes a high circumflex ascending-descending stress;

(2) Tonal extension of the final stress is much higher for speakers with college studies approx. 9 sT (9A31), 7.5 sT (9A33), 4.8 sT (9A32), while for the speakers with higher education studies is kept within 2.5 st - 4.9 st.

Differences exist in the total melodic contour: F0 trajectory is close to FLM for informants with elementary studies, tonal stress (with the exception to some extent of the first) are less prominent to the last stress which makes a tonal high bound (ne-**vá-**sta **vé**de-un că-pi-**tán**?) from other informants, protrusions of stress that is not at the end are above Flm.

1.2. Final un-oxytone

Final contour of the final un-oxytone statements (paroxytone: ne'vasta and proparoxytone: 'pasărea is usually ascending-descending, but along with that comes a different final contour with ascending tone on the post tonic vowel/s. *Ne'vasta***:** tone begins its rise on the stressed syllable and is kept rising until the beginning of the following vowel (the final syllable unstressed) which remains at a high level tone in terms of the statement tone, then descends to varying degrees – up to – 7 sT to 9A33kwti. In terms of the average recorded for the informants, we can state that intonation for the informants with elementary education, although within a uniform representation, shows the highest fluctuations of the peak height and minimum of the peak of the final tonal stress. Thus, F0 reaches the highest point at the end of stressed vowel (10.5 sT (433 Hz) above the mean laryngeal frequency (Flm = 205.63 Hz) for the informant 9A31 in *kwti* statements and over 9 sT (371 Hz) in the *twpi* statement compared to the average of other informants, with secondary or higher education studies, located around the value of 273 Hz (= approx. 3 ST). In the case of informant 9A33 after F0 rise on stressed sequence up to 6 sT (427 Hz), there follows a prolonged descent steep on the post tonic syllable, reaching -7 sT (200 Hz).
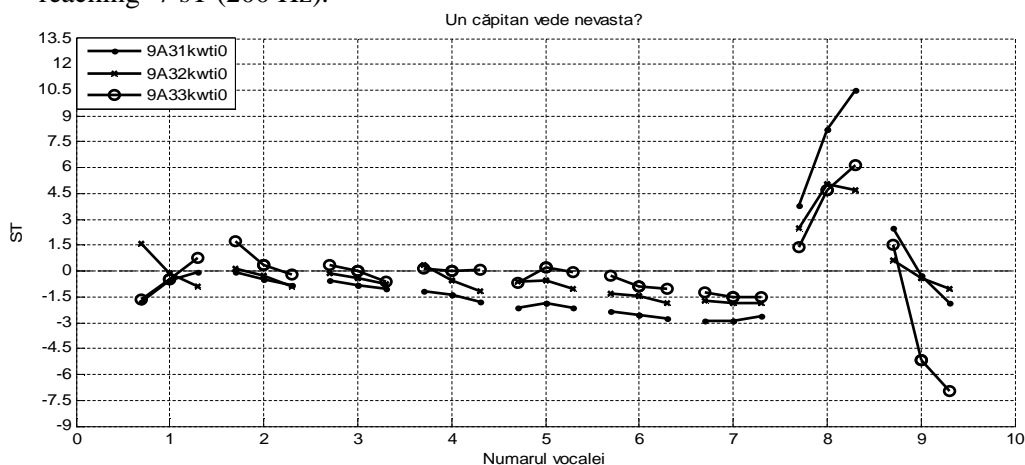
Fig. 3 *Un căpitan vede nevasta?*
(Secondary studies informants)
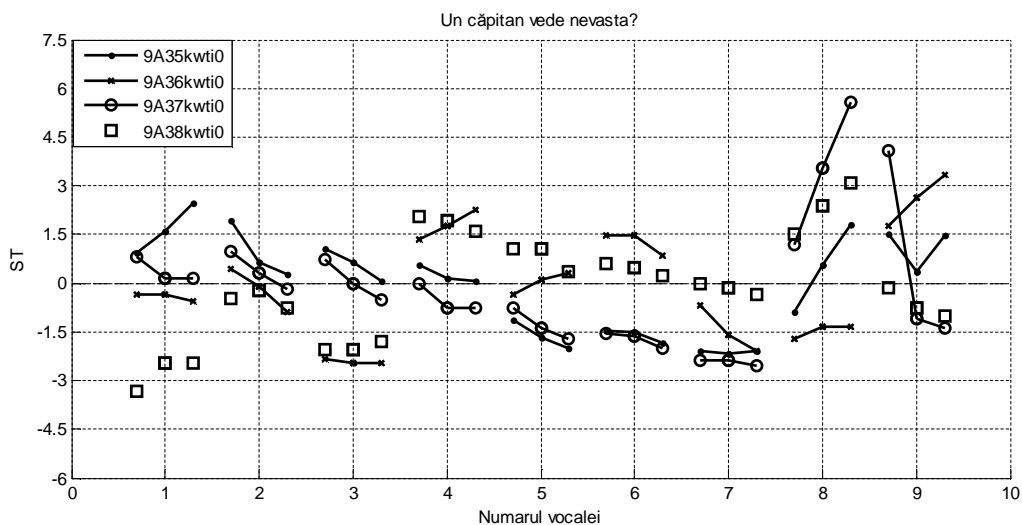
Fig. 4 *Un căpitan vede nevasta?*
(Higher education studies informants 9A36 and 9A37 + college: 9A35 and 9A38)

Tonal contours of informants with higher education studies (9A36 and 9A37) shows that as in the previous case, a stressed emphasis on tonal stress that is not in an ending position.

Typical final contour, *ascending* (for the tonic syllable) – descending (on the final syllable) is that of the inf. 9A37, while inf. 9A36 shows the contour in only one of the repetitions (kwti 1) but a different contour in the other two: the tone remains almost flat, slightly descending on the stressed syllable and rising (3.5 sT) on the final post tonic syllable.

The second contour demonstrates the emphasis on the final word of the assertion: *nevasta*.
For the inf. 9A35, the tone has a descending-ascending motion on the post tonic syllable.
The total interrogatives with *proparoxytone ending* (**pá**sărea) provides to the tone a greater possibility of motion on the final two post tonic syllables.

The typical ascending-descending final contour appears in a uniform form for the inf. 9A31-9A33: the rise of the tonic syllable ends with a slight tilt, and the fall itself takes place on post tonic syllables; finally, the tone can recover through a slight lift.
In pre-final contour, only the first tonal accent is emphasized (especially for inf. 9A33).
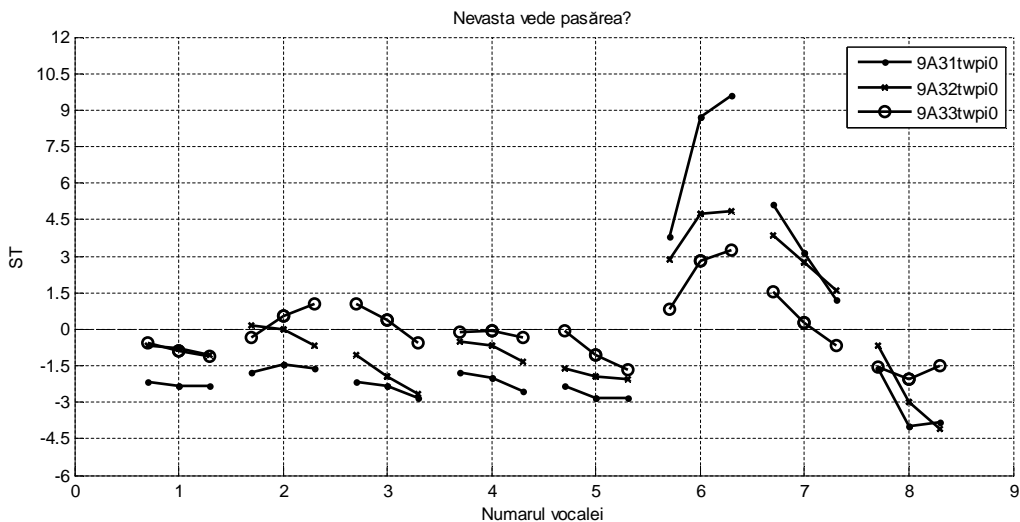
Fig. 5 *Nevasta vede pasărea?*
(Secondary education informants)

For the informants with higher and college studies, the movement of the tone are more varied in the pre-final section, the tonal peaks are more pronounced on the subject and verb, and the final melodic contour has two variants:

(1) an ascending-descending one, present for inf. 9A38, 9A35 in two repetitions, for the inf. 9A36 in a repetition (the rise began on the stressed syllable continued with a bound at the beginning of the first post tonic syllable) and for inf. 9A37 in all repetitions (the same bound at the beginning of the penultimate vowel);

(2) another one with flat, slightly descending F0 on the stressed syllable and on the next syllable, then ascending on the last syllable for inf. 9A38 in a repetition (the penultimate ascent easy start) and inf. 9A36 in two repetitions.
If the first variant is the normal one for the neutral question, the latter with raising the tone on the final unstressed syllable, is marked by emphasis on the last word: *pasărea.*

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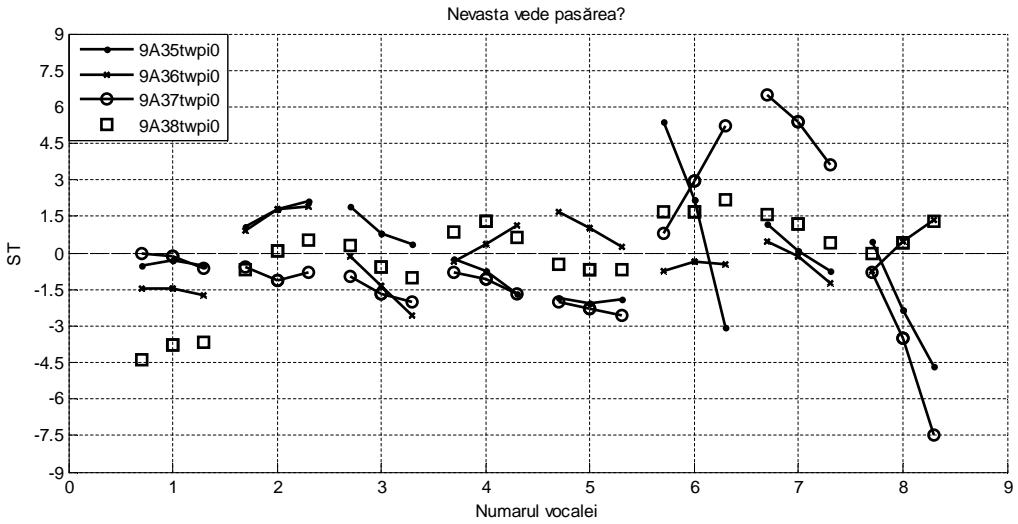
Fig. 6 *Nevasta vede pasărea?*
(Higher education studies Informants: 9A36 and 9A37 + college: 9A35 and 9A38)

2. Melodic contours

The intonation contours introduced below are schematic representations (models) of the fundamental frequency contour area (average of three repetitions).
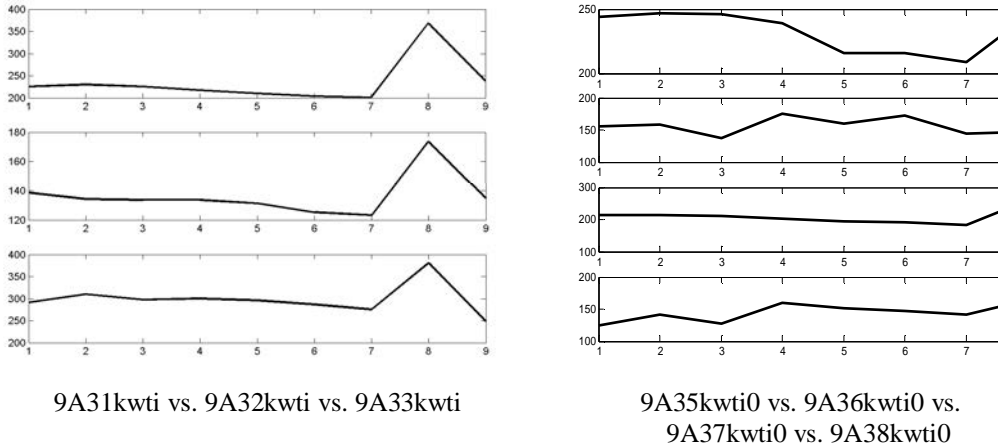
9A31kwti vs. 9A32kwti vs. 9A33kwti

9A35kwti0 vs. 9A36kwti0 vs.
9A37kwti0 vs. 9A38kwti0

Fig. 8 *Un căpitan vede nevasta?* (*kwti*)
(on the left, secondary studies informants, on the right, college and higher education informants)

For the informants with secondary education studies the tonal (and nuclear) stress is the vowel 8 (stressed vowel from the last word of the assertion: *nevásta*) representing the intonation peak of the statement; CT is ascending-descending.

For the informants with higher education studies and college education studies there is observed the intonation contour for the speaker 9A37 focusing on V8, the same as the speakers with secondary education studies, a similar intonation contour is present for the informant 9A38, with the difference that realizes more tonal stress: a secondary prominence on V2 (un **că**pitan), V4 stress with the same frequency as the emphasis on V8. CT is for both speakers ascending-descending.

The speakers 9A35 and 9A36 have different intonation contour between them, but also different from the rest of the informants: 9A35 present syntagmatic limits between SN and SV marked by slow descent of F0 on the first 4 vowels, the sharply descend in the stressed vowel form the verb (V5) which forms a low plateau with the last vowel of SV and the unstressed vowel of the paroxytone word which concludes the statement, CT is type tensed ascendant. 9A36 has accents on V4 and V6; F0 descends on pre-tonic vowel and forms a low plateau with stressed vowel; CT is ascending on the post-tonic vowel.
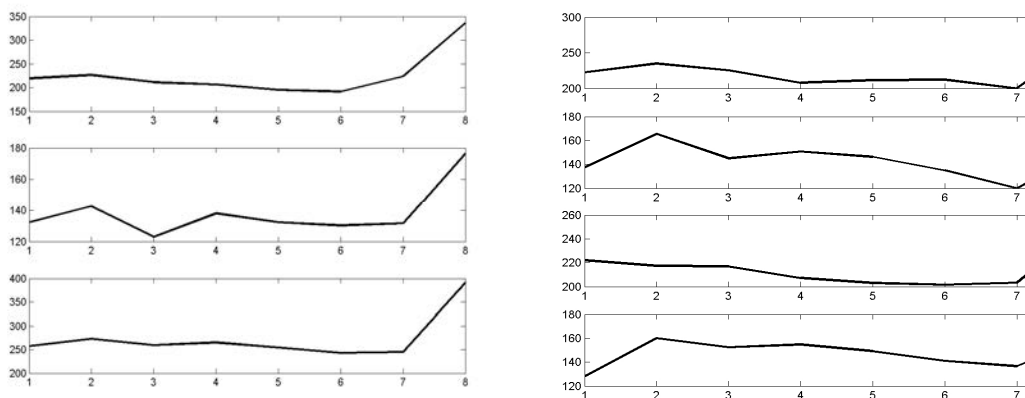
9A31twki0 vs. 9A32twki0 vs. 9A33twki0   9A35twki0 vs. 9A36twki0 vs.
9A37twki0 vs. 9A38twki0

Fig. 9 *Nevasta vede un căpitan?* (*twki*)
(on the left, secondary studies informants, on the right, college and higher education informants)

In the assertion with oxytone ending (Fig. 9) there are not identified socio-prosody differences, at the most there can be a grouping of intonation contours according to *gender* variable: for the informants 9A31, 9A33, 9A35, 9A37 (female) the F0 has uniform route, slightly descending from the first vowel to atonic vowel (V7) preceding the final stressed vowel, CT is raising. Male informants (9A32, 9A36 and 9A38) have the same ascending CT, but F0 still has an emphasis on the tonic vowel (V2) of the SN which has the syntactic function of the subject, then it is descending on the on post-tonic vowel, ascending on the first vowel of the verb

maintaining on a high plateau and the second vowel of the verb from which it descends slowly to V7 to ascend on the stressed ending of the assertion.

Speakers with elementary studies have uniform intonation contours have in the statement with proparoxytone ending: the emphasis is on V6 (stressed vowel from the last word of the statement), we see a tonal stress on V2 and a secondary stress of the post-tonic vowel for 9A32; CT is ascending-descending.

9A31twpi0 vs. 9A32twpi0 vs. 9A33twpi0   9A35twpi0 vs. 9A36twpi0 vs. 9A37twpi0 vs. 9A38twpi0
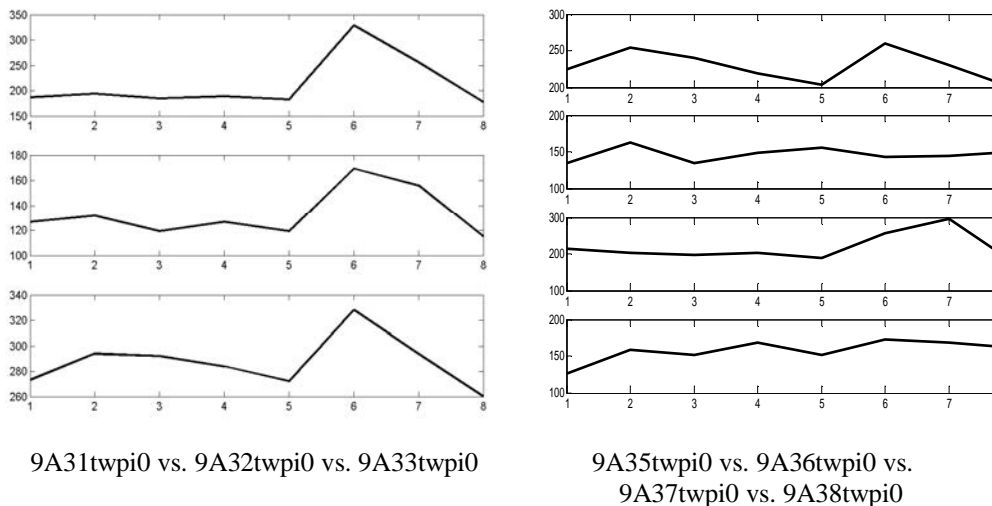
Fig. 10 *Nevasta vede pasărea?* (*twpi*)
(on the left, secondary studies informants, on the right, college and higher education informants)

9A35: stress on V2 (*nevásta*), a secondary emphasis on post-tonic vowel SN, stress on V6 (tonic vowel of proparoxytone), ascending-descending CT high: F0 down to V5 (the last vowel of the verb), begins to rise until it descends at the end of the statement on the post-tonic vowel, making a high bridge with the last unstressed vowel.

9A36: tonal stress on V2 and V5 (the last vowel of the verb?) CT descending-ascending;

9A37: intonation contour similar to that of informants with secondary education studies, the difference is the stress on the post-tonic vowel (V7) the final word;

9A38: tonal stress on V2, V4 and V6 (lexical accents); CT slightly ascending-descending.

3. Duration analysis

Duration reflects the speed of elocution/speech/broadcasting articulated by a speaker. The analyzed utterances are temporally structured of stressed vowel

alternation (longer duration) with unstressed vowels (shorter duration). The research shows that vowels bearing lexical stress of the stressed unit are longer than the atonic ones.

The following tables present the duration (in milliseconds) of the statement *Nevasta vede pasărea* calculated as the average of the three repetitions for the seven informants in the city of Focşani:

	e	'a	a	'e	e	'a	ă	ea			e	'a	a	'e	e	'a	ă	ea
9A31	109	174	94	124	87	116	54	67		9A35	67	101	86	77	60	92	71	88
9A32	64	104	71	84	50	107	48	93		9A36	60	89	76	70	44	87	53	89
9A33	113	114	101	127	88	131	97	142		9A37	57	85	59	75	74	94	47	89
										9A38	41	79	41	52	34	84	31	72
Media	95,3	130,7	88,7	111,7	75	118	66,3	100,7		Media	56,3	88,5	65,5	68,5	53	89,3	50,5	84,5

Informants with secondary studies   Informants with higher education studies and college studies

Tabel 1. *Nevasta vede 'pasărea? (twpi)*

The data presented allow us to formulate the following general observations:

(1) The average duration of vowels for informants with secondary education studies (left) is higher than the average duration of vowels for informants with higher and secondary studies (right).

(2) The final unstressed vowel average duration (= diphthong *ea*) (V8 = 100.7 ms) is higher for the general education studies speakers than that of those with higher education studies (84.5 ms).

(3) The highest average duration is recorded for the last stressed vowel (V6), followed by the first stressed vowel of the statement[4], marking the two extreme peaks of the total intonational contour.

(4) The less time duration is recorded for the semi-closed vowel *ă* from *pasărea* (V7).
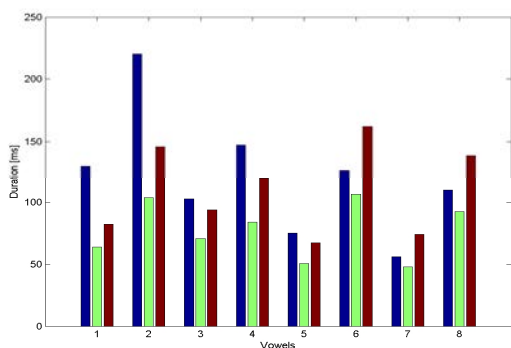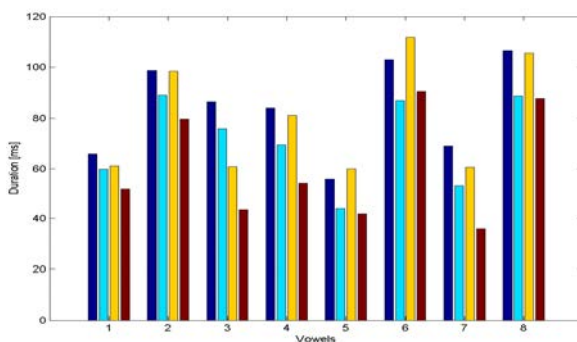
9A31twpi0 vs. 9A32twpi0 vs. 9A33twpi0   9A35twpi0 vs. 9A36twpi0 vs. 9A37twpi0 vs. 9A38twpi0

Fig. 11 *Nevasta vede pasărea*?
(on the left, secondary studies informants, on the right, college and higher education studies)

Vowel duration also varies, depending on the position it occupies in the statement. Thus, the duration of the two vowels *a* of the *ne'vasta* have an average higher in the final part of the sentence than in initial position. The statement type kwti: 126.7 ms and 117.3 ms for speakers with general education, 99.3 ms and respectively 98.3 ms for speakers with higher education studies and college studies, compared with type *twpi* statement: 130.7 ms (we recall the utterance with emphasis for the informant 9A31, hence ann artificially higher value for the average of the stressed vowel *a* from *ne'vasta*) and 88.7 ms for users with general education, respectively 88.5 ms and 65.5 ms for speakers with higher education studies. Combined with the final position in the sentence, the stress becomes the determining factor of the final stressed vowel duration (in table 3, the average is 112.3 ms for V8, respectively 105.3).

	u	ă	i	'a	'e	e	e	'a	a
9A31	91	65	41	135	109	80	73	119	128
9A32	76	52	38	99	90	61	73	102	59
9A33	94	69	50	135	129	84	84	159	165
Medie	**87,0**	**62,0**	**43,0**	**123,0**	**109,3**	**75,0**	**76,7**	**126,7**	**117,3**
9A35	82	62	50	118	97	70	71	138	128
9A36	67	43	29	73	62	41	54	78	79
9A37	63	49	37	106	92	60	61	111	119
9A38	53	42	18	72	46	45	48	70	67
Medie	**66,3**	**49,0**	**33,5**	**92,3**	**74,3**	**54,0**	**58,5**	**99,3**	**98,3**

Tabel 2. *Un căpitan vede nevasta?* (*kwti*)

	e	'a	a	'e	iu	ă	i	'a
9A31	89	134	90	116	104	63	35	92
9A32	90	104	72	93	78	60	36	99
9A33	120	132	108	128	100	80	87	146
Medie	**99,7**	**123,3**	**90,0**	**112,3**	**94,0**	**67,7**	**52,7**	**112,3**
9A35	64	98	81	88	62	61	33	124
9A36	61	85	57	59	124	45	29	102
9A37	55	84	56	79	105	37	33	117
9A38	60	60	38	55	56	37	23	78
Medie	**60,0**	**81,8**	**58,0**	**70,3**	**86,8**	**45,0**	**29,5**	**105,3**

Tabel 3. *Nevasta vede un căpitan?* (*twki*)

Conclusions

It seems that the strict correlation between the socio-professional status and the cultural level of the speakers and some features/performance of their language is more difficult to accomplish in the prosodic features than the segmental features[5]. There were not found *prosodemes* to characterize absolutely or surmised different frequencies specific to socio-cultural layers, as it was possible in the phonetic features/phonological. There are essential prosodic similarities between Moldovan and Wallachian dialects on the one hand, and between them and the literary language, on the other hand, therefore there is difficult to ascribe specific intonation patterns to certain social categories.

We can however reveal some more general differences between informants that seem to correlate with their socio-professional status and cultural:

(1) Speakers with university degrees and exercising the profession of educators and even those with post-secondary education have greater control over their own intonation and are more appropriate for a prosody inquiry regarding neutral intonation. They reach a higher degree of formalization, setting a certain neutral contour for every way that it is maintained during the investigation[6]. All stressed units are raised, generally by their tonal accents.

(2) The speakers with secondary education and vocational have greater involvement in formulating questions, expressing themselves by a slightly convex slope (descending) after reaching the tonal peak on the final stressed vowel.[7]

In the same way should be interpreted and a circumflex accent on the final stressed syllable of the informant 9A35. The speaker's attention is focused on expressing the rising final contour which represents the focus of the nuclear states: prefinal tonal accents are dimmed (except for the first tonal accent), but the final ascension has a wide tonal extension (especially for the female informants 9A31 and 9A33).

(3) In a somewhat surprising way, the informant 9A36 (highly educated) and informant 9A38 (with post-secondary studies, but also working as a teacher) made all the interrogatives with neoxytone ending (*ne'vasta*, '*pasărea*) with the neutral model: ascending-descending and and also with the ascending model with the unstressed ending syllables specific to emphatic interrogatives (by contrast or by emotions) on the last word of the statement. It seems that there is a tendency for speakers representing higher socio-cultural class (or the average class) to extend this emphatic model to achieve neutral interrogatives with neoxytone ending.

* ACKNOWLEDGEMENT

NOTES

[1] The importance of these features to characterize the way of talking has been recognized by the term intuitive speaking accent (s) for particular varieties of a language.

[2] See *Bibliografia* published on site AMPER: <http://w3.u-grenoble3.fr/dialecto/AMPER/pub.htm>.

[3] The term *final contour* was used in phonological description of Romanian intonation by F.B. Agard (1958) and E. Vasiliu (1965). With the agreement, primarily phonetic, fom the present research was used by L. Dascălu-Jinga (2001, p. 33, 2005, p. 914) and in the research conducted within and based on AMPER-ROM (eg, Turculeţ *et alii*, 2008, p. 36).

[4] Stressed vowel duration in *ne'va*sta is ignored for the female informant 9A31 – 174 ms – which is assigned to an emphatic utterance.

[5] It is possible that a thorough analysis of prosodic data recorded in Focsani, including other models than the interrogative neutral to relativize this statement.

[6] Inf. 9A36 even noted down the order (*asertive, interogative, asertive negative, interogative negative*) to say the statements.

[7] This ascending modulation in the end recalls the implication intonation mentioned by P. Delattre (1966, p. 3) in those "10 French fundament intonations."

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The Rhetoric of Civilization in Joseph Conrad's Fiction

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RÉSUMÉ : *La rhétorique de la civilisation dans la fiction de Joseph Conrad*

Dans sa fiction Conrad affiche une grande préoccupation à la question de la civilisation. L'aspect le plus subtil de cette discussion c'est le langage. Ainsi, en *Heart of Darkness*, l'éloquence de Kurtz représente la rhétorique de la civilisation de l'Europe occidentale. Marlow, en tant que membre de la même civilisation trouve dans l'éloquence de Kurtz la promesse de la recherche de soi, ce qui explique sa fascination pour lui. Bien que Kurtz soit décrit dans le roman comme un génie, la rhétorique de la civilisation incarnée par lui est à peine attestée ou réduite au silence, dans deux expressions artistiques de son génie, l'esquisse de la femme voilée et le rapport éloquent avec la société. Contre l'éloquence de Kurtz, Conrad place les voix des Africains dont la langue, bien que rejetée par Marlow comme « cris » ou « hurlements » pose les questions de l'universalité de la civilisation occidentale

MOTS-CLÉS : *civilisation, rhétorique, culture, soi, langage*

The word "civilization" like many words in English has several definitions, which encompass varied and various significance and meanings. It goes without saying that these definitions have evolved and grown alongside the historical, cultural and social changes that have taken place in the history of the world. In this paper, for the purpose of my discussion, I will take into consideration that definition which sees civilization as *"an advanced state of human society, in which a high level of culture, science, industry, and government has been reached."*[1]

In his fiction Conrad displays great concern with the question of civilization. The most subtle aspect this concern involves is language. In this paper I will focus particularly on the character of Kurtz in *Heart of Darkness* whose so much praised eloquence comes to represent the rhetoric of Western-European civilization. In the novella Marlow throughout his narration tries, in a way, to draw boundaries and distinctions. Carola M. Kaplan (1997: 323) argues:

> Throughout the text, Marlow insists upon the distinction between truth and lies; between men and women; between civilization and savagery; and, most of all, between Self and Other. Of these, the most important distinction is between Self and Other, for it is this opposition that sustains the colonial enterprise. The lure and the fear of the Other initiate the pursuit and 'discovery' of colonialism; the conviction of

the inferiority of the Other justifies the undertaking. Yet despite Marlow's insistence, all binary oppositions collapse in the course of his narrative: (…) Most importantly, the fundamental difference between Self and Other disappears and, with it, the unbridgeable gulf between men and women and between savage and civilized that sustains the power structure of western civilization.

Marlow as a member of the same civilization finds in Kurtz's eloquence the promise for the search of self, which explains his fascination with him. Marlow has never met or heard Kurtz; nevertheless, he exerts upon Marlow a great fascination. Kurtz's whole being is significantly conveyed to him as the embodiment of a voice. The promise of this voice is symbolical expression of Marlow's desire to articulate his own experience. Although Kurtz is described in the novella as a genius, the rhetoric of civilization he embodies is either hardly evidenced or silenced instead in two artistic expressions of his genius, namely the sketch of the veiled woman and the eloquent report for the Company:

> Then I noticed a small sketch in oils, on a panel, representing a woman, draped and blindfolded, carrying a lighted torch. The background was sombre□almost black. The movement of the woman was stately, and the effect of the torch-light on the face was sinister. (*HD* 27-28)

> (…) I learned that, (…), the International Society for the Suppression of Savage Customs had entrusted him with the making of a report, for its future guidance. And he had written it, too. I've seen it. I've read it. It was eloquent, vibrating with eloquence, but too high-strung, I think. Seventeen pages of close writing he had found time for! But this must have been before his□let us say□nerves, went wrong, and caused him to preside at certain midnight dances ending with unspeakable rites (…) (*HD* 50)

Although these two artistic expressions have been articulated before Kurtz's civilizing campaign would disintegrate, they anticipate the fall and degeneration of Kurtzian ideals. The sketch of the veiled woman undermines Marlow's attempt to draw distinctions. As Brian W. Shaffer (1993: 2) underlines, *"instead of enlightening the world this 'stately,' civilized woman is in fact 'blinded' despite the torchlight, oblivious to what actually transpires in the jungle."* The woman's stately and ominous countenance is later reconstructed in Kurtz's scrawled postscript added to his beautiful report: *"Exterminate all the brutes!"* (*HD* 51).

Despite Marlow's attempt to draw clear lines between the civilized and the uncivilized, it is him who denies the success to do so from the very beginning. Marlow's remark about the Thames at the beginning of the novel: *"And this also (…) has been one of the dark places of the earth"* (*HD* 9) is given in the present perfect simple by *"bring[ing] his observation into the present"* (Kaplan, 1997: 333). By bringing together the ancient and uncivilized Thames with the modern and the civilized Thames, Marlow has unconsciously declared the cohabitation of the two in one and the same entity.

Such merging images which deconstruct Marlow's attempt are to be found throughout the text. One of the most powerful is the merging image of Kurtz's Intended with his African concubine. The Intended's pale and colourless image, symbol of the idealistic enterprise for civilization is wrapped by the healthy, lively and majestic image of the African woman on the shore, who stands for the power and exuberance of a nation that Western-European civilization refuses to recognize as such.

Language undoes itself in several instances in the novel. Marlow justifies his failure to understand and explain the African language by identifying their utterances as "cries" or "shrieks," denying in this way its linguistic status. But it is the Russian harlequin who by remarking *"I don't understand the dialect of this tribe"* (*HD* 61) restores the linguistic status of the African language, thus displaying in this way language awareness for linguistic differentiations. Conrad could have as well said "language" instead of "dialect." By opting for this choice he, in my view, intends to imply that the African language operates within as elaborate systems as the European languages. The harlequin himself ascertains the value of language as a means of communication, thus, in this case, his not knowing the language makes negotiation impossible.

Such views Marlow has about the African language are undermined by Marlow himself when after having obtained the rivets for repairing his steamboat he goes himself into a noisy dance. In this way his attempt to distinguish between the comprehensible language of civilized discourse and the incomprehensible primitive noise is deconstructed. As Carola M. Kaplan (1997: 325-6) notes:

> All voices, European and native, degenerate in Marlow's memory into 'one immense jabber, silly, atrocious, sordid, savage, or simply mean, without any kind of sense' (120-21).
> Because most of Marlow's attempts at separations prove unstable and many of his distinctions blur, they serve to reveal his intense need to sustain the *manichean allegory*[2] so necessary to his sense of Self in contradistinction to the Other. Underlying Marlow's efforts to maintain binary oppositions is the colonizer's intense anxiety about being taken over by the Other.

Throughout the novella Marlow keeps repeating that he hates lying, but he himself tells three lies in the story, one to the manager, another to Kurtz and the other to Kurtz's Intended. The text itself deconstructs language in such a way that it reinforces the idea of lying. A lot of examples from the text prove this idea. Kurtz's name for instance is significant in this respect, because contrary to its general[3], Kurtz is described as a tall man. In another instance, although they are called "cannibals," the natives, to Marlow's surprise, display restraint. What is more, those who are supposed to be *"emisar[ies] of pity, and science and progress"* (*HD* 28) and bring civilization to the natives, not only fail to carry out their civilizing campaign, but are also ruined themselves physically and morally.

In the end, Marlow willingly tells his last lie to Kurtz's Intended. The lie, if carefully examined, appears to shelter the truth. There are two things that cannot go

unnoticed. First, Kurtz's Intended is not given a name, but is throughout referred to as such. Second, Marlow hesitates to answer the Intended's question about Kurtz's deathbed words and when he does answer, he tells her *"The last word he pronounced was – your name"* (*HD* 75). The sentence resembles a mathematical equation, that is, the last word equals the Intended's name. Kurtz's last words are actually *"The horror! The horror!"* (*HD* 68). Thus, the doubly pronounced "the horror", being the last word Kurtz pronounced, equals the Intended's name.

In this way, Marlow has unconsciously revealed her the truth about Kurtz. Carola M. Kaplan (1997: 331) asserts that *"'the horror' is indeed the name of the Intended: it designates the violence that results from the intentions of the powerful who impose their will upon the powerless."* Both Kaplan and Shaffer consider Marlow's lie linguistic "slippage." Shaffer (1993: 229) views this "slippage" as,

> (…) partially explainable in terms of Conrad's own "indictment of the English language": that "no English word is a word." For Conrad, according to Ford Madox Ford, "the consequence is that no English word has clear edges: a reader is always, for a fraction of a second, uncertain as to which meaning of the word the writer intends." "Thus," Ford continues, "all English prose is blurred."

Kaplan (1997: 331-2) further argues:

> (…) the designation 'the Intended' signals an awareness that permeates the text of the unreliability and slipperiness of language. 'The Intended' is the shifting signifier, sign of the unbridgeable gulf between aim and achievement, the gap in meaning that cannot be sutured. Without heeding the text's warning about the unreliable and equivocal nature of language, the reader may trust too much to Marlow's words, just as Kurtz' adherents have trusted too much to his eloquence; (…) Repeatedly, in recording the booming voice but essential hollowness of Kurtz, the text underlines the tricky nature of language itself that conceals as it apparently reveals, that denotes presence while signifying absence, that signals meaning while lacking it.
> By the time Marlow tells the truth he considers a lie when he suggests that 'the horror' is the name of Kurtz' Intended (that is to say, the name for what he had intended), the text has effectually blurred the distinction between truth and lies, much as it has blurred the distinctions between colonists and conquerors, between savagery and civilization, between men's realities and women's illusions.

Thus, Marlow's remark *"All Europe contributed to the making of Kurtz (...)"* (*HD* 50) is as ambiguous and indicative of linguistic blurring as it is of other significant remarks in the story. But unlike the others, this remark bears, in my view, a more comprehensive value. On the one hand, the statement literally refers to Kurtz's descent, that is, his half English mother and his half French father, an origin that entitles him to fully represent Western-European civilization, but, on the other, alludes to the responsibility this civilization has in the "making of Kurtz," more particularly in what he has become. When Marlow finally meets him, he is *"an animated image of death carved out of old ivory"* (*HD* 59). His mouth, which for Marlow symbolizes the promise of the voice of civilization, is wide open and gives

him *"a weirdly voracious aspect as though he had wanted to swallow all the air, all the earth, all the men before him"* (*HD* 59). At last his wide open mouth can hardly breathe out that voice Marlow had so much expected to hear. In retrospect, Marlow sums up the "privilege" to hear Kurtz as follows:

> Oh yes, I heard more than enough. And I was right, too. A voice. He was very little more than a voice. And I heard☐him☐it☐this voice☐other voices☐all of them were so little more than voices☐and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber, silly, atrocious, sordid, savage, or simply mean, without any kind of sense. Voices, voices... (*HD* 48)

In Marlow's memory, Kurtz's voice and the promise of his voice merge with other voices, which produce silly and insignificant utterances. According to Susan J. Navarette (1993: 295-6):

> He approximates the barrenness of their speech through a language that is itself degenerate, devoid of "any kind of sense": "I heard – him – it – this voice – other voices." His allusion to the "dying vibration of one immense jabber" foreshadows, and serves as the cultural counterpart to, the "roaring chorus of articulated, rapid, breathless utterance" with which the natives curse the "fierce river demon" that is robbing them of their god. Although the chorus seems to Marlow to consist of "the responses of some satanic litany," it is in fact the "jabber" of his colleagues, the most preeminent among them being Kurtz, that is the more diabolical. Like the "voice of the surf," which Marlow views as "something natural," possessed of "its reason, …a meaning" (13), the former, although (and perhaps because) it resembles "no sounds of human language," is nonetheless organic, coordinated, and unadulterated, while the latter is too fully a product of its Western civilization: discordant, cacophonous, morally bankrupt, it anticipates the fragmented and sordid lamentations of those "hooded hordes swarming/Over endless plains, stumbling in cracked earth" – the urban equivalent of the jungle, the heart of darkness, of T. S. Eliot "The Waste Land."

In the end it can be said that Kurtz's former ideals degenerate in the changed cultural context because what the text dramatizes clearly is a cultural clash and at the core of this conflict is an essential incompatibility between the African culture, which possesses social traits and the Western-European culture, which has more individualistic traits. What is more, the text also suggests that the process to civilization has been a forced one, relying mainly on imposition rather than willingness. What Conrad undoes in this case is the very notion of civilization as "an achieved state" or "an advanced level of social organization". That is why the process proves fragile when the European individual is launched in the context of the "host" culture and the so-called barriers of civilization are removed. In this sense, Kurtz's progression into the heart of Africa, as representative of the progress of the European individual, is no progress at all. Nevertheless, the cultural clash turns out to be destructive both ways. It proves to be destructive for the Europeans like Kurtz who fail to master the freedom offered by the new cultural context and engage themselves in a selfish pursuit of lustful desires. By succumbing to the

African temptations in a fetishist fashion, Kurtz becomes the epitome of the white man's spiritual and moral hollowness. On the other hand, the natives by allowing people like Kurtz to dominate their lives and customs lead themselves to death or misfortune so ambiguously alluded to in the *"unspeakable rites"* (*HD* 50) offered to him.

NOTES

[1] The definition has been taken from *Random House Dictionary* 2009 (<http://www.randomhouse.com>).

[2] Earlier in this article Kaplan (1997: 323-4) explains that "The central trope of imperialism is what Abdul R. Jan Mohamed terms "the manichean allegory" that converts racial difference "into moral and even metaphysical difference" (80). This allegory characterizes the relationship between dominant and subordinate culture as one of ineradicable opposition (82). Although the opposing terms of the allegory change – good and evil, civilization and savagery, intelligence and emotion, rationality and sensuality – they are always predicated upon the assumption of the superiority of the outside evaluator and the inferiority of the native being observed."

[3] Kurtz is a German-sounding name. At one point in the novella Marlow remarks: "Kurtz – Kurtz – that means 'short' in German – don't it?" (*HD* 59), bearing in mind the resemblance the pronunciation of this name has to the German word 'kurz', which means 'short'.

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Language Witticisms. Oscar Wilde:
The Importance of Being Earnest

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RÉSUMÉ : *Les mots d'esprit dans la pièce* **L'importance d'être Constant** *d'Oscar Wilde*

La comédie d'Oscar Wilde offre un outil important pour comprendre la langue comme milieu d'identité culturelle. Écrite dans un style charmant, cette œuvre littéraire est un aspect magnifique des mœurs sociales. Même si elle n'implique pas de mesures sérieuses, la pièce révèle encore une civilisation qui peut être considérée à la fois grave et triviale. Finalement, l'essence demeure la langue. Grâce au dialogue intelligent, *L'Importance d'être Constant* est une expression de la perfection du style. En conséquence, la pièce démontre sa popularité: elle a été traduite en plusieurs langues. Pourtant, la traduction reste secondaire par rapport au texte original parce que la langue cible définit clairement les différents problèmes spécifiques à la culture, comme la représentation du jeu unique de mots anglais.

MOTS-CLÉS : *langage intelligent, communication, identité culturelle, popularité*

Identity may be the answer to the *who*-question or the attempt to specify some inner relationships that float within *Being* just a moment before erupting at the surface of things, which more clearly can be referred to as a person's worldly existence. There is no possible way of escaping the important aspect of revealing yourself when you speak; each effort to suffocate your naturalness leads to blurring you as a particular entity that could have been wonderfully decomposed into words. In performing *the other*, you miss, or better said, you lose the contact with *the self.* This is the path to negating your culturally engrained nature. If all this is contained in the event of language, then civilization takes the shape of identity.

This paper is meant to show the *Britishness* in Oscar Wilde by prompting the issue onto an open-ended linguistic analysis. It is a piece of intruding into another culture with the sole purpose of revealing it to… whom it may concern. *The Importance of Being Earnest* is wonderfully playing with words in such a unique style that many found it impossible or at least very difficult to provide a version by translating the original. The play is wrapped into its own linguistic code and the indefinite number of interpretations can only emphasize the writing as a genuine work or art. Beginning with the pun in the title, the comedy gradually discloses its uniqueness which I find witty, enjoyable and immortal. The masculine proper name Ernest on the one hand and earnest, that is the virtue of being serious and

sincere on the other hand, visibly emerged as problematic for translators. Thus, an Italian translation provided no less than thirteen different versions. It is yet not a wonder since wordplays like the one in this title often happen to be unique in the language they belong to, the fact appearing as a very relevant clue to what culture, identity and, unquestionably, language, can express and stay bordered into expression due to factors of national peculiarities. At this stage, translators are obliged to choose between remaining faithful to the original work, in this case preserving the adjective in the title, or searching for a most similar pun in the target language. Either way, the task is not easy and the result is not as glamorous as the source proved to be. Nevertheless, it is worth creating a version that can best sustain the communication between cultures and, at higher levels, the inter-connectedness between civilizations. It is afterwards a quality of the human spirit to rely on diversity and bring all the possibilities to the acknowledgement of people who may not speak the same language but who can understand the core beyond each speech if it is well done. Therefore, the translation may be at least useful if not witty: Italian – *L'importanza di essere Franco/Severo/Fedele*; French – *De l'importance d'être Constant*; Romanian – *Despre importanta de a fi onest*, etc.

The Importance of Being Earnest, a 60 page play, is worth reading and re-reading. I will not give details concerning its plot not only because of the fact that the play is short and interesting to be discovered but also because I do not have the slightest intention to turn this paper into a lengthy explanation. As a consequence, I offer some ideas about the form or the style it takes. I will start by saying that 'all thinking is confined to language, as a limit as well as a possibility. This experience is present in every interpretation that is itself linguistic in character.' (*Philosophical Hermeneutics*) Starting from this presumption, it is clear that everyone remains bound to language and that every writing is undoubtedly *my* writing. This is again a means of conveying identity and, as I previously hinted at, diversity counts. Therefore, it is my duty to draw attention to your chance of providing a more personal interpretation, closer to your culture and civilization.

Wilde's own saying: 'I have nothing to declare but my genius' introduces the puzzled reader into some patterns of knowledge. Thus, it is evident that the author adheres to aestheticism – art for art's sake – and it is even more evident that he appeared as a famous name in the literary world, his talent and charm producing a marvelous effect, even though he did not live to be 50. As far as the play is concerned, the writer explains that: *"It is exquisitely trivial, a delicate bubble of fancy, and it has its philosophy... that we should treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality."* This being confessed, all confusion fades away, still leaving the mystery of the writing untouched.

One of the clearest features of the writing is represented by the suggestion of basic and practical facts rather than straight expression. Symbolist in form, the work very easily achieves its humorous tone, ironic and sarcastic, reaching a playful state where the important element remains only the language as instrument. Referring to marriage as a social institution, Algernon asks: *"Is marriage so*

demoralizing as that?" And the answer follows: *"I believe it is a very pleasant state, sir. I have had very little experience of it myself up to the present. I have only been married once. That was in consequence of a misunderstanding between myself and a young person."* (Lane) One of the themes of the play, which is enlarged upon whenever possible, is satirizing society. Mocking the Victorian customs, rules and laws, the writer greatly sharpens the appetite to view that part of the world in its real colors, dealing with its hypocrite conducts neatly and smartly. What the reader gets as a result is a book that contains richly comic scenes and, moreover, a picture of reality that beautifully explains a civilization in artistic terms.

A piece of conversation between Algernon and Jack cleverly exemplifies the situation love-marriage within society:

Algernon: My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you. Jack: I am in love with Gwendolen. I have come up to town expressly to propose to her. Algernon: I thought you had come up for pleasure? ... I call that business. Jack: How utterly unromantic you are! Algernon: I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. Why, one may be accepted. One usually is, I believe. Then the excitement is all over. The very essence of romance is uncertainty. If I ever get married, I'll certainly try to forget the fact.

Vividly created, the dialogue is perfectly constructed around some important ideas which become, in conversation, trivial. This is mainly due to the fact that communication is realized in such a way that what was to count as important flows into the word which appears to concentrate all the substance. Yet, what captures the attention cannot be the word alone but also its expressive meaning. Here is a sample of how a writer can play with simplicity and philosophy:

Algernon: The truth is rarely pure and never simple. Modern life would be very tedious if it were either, and modern literature a complete impossibility.
Jack: You're quite perfect, Miss Fairfax.
Gwendolen: Oh! I hope I am not that. It would leave no room for developments, and I intend to develop in many directions.
Algernon: All women become like their mothers. That is their tragedy. No man does. That's his.

Language witticism is explicitly rendered through dialogue:

Jack: I am sick to death of cleverness. Everybody is clever nowadays. You can't go anywhere without meeting clever people. The thing has become an absolute public nuisance. I wish to goodness we had a few fools left.
Algernon: We have.
Jack: I should extremely like to meet them. What do they talk about?
Algernon: The fools? Oh! about the clever people, of course.
Jack: What fools.

As a whole, *The Importance of Being Earnest* embodies the comedy of humanity in general and that of community in particular. Oscar Wilde's conviction that only a unique temperament produces a unique work of art seems perfectly reasonable. In order to understand what lies under the use of certain words, one is to digest the culture that produced those words. And it may never be too easy to grasp the irony or sarcasm correctly if language is separated from culture and identity. As this play shows, the issues are connected in depth. Intelligently, they place metaphor into phrases that can be quoted and re-quoted with pleasure:

> *Cecily:* I keep a diary in order to enter the wonderful secrets of my life. If I didn't write them down, I should probably forget all about them.
> *Miss Prism:* Memory, my dear Cecily, is the diary that we all carry about with us.
> *Cecily:* Yes, but it usually chronicles the things that have never happened, and couldn't possibly have happened. (…) I don't like novels that end happily. They depress me so much. (…)
> *Algernon:* Oh! I am not really wicked at all, cousin Cecily. You mustn't think that I am wicked.
> *Cecily:* If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

To some extent, social manners always imply the idea of conformity, that is man cannot live secluded but in relation to other men. The result is that man becomes subject to laws that constitute the living standards of the rest; the community imposes codes of behavior and man, as a member of community, cannot force his personal rebellion too far. Thus, what is good in individual personality can be undermined by what is popular in culture and it can die away slowly but surely. In the opposite direction, personal revolution will only produce misfortune since it can be suppressed and it can lead to further anxieties. In this catch-22 situation, Wilde suggestively points to the inevitable follies of society and uses the artistic expression to portray the beauty of language as well as its power to reveal:

> *Jack:* For heaven's sake, don't try to be cynical. It's perfectly easy to be cynical.
> *Algernon:* My dear fellow, it isn't easy to be anything nowadays. There's such a lot of beastly competition about. […]
> *Cecily:* Uncle Jack is sending you to Australia.
> *Algernon:* Australia! I'd sooner die.
> *Cecily:* Well, he said at dinner on Wednesday night that you would have to choose between this world, the next world and Australia.
> *Algernon:* Oh, well! The accounts I have received of Australia and the next world are not particularly encouraging. This world is good enough for me, cousin Cecily.
> *Cecily:* Yes, but are you good enough for it?

The text as linguistic product displays its paradoxes and intellectual farces, the ultimate purpose being to picture a system of codes that formed the Victorian Age. From a 21st century perspective, the writing may seem ambiguous now and then;

but it may also convey meanings for words such as 'wicked' or immoral behavior. Therefore, the work functions as a piece of information for a past reality, well-established in time and space. There are even truths in the text that remain generally valid; their message and their form are nicely comprised in short and simple phrases: *"What seem to us bitter trials are often blessings in disguise."*

When the playing-upon-words reaches stages of genuine cleverness, the comedy becomes sentimental and it is the Victorian melodrama that emerges:

> *Algernon:* Cecily, ever since I first looked upon your wonderful and incomparable beauty, I have dared to love you wildly, passionately, devotedly, hopelessly.
> *Cecily:* I don't think you should tell me that you love me wildly, passionately, devotedly, hopelessly. Hopelessly doesn't seem to make much sense, does it?

The idea of belonging to a specific culture and remaining connected to it even though you leave it is nicely suggested:

> *Gwendolen:* The home seems to me to be the proper sphere for the man.

The noun 'sphere' can also refer to a particular region; therefore, it alludes to the physical reality that a man can encompass. The particularities of a certain part of the Earth are engraved in man. Consequently, his home is his land; any departure from the home-land implies a clash with other particularities; travelling in time poses the same problem:

> *Gwendolen:* Personally I cannot understand how anybody manages to exist in the country, if anybody who is anybody does. The country always bores me to death.
> (…)
> *Cecily:* Sugar?
> *Gwendolen:* No, thank you. Sugar is not fashionable anymore.

The third act of the play does not cease to expose how amazingly resourceful language can be. What is thought of as acceptable behavior or virtue for that époque remains present. The witty choice of words continues to disclose universal ideas which may appear intelligent or amusing:

> *Gwendolen:* In matters of grave importance, style, not sincerity, is the vital thing.
> (…)
> *Gwendolen:* How absurd to talk of the equality of the sexes!

The emphasis on style is a remarkable characteristic for *The Importance of Being Earnest*. The play ends in a convincing humorous tone:

> *Jack:* Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me?
> *Gwendolen:* I can. For I feel that you are sure to change.

Essentially being a linguistic creature, man is able to comprehend the world views of different peoples, and moreover, culturally speaking, the details of their development, through the mirror of language. *The Importance of Being Earnest* is just a representative piece of fiction which shows how profoundly language can be used as a tool, suggesting that somehow, *"in all our knowledge of ourselves and in all knowledge of the world, we are always already encompassed by the language that is our own."* (*Philosophical Hermeneutics*)

Lady Bracknell briefly concludes the truth of the period and the people who live it: *"We live, I regret to say, in an age of surfaces."* Whether this applies or not to other periods as well remains questionable. The conclusion is certainly applicable to the conventional Victorian values, such as: respectability, duty or honor as, in spite of the truly nice concepts, people behave hypocritically, flouting them or making great efforts to tolerate the Victorian morality. The social obligations would normally force the man to act with seriousness and a visible sense of duty. On the contrary, the play manifests in various ways the possibility to escape any obligation. In the contrast between what should have been and what actually is reside the humor and the wittiness of the play. Some characters appear pretentious and artificial, preoccupied to serve the conventions rather than self well-being. Gwendolen's search for Ernest is, in fact, her wish to respect the codes of virtue and honor that this specific name was supposed to express:

> *Jack:* Personally, darling, to speak quite candidly, I don't much care about the name of Ernest… I don't think the name suits me at all.
> *Gwendolen:* It suits you perfectly. It is a divine name. It has music of its own. It produces vibrations. (…)

Even Algernon is particularly fond of Ernest rather than Jack:

> You have always told me it was Ernest. I have introduced you to everyone as Ernest. You answer to the name of Ernest. You look as if your name was Ernest. You are the most earnest-looking person I ever saw in my life. It is perfectly absurd your saying that your name isn't Ernest.

There are, as I have exemplified, matters of morality within the game of language. Behaving properly also meant speaking properly; yet, how proper can a speech be when it is compromised by unsuitable behavior? If, according to Hegel, *"morality is living in accordance with the customs of one's land,"* then a particular man cannot exist as an individual but only as a member of a tribe. Wilde's play satisfies this assumption, nevertheless focusing on the ridiculous aspects of complying with intolerable principles. The immediate product is that the play consists of mockery and it reveals social disorder as the characters fail to live according to the norms.

Turning back to translation, it is to be emphasized the fact that *The Importance of Being Earnest* has been subject to numerous versions and many were a success in point of fluency. This is a fact if the translation is understood as the drawing aside of the curtains that represent the linguistic and cultural differences, disclosing

the original message. In order to get a broad picture of at least two cultural identities in comparison, it is advisable to resort to translation. But, it is important to be aware of who you are before indulging in deeper comprehension. It is with you where comparing starts. And, as you represent a point of reference, it is your perception that creates a different culture as much as it is indeed a different culture.

Dealing with masterpieces such as Oscar Wilde's naturally implies negotiation if a translation is to be provided. The play is popular, therefore the process of translation cannot spoil the qualities it possesses to be considered special and universally welcome. Since a particular language speaks about a particular culture and civilization, it is a delight to notice all this in translation, especially if the genuine article contains witty dialogues and, very clever combinations of words. It is finally interesting to trace the way cultures communicate with each other, evolving endlessly.

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The Stylistic Register Influence on the Pragmatics of English Personal Pronouns

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RÉSUMÉ : *L'influence du registre stylistique sur la pragmatique des pronoms personnels anglais*

Cet article vise la corrélation entre le registre stylistique et les cas des pronoms personnels en anglais contemporain. L'accent est mis sur le degré d'inter-changeabilité entre les formes de nominatif et d'accusatif des pronoms personnels en anglais contemporain parlé et écrit. Une attention particulière est accordée aux facteurs diachroniques qui ont influencé la direction d'évolution des pronoms personnels en anglais, du point de vue formel et pragmatique. Des structures syntaxiques très fréquentes en anglais sont analysées pour mettre en évidence le choix des cas des formes pronominales en fonction de l'accent mis dans la communication. En même temps sont fournies des structures équivalentes en roumain afin de souligner les (dis)similitudes.

MOTS-CLÉS : *pronoms personnels, registre stylistique, nominatif, accusatif, facteurs diachroniques, structures syntaxiques*

1. Introduction

Pronouns seem to be a closed system, with a well-established paradigm, varying according to a finite number of grammatical categories. There is little to no change in the inventory of the pronominal system, strictly formally speaking, but the situation changes when we refer to the pragmatics of this lexical class. The variables characterising every speech event require the interlocutors to adjust their communicational strategies in order to express in the best way the illocutionary value intended and to obtain the expected perlocutionary effect. Thus, communicative goals are to be conveyed by an appropriate verbal strategy and the point of departure in this process is/are the register(s) chosen by each speaker, whether we talk about a vertical or horizontal type of relationship among the participants in the speech event.

2. Diachronic aspects regarding pronoun case variations

Pronouns have appeared in language out of the necessity of focusing one's attention on the actors involved in a certain event. Their role in communicatin

required a clear distinction among the forms of the various personal pronouns. During the period of Old English the paradigm of personal pronouns involved changes according to the categories of person (there were three persons), number (there were three numbers- singular, plural and dual), gender (three genders for third person pronouns) and case (there were four cases Nominative, genitive, dative and Accusative). Old English paralleled Latin regarding the identity between Dative and Accusative forms, (cases specific to indirect and direct object), in case of first and second person personal pronouns: *mē, ∂ē* (singular)*; unc, inc* (dual); *ūser/us*. In the plural that grammatical homonymy is preserved: *us, ēow*. Another homonymy characterises third person pronouns: the identity between Nominative and Accusative displayed in the singular by the neuter gender pronoun *hit* and the pronoun in the plural *hīe*.

In Middle English the pronominal system of Old English undergoes a massive simplification: only three cases are preserved: the case of the subject, the case of the object and the possessive case. For the case of the object, generally the Accusative takes over the value of the Dative, the former being often identical with the Nominative. (Baugh, Cable, 1978: 161)

There are variants for each pronominal case form: *ich, ic, ik, I, y* for the first person pronoun in the Nominative – the last two forms are weak forms and they became generalised in all the dialects; *þū, thou, tou* for the second person pronoun, the last two forms being enclitics (Fisiak, 1978: 86). In case of third person pronuns the form *it*, unstressed, became generalised in all positions and geographical areas, being dominant after the 14-th century, for the Subject and Object case. The form *him* was used for the indirect object and *hit, it* for the direct object. In the feminine the form *schō* seemed to have evolved from the OE demonstrative *sēo* become *sīo*. Also there was a grammatical homonymy between the Possessive forms of the masculine and neuter gender pronouns in the third person. In the plural the forms beginning with *þ-* or *th-* coexisted with those beginning with *h-*, the former having Scandinavian origin, the latter being evolved from native forms.

3. Personal pronouns frequency of use in contemporary English

The diachronic perspective on personal pronouns in English allows us to understand their present-day behaviour. Formally, there is a clear distinction between the forms of Nominative and Accusative, but pragmatically, users can be confused regarding the most approprate form to be selected in a certain context; therefore, there appear cases of deviation from the norm, generally determined by the tendency towards simplification where Accusative is felt to be more at hand; on the other hand, there are cases of hypercorrectness, where users misunderstand the semantic meaning of the utterance and misuse Nominative forms, wronly interpreting them as more correct than their Accusative counterparts. Such realities may prove true not only for English but for any language which exhibits a rather complex pronominal system.

Another observation which holds true in any language with a pronominal system is that the large formal accessibility of pronouns is counterbalanced by the low level of information contained by them, considering that they refer (anaphorically or deictically) to known referents. From this point of view, Reboul and Moeschler (1998: 131) place the stressed pronouns used ostensively (the linguistic form is accompanied by the gesture of pointing towards the referent) in the ante-penultimate position, the penultimate position being occupied by the category of unstressed pronouns. Personal pronouns rank first regarding their anaphoric function: they represent 85% of the anaphoric elements in conversation and 75% in fiction (Biber, 1999: 237).

Biber *et al.* (1999: 334) compare the frequency of use of the personal pronouns having the seme [+ human] both in conversation and in fictional texts. The simple fact of using them implies a preoccupation for the individual, for his/her actions and thoughts. First and second person personal pronouns in the singular, *I* and *you*, occur often in conversation and in fictional dialogues because the participants involved in the speech event are in direct contact; their interaction focuses on immediate interest matters. A more reduced occurrence in fictional texts may be accounted for by the alternation of the descriptive and narrative parts. Biber compares the frequency of personal pronouns relative to the category of person and, within this categorisation, relative to the grammatical categories of case and number, respectively. We present below the figures provided by Biber with our comments.

3.1. First person pronouns

The Nominative form for the singular, *I* appears 38,000 times at one million words in conversation and 17, 000 times in fiction texts; the Accusative form *me* appears 4,000 times both in conversation and in fiction texts; in the plural the Nominative form *we* has a frequency of 7,000 occurrences in conversation and 3,000 occurrences in fiction respectively; the Accusative form *us* appears 1,000 times at every million words both in conversation and in fiction. A suplimentary observation is the frequency of the first person personal pronoun repetition at a rate of 200 times at every million words in conversation, according to G. Biber and the tendency proves true sometimes in fiction, too.

The first person personal pronoun in the singular has a much higher use frequency compared to the other pronouns (the conclusion will remain valid after analysing the other pronouns) probably due to the additional emphatic value and also to the compulsory expressing of the pronoun-subject in English. *I* has a priviledged place since the utterance is structured in relation to the speaker, *I* is governing element within the deictic center. (Kerbrat-Orecchioni, 1999)

The more reduced rate of use of the corresponding plural form *we* (a fifth of the use rate of the singular form in conversation and more then 11 times less for fiction) might be caused by the ambiguous reference of this pronoun. The frequency of the Dative-Accusative forms is limited both by the characteristics of

the governing verb (transitive or intransitive) and also by the ambious reference of *us* that we were talking about.

Resuming the case of the pronoun *we*, Nunberg (1993) establishes the two stage process of interpretation: word occurrence → index and index → interpretation. As a result, *we* contain three components: 'the first person' component which means the selection of the speaker within the communication situation, that being the deictic component that makes the pronouns *I* and *we* semantically identical.

The two pronouns select the same index, a component having the semes [±plurality] and [±animacy]; Nunberg unifies these two features under the concept *the classifying component of the expression*, to be rather associated with the interpretation than with the index of the expression, since it includes other semantic features, such as inflectional characteristics (gender) or appositions with descriptive function (*we, linguists,…*).

The third component of *we* is the relational component regulating the correspondence index-interpretation. The former must be included or, better said, must initiate the latter. If we try to express the referential domain of *we* in the form of an equation, the most complete variant would be:

$$WE = I + (YOU_1 + … + YOU_n) + (HE_1 + … + HE_n) + (SHE_1 + … + SHE_n).$$

If all the terms of the relation have a concrete realization in a context, then *we* has the features [+ego], [+vocative], and we are dealing with *we inclusive* reference. Interlocutors (also the addressees) are included into a larger category which could lead to generic reference. Katie Wales (1999: 59) assumes that generic reference triggers a higher subjective nuance.

If the term referring to the interlocutor is missing, the relation becomes: $WE = I + \emptyset + (HE_1 + … + HE_n) + (SHE_1 + … + SHE_n),$ Wales associating the pronoun with the semes [+ego], [-vocative], the speaker being merely a spokesperson.

If *they* $= \emptyset$, then the relation becomes $WE = I + (YOU_1 + … + YOU_n) + \emptyset$. The deictic character and the reference of the pronoun are both clear. Nevertheless, emphasis can determine the use of an apposition to state the reference of *we* explicitly: *We think alike, you and I.* 'Gândim la fel, tu şi cu mine.' Pragmatically, the attitude of solidarity is stressed, and in some cases, the message could imply persuading or even forcing the interlocutor to adopt the speaker's point of view. If $I = \emptyset$, then the relation becomes $WE = (YOU_1 + … + YOU_n) + (HE_1 + … + HE_n) + (SHE_1 + … + SHE_n).$

Exclusive we means that only the hearer is part of the reference domain. Such ways of expression connote an apparent emotional involvement of the speaker in order to impress the hearer by his/her tender attitude and to make him act accordingly. This is the hypocoristic value, implying the (moral) authority of the speaker. These conclusins remain true if *they* $= \emptyset$: $WE = (YOU_1 + … + YOU_n)$. The ironical connotation can also be possible in a parent-child relationship or between friends: *Are we tired ? Maybe we should rest more and go out less.*

The range of connotations remains the same if $I = \emptyset$ and *you* $= \emptyset$): $WE = (HE_1 + … + HE_n) + (SHE_1 + … + SHE_n).$ The addressee is present in the situation of communication but he/she is passive as far as the verbal exchange is concerned. If

we = I + Ø then the pronoun has a rhetorical value, the impersonal feature being emphasized, whether the referent is a monarch or the author of some literary/scientific work.

Last but not least, *we* can be interpreted as a *bound variable* (Partee, 1989); in this case, *we* automatically includes *I* and element(s) not explicitly mentioned but belonging to the domain of the quantifiers presents in the context (Nunberg, 1993): *Whenever a pianist comes to visit, we play duets.* 'Oricând vine în vizită un pianist, cântăm duete.' *Whenever* renders the idea of repetition and the definite article is an existential quantifier.

3.2. Second person pronoun

The second person Nominative personal pronoun (singular and plural) *you* occurs 30,000 times in conversation and 11,000 times in fiction for every one million words. The explanation given in case of the first person pronouns remains valid: in conversation English, as a non pro-drop language does not allow omitting the pronoun-subject.

Emphatic values intended by the speaker are another major reason in favour of its use: the reference of *you* could be the speaker him/herself if there is a monologue taking place – *You are crazy to think about such a thing as going away!* Fiction texts observe the same criteria, only that in most cases reference is made to people absent from the situation of communication and dialogues or narrations intertwine with descriptive passages, which justifies the more reduced use of *you* in fiction.

3.3 Third person pronoun

The personal pronoun in the Nominative singular masculine gender *he* occurs 11,000 times/1 million words in conversation and 17,000 times in fiction respectively; the occurrence of the Dative-Accusative form *him* is much more reduced: 2,000 times/1 million words in conversation and 5,000 per one million words in fiction. For the feminine gender, the personal pronoun in the Nominative singular *she* occurs 8,000 times /1 milion words in conversation and 10,000 times/1 million words in fiction.

The dative-Accusative form *her* (homonymous with the possessive adjective) has a frequency which is close in value to that of its masculine correspondent – 100 times in conversation and 3,000 times in fiction respectively per 1 million words. Their higher frequency in fiction reveals the predominance of the anaphoric value, the resuming of the reference previously made by other means. On the other hand, the ratio masculine-feminine pronouns with viw to their use reflects the tendency towards a traditional predominance of masculine gender referents, called by Biber *traditional sex-role bias.*

For neuter gender pronouns, the use frequency reflects the homonymy between the forms of Nominative and Dative-Accusative; *it* appears 28,000 times for every 1 million words in conversation and 13,000 times in fiction respectively. The almost double frequency of the pronoun in fiction can be accounted for by the

association with inanimate referents, the preference in fiction texts going towards human referents. *It* can also appear in taboo expressions and in set phrases containing a "dummy it".

In the plural, the gender distinction disappears and, as a result, the occurrence of the pronoun *they* is comparable to that of *he* in conversation: 10,000 times/1 million words; its frequency in fiction compares to that of *me* and equals that of *him* (5,000 times/1 million words).

Since we compare the frequency of a Nominative form to that of Dative-Accusative forms, the conclusion would be that the former are seldom used, the Nominative forms being compulsory in subject position, which cannot be said about Dative-Accusative forms. The explanation might be linked to the rather ambiguous or generic value of *they*.

The Dative-Accusative form *them* is similar in use frequency to the form *me*: it occurs 4,000 times/1 million words in conversation and 3,000 de times/1 million words in fiction. The values of the two registers are comparable, which means that the pragmatic factor is irrelevant, the essential criterion of use being the (potentially ambiguous) semantics of the pronoun and also the syntactic distribution of the form in discussion.

4. Nominative versus Accusative. Present-day tendencies in English.

We took over Biber's selection of relevant contexts (1999: 335) which exhibit the use of Nominative and Accusative pronouns in free variation. Our comments will refer to the corresponding Romanian structures when the situation allows it, considering the structural typology of each language.

The syntactic structures represent the point of departure, but, within them, the intention of emphasizing a certain element might lead to the selection of a particular word order of pronominal elements, obviously observing the patterns of grammaticality.

4.1. Pronouns as predicatives
After the verb *to be*, the predicative expressed by a first person personal pronoun alternates between the forms *I* and *me*; *I* is preferred in fiction, being considered more correct, though it is used in free variation with *me*: *it's I/me*.

In case of emphatic constructions, the Nominative form is chosen in fiction as more appropriate to observe the condition of coreferentiality with the relative pronoun following it: *who* prevails in news and fiction, *that* and the omission of the introductory element characterising ordinary speech.

The structures of the type *IT+ BE+ personal pronoun + relative clause* are presented in the tabel below as percentage, the figures being those listed by Biber (1999: 336); only first and third person personal pronouns in the singular are included since their frequency is higher; we have taken over only the data that interested us, i.e. the comparison between fictional texts and conversation.

Structure	Pronoun	Conversation	Fiction
IT + BE + pronoun + WHO	*I / he*	<2.5 %	35 %
	me / him	5 %	5 %
IT + BE + pronoun + ø/THAT	*I / he*	<2.5 %	<2.5 %
	me / him	15 %	5 %
IT + BE + pronoun	*I / he*	<2.5 %	5 %
	me / him	80 %	45 %

It is obvious that the distribution of emphatic structures, i.e. those followed by an attributive, can't equal the distribution of the structures which contain a personal pronoun-predicative placed in final position in the sentence:

It's me who phoned Jack the other day.
cf. **Eu** (sunt cel care) i-am telefonat lui Jack./**Eu** i-am telefonat lui Jack.

In conversational register, Accusative forms are favoured, without any reserves that the concord with the following relative pronoun is not observed. The frequent association of the Nominative forms *I* and *he* with the relative pronoun *who* is explained by the semantic feature [+human] of the latter. The whole sentence is a Cleft Construction, the personal pronoun being syntactically the predicative and semantically the complement of the non-referential *it*. Functionally *me* is the focus, the highlighted element or identifier (Halliday, 1994).

In Romanian the emphatic value of the Nominative pronoun-subject is expressed exclusively by means of intonation. Thus, the Romanian structure corresponding to the English pattern under discussion is simpler. The long variant containing an attributive clause is not specific to everyday speech, being used in the formal register and preferred in written language: *Eu (sunt cel care) i-am telefonat lui Jack./**Eu** i-am telefonat lui Jack.*

4.2. Pronouns as adverbial modifiers of comparison
Both Nominative and Accusative are to be used after *as* and *then,* in the same way they are used after the link verb *BE*. Accusative forms are predominant in conversation, *as* and *than* behaving rather as prepositions than as conjunctions which introduce subordinates. In fiction texts Nominative and Accusative forms are relatively equally distributed (Biber, 1999: 337): *I/he* occur in conversation in less than 2.5% of the analysed cases and in 45% of the fiction texts considered. Accusative forms appear in all the conversations analysed and in 55% of the fictional texts considered.

Writers prefer a non-elliptical comparative clause to avoid the choice between the Nominative and the Accusative: *She is as free as he is* becomes elliptical by omitting the subordinate verb, identical with the verb in the main clause; after the omission of the verb, the Nominative and the Accusative form of the pronoun become interchangeable; the latter form is explained by the fact that the adverbial clause of comparison becomes an adverbial modifier of comparison □ *She is as*

free as he/him. In fiction, personal pronouns can be replaced by a reflexive pronoun: *She is as free as himself.*

In Romanian the difference between Nominative and Accusative forms of personal pronouns is not perceptible at formal level in the contexts under discussion since the root of the pronouns in the Accusative is identical with the Nominative, the difference consisting in the presence of the preposition as marker of the Accusative: *(Ea) e la fel de liberă ca el/ cum este şi el (însuşi).*

4.3. Pronouns as constituents of compound subjects

Biber also analyses personal ronouns as compound subject constituents, focusing on their distribution according to the register:

Register	I & X	X & I	Me & X	X & me	He & X	X & he	Him & X	X & him
conversation	<2.5 %	60 %	40 %	5 %	35 %	<2.5 %	40 %	25 %
fiction	<2.5 %	90 %	<2.5 %	5 %	90 %	10 %	<2.5 %	<2.5 %

The fact of mentioning the pronominal elements within a multiple subject implicitly means emphasis; the speaker wishes the addressee of the message to have clearly in his mind the agent performing the action. Thus, in all the above mentioned situations from the table the personal pronoun *we* could have been used. Considering the range of variants regarding the reference of *we* it becomes evident why the compound subject is preferable in point of determinacy.

The distinction made between the agents does not exclude politeness, even deference, and that is why the first person personal pronoun *I* tends to be on the second place especially if the first element is a noun. If the initial element is a pronoun (excluding the first person pronouns) it will never be used emphatically, it will always represent the known referent, the familiar information.

Biber claims that, as in the previous situations, Accusative forms are chosen in conversation whereas Nominative is specific to the written register but the fundamental criterion in structuring an utterance containing coordinated pronominal elements is represented by the informatinal status of those elements.

Accusative forms are generally critised but the exaggerated application of prescriptive grammar rules can lead to situations of hyper-correctness in the use of the Nominative. In such contexts the Accusative should be the natural choice, for instance after prepositions:

for you and I instead of *for you and me*
like you and I instead of *like you and me.*

In Romanian, as in English, it is natural to use the Accusative case pronominal forms and that is the only possibility: *ca tine şi ca mine; pentru tine şi pentru mine.*

The Accusative form can anticipate the pronominal subject in the Nominative: *Me, I can't do it.* Such an example reflects explicitly and redundantly the contrast between the subject and the others. We consider that the double co-referential pronominal forms can be explained as a result of an ellipsis applied to a set phrase: *(As for)me, I can't do it.*

The Accusative form can be used as an affirmative answer to a question, being the reduction to a monomember sentence of a simple sentence having the pattern *pronominal subject + auxiliary/modal: 'Who told you that?' 'Me.'* Such a substitution of Accusative for Nominative is impossible in Romanian: "Cine ți-a spus asta?" "Eu."

The solution of selecting a reflexive pronoun instead of a personal pronoun which would pose the problem of choosing the right case form remains a valid option even for coordinated elements: *Michael and myself*. The typical word order within the compound structure consists in placing the reflexive pronoun in final position but the order can be reversed: *myself and Ann*. The reflexive pronoun coordinated with a noun to form a compound subject can be resumed by the pronoun *we*: *Myself / me and Ann, we can't come.* Another situation when the Accusative is used is after an infinitive; such situations are of interest because they create new reflexive forms, associated with the personal pronoun in the plural if the meaning is generic. The Accusative forms are kept in the plural but they combine with the singular form *self* to render the generic reference: *ourself, themself*: *'You won't be the first or last man or woman who gets themself involved in a holiday romance. We find ourself...'* (Biber, 1999: 340). If there is no coreferential subject expressed within the sentence the use of a reflexive pronoun instead of the personal pronoun is blocked:

> They explained that he/* himself and Jane couldn't do it.
> He explained that he/* himself and Jane couldn't do it.

In Romanian the reflexive pronoun is never used in that way, only an reflexive adjective could be selected to emphasize the personal pronoun.

In conversation, the Accusative case is used in compound nominal structures introduced by *as* and *than*, exactly as it happens with pronominal elements used alone. Within the reference utterance, such structures tend to be peripheral or non-integrated. They can anticipate the focus sentence or they can be part of a disjunctive question:

> As for me and John, we can't decide yet.
> Shouldn't we decide, me and John?

Conclusions

- the simple choice of a pronoun can convey a certain illocutionary value, usually expressing a 'hidden' connotation under the form of a flattering, sympathetic attitude;

- the informational 'load' of a pronoun is essential in deciding the order of the elements and also the choice between Nominative and Accusative forms so as to avoid hypercorrectness, on the one hand, and substandard structures on the other;

- the Accusative remains typical for the object function, that is why it will be avoided as a substitute of the Nominative in fiction texts, unless the colloquial style is exploited as a stylistical means;

- the cases which allow interchangeability in point of Nominative and Accusative forms maintain valid when two pronominal elements are coordinated. This proves that it is the governing element (preposition, link verb) which allows or blocks the use of the two case forms in free variation.

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Using Statistics in ELT Classes (II)

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RÉSUMÉ : *Utilisation des statistiques dans les classes d'anglais (II)*

Cet article présente une approche de l'utilisation des statistiques dans l'enseignement de l'anglais comme langue étrangère. Il vise à promouvoir l'interaction verbale dans la langue cible tout en faisant ce genre d'activité enrichissante et pleine de défis. Les étudiants ont la possibilité d'utiliser leurs connaissances de base sur le sujet et leurs compétences linguistiques pour défendre leurs arguments dans un cadre leur permettant d'être explicites ou créatifs.

MOTS-CLÉS : *statistiques, stimules de la vie réelle, communication, ELT, plan de leçon*

Statistics represent a part of the many neglected inputs in teaching English as a Foreign Language, possibly because there has not been developed an approach with regard to implementing it in an English class. Similarly to other real life stimuli which have been found to complement English classes through enlivening the class and creating a more positive attitude towards learning, statistics can be used just as effectively in an EFL class to foster learner motivation.

Among the advantages of using statistics, we can mention their readiness, by means of the Internet, vocabulary in context, the wide range of information making them suitable for a mixed intermediate to advanced group, expanding one's knowledge on the subject, a certain easiness in editing according to necessities or purpose, and, not lastly, introducing variety in the teaching materials.

On the disadvantages list, we would have to mention its somewhat higher difficulty, which means they can mostly be used with medium intermediate to advanced learners, and perhaps finding an appropriate one for a particular group of students or for the particular task the teacher has in mind, although a certain amount of adjustment can be made depending on the students' level of English.

It should be acknowledged that the main reason for using statistics or any real life stimulus, for that matter, is that it provides a starting point in a conversation-oriented class which could easily evolve into a debate, should the teacher find it appropriate, where everybody should feel comfortable using their previous knowledge on the subject all the while putting their English to use. This is where the teacher's role is of highest importance when choosing the respective statistics, thus getting everyone involved and guaranteeing the success of the class.

By handing out materials to pairs of students, instead of individual students, they get motivated to work harder, as it is not always that the student with stronger command of English is also the one who is more knowledgeable of the subject, and, consequently, they tend to contribute their individual strengths to the successful completion of the task.

This paper aims at presenting a model on how to effectively implement statistics in an EFL class in such a way that it entices the students and gets them to interact, as well as helps them gain confidence in being able to function in an English-speaking environment.

The main focus of the class will be on the debate itself which is an excellent activity for language learning because it engages students in a variety of cognitive and linguistic ways. It is a means of teaching grammar patterns in a unique manner, helping the students gain and develop argumentation skills for persuasive speech and writing, introducing and becoming aware of inter-cultural or global issues, and eventually enhancing their knowledge and comprehension of written and spoken English.

For the materials to be effective the questions should be well constructed so as to give the students the opportunity to practice English, help them gain confidence in their English ability, and, if possible, both expose the students to cross-cultural matters, and help them develop their ability to find pertinent information quickly.

The first part in this approach begins with an informal discussion on basic information on the subject and should continue with easy multiple choices, fill-in factual questions. These questions are meant to introduce the topic to the students and expose them to a variety of question types. The students gain an overview of the material as they answer these initial easy questions which make them feel confident enough to tackle more difficult questions later. While the students are working on the assignment, the teacher will help them by answering questions and commenting on their work which provides an opportunity to give hints to those who are stuck on a particular question.

The second part should deal with questions which can be used to bring attention to cultural differences: a comparison between the students' answers and the original French students' statistic can be made at this point and conclusions can be drawn with regard to the respective differences. Furthermore, students are familiar enough with the material by this moment to answer personal choice questions which would require them to defend questions from the material based on personal preference. These often lead to lively discussion as students must agree on what answer to write.

The third part should have questions that are more challenging and time consuming, in this case the debate. Because of the differences in abilities and possibly luck, the time students may require to complete the task can vary considerably. The more challenging questions tend to slow down faster students so slower students can catch up. While students are working on challenging questions they often begin to compare their progress to that of their neighbours'. Deliberately misleading questions add to the competitiveness while developing the students'

critical thinking. As follow-up, a writing activity has been proposed which gives the students on opportunity to put to use the vocabulary, structures and argumentative skills they have acquired along the course of this class.

It should be noted that while the present model was originally designed for history students, it can be very easily and quickly adapted to other target groups. In order to make the activity more appealing to the various groups of students, certain questions and the debate following can be focused on or changed to something more akin to their main subject of study.

For example, the following question "What are the technical discoveries that most influenced daily life in the 20th century?" which would be of interest for Science and Technology students, could be changed to "What are the most influential advances in medicine in the 20th century?" for medical students or to "What events most influenced the finances of the 20th century?" for Business and Administration students or to "Who were the most influential film/stage-directors of the 20th century?" for the Dramatic Arts students.

In case the students are not up to date with the information in the statistic, there has been presented an alternative which makes use of only a part of the original statistic, as well as an appendix with information which will help the teacher clarify information or fill the gaps in the students' knowledge with regard to the subject at hand.

ANNEX 1

A LOOK OVER THE 20th CENTURY

LESSON PLAN OUTLINE

1. Informal introductory discussion over Ss opinions with regard to the main events that shaped the 20th century.
2. T writes questions on the blackboard and asks each S to answer them on a sheet of paper. T checks Ss work and helps out with hints.
3. Once task 2 is complete, Ss go into groups of 4 and make up a new list of answers from the individual lists. Then Ss choose one question and prepare to defend it later in front of the class.
In turns, a S from each group writes on the blackboard the first answer to each of the questions, mentioning the question they have chosen to defend.
T draws up new statistics based on the answers of the Ss
4. T makes sure everybody knows what the answers represent, giving explanations where required.
5. A comparison between the original survey and the way the class has answered can be made at this point.
6. A debate will follow, where each group has to defend the question they have previously chosen, first giving their reasons and then answering questions from the Ss or the T.
7. T may ask students to further detail their answers.
8. Follow-up: Ss write a composition based on the answers given at question no. 4 or no. 6.

A LOOK OVER THE 20th CENTURY

HANDOUT

1. Which are the 3 most important Presidents of the century?
2. Which are the 3 personalities who have most contributed to the well being of human kind?
3. Which are the 3 most important baddies (villains, criminals) of the century?
4. Which are the 3 most important historical events?
5. Name 3 technologic or scientific discoveries that have most modified the daily life of the 20th century.
6. Name 3 events that have most influenced the Romanian society.
7. Which are the 4 best actors of the century?
8. Which are the 4 best sportsmen of the century?
9. Has this century been good for the human kind? (very, so and so, little, not at all)
10. Within the next domains, do you think that the 20th century has known advance or drawback? – medicine__, science and technology__, working conditions__, individual freedom__, democracy__, respect for the human rights__, protection of the environment__, individual well being__, peace__, religion__, respect for the authority__. (advance, drawback, no idea.)
11. Compared with the 20th, will the 21st be more: quiet (i.e. calm)/restless?

ANNEX 3

1.   Which are the 3 most important Presidents of the century?

J.F. Kennedy	
Nelson Mandela	
Charles de Gaulle	
Francois Mitterrand	
Franklin D. Roosevelt	
Winston Churchill	
Mikhail Gorbatchev	
Nehru	
Yasser Arafat	
Lenin	
Mao	
Konrad Adenauer	
Golda Meir	

2. Which are the 3 personalities who have most contributed to the well being of human kind?

Martin Luther King	
Mother Teresa	
Gandhi	

Lady Dianna	
Che Guevara	
Yitzhak Rabin	
John-Paul II	
Jean Jaures	
Anouar El Sadate	

3. Which are the 3 most important criminals of the century?

Hitler	
Milosevic	
Saddam Hussein	
Stalin	
Pinochet	
Petain	
Ceausescu	
Pol Pot	
Fidel Castro	
Franco	
Mobutu	
Kadhafi	

4. Which are the 3 most important historical events?

WW II	
WW I	
The fall of the wall in Berlin	
1st atomic bomb (Hiroshima)	
May 68	
End of apartheid in South Africa	
Setting up UNO	
Decolonization	
Vietnam war	
Treaty of Rome	
Shoah	
1929 crisis	
Golf war	
Russian Revolution	
Chinese Revolution	

5. Name 3 events that have most influenced the Romanian society.

ANNEX 4

PERSONALITIES MENTIONED IN THE SURVEY

Ken-ne-dy (ken'i dee) n. <John Fitzgerald> 1917-63, 35th president of the U.S. 1961-63.

Man-de-la (man del'uh) n. <Nelson (Rolihlahla)> born 1918, and his wife, <Winnie> born 1936?, South African antiapartheid activists.

a-part-heid (uh pärt'hayt, -hiet) n. 1. (in the Republic of South Africa) a rigid policy of segregation of the nonwhite population. 2. any system or practice that separates people according to race, caste, etc.

Roo-se-velt (roh'zuh velt) n. <Franklin Delano> ("FDR"), 1882-1945, 32nd president of the U.S. 1933-45.

Churchill <Sir Winston (Leonard Spencer)> 1874-1965, British prime minister 1940-45, 1951-55.

Neh-ru (nay'rue, nâr'ue) n. <Jawaharlal> 1889-1964, first prime minister of the republic of India 1947-64.

Ar-a-fat (ar'uh fat, är'uh fät) n. <Ya-sir>yä'suhr, yas'uhrborn 1929, Palestinian leader.

Mao Zedong or **Mao Tsé-tung** (1893-1976), Chinese statesman, president of the Communist Party in China.

A-de-nau-er (ad'n ou°r, -ou uhr, äd'-) n. <Konrad> 1876-1967, chancellor of West Germany. 1949-63.

Me-ir (may eer', mie'uhr) n. <Golda> (Goldie Mabovitch, Goldie Myerson), 1898-1978, prime minister of Israel 1969-74, born in Russia.

King (king) n. <Martin Luther, Jr.> 1929-68, U.S. Baptist minister: civil-rights leader.

Te-re-sa (tuh ree'suh, -zuh, -ray'suh) n. <Mother> (Agnes Gonxha Bojaxhiu), Roman Catholic nun, born 1910 in Skopje.

Gandhi <Mohandas Karamchand> ("Mahatma"), 1869-1948, Hindu religious leader, nationalist, and social reformer.

Gue-va-ra (guh vär'uh, gay-) n. 1. <Ernesto> ("Che"), 1928-67, Cuban revolutionary leader, born in Argentina.

Yitzhak Rabin – Israeli politician, 1922-1995

Jau-rès (zhô res') n. <Jean Léon>zhäN1859-1914, French socialist and writer.

Anouar El Sadate (1918-1981) – Egyptian president (1971-1981)

Pé-tain (pay taN') n. <Henri Philippe Omer> 1856-1951, marshal of France: premier of the Vichy government 1940-44.

Pol Pot (1928-) – Cambodian politician, responsible for the Devastation of Cambodia under the Khmer ruling (1975-1979).

Fran-co (frang'koh) n. <Francisco> (Francisco Paulino Hermenegildo Teódulo Franco-Bahamonde), 1892-1975, Spanish dictator: head of Spain 1939-75.

Mobutu Sese Seko, Joseph-Desiré (1930-), president of the Democratic Repblic of Congo since 1965.

Gaddafi, Muammar al (1942-), Libian politician, Dictator since 1969, founder of the Popular and Socialist Arabian Libian Republic, supporter of IRA etc.

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Borges's Poesque Analytical Detective Story*

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RÉSUMÉ : *Le conte policier analytique de Borges écrit sous l'influence de Poe*

Cent ans après l'initiation du genre policier par Edgar Allan Poe, l'écrivain argentin Jorge Luis Borges produit trois histoires de détective (*The Garden of Forking Paths*, *Death and the Compass* and *Ibn-Hakkan al-Bokhari, Dead in His Labyrinth*) comme réécriture interpretative des trois contes de Poe (*The Murders in the Rue Morgue*, *The Mystery of Marie Roget*, *The Purloined Letter*). La présente recherche vise à analyser les projets de Poe et de Borges dans la quête de l'absolu et à révéler l'effet esthétique du genre : la découverte d'un mystère, l'accumulation des preuves, la recherche des indices et la solution finale qui résout l'énigme.

MOTS-CLÉS : *roman policier, mystère, labyrinthe, infini*

According to John T. Irwin – the author of a volume that parallels Jorge Luis Borges's and Edgar Allan Poe's detective fiction – what the two great writers have in common is their interest in a single pattern that controls their relationship to their art and which is greatly thematised in their work. Irwin describes this structure

> as growing out of each writer's engagement with Platonic idealism, specifically, their more or less conscious understanding of the allegory of the cave as a womb fantasy that translated the notion of origin (and thus of the self) from a physical to a mental plane and their further understanding that this fantasised return to origin could be assimilated to another structure governing their relationship to their art: that sense of the male artist's ability (personified in the muse) to conceive and give birth to the work, the artist's identification with the muse as mother. (Irwin, 1994: 16)

As a matter of fact, the creation of the main character in Edgar Allan Poe's detective short-stories, Auguste Dupin, could be associated with the author's own struggle to understand the clear-cut distinction/opposition between nature as objective and the I/the self as subjective. It is exactly this fracture of mind that gives the opportunity of creating the omnipotence of art, the image of the limitless potential of mind over the real world envisaged by a *"modern, scientifically accepted guise"* as the figure of the master analyst Dupin, a kind of *"Platonic embodiment, a sedentary mastermind whose very lack of physical exertion emphasizes the mastery of mind over the material world."* (Irwin, 1994: 16)

Being a writer under the influence of both Platonic and Aristotelian doctrines, Edgar Allan Poe's idealised realm that valorises the mind could be argued to represent the Freudian theory of the child's desire and belief in the *"omnipotence of thoughts"* and Auguste Dupin the adult mask for a child's innermost wish – that of a world totally conform to his\her dreams, the desire of a physically helpless creature to mentally dominate the powerful one. And this wish can only be achieved in a separate realm of ideas and thoughts that appears to be more real that the illusory physical world of death and destruction.

In reality, this creation of a separate world in which power is reversed is nothing more than an attempt to defend against the frustrating and constraining physical world. The recipe of good detective fiction consists of a few main ingredients that make it what it is today: the patient accumulation of clues, the false leads, the labouring analysis, all culminating with the solution to the mystery that ties the threads together. Poe's fiction is an analysis of self-consciousness with the sole purpose of observing and differentiating the human, his goal being that of exhibiting the way in which figurations of self-consciousness develop a sort of awareness of their own conditionality.

The author of *The Mystery to a Solution. Poe, Borges and the Analytic Detective Story* considers that C. Auguste Dupin, unlike Frankenstein, is his own monster:

> the first great characterless character, the name for a mental position in an entirely plot-driven scenario, the image of a man of whom one could remark that what he does is the sum total of what he is, a man who foreshadows our present world in which the manipulation of electronic gadgets takes the place of thought and in which the machines are all too often more interesting than people. (Irwin, 1994: 17)

Jorge Luis Borges's project of doubling Poe's three detective tales (*The Murders in the Rue Morgue*, *The Mystery of Marie Roget* and *The Purloined Letter*) is just like the latter detective fiction, a metaphysical quest for the Absolute, a race of deciphering the absolute, because Borges must have probably felt that the genre's deepest meaning had never been properly treated. Precisely one hundred years after Poe had originated the form, the Argentinean writer initiated his own project that consists of three matching stories: *The Garden of Forking Paths*, *Death and the Compass* and *Ibn-Hakkan al-Bokhari, Dead in His Labyrinth*.

The aim of the present paper, that of examining Poe and Borges in their quest for the absolute and of revealing the aesthetic effect of the genre, cannot be achieved without first analyzing the meaning and formation of the term *analytic detective fiction*, used in order to differentiate between the genre that Poe invented in the Dupin tales of the 1840s and the stories with a main character that is not primarily concentrated on analysis but on adventure. It could be said that Edgar Allan Poe's detective stories portend a new literary current showing signs of the literature of the twentieth century in which romance is replaced by deductions and the main concern is shifted from the heart to the head.

Another master of the analytic detective genre, Jorge Luis Borges clearly admits (1899-1986) in his story *Ibn-Hakkan al-Bokhari, Dead in His Labyrinth* how difficult it is to create the solution as an anticlimax, to present the analytic solution of a mystery and also preserve the sense of the mysterious on which analysis flourishes, noting that one of his characters: *"steeped in detective stories, thought that the solution of a mystery is always less impressive than the mystery itself. Mystery has something of the supernatural about it, and even of the divine; its solution however, is always tainted by sleight of hand"* (Borges, 1978: 123)

In recreating Poe's detective stories, Borges also recreates the theme of the paradox of analytic self-inclusion, of absolute self-consciousness, pursuing the trope of an infinite progression/regression essential to self-consciousness back to *the regressus of infinitum* as he notes in his essay *Avatars of the Tortoise* (1939):

> Zeno of Elea uses infinite regression to deny movement and number; his refuter uses infinite regression to deny universal forms. (...) In the *Parmenides* – which is undeniably Zenonian in tone – Plato invents a very similar argument to show that the one is really many. If the one exists, it partakes of being; therefore, there are two parts in it, one and being; but each of these parts also has in turn both one and being, so that it is made up of two parts, and every part has these two parts, for the same principle goes on forever. Russell (*Introduction to Mathematical Philosophy* [1919], p. 138) substitutes an arithmetical progression for Plato's geometrical progression. If one exists, the one partakes of being; but as one and being are different, two exists; but as being and two are different, three exist, etc. (Borges, 1964: 111)

This geometrical progression that Borges mentions here is similar to the mechanism of splitting and doubling consisting of simultaneous infinite regression/progression around an ambiguous boundary. When comparing Russell's arithmetical and Plato's geometrical progression, Borges raised two reciprocal images of the oneness of thought and being, of the connection of the individual mind to the material world – subtraction/addition and division/multiplication. Whereas arithmetical progression tends to show the uniqueness of each mind within its totality, in geometrical progression each mind tends to become identical with every other mind, underlining the idea that all difference is an illusion.

This latter state is used by Borges in *Tlön, Uqbar, Orbis Tertius* (1940) in which the inhabitants of an imaginary planet come to believe that *"there is only one Individual, and that this invisible Individual is every one of the separate beings in the universe, and that those beings are the instruments and masks of divinity itself"* (Borges, 1962: 23)

The microcosmic/macrocosmic regression is also present in tales like *The Aleph* (1945) and *The Zahir* (1947). Staring at the Aleph (a small iridescent sphere containing all space, *"actual and undiminished"*) the narrator of the tale experiences the endless alteration of container and contained:

> I saw the Aleph from every point and angle, and in the Aleph I saw the earth and in the earth the Aleph and in the Aleph the earth; ...and I felt dizzy and wept, for my

eyes had seen that secret and conjectured object whose name is common to all men but which no man has loced upon – the unimaginable universe. (Borges, 1978: 28)

Further on, Borges's mirror-like devices become images of the microcosmic potential of every object in the universe even if they were previously described as being images of the mind as microcosm. In *The Zahir* the narrator states:

> Tennyson once said that if we could understand a single flower, we should know what we are and what the world is. Perhaps he meant that there is no fact, however insignificant, that does not involve... the infinite concatenation of cause and effect… that the visible world is implicit in every phenomenon... The cabalists pretended that man is a microcosm, a symbolic mirror of the universe; according to Tennyson everything would be. (Borges, 1964: 163)

Moreover, Borges gives information about what he considers to be one of the most basic spatial assumptions about the form/content structure of a literary work as a container/contained relationship when spatial imagery is used in order to represent the process of temporal inclusion, considering the entrance into a work as:

> a passage from outer to inner, from surface to depth, as in the classical trope of chaff and fruit that figures linguistic interpretation as the husking of an outer shell of words to reach an inner kernel of meaning. Within this image complex, the temporal movement from reading to rereading bears an implicit spatial vector pointing from surface to depth, and since rereading is imagined as the process of going deeper into a work, the temporal opposition earlier/later as applied to successive readings is coded as the spatial opposition outer/inner, that is, an earlier reading is experienced as an outer to a later reading's inner. But in works that circle back to enact the temporally repetitive nature of narrative representation, the problematic character of this spatial imaging of temporal inclusion is structurally evoked as the continual oscillation, in the act of rereading, of the inner/outer relationship between form and content. (Borges, 1994: 21)

Some twenty years before the German mathematician August Ferdinand Möbius, Edgar Allan Poe invented and used his own version of the loop in the Möbius strip [the Möbius strip as defined by Irwin is

> a circle with a loop in it that turns the two sides of the strip into one continuous surface along its length, its length-wise circulation continually reversing the distinction between inner and outer exhibited at its width. Since the strip's special character is precisely a function of the opposition between its two-sided width and its one-sided length, the Möbius strip is constitutively at right angles with itself. And as such, it evokes the way that a self-including structure is essentially at odds with itself, a condition frequently imagined as a contradiction in dimensionality. (Irwin, 1994: 21),

by reverting the purloined letter, turning it inside out like a glove, capturing the image of temporal self-inclusion with the purpose of providing a more accurate spatial representation of the reversible form/content status of rereading.

In turn, Borges rewrites the numerical/geometrical structure of *The Purloined Letter* in his own version of the detective story, *Death and the Compass* (1942) linking it from the very beginning with the Dupin stories, adding the idea that the detective Erik Lönnrot *"thought of himself as a pure logician, a kind of Auguste Dupin."* (Borges, 1978: 65) The plot of the Borgesian tale revolves around a series of murders and in spite the fact that all the obvious clues suggest that the number in the series is three, the less obvious ones point to the number of four. Irwin's concluding intervention on this subject comes as no surprise taking into consideration Poe's obsession with the problem of the *one* and the *many*, of *sameness* and *difference* expressed in his last work, *Eureka*:

> This concluding image of infinite regression as the endless subdivision of a line inverts, of course, the figure of infinite progression evoked in the tale by the movement from a triangular to a quadrangular maze, which is to say the figure of infinite progression as the endless addition of sides to a polygon – the figure that symbolises the attempt to integrate the process of thinking into the content of thought as an attempt to incorporate an "objective" point of view outside a structure (e. g., the fourth point from which one views a triangle) into a more inclusive, more self-conscious formulation by making the viewpoint another angle of the structure. (...) infinite progression and infinite regression represent reciprocal paths to the idealised ground of the self, to its original, essential unity. (Borges, 1994: 34)

In constructing *Death and the Compass* Borges had subtly and precisely used Lewis Carroll's work, namely *Alice's Adventures in Wonderland* and *Through the Looking-Glass*, reflecting at the same time the recurring theme in Poe's detective stories – the analysis of the act of analysis, the race for an absolute knowledge of mind – through the use of the game of chess associated by Carroll with the infinite regress of the dreamer and dreamed. Borges also made use of the *"ancient idea ...of the idealists, of Berkeley and the Hindus, and also of the Red King in Lewis Carroll"* (Borges, 1973: 54) in a 1960 poem entitled *Chess*:

> The player, too, is captive of caprice
> (the sentence is Omar's) on another ground
> crisscrossed with black nights and white days.
>
> God moves the player, he, in turn, the piece.
> But what god beyond God begins the round
> of dust and time and dream and agonies?
>
> (Borges, 1981: 281)

Since the moment in which Carroll's protagonist, Alice faces her dual status of a dreamer and of a figure in a dream is set in a garden maze and taking into consideration the fact that for Borges the labyrinth or the maze as well as the game

of chess represent the symbol of the world's complexity, the Argentinean writer's decision to mirror Poe's detective stories through a work based on a chess game (*Through the Looking-Glass*), comes as no surprise. Furthermore, Borges, in trying to rewrite the original Poesque analytical detective story that uses chess as an example of *what is only complex*, is doing nothing more than to antithetically double it.

Since the word *maze* derives from the Swedish "*masa*, to lounge, move slowly and lazily, to dream, muse. Skeat (*Etym. Dict.*) takes the original sense to be probably 'to be lost in thought,' 'to dream,' and connects with the root *ma-man-*, to think, cf. 'mind,' 'man,' etc." (*Encyclopedia Britannica*, 17: 942) and since the plot of Poe's third story bears a striking resemblance to the game of chess and also to the passage from *Through the Looking-Glass* – where Alice is taken prisoner by the Red Knight only to be rescued by the White Knight – the complex antithetical doubling created by the late-comer of the genre offers a new and fresh perspective, opposing the complexity of the *world* to the *simplicity* of the genre's origin.

The interest that Borges shows in the right/left reversal that is characteristic of the mirror-image asymmetry is also tackled with by John T. Irwin who believes that in an opposition such as right/left:

> the significance of a given differential pole is precisely (and only) its relationship to its opposite. This implicit presence, within a pole, of its defining opposite is characteristic of the mechanism of splitting and doubling in which the doubles are external mirror images of an internal split within each, mirror images in that the master/slave polarities of the internal halves are reversed in the doubles. Thus the opposition between right and left is in effect the opposition between master Right (as opposed to slave left) / master Left (as opposed to slave right). (…) Doubled but reversed (like a body and its mirror image), the poles cannot be made to coincide, precisely because their asymmetry is what constitutes their differential existence.
>
> (Irwin, 1994: 97)

But the Borgesian reversal of right and left is more the reversal of a metaphysical opposition often attributed to the difference between hands (that between right and wrong) rather than a reversal of the physical opposition between the two sides of the body. Unlike the Poesque detective stories where the detective's analysis inevitably prevails, in Borges's tales the prevailing of the right hand is switched, turning to the sinister side adding that the way to get to the centre of some labyrinths is by always turning to the left. The story *Ibn-Hakkan al-Bokhari, Dead in His Labyrinth* presents evidence of Borges's usage of the image of a net to describe the intersecting paths of a labyrinth where he refers to the interior of a maze as being a *network* while in another tale, *The Maker*, he classifies the passages of a crypt as *nets of stone*.

In symbolically mirroring the representational status of the work by a part of itself (Borges's inclusion of the imaginary Chinese novel, *The Garden of Forking Paths* within the text of the real story and then re-reflecting it by including that story in the real volume of tales with the same title) the author develops the

reflexive structure of *The Purloined Letter*, recreating out of the original structure of the tale *"a kind of fall of the house of mirrors"* (Irwin, 1994: 81)

Believing that, being given the solution to a mystery is the same thing as being given the answer to a riddle, is wrong, and Borges, in his ambitious project of mirroring the three detective stories written by Edgar Allan Poe, offers clues that instead of leading to solutions, lead to more clues, a technique that much resembles that of his muse.

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Chromatic Terms in Romanian Onomastics

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RÉSUMÉ : *Les termes chromatiques dans l'onomastique roumaine*

La présente recherche vise à analyser les noms de couleur roumains hérité du latin dans la perspective de l'onomastique. Cette dernière offre une large base pour la recherche des noms propres, puisque ces mots peuvent en fait être classés et sont analysables du point de vue lexical, dérivationnel, sémantique, etc. La force du champ lexico-sémantique des noms de couleur est attestée par le fait que de nombreux termes sont devenus des patronymes : on identifie et appelle un autre en utilisant un élément distinctif du domaine chromatique (*Albu*, *Negru*, *Roşu*, *Galbenu*, *Vânătu/White*, *Black*, *Red*, *Yellow*, *Purple*, etc.) ; il existe, d'ailleurs, des noms de lieux, de rivières, etc. dont la structure contient un terme chromatique (*Pădurea Verde*, *Marea Neagră*, *Crişul Alb*, *Râpa Galbenă/The Green Forest*, *The Black Sea*, *The White Criş*, *The Yellow Steep*, etc.).

MOTS-CLÉS : *termes chromatiques, onomastique, suffixe, reconversion, emprunts*

Onomastics is the linguistic science whose object of study is represented by the origin, formation and evolution of proper names of persons (anthroponyms), toponyms (names of places), animals (zoonyms) a.s.o. Within onomastics, chromatic adjectives are converted into proper names[1] (anthroponyms, toponyms, oiconyms, zoonyms, hydronyms, oronyms, etc.).

The role of proper names is, firstly, to identify a certain category – the person, place, animal, etc. –, and, secondly, to individualize the entity within this class/category. In his definition of proper names, Ion Toma places a certain importance on their referential dimension. Thus, the idea of class is linked to the lexical dimension, the latter involving the inclusive category of the reference element (person, place, animal, firm, etc.)[2]. In the light of the existing research work and statistics, Ion Toma also explains the role of the chromatic terms frequently used in toponymy and advocates the idea that color adjectives equally associate to appellatives and toponyms, which proves their double character: descriptive and systematic: *"[adjectivele cromatice] se asociază atât unor apelative, cât şi unor toponime, în proporţii asemănătoare, ceea ce dovedeşte că au, în măsură apropiată, calităţi descriptive şi sistematice"* (Toma, 1988: 198).

Domniţa Tomescu, referring to some common nouns which become proper names, states that, on most cases, they are substantivised adjectives and their

inclusion within the subclass of proper names takes the form of a reconversion, with specific grammatical implications (See Tomescu, 2007: 406).

Romanian proper names which are based on a chromatic term are rather numerous and this leads to their classification according to two criteria: a) their form and b) their meaning. Thus, some nicknames had current appellatives, formed with or without suffixes, as their sources. Such examples are: *Albu*, *Negru*, *Roşu*, *Verde*, etc.

> Supranumele compuse relevă mai pitoresc şi mai pregnant, prin metafore, caracterul fizic sau moral al persoanei (...). De natură trecătoare la început, supranumele îl urmăreşte pe ins cu tenacitate, până când el însuşi, biruit, îl acceptă, îl lasă moştenire vrând-nevrând, «schimbând porecla în renume», graţie personalităţii sau activităţii sale în mediul social. (*DOR*, 1963: L)
>
> (Compound nicknames highlight the physical or moral character of a person (...) more picturesquely and poignantly, through metaphors. Having a transitory nature at first, the nickname accompanies the individual till the latter gives in, accepts it and, willingly or not, passes it to the next generations, thus changing the nickname into a famous name, according to his personality or social involvement.)

Therefore, some nicknames are made up of a common noun/name and a chromatic adjective: *Capalb*, *Barbăroşie*, *Ochialbi*, etc.

Starting from the characteristics of a person's face, there are proper names which contain adjectives denoting colors: *Albu*, *Dalbu*, *Barzu*, *Bălan*, *Căruntu*, *Cernea*, *Galben*, *Laiu*, *Murg*, *Negru*, *Ocheşel*, *Pielealbă*, *Barbăalbă*, *Caproşu*, *Capverde*; other examples, based on different features, are: *Azimă-galbenă*, *Bounegru*, *Bouroşu*, *Calalb*, *Cudalb*, *Sarealbă*, etc.

In their turn, toponyms can be made up of a common noun which designates a certain form of relief (mountain, hill, valley, precipice, etc) or a running or stagnant water (rivers, seas, lakes etc) + a name of color[3]: *Piscu Negru*, *Râpa Albă*, *Marea Neagră*, *Lacul Roşu*, etc.

In forming the derived proper names, other suffixes[4], specialised in the domain of onomastics, are used besides the usual ones belonging to the Romanian vocabulary; some of them are of foreign origin (for example: *-otă*, *-ici* are Slavic suffixes).

> The adjective *alb* gets the suffixes: *-işor*, *-it*, *-iţă*, *-iu*, *-oiu*, *-uleţ*, *-uş*, *-uţ*, but, as a proper name, *Albul* retains only two out of eight possible suffixes and gets other 25 special suffixes: *-a*, *-ăia*, *-ac*, *-an*, *-e*, *-ea*, *-ean*, *-enică*, *-el*, *-eţ*, *-eu*, *-ic*, *-ici*, *-icea*, *-in*, *-ineţ*, *-iş*, *-işor*, *-oi*, *-oe*, *-oiţă*, *-otă*, *-otin*, *-uş*, *-uruş*, *-uţa*, *-uţ*" (*DOR*, 1963: LIV)

The proper name *Albu*(*l*)/*Alba*[5] (< adj. *alb*) designates either a physical characteristic (fair hair or pale complexion) of the person named like that, or is originally a nickname for dark-haired or dark-complexioned persons. The proper names *Ţigan*(*ul*), *Ţigănilă*, *Ţigănaş*, *Ţigănoiu* are also considered to have been originally nicknames referring to the dark color of the skin: "*Ţiganca, as a feminine name, appears as an epithet together with the Christian name; a mystical*

meaning could be presumed: to remove any bad influence of the spirits; as a nickname it indicates the color of the skin" (*DOR*, 1963:XLIX).

Alba is also the name of a brook *"in the district of Putna, the county of Zăbrăuţi"* (Petriceicu-Hasdeu, 1998: 562), and *Albaş* is a masculine proper name: *"Among the inhabitants of Suceava, in two documents dated in 1610, there is also mentioned a certain* Albaş *«a former chief». From* alb *by adding the suffix -aş"* (Petriceicu-Hasdeu, 1998: 567).

Albac[6] – a toponym derived with the suffix *-ac*, the well-known village in the district of *Alba* – is, originally, a proper name. The same suffix, *-ac*, is found in the proper name *Negruţac*, derived from *Negruţ* (proper name).

The masculine plural form *Albeni* is a toponym – *"[this name] born by several villages (in Bacău, Vlaşca, Gorj) it designates the people come from other villages called* Albul*, Alba or* Albele*"*[7]. Many villages in Romania are called *Albeşti*, *"a plural form from the patronym* Albesc = *«Alb's son», which proves the wide spread that this proper name once had"*[8]. The same meaning, "fiul lui *Alb*(*ul*)", is true for the proper name *Albulesc*(*u*), from which the toponym *Albuleşti* was formed.

Albâie appears as a name of locality *"in a Moldavian document from 1615, the village of Doljeştii from the district of Roman is placed on the* Albâia*"*(Petriceicu-Hasdeu, 1998: 570).

Albotă[9] is a masculine proper name formed according to the pattern of older proper names: *Arnotă*, *Dragotă*, *Balotă*, *Racotă*, *Micotă*, etc., and *Alboteşti* is a toponym – a proper name formed from *Albotă* by adding the suffix *-eşti*. Another toponym formed from the chromatic term *alb*, with the same suffix *-eşti*, is *Albuceşti* – derived from the proper person name *Albuc*, in its turn derived from *alb* + the suffix *-uc*.

Albuţe "is the name of a village in Muscel, which makes up one commune with Beleţi = *a Slavic translation of the same name, with* Negreşti*, = an antithesis of the first two, and with* Zgripţeşti*. In* Albuţe*, a feminine plural form from* albuţ*, we encounter the interesting diminutival suffix* -uţ...*"* (Petriceicu-Hasdeu, 1998: 598)

With proper names, the distinction between masculine and feminine is sometimes made by maintaining the diphthong *-ea-*, in examples such as: N.m. *Negre*(*a*), G.m. *Negrii*, N.f. *Neagra*, G.f. *Neagrei*. *"The clarity in point of sex distinction is obvious when the name changes by replacing the masculine form of the article with its feminine counterpart"* (*DOR*, 1963: XXVII): m. *Albu* ~ f. *Alba*.

Similar to *Alb*, *Roşu* (< adj. *roşu*) is a proper name probably derived from a nickname initially designating somebody's red(dish) hair or complexion. The use of a proper name such as *Roşu* requires, first of all, the spelling with a capital initial letter and, secondly, its desemanticization. The proper name *Roşu* won't create a similar reaction to that caused by the adjective *roşu*[10] (Cf. Teiuş, 1967: 516). Therefore, a proper name, if it is not a nickname, does not designate any feature of the person bearing it.

Nicknaming somebody starting from his/her face or hair is a universal phenomenon in Indo-European languages.[11] Prince Negru-Vodă was called like

that – *Negru*(*l*)/*Negre*(*a*)[12] – probably because his complexion was rather dark (a Cumanian struck somebody's eyes since his complexion was darker that that of Slavic-Romanian knezes).[13] A derivative from *negru*, *Negreşti* is the name of a town in the District of Neamț (a toponym), and the (compound) toponym *Negreşti Oaş* designates a village in Satu Mare District.

Other proper names, derived from the chromatic term *negru*, are: *Negreni* (villages in the districts of Bacău, Botoşani, Cluj, Sălaj, Vâlcea, Olt, Gorj, Argeş, Teleorman and in the region of Cernăuți, in the Ukraine); the toponym *Negreni* apppears in compound names: *Negrenii-Osebiți* and *Negrenii de Sus* (in the district of Teleorman), *Negrenii de Câmpie* (in the district of Mureş); *Negreasca* (an anthroponym and a hydronym – a watercourse, a tributary of the Călmățui) –, *Negrilă*, *Negrițescu*, *Negruț*, *Negruzzi* – the last written with an Italian spelling, etc.

In Romanian the toponyms and anthroponyms derived from the chromatic term *roşu* are numerous; we enumerate some of them: *Roşia*, *Roşieni*, *Roşeşti*, *Roşiile*, *Roşioara*, *Roşiori*, *Ruşeț*, *Roşca*, *Roşianu*(*l*), *Roşuleț*, *Roşoga*, *Roşculescu*, etc.

The Islam designates the cardinal points by means of colors names: the east is white, the south red, the west either blue or green, the north is black. In this line, *Kara-Bogdan* meant Northern Bogdania, "Bogdania de Nord," without identifying a southern counterpart.

Nevertheless, the toponym does not reflect merely an empirical orientation on the map, since the area between the Carpathians, the lower course of the Danube and the Nipre, under the Cumanian ruling, before the major invasion of the Tatars in 1241, was known under the name of Black Cumania, *Cumania Neagră* (whereas *Cumania Albă* was located more eastwardly, between the Nipre and the Don).

In their turn, the Byzantines used a name of the same type for Moldavia, called *Maurovlahia* "Black Vallachia." In sultans' chronicles and diplomatic offices Muntenia was called *Kara-Ulag*, in other words, also "Vallachia" (in the Turkish version). It can be argued that the right translation would be North Vallachia, in order to distinguish it from the various Vallachian enclaves in the south of the Danube (for instance, that located in Thessalia, which was rather large). We can also deduce that the two principalities in the north-west of *Pontus Euxinus* underwent an onomastic and chromatic contamination from the latter, beginning with the moment when the Romans started to call the sea *Mare Nigrum*. A thousand years later, Genovese and Venetian maps and portulans used the same name, translated into Italian, *Mar Nero*, having the Turkish equivalent *Kara-Deniz*.

The regions inhabited by the Romanians were designated by the color black (near the sea named by the same color), while, more eastwardly, at the springs of the Nipre and the Don, the regions were getting 'white,' as in the case of *East Cumania*. No other element of the light spectrum is mentioned in this space, as having a concrete or symbolic value. Nevertheless, black does not appear (explicitly and decisively) in any of the heraldic signs of Romanian voivods.

The chromatic adjective *cara* < tc. *kará* "black" enters the structure of both the anthroponyms and toponyms of the Balcanic peoples under the Turkish influence.

Thus, in Romanian there are names such as: *Caracal* (< Turkish *Kara-kalé* "black fortress") *Carabaş* ("black-muzzled sheep") – literally, "Black head", *Caracaş* "black brows" (cf. tc. *Karakaš*), *Caragea* (< Turkish *karadjá* "blackish"), *Caragiani* (ar. *Caraiani/Caraioani* "John the Black"), *Caraghiuzel*, with the variant *Carachiuzel* (< Turkish *karaghüzel* "a beautiful brunet"), *Caraochi* – is a partial translation of the Turkish name *Karagöz* "Black eye" (Cf. *DOR*, 1963: 230), etc. The proper name *Caraman*[14] (< Turkish *karaman*) is in circulation both as an anthroponym and as a zoonym (the name of a dark-bay ox).

A word whose initial meaning became weaker is the proper name *Bălu*, related to *Bălan*, originally a chromatic adjective: *bălai*, *bălaie*[15] meaning "blonde, white," derived from the Old Slavic *bélu*. In Romanian, *Bălan* is both an anthroponym and a toponym (a town in Harghita District and a commune in Sălaj District).

There are also proper names formed with suffixes: *Bălăuca* – Veronica Micle's epithet (*băl(ă)* + the suffix *-uc/-uca*) –, *Bălăuţ*, *Bălescu*, *Băleanu* (15-th century boyar family name) (Cf. *DOR*, 1963:194), *Bălici*, *Bălică*, *Bălişor*, *Băloiu*, etc.

Bălac and *Bălaciu* are proper names derived from *băl* + the suffix *-ac(iu)*. Other derivatives from the same base are: *Bălăcel*, *Bălăceanu* – an aristocratic family from Ţara Românească, *Bălăcioiu*, *Bălăciţa* – a village in Mehedinţi District, *Bălăceanca* – a village in the commune of Cernica, Ilfov District, placed near the Dâmboviţa Valley (known because there is a psychiatric hospital there), etc.

According to *DOR*, *Bălaş* and *Bălaşa* are wrongly connected by Hasdeu to the adjectives *bălai* and *bălan* (See *DOR*, 1963: 195).

"Lat. candidus, -a, -um *explains the anthroponym* Cândea *and the topic name* Cândet*"* (Giuglea, Kelemen, 1966: 216)[16]. Other proper names derived from the Latin *CANDIDUS* are: *Cândescu*, *Cândeşti*, *Cândeleşti*, *Cândiţă*, *Cânduleţ*, *Cândoiu*, etc.

The proper name *Roibu* (< adj. *roib*, *roaibă*) can be both a zoonym and an anthroponym; the same is true for *Murgu* or *Suru*[17]. The noun becomes the proper name *Suru* is both an anthroponym and an oronym, designating a peak in the Făgăraş Mountains, *Vârful Suru*[18] (Cf. Tohăneanu, 1986: 74).

Therefore, the onomastics of domestic animals should not be separated from anthroponomastics or toponymy (Cf. Brâncuş, 1967: 169).

The adjective *şarg* becomes a noun by means of conversion; in this case the word designates 'a yellowish-haired horse'. One must not neglect the fact that the adjective became a zoonym too – *Şargan* (*Şarg* + suf. *-an*) is the horse of old Matei Cârjă, the character from in historical poem *Dumbrava Roşie*[19], written by Vasile Alecsandri.

Besides that, one must take into account that a large number of zoonyms are adjectives indicating the chromatic nuance of the various domestic animals' hair:

cows: *Bălţata*, *Băluţa*, *Gălbioara*, *Murga*, *Murguţa*, *Negreana*, *Negruţa*, *Priana*, *Prica*, *Ruşiţa*, *Vânăta*, *Vânuţa*; boi: *Murgilă* (from *murg* or *amurg*), *Prian*[20], *Suran*; stallions: *Bălan*, *Murgu*, *Roibu*, *Suru*, *Vântu*; mares: *Bălana*, *Sura*; ewes[21]: *Bălăioara*, *Băluţa*, *Fumura*, *Peaga*, *Pistruia*; she-goats: *Albiceana*. We should add to those *Cărămida* «reddish she-goat». (Brâncuş, 1967: 172)

Besides the hair color, some adjectives indicating physical features, implying a chromatic dimension, become zoonyms too: *Codalba* "white-tailed," *Pintenoaga* "with a white spot on the ankle", *Stela*, *Steluţa* "white-spotted,"[22] *Brezoi* "with a white spot on the brow," *Bucălaia*, "black-muzzled sheep," *Ocheşica* "with dark spots around the eyes."

The name of Ion Creangă's fairy-tale character, *Harap-Alb*, can be interpreted as an oxymoron – a figure of speech which associates two terms with opposite or incompatible meanings – since its significance would be 'black white,' (*harap* meaning "black man; slave").

> *White* is in antithesis with *Black*, another person name very frequently used in the past, but which did not have a feminine counterpart *Neagra*, because «negreaţa» would have been interpreted as a mockery term to designate a woman. Sometimes the same individual would call himself *Albul* and *Negrul*, the former being a Christian name and the latter a nickname.
>
> (Petriceicu-Hasdeu, 1998: 595)

The names which derive from a chromatic term[23] are rather numerous; in Romanian they are recent borrowings from other languages, due to the influence of those cultures: *Alba* – borrowed from Spanish literary onomastics, *Bianca*[24] – borrowed from Italian, where it corresponds to the adjective *bianco* "white," *Flavia* (m. *Flavius*, *Flavian*)[25], *Fulvia* (m. *Fulvius*) – linked to the Latin adjective *FULVUS* "yellow" (See Ionescu, 1975: 143) – and even *Liliana*, derived either from the name of a plant, *liliac*, 'lilac,' (originally *nīlas* "blueish" < *nīl* "blue, indigo") (Cf. Graur, 1978: 82), from another plant name *crin* (Cf. Ionescu, 1975: 191) ('lily') or from *Violeta*.

The use of "*Alba*, *Albul* or *Albin* as Christian names indirectly proves their oldness in our onomastics and we don't jump to conclusions when we claim that such names were in circulation among the Romanized population in Dacia, before the contact with the Slavic people" (Ionescu, 1975: 31).

In Slavic-Romanian documents[26], we can find the forms of the translated names; thus, the authentic form was removed and then forgotten (for example, *Cerna* for "Negru"/'Black').

In Romanian fairy-tales, emperors are often named by using chromatic terms to better individualize them: *Împăratul Roşu*, *Împăratul Verde*, *Împăratul Galben*, *Împăratul Negru*, more rarely *Împăratul Alb*, but never *Împăratul Albastru*. "*În basmele aromâne dăm de* Amiră-Albu*,* Amiră-Aràp *sau* Lai*,* Amiră-Aróş*,* Amiră-Vearde*"* (Papahagi, *apud* Călinescu, 1965: 222) (In A-Romanian fairy-tales we encounter the names *Amiră-Albu*, *Amiră-Aràp* or *Lai*, *Amiră-Aróş*, *Amiră-Vearde*.) One cannot establish if there is a direct relation between the name of the emperor and his character. *"The five emperors (...) are the hieroglyphs of the universe, divided into classes of natural elements – 'stihii'. The hermetic tradition was lost and colors remained simply distinctive names."* (Călinescu, 1965: 223)

As it results from the data presented, anthroponyms and toponyms are closely connected[27], as shown by the toponyms formed with the suffix *-eşti* added to bases which are proper names (*Albu – Albeşti*, *Negru – Negreşti*).

We also notice the existence of some anthroponyms which are identical with the respective toponyms, of some zoonyms identical with the anthroponyms and oronyms and of anthroponyms identical with hydronyms and oiconyms. These identities lead to the conclusion that the relationship between anthroponymy and toponymy is more complex than it looks at first sight and is not unidirectional but reciprocal.

NOTES

[1] "Many specialists reached the conclusion that proper and common nouns can be clearly distinguished. After all, words are continuously migrating from one class to the other, undergoing a process of individualization." (Dan, 1983: 118-119)
"A proper name is a word or a group of words recognized as indicating or tending to indicate the objects to which it refers by virtue of its distinctive sounds alone, without regard to any meaning possessed by that sound from the start, or acquired by it thought association with the said object or objects." (Gardiner, 1954: 43)

[2] The reference element is related to the classes/categories which are assigned an individualising function. See Toma, 1995: 103-111.

[3] Generally, color names present in toponyms are inherited (*alb*, *negru*, *roşu*, *verde*, *galben*); *albastru* and *vânăt* don't belong to this category.

[4] "The role of suffixes in forming proper names in Romanian was substantial. Short names with high frequency of use get most suffixes (...)." (*DOR*, 1963: LIV)

[5] *Alba/Albuşa* is also a zoonym.
"In Rome the hereditary name *Albus*, evolved to *Albinus*, was born by all the descendants of the illustrious Postumia family." (Petriceicu-Hasdeu, 1998: 596)
Alba, *-ae* – is the name of several cities: *Alba Longa* in Latium, *Alba* or *Alba Fucentia* in the land of the Ecves or Marses, *Alba Pompeia* a city in Liguria, *Alba Helviorum* a city in Narbonese Gaul, *Alba Iulia* a city in Dacia.

[6] "At the very bottom of the valley, where the Arieş springs, there is *Albac*, the village where Horia was born, where his modest little house has been piously preserved to this day by the nephews of the heroes and martyrs fallen in 1785..." (Odobescu, *apud* Petriceicu-Hasdeu, 1998: 562)

[7] "Several villages are called *Albele*, the head word being implicitly «stones», «watercourses», «houses» or any other noun disappeared in time: *Albele*, a peak in Neamţ; *Albele*, a forest in Vlaşca; *Albele*, two villages in Bacău." (Petriceicu-Hasdeu, 1998: 575)

[8] "Frunzescu makes a two page list with the localities called *Albeşti* from Moldova (Fălciu, Vaslui, Iaşi, Botoşani) and Ţara Românească (Muscel, Mehedinţi, Teleorman, Buzău, Ialomiţa, Dolj, Olt, Prahova, Argeş)." (Petriceicu-Hasdeu, 1998: 578)

[9] "Frunzescu (...) indicates about six villages called *Albotă*, both in the districts of Argeş and Iaşi, and in Bessarabia, where there is also a brook called *Albotă*." (Petriceicu-Hasdeu, 1998: 594).

[10] The context establishes the significance of a common name (by actualizing its meaning).

[11] Cf. fr. *Leblanc*, *Lenoir*, *Leroux*, etc., germ. *Schwartz*, *Weiss*, *Roth*, etc.

[12] "The *Negre* family is one of the oldest in Moldavia. Even at the beginning of the 14-th century, a certain *Negre* Vornicul (Minister of Internal Affairs) is mentioned in the historical documents (...) among the twelve important boyars, advisors of Alexandru cel Bun. (...) In old documents, the name of *Negre* apppears frequently, designating the owners of the *Negreşti* estate, they being important people of the time and often victims of the rulers' anger." (*Dumbrava Roşie* notes, in the volume *Poezii*, Alecsandri, 1976: 164-165)

[13] Various meanings of the term have been proposed, including that connected to his nature, or to the fact that the inhabitants of Muntenia have a darker complexion than those of Moldavia, Cf. Djuvara, 2007: 126.

[14] It is used in Bulgarian with the meaning "strong man". It entered Romanian as an anthroponym in the 15th century, when the free Emir of Caramania stood up against the Turks. See *DOR*, 1963: 230.

[15] "*Băl*, adj. «blond; alb», with the derivatives *bălai*, *bălan*, *bălaş*; ar. *bal'u* «(a horse or a dog) with a white spot on the brow», Megl. *bal'* «(about sheep) with a white spot on the brow», comparable to the Alb. *bal-* (etymologically linked to *ballë* «forehead»), the base for many derivatives." (Brâncuş, 1983: 133)

[16] Alexandru Philippide shares the same opinion and is contended by Sextil Puşcariu: "A. Philippide's attempt to identify Latin names in some Romanian names (e.g. *Cândea* from *Candidus*) has failed." (Puşcariu, 1976: 298)

[17] Topârceanu uses the zoonym Suru in *Balada popii din Rudeni*: "Bate Surul din potcoavă/ Drum de iarnă fără spor..." (Topârceanu, 1966: 126)

[18] The chromatic differences among animals are more numerous in popular language. *Bălana*, *Cărunta*, *Plăvan*, *Rujan*, etc. are animal names, some of them having become toponyms and anthroponyms.

[19] "(...) iar Cârjă, om înţelept şi harnic,/ E-n floare când se simte călare pe Şargan." (Alecsandri, 1976: 164)

[20] *Prian* – describes big cattle: "with one or more white spots."

[21] To describe sheep, other adjectives are used too, but they haven't become zoonyms: *floriu* "with white spots," *cernă* "black sheep," *zârnă* "black wool sheep."
The name *Cerna* is a hydronym (a tributary -river of the Danube; a tributary river of the Mureş; a tributary river of the Olteţ), a toponym (a commune in Tulcea District) and an anthroponym (the pen name of the Romanian writer Panait Stanciof).

[22] "(...) if it is not the person name *Stela* itself." (Brâncuş, 1967: 172)

[23] "Most common nouns become Christian names in the past are not to be found among the recent delexical first names. The tradition of forming proper names from names of features has disappeared." (Tomescu, 2007: 406)

[24] The masculine forms: *Bianco*, *Bianchi* are known as surnames. Cf. Eng. *Bianca*, Fr. *Blanc*, *Blanche*, Germ. *Blanka*, Sp. *Blanca*, Hung. *Blanka*, *Bianka*.

[25] "Currently, *Flavius* is considered an adjectival derivative from *flavus* «blond» (the Romanian neologisms of French origin, *bleu* and *bleumarin*, borrowed through a Germanic intermediate term *blao* – present day Germ. *blau*, Eng. *blue*, are part of the same family). Due to the massive influence of the Etruscan onomastics on Roman names, we must not exclude the hypothesis that linkes Flavius to the Etruscan proper name Flave, whose meaning remains obscure." (Ionescu, 1975: 138)

[26] "The Slavic Genitive suffix *-a* apppears with patronyms in Slavic documents, whether the name is accompanied by an article or not," for instance: *Albula*. "The name entering the circulation in this form, *-a* loses its initial meaning of patronymic Genitive and thus there appears a new subcategory of names ending in *-a*." (*DOR*, 1963: XXVII)

[27] "How can we explain the relation between locality names and person names? It has been presumed that there are villages whose names derive from the name of their leader (the cnez, county lord or village headsman) or from their founder. (...). Another situation might have occurred in some cases: at the beginning, ,the settling' consisted of one big family." (Pătruţ, 1984: 11)

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Lexical, Syntactic and Stylistic Characteristics of English Legalese*

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RÉSUMÉ : *Caractéristiques lexicales, syntaxiques et stylistiques de l'anglais juridique*

Le langage juridique fait partie des langues de spécialité à des fins spécifiques. Il peut être divisé en deux catégories : la langue parlée utilisée dans les tribunaux et la langue écrite utilisée dans la jurisprudence, dans les textes de loi et les textes juridiques normatifs. Dans cet article nous nous concentrerons sur l'anglais juridique écrit et nous allons essayer de montrer et de discuter ses plus importantes caractéristiques du point de vue du lexique (par exemple les mots archaïques, les latinismes, le jargon technique, les mots communs à signification différente dans le langage juridique, etc.), de la syntaxe (la longueur des phrases, par exemple, l'utilisation des phrases prépositionnelles extensives, les auxiliaires modaux, etc.) et le style impersonnel (l'impersonnel et le formel rendu par « on », par la voix passive, etc.). Par ailleurs, nous considérons nécessaire pour les traducteurs roumains de se familiariser avec toutes les particularités du langage juridique anglais afin de déchiffrer les textes et de produire de bonnes traductions fonctionnelles.

MOTS-CLÉS : *langage juridique, lexique juridique, syntaxe juridique, style juridique*

Introduction

Before discussing the most important features of the *English legalese*, we consider necessary to cast some light on the concept of legal language. Therefore, legal language may be divided into two categories: the *spoken language* used in courts and the *written language* used in case law, law reports, prescriptive legal texts. The former category may include the spoken exchanges in a court (discussions between lawyers and witnesses, instructions given to jury members, the jargon employed by members of the legal profession in interpersonal communication). The latter may comprise anything from international treaties to municipal regulations, insurance policies, contracts or wills.

Trosborg (1997: 19-21) makes an interesting classification of legal language. She uses *legal language* as the superordinate term to refer to all uses of legal language. Furthermore, she distinguishes *the language of the law* from other domains of legal language (the language used in the courtroom, the language of

legal textbooks, the language used to communicate about the law both in formal and informal settings). Moreover, Kurzon (1989: 283-284) considers the *language of the law* as being the language or the style used in documents that lay down the law (legislation and documents like contracts, wills and deeds).

Generally speaking, legal language can be considered as: conservative, slow to change, formulaic, definite and precise, detailed and redundant. Cao (2007: 13) considers the nature of legal language as being: *normative* (law, through legal language, has the basic function in society of guiding human behaviour and regulating human relations), *performative* (legal language contains many performative utterances in order to confer rights, to set out obligations, etc.), *technical* (there are lexical, syntactical, textual and pragmatic features that are singular to legal language as a technical language) and *indeterminate* (legal language is sometimes characterised by ambiguity or uncertainty).

Further on, in this paper we shall focus on written English legal language, particularly *the language of the law*, from a lexical, syntactic and stylistic point of view. We have used a corpus of texts from the UK Legislation, WTO (World Trade Organization) and UN (United Nations) agreements and declarations in order to determine, analyze and exemplify the features previously mentioned.

Body

The Lexicon. The English written legal language contains a complex legal vocabulary with many peculiarities, which do not always correspond in other legal languages. It includes **archaic words** (e.g. adverbial expressions: *hereby, hereto, hereof, hereinafter, henceforth, thereof, thereinafter, wherein, whereof*; adjectives: *aforesaid, aforementioned*), which give a flavour of formality to the legal language. As Tiersma puts it (1999: 95), *legal language often strives toward great formality, it naturally gravitates towards archaic language.* **Latinisms** (e.g. *a priori, a posteriori, actus reus, de facto, de jure, inter alia, mutatis mutandis, mens rea, ex parte,* etc.) are sometimes encountered.

The majority of legal terms that we have come across are of **French origin** (e.g. *action, alias, agreement, appeal, arrest, claim, conditions, contract, court, defendant, effect, entrance, estate, judgement, policy, property, proposal, rules, schedule, sentence, tenant, terms,* etc.).

Moreover, the written legal language makes use of a complex **technical jargon** (e.g. *abatement; amendment; annulment; enactment; liability; injunction; repeal; revocation; resolution; discharge of summons; legal proceeding; judicial-appointment eligibility condition; scheduled tribunal; special procedure material; statutory instrument; to amend; to revoke; to summon; to void;* etc.), which, according to John Gibbons (2004: 2), *much of it is incomprehensible to lay people who may not know the underlying legal concepts to which the jargon refers.*

We have encountered many **common words with different meanings in legal language**. They have one meaning or more in everyday language and another in the field of law. For instance: the word *agreement* means "harmony of opinion"

(Ro: înţelegere) in everyday lexicon and "a properly executed and legally binding contract" (Ro: acord, contract) in legal language. Likewise the words: *cause* (Ro: cauză/proces); *consideration* (considerare/plată, recompensă); *distress* (Ro: mâhnire/sechestru); *party* (petrecere/parte (contractantă)); *material* (Ro: material/ de fond, substanţial); *remedy* (Ro: remediu/recurs).

Binomials or **multinomials**, also called **word strings**, are very frequent in the written legal language (e.g. *any and all; by and between; lying and situated; nature and kind; null and void; terms and conditions; amended, supplemented or modified; property, rights or liabilities; omissions, additions and alterations; incidental, supplemental, transitional or consequential; the provision, equipment, maintenance or management;* etc.). They are syntactically co-ordinated, generally by *and* or *or* and can be either nouns, verbs, adjectives or even prepositions.

In addition, we have come across many instances of **definitions** (e.g. *Academy financial assistance is financial assistance given by the Secretary of State under section 14 of EA 2002 on terms that require the other party to give the undertakings in subsection (5); "Relevant event", in relation to an offence, means any act, omission or other event (including any result of one or more acts or omissions) proof of which is required for conviction of the offence.*) and **repetitions of particular words or structures** (e.g. *No one shall be held guilty of any <u>penal offence</u> on account of any act or omission which did not constitute a <u>penal offence</u>, under national or international law, at the time when it was committed. Nor shall a heavier penalty be imposed than the one that was applicable at the time the <u>penal offence</u> was committed*). Repetitions are used in order to avoid ambiguity or confusion as to what is being referred to, although this often leads to redundancy.

Other two features of written legal language that we have determined are **enumerations** and **nominalizations**. Enumerations are often used to define a certain concept (e.g. *"Person" means an individual, corporation, limited liability company, partnership (limited, general or otherwise), association, trust, business trust, unincorporated organization, or other entity or group; "Lien" means a lien, charge, security interest, encumbrance, right of first refusal, preemptive right or other restriction*). Nominalizations are quite frequent, as they are proper to the formal style (e.g. *to amend – amendment; to exercise – the exercise of; to apply – application; to provide – provision; to stipulate – stipulation; to notify – notification; to carry on – the carrying on; to fulfil – fulfilment; to implement – implementation; to compel – compulsion; to enforce – enforcement; to conform – conformity;* etc.).

The Syntax. The first syntactic characteristic that stands out in legal texts is the sentence length (e.g. *Where any information is subject to an obligation of secrecy imposed by or under any enactment other than an enactment contained in the Taxes Management Act 1970, the obligation shall not have effect to prohibit the disclosure of that information to any person in his capacity as a member of the Serious Fraud Office but any information disclosed by virtue of this subsection may*

only be disclosed by a member of the Serious Fraud Office for the purposes of any prosecution in England and Wales, Northern Ireland or elsewhere and may only be disclosed by such a member if he is designated by the Director for the purposes of this subsection). As Febrero (2003: 20) explains, *it is a characteristic legal habit to conflate, by means of an array of subordinating devices, sections of language which would elsewhere be much more likely to appear as separate sentences.*

Furthermore, we have encountered many cases of **negations** which contain words like *"not"*, *"no"*, *"never"*, *"nothing"*, *"neither...nor"* (e.g. *A person* ***may not*** *be appointed to be a lay magistrate unless...;* ***Nothing*** *in subsections (1) to (9) applies to a judge of the High Court appointed after the coming into force of section 7 of the Justice;* ***No*** *order under subsection (2) may be made without the agreement of the Lord Chief Justice;* ***Neither*** *the Prime Minister* ***nor*** *the Lord Chancellor may make a motion for the presentation of such an address unless...*), **components with negative meanings** (e.g. the prefixes *"mis-"*: *misappropriation, miscarriage of justice, misconduct, misdemeanour, misuse, to misunderstand*; *"un-"*: *unenforceable, undue, unduly, unfair, unreal*; *"in-"*: *invalid, injustice, inequitable*; *"il-"*: *illegal, illicit*), or **semantic negatives** (e.g. the verbs *to deny, to disagree*). In addition, **unique determiners** like *"such"* and *"said"* are also very used and they have the role to achieve precision of reference. (e.g. *The Lord Chancellor may make to or in respect of inspectors of court administration* ***such*** *payments by way of remuneration, allowances or otherwise as he may determine; The court below shall be treated for the purposes of section 38(7) of the* ***said*** *Act of 1983 (absconding offenders) as the court that made the order*).

Moreover, **the phrase *"subject to"*** is predominant in the written legal language (e.g. *The local authority must pay any amount determined under subsection (2)(b) to the proprietor of the Academy,* ***subject to*** *the provisions of regulations under subsection (4); This Act extends to England and Wales only,* ***subject to*** *subsection (2)*). Cao (2007: 95) explains that this phrase is used to express the intent that one provision (the master provision) prevails over another (the subject provision). We have also noticed the extensive use of **prepositional phrases** (e.g. *as a result of; in accordance with; in the case of; in the event of; in pursuance of; in respect of; in compliance with; for the purpose of; in relation to; pursuant to; in reference to; with regard to; with respect to;* etc.).

The most common types of verbs are **performative verbs** (e.g. *abrogate, accuse, adjudge, agree, amend, announce, appeal, assume, authorize, bind oneself, certify, confer, declare, enact, forbid, grant, interdict, prohibit, promise, promulgate, pronounce, notify, ratify, repeal, revoke, stipulate, undertake,* etc.), **phrasal verbs** (e.g. *enter into* (a contract)*, put down* (a deposit)*, serve* (documents) *upon, write off* (debts)*, wind up, lay down* (the law)*, abide by, account for, bring about; draw up; enter into, carry out, set out*; *set up*; *comply with, fall within, set aside, bound by, hold out,* etc.) and **prepositional verbs** (*communicate to; address to; apply to; look into; build on,* etc.).

Modal auxiliaries are extremely used in the legal language. According to our analysis, the prevalent ones are *"may"*, *"shall"* and *"should"* (e.g. *The Secretary*

of State *may by regulations make one or more schemes for the purpose of reducing fuel poverty; The appropriate authority* **shall** *present a petition for the winding up of the board in accordance with the milk marketing scheme and Schedule 2 to the M1Agricultural Marketing Act 1958; The Lord Chancellor* **must** *appoint one of the persons so appointed to be Her Majesty's Chief Inspector of Court Administration*; *All data* **should** *be verified to ensure accuracy*; *States* **should** *ensure that fishery data are verified through an appropriate system.*). In legal texts, the modal *shall,* also called *the mandatory shall,* expresses an obligation, an order or a legal duty; *may* conveys permission or possibility and *should* expresses advice or formal obligation.

At the level of the clause, the three types of **non-finite clauses (infinitives, gerunds, participles)** are very common (e.g. *The Secretary of State, the Lord Chancellor and the Attorney General may by a joint direction specify the form that a joint inspection programme is* **to take**; *The Chief Inspector,* **acting** *jointly with the chief inspectors within sub-paragraph (3), shall prepare a document* **setting out**...; *Sub-paragraphs (2), (3) and (5) of paragraph 2 apply to a joint inspection programme as they apply to a document* **prepared** *under that paragraph.*). In what concerns the **finite clauses**, there is extensive use of **conditional clauses** introduced by **"if", "where"** and **"unless"** (e.g. **Where** *the rate of interest is variable or the charges under the agreement may be varied,* the statement must also indicate clearly and concisely that the information in the table is valid only until the rate of interest or charges are varied; **If** *the debtor under a linked credit agreement has a claim against the supplier in respect of a breach of contract* the debtor may pursue that claim against the creditor *where any of the conditions in subsection (2) are met*; **Unless** *it is not practicable in the circumstances*, a constable executing a warrant issued under subsection (4) above shall be accompanied by an appropriate person.). **Relative clauses**, introduced by relative pronouns or relative adverbs, are also predominant (e.g. The State Party **where** *an alleged offender is prosecuted* shall communicate the final outcome of the proceedings to the Secretary-General of the United Nations, **who** *shall transmit the information to the other States Parties*; The other States Parties shall not be bound by paragraph 1 of this article with respect to any State Party **which** *has made such a reservation*.).

Legal language usually employs **the passive voice** in order to create an impersonal and objective tone (e.*g. Condition A is that a person performing the function or activity* **is expected** *to perform it in good faith; A person* **cannot be convicted** *of an offence under this section in respect of any conduct which* **has been punished** *as a contempt of court.*).

The Style. Generally speaking, legal language is characterised by an *impersonal* and *formal style*. It has also been labelled as "frozen" *due to formulaic structures which seem old-fashioned in modern language use* (c.f. Trosborg, 1997: 13).

Our analysis shows that the impersonal style of the written English legal language is mainly rendered by: **the impersonal "it"**, which is part of impersonal

expressions (e.g. ***It is expedient*** *that further provision be made in relation to schemes for road user charging made by Transport for London; Recognizing that **it is desirable** to provide transparency of laws, regulations, and practices regarding rules of origin*), **indefinite pronouns** (e.g. ***No one*** *shall be held in slavery or servitude; **No one** shall be required to perform forced or compulsory labour.; **Everyone** has the right to freedom of expression.; **Everyone** charged with a criminal offence shall be presumed innocent until proved guilty according to law.*), **the indefinite adjective "*any*"** (e.g. *A property transfer scheme may provide for the determination of **any** disputes; **Any** compensation payable by virtue of sub-paragraph (1) is to be paid by the transferor, by the transferee or by both*), **the indefinite article** followed by a noun (e.g. ***An individual*** *is exempt if he acts in the course of his duty as an officer of a government department.; **A person** guilty of an offence under this section is liable on summary conviction to a fine not exceeding level 5 on the standard scale.*) and **the passive voice**.

However, written legal language is not always impersonal. There are cases when it makes use of the first person or sometimes even of the second person. For instance, we have come across them in the introductory text of some UK acts (e.g. ***WE, Your Majesty****'s most dutiful and loyal subjects the Commons of the United Kingdom in Parliament assembled, towards making good the supply which **we** have cheerfully granted to **Your Majesty** in this Session of Parliament...*).

Conclusions

Our analysis aimed at revealing the most important *lexical*, *syntactic* and *stylistic* characteristics of the English legalese, and it has been based on a corpus made up of texts from the UK legislation, WTO (World Trade Organization) and UN (United Nations) agreements and declarations.

Firstly, we have taken a look at the general classification of *legal language*: the *spoken language* and the *written language*. We have also taken into consideration Trosborg's perspective, which uses the term *the language of the law* to refer to legislation and common law. In addition, we have discussed some general features of the written legal language and its nature, according to Cao's perspective.

The English legalese, especially the language of the law, is highly complex having many specific characteristics. At the lexical level, it stands out through the use of archaisms, Latin words, common words with different meanings in legal language, as well as through the use of many repetitions. Besides that, the technical legal jargon is very rich containing many terms that are not familiar to common people. At the syntactic level, the written legal language is distinctive through the use of unique determiners ("*such*" and "*said*") and the phrase "*subject to*", as well as through the use of many prepositional phrases in long, complex sentences. Modal auxiliaries ("*may*", "*shall*" and "*should*") as well as performative verbs, phrasal verbs and prepositional verbs are predominant. Non-finite and finite clauses (particularly conditional clauses and relative clauses) are often encountered and the passive voice sometimes surpasses the active voice. Regarding the style,

the written legal language succeeds in rendering a formal and impersonal style by the use of the passive voice, the impersonal *"it,"* indefinite pronouns, the indefinite article and by the indefinite adjective *"any"*. The cases when the style becomes personal by the use of the first and second persons are rare.

To conclude, we believe that all the above mentioned peculiarities of the English legalese are important to be taken into account by Romanian translators who must decipher the meaning properly and produce good, functional translations.

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Political Dystopias and Hyperreal Alternatives
in Paul Auster's *Man in the Dark*

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RÉSUMÉ : *Dystopies politiques et alternatives hyper-réelles dans le roman* Seul dans le noir *de Paul Auster*

Cet article examine certaines stratégies narratives utilisées par l'écrivain américain Paul Auster dans son roman *Man in the Dark* (2008) ('Seul dans le noir') afin de créer un univers très dystopique et amèrement critique qui expose et censure les absurdités de l'histoire contemporaine et ses traumatismes. Toutes les histoires, commentaires, allusions, contes et réalités alternatives sont des morceaux d'un puzzle narratif qui s'offre au lecteur comme parabole sur l'absurdité de la guerre et sur la solidarité humaine.

MOTS-CLÉS : *désintégration, systopie, évasion, univers parallèles, hyperréalité*

Acclaimed for his highly original metafictional novels, the Brooklyn writer Paul Auster offered his readers the chance to dismantle his pluralistic fictional worlds and complex realities once again in 2008 with the publication of his novel *Man in the Dark,* one of his most political works. Permanently in search of new fictional formulas, new angles of approaching reality and disturbing ways of exploring identity, he is acknowledged as one of the best and most prolific postmodern writers of the last 25 years. The combination of love, war, politics, dystopia, writers and cinema directors, families and traumas seems to be an unlikely recipe for a 180-page novel but Auster succeeds in constructing a many layered universe where multiple narrative threads are woven into a breath taking story.

Disturbing combination of real facts and dystopian alternatives of present history, of politics and fiction, autobiographical data and sociology, *Man in the Dark* (Holt 2008) was proclaimed Auster's most complex, concise and innovatory attempt to dive into the paradox of existence and question epistemology. Starting with Giordano Bruno's idea of an Infinite God, almighty possessor of infinite powers able to generate an infinite number of worlds, Auster accordingly multiplies any possible level of his fiction, by even doubling his metafictional discourse with a meta-cinematographic one, by constantly enriching a major narrative line with other stories-within-stories.

Auster confesses he was inspired in writing this short novel by a public event and a private incident in his life: the personal disappointment with the 2000

elections in the US and the trauma experienced by the death of a close friend's son, killed in the brief war with Lebanon at the age of 20. In fact, he dedicates his novel to this friend, the Israeli writer David Grossman and to his grieving family. The numerous stories that form the tissue of this narrative already existed in Auster's mind, some of them triggered by personal incidents, the only problem consisting in finding the proper device to connect intimate situations and memories with war and politics. And the solution, as usual in his case, came via the metafictional arsenal, by placing at the core of the novel a 72 year old literary critic and reviewer, recently widowed and crippled by a car accident, which starts telling himself stories in order to fight the insomnia that pesters his nights. The entire novel takes place during one such sleepless night when he makes up a fantastic story placed in a parallel universe that has never known the war in Iraq or the 9/11 dramatic events. The unfolding of this story is often interrupted by personal memories and remembered or actual conversations with his granddaughter Katya, creating an entire network of private and public stories.

By focusing on war, either real or simply imagined, Paul Auster actually refers to a more general type of war, that of personal dramas and familial traumas, a war encompassing one's whole reality. *"That was my war,"* says Brill August, the protagonist of the story. *"Not a real war perhaps, but once you witness violence on that scale, it isn't difficult to imagine something worse, and once your mind is capable of doing that, you understand that the worst possibilities of the imagination are the country you live in. Just think it and chances are it will happen"* (Auster, 2008: 87).

Auster's biggest fears became reality in 2000 when the presidential elections turned into a national scandal when the Supreme Court decided that George W. Bush and not Al Gore was the real winner of the elections. The huge disappointment that followed inspired the creation of an alternative history, another present moment placed in a parallel universe where the disastrous events of the Bush regime never took place but where a civil war was in full fledge.

This civil war dividing the country into independent states governed by a Prime Minister and federal states, still ruled by George Bush does not seem to be such a preposterous idea since it is actually based on the state division operated in the media of the moment after the 2004 general elections. The map thus created overtly alluded to the states predominantly voting for the Republican Party (George W. Bush), coloured in red and those mainly voting for the Democratic Party (John Kerry) coloured in blue. The red states roughly corresponding to the former slave states formed Jesusland, also called Dumbfuckingstan, a confederation of states characterized by religious fundamentalism and rigid "family values" preached by Bush and the United States and Canada, the blue space of freedom and democracy. In one of his interviews he commented upon his most political novel so far:

These are not books about writing books. The most crucial question for me is whether to use the first person or the third; often my books slide between the two. Once you are writing in the first person, then the narrator is a writer. My books are always about something other than the stories-within-stories, or the books-within-

books. For instance, in Man in the Dark, this idea of America at war with itself has been growing within me for the last seven years, because George W Bush was not elected President. He simply was not! The election was stolen, a legal coup. This country has gone way off track. How different the world might have been had Al Gore become President – 9/11 might not have happened because they had the intelligence about it and it was ignored. (*A voice in the darkness* – Paul Auster interview, 2008)

The concept of authorship, discussed at various levels and diversely illustrated, governs the entire construction of Auster's novel, permanently coming back to the idea of the individual as subject/object of any possible form of authority: political, literary, historical or simply familial. As in the previous twin novel *Travels in the Scriptorium* (2007) – different in form and structure but also focusing upon someone who gives life to a particular world by writing it into existence – the most important form of authority is the fictional one, the mind that creates the entire network of stories which is finally meant to be part of a memoir.

The beginning of the novel shows Brill August (name nearing a strange phonetic similarity with Paul Auster), by now confined to a wheelchair, pestered by insomnia and living with his divorced daughter Miriam and his recently widowed granddaughter, Katya, starts telling himself the story of a man caught between two antagonistic worlds, a reality he has always known and an alternative reality that might have been possible. Auster finds an interesting manner to connect different types of authority, especially literary and political, by using the same creative/destructive authorial mind, by finding a narrative solution to insure the passage between the two worlds and a series of metaphors that introduce traces of either of these words into each other.

According to a strange parallelism, Auster constructs this novel so that each possible universe – real, fictional, political, metafictional – should mirror its double in a genuine "halls of mirrors" effect (a syntagm introduced by Douglas Kennedy in the *Independent*). Auster's confessed feelings of impotence and determinism introduced by the 2000 elections are translated here by the general atmosphere of confinement and powerlessness to change the course of events and to deal with a key element of this universe – chance.

The first pages of the novel highlight the general issues put forth by *Man in the Dark* but recognizable from Auster's previous novels: solitude, family and family relationships, uncertainty and epistemological doubt, oscillation between factual and fictional personae, between private and public models of authorship, identity, American politics, secrets and deceptions, isolation and means of escaping a confining reality. *"I am alone in the dark, turning the world around in my head as I struggle through another bout of insomnia, another white night in the great American wilderness"* (1). Auster frequently mentions the important part played by *"the forces of contingency"* in his novels and especially in *Man in the Dark* where the notion of chance acquires additional significance:

> …What I'm talking about is the presence of the unpredictable, the utterly bewildering nature of human experience. From one moment to the next, anything

can happen. Our life-long certitudes about the world can be demolished in a single second. In philosophical terms, I'm talking about the powers of contingency. Our lives don't really belong to us, you see – they belong to the world, and in spite of our efforts to make sense of it, the world is a place beyond our understanding.
<div align="right">(Interview with Larry McCaffrey and Sinda Gregory, 1998: 288-289)</div>

That is why perhaps Auster chooses to make his protagonist, Brill August, start imagining his story by thinking of proper ways to introduce his character and thus expose his narrative devices and strategies.

> I put him in a hole. That felt like a good start, a promising way to get things going. Put a sleeping man in a hole and then see what happens when he wakes up and tries to crawl out. I'm talking about a deep hole in the ground, nine or ten feet deep (…]) the man comes to his senses and discovers that he is lying on his back, gazing up at a cloudless evening sky. (3)

"The man caught in a hole" becomes a metaphor translating the absolute uncertainty and ambiguity that represent our postmodern existential condition; in the context chosen by Auster, where the individual is caught in the web of contingencies, this hole comes to be interpreted as a state of ignorance (pointing to the need to unravel secrets and understand the intricacies of human feelings), as the incapacity to grasp the meaning of a hostile reality and as an illustration of a political apparatus impossible to control, that imprisons the individual in a network of corruption, group interests, fake patriotism and nationhood, and a general lack of cognitive certitude.

Most of the time the metaphors he uses are gradually literalized until they come to translate a real fact or situation but other times, a literalized metaphor is the starting point, progressively revealing its hidden significances as the narration unfolds. Even the notion of the *Death of the Author* becomes a fact when the invented character starts looking for the person who invented him as well as the civil war, in order to kill him and thus put an end to this chaos. The idea of individuals defeated by a reality that goes beyond their capacity of understanding runs parallel in the alternative universes Auster creates and diversely illustrates.

Even if Auster displays an extreme mobility in commuting between factual and fictional worlds which in fact he simultaneously inhabits, he constantly returns to one of the obsessive themes of his fiction – isolation. This seclusion that characterizes all his protagonists, most often writers, facilitates an inward journey into the realm of memories, of the self, where, according to Martin, self discovery and self creation lead to self-invention (2008: 16). The strange paradox he often dwells upon is the peculiar combination of elements engendering an atmosphere of confinement and the extreme freedom of moving between worlds. The connections he succeeds in establishing among alternative worlds correspond to the alternative readings they give rise to.

The permanent questioning of epistemology and its mechanisms is doubled by what Martin regarded as a complete *"lack of cognitive certainty, foundational*

indeterminacy, ontological skepticism and the open play of the story" (103). Generally, the element Auster prefers to use and creatively abuse in his fiction is the door, expression of a more or less deliberate type of confinement that pushes the characters towards a complicated process of cognitive search. He comments upon this preference, fully developed in his *Locked Door*, the last story in the *New York Trilog*y:

> There's a curious paradox embedded in all this: when the characters in my books are the most confined, they seem to be most free. And when they are free to wander, they are most lost and confused… Every day, I set off on a journey into the unknown and yet the whole time I'm just sitting there in my room. The door is locked, I never budge and yet the confinement offers me absolute freedom/to be whoever I want to be, to go wherever my thoughts want to take me.
> (Interview quoted in the American Writers Supplement, 28)

In this specific case, the main character, Brill August, probably undergoes a triple confinement: that of his own room he is barely able to leave, to his wheelchair and to his own interior world made up of memories, remorses and philosophical ideas. His wheelchair stands here for all the crippling personal failures and weaknesses, a material objectification of a disturbing sense of guilt whose more abstract expression is insomnia. The means Brill finds to dodge this troubling inner reality are precisely the means he uses in order to construct his multilayered narration: watching and discussing films, criticizing and analysing literary texts, inventing stories and ordering his memories.

There is a permanent doubling process in Auster's fiction, amply visible in *Man in the Dark* where every type of discourse finds its counterpart in a metadiscourse, every formal experiment finds its double in a process of dismantling the narrative framework, every image, an alternative counter-image. In this way Auster always finds increasingly creative modalities to assume an aesthetic persona and to introduce biographical details within a fictional world. The fact that he uses this as another means of commenting upon the status of the author and the general concepts of authorship and authority is visible in his choice of characters' particularities and suggestive names.

In *Man in the Dark* he opposes a Paul Auster (deceived by the 2000 elections)/ Brill August (confined to a wheelchair) to the magician Owen Brick, the character of his invented story, crushed by a political reality he cannot understand and to which he cannot adjust; he opposes a series of classic films he discusses with his granddaughter (*Grand Illusion*, *The Bicycle Thief* and *The World of Apu* by Renoir, De Sica and Ray) to a gruesomely violent video in which Katya's fiancée is killed by the Iraqi soldiers.

The analysis of these films mainly from the perspective of the use of the inanimate objects as means of projecting people's feelings and emotions engendered by complex circumstances offers a meta-discursive counterpart to Auster's endeavour in demonstrating the way in which people themselves are objectified by war or politics. There is a constant attempt to compensate a general

failure of words and discourses, subsumed to the same atmosphere of epistemological doubt, by means of the image (evocative, tender, plastic or shockingly violent); he also juxtaposes a fictional meta-/discourse with a meta-/critical discourse by commenting upon Miriam's analyses of John Donne's, Nathaniel Hawthorne's and his daughter, Rose Hawthorne's biographies, mainly focused upon "stories of conversion."

One possible point of intersection between all these discourses and metadiscourses, images and counter-images is the particular use of the subject/object and the problematic relationship established between the two in the process of redefining the diegesis-mimesis dichotomy. Patrick O'Donnell sees the way in which Auster constructs the self as a sign or linguistic process reminding us of Nabokov and Barth plus a "Kafka-like literalism" according to which character becomes a *"cipher and a process of deciphering"* (2010: 85).

The way in which he discusses the use of objects, especially in the three mentioned films, demonstrates the important part he assigns them in order to translate human emotions, interpersonal relationships and to achieve his well-known minimalism. In fact, subjects are also objectified, displayed as mere fragile things at the mercy of chance and its forces of contingency. From the way in which he constructs his novels, from the manner in which he chooses to make the reader take part in the adventure of deciphering his "organic" texts that oscillate between extremes – confinement and freedom, attachment and loss, hazard and determinism, political dystopias and fictional utopias – we can understand the focus he places upon the importance of stories in shaping our lives as well as our reality, and what Patrick Smith called *"the complex process of the simultaneity of reading"* (28).

> The one thing I try to do in all my books is to leave enough room in the prose for the reader to inhabit it. […] Because I finally believe it's the reader who writes the book and not the writer… In the end, you can't only write the books you need to write, you write the books you would like to read yourself. (Mallia, 1992: 257)

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Oscar Wilde and the Dandy

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RÉSUMÉ : *Oscar Wilde et le dandy*

Le dandy est un personnage très important dans la fiction de Wilde. Il combine plusieurs fonctions. Le dandy puise sa philosophie dans les protestations contre les tendances scientifiques et philosophiques de l'époque. Pour Wilde, la relation entre la nature et la société est perturbée et ses dandys sont pleins d'élégance, mais non pas naturels. Contrastant avec le gentilhomme idéal, il est construit comme antidote à l'idéal humaniste chrétien : la bienveillance et les bonnes manières sont remplacées par le cynisme et la vanité. Gagner le plaisir, et non pas le bonheur, c'est le but du dandy. Le dandy suscite les idéaux victoriens de la domesticité et de la masculinité, en n'étant pas obligé de travailler pour gagner sa vie, en s'occupant le temps avec les beaux-arts et rien de plus, pas trop excité par les femmes ou le mariage.

MOTS-CLÉS : *vanité, plaisir, dandysme, élégance, artifice, controverse*

The dandy was overrated. His posture was disdain, or else ennui. He sought rare sensations, undefiled by mass appreciation. The dandy was fully dedicated to good taste. For a better understanding of the phenomenon of dandyism it is useful to go back to its origins. Could it be that it all started from a war song, the famous *Yankee doodle dandy*? *"Yankee doodle keep it up, / Yankee doodle dandy, / Mind the music on the step / And with the girls be handy."* Soldiers used to sing it around 1754 while marching, by the fire or in their tents. Its lively tune seemed to bring some comfort to the poor, wretched souls. No one would have guessed that the funny word *dandy*, in the refrain, would one hundred years later become widely used in the posh, high-life European saloons to refer to strange-looking, elegant men.

In the 18th century the Englishmen were fighting next to their American allies against the Indians and the French. Still the Englishmen couldn't help making a laughing stock out of the Yankees. They stressed the difference between the elegant British army and the motley, negligent, rough-looking American army. *"Yankee Doodle came to town / Riding on a pony, / Stuck a feather on his hat / And call it macaroni / Yankee Doodle keep it up, / Yankee doodle dandy, / Mind the music on the step / And with the girls be handy."* Although the song mocked the Americans, they gradually grew fond of it and adopted it as a sort of hymn.

The word *dandy* starts making history even if its etymology still lies shrouded in mystery. At the beginning of the 19th century the figure of the authentic dandy arises in the London cityscape. His name is George Brummell[1], a unique dazzling young man. He becomes a close friend of the Prince of Wales, the future King George IV. It is very interesting to note that a few woman writers, unknown to the reading public nowadays, such as Lady Morgan, Harriette Wilson or Catherine Gore were the first ones to adopt the new term, *dandy*, in written form. They were social climbers, anxious to gain power, glory and money. And what better way to achieve that than writing memoirs and novels about the backstage of the highlife in Paris and London.

The siege of the literary works concerned with the dandies continues. It culminates with Barbey d'Aurevilly's essay *Of Dandyism and of George Brummell* (1988). George Bryan Brummell, better known as Beau Brummell, was an arbiter of fashion in Regency England. He led the trend for men to wear understated, but beautifully cut clothes, adorned with elaborately knotted neckwear. Brummell is credited with introducing and bringing to fashion the modern man's suit worn with necktie; the suit is now worn throughout the world for business and formal occasions. He claimed to take five hours to dress, and recommended that boots be polished with champagne. His style of dress came to be known as dandyism. Barbey d'Aurevilly himself was accused by contemporary critics of displaying a corrupt dandyism, snobbery and an exaggerated Byronism.

Brummell also appears as a character in Arthur Conan Doyle's 1896 historical novel *Rodney Stone*. In the novel, the title character's uncle, Charles Tregellis, is the center of the London fashion world, until Brummell ultimately supplants him. Tregellis' subsequent death from mortification serves as a *deux ex machine*[2] in that it resolves Rodney Stone's family poverty, as his rich uncle bequeaths a sum to his sister. Stephen Sondheim, in *Gypsy* (1959), used Brummell's name to create a stunning rhyme: *"Once my clothes were shabby. / Tailors called me 'cabbie'. / So I took a vow, / Said, 'This bum'll / be Beau Brummell'."*

T.S. Eliot mentioned him in *Old Possum's Book of Practical Cats* (which Andrew Lloyd Webber later made into the hit Broadway musical *Cats*). Captain William Jesse offers much first hand information on Beau Brummell in his *Life of Brummell* (2009). Thomas Carlyle debates on the phenomenon of dandyism in his *Sartor Resartus* (1833-1834). Let us not forget Byron who also uses the term *dandy* in a random phrase in his *Beppo* (1818) just one year after Lady Morgan had first introduced it to the literary world. A dandy himself, Lord Byron is obsessed with his weight, being constantly on a diet and doing much sport. He loves swimming, riding, fencing and like any aristocrat he plays cricket for fun.

One of the most important writers who direct his attention towards dandyism is Honoré de Balzac. His novel *Scenes from a Courtesan's Life* presents everything that the elegant life of a dandy demands. Baudelaire also helps lay the ethic and aesthetic foundations of dandyism in his *The Painter of Modern Life* (Baudelaire, 1992: 405) (1863). The protagonist, the painter M.G. is not a pure artist. He himself rejects this title with a modesty tinged with aristocratic restraint. Rather he

would call himself a dandy. The word *dandy* implies a quintessence of character and subtle understanding of all the moral mechanisms of this world. The dandy aspires to cold detachment, and it is in this way that M.G., who is dominated, if ever anyone was, by an insatiable passion, that of seeing and feeling, parts company trenchantly with dandyism.

"The dandyism is not only the historical product of a certain society, but also the ephemeral, repeated form of the archaic myth of a golden age, in which beauty is as sacred as selfishness." (Levillain, 1988: 13) The dandyism has been envisaged as a *"paradise of spiritual aristocrats," "a materialization of a universal, atemporal dream."* (Babeți, 2004).

The principles of the elite dandy artistic community, enumerated by Sartre, and transposed on the dandy characters go as follows: the dandyism should lie somewhere outside the common laws, as a weird institution; the laws should be strictly obeyed by everyone in the cast; these laws included gratuity, parasitism, a bohemian lifestyle, group solidarity, indifference, fascination with death and much more. A well-known set phrase best describes this attitude: art for art's sake.

The fin de siècle is famous for its suffocating atmosphere of decadence. The theorists of decadentism and dandyism have many key words in common, such as: hyperaesthetism, the cult for form, beauty and pleasure, individualism, Narcissism, anti bourgeois spirit, extensive pessimism and nihilism, a taste for an innovative shocking force, but also for spleen and world-weariness, the sense of a sterile life, the propensity towards the artificial, the fake, the effeminate, a stubborn unwillingness to enjoy life, the fascination with morbidity and the agonizing pain.

Wilde himself was a controversial character in the age, being both a posh dandy and an ulcerated, depraved homosexual. The man who, when he first came to London, sported a velvet beret, lace shirts, velveteen knee-breeches and black silk stockings, could never depart too far in his life from the pleasures of the old-style dandy; this conservatism is reflected in *The Picture of Dorian Gray*. But many of his attitudes suggest something more modern. It was Wilde who formulated an important element of the *camp* sensibility – the equivalence of all objects – when he announce his intention of living up to his blue-and-white china, or declared that a door knob could be as admirable as a painting. When he proclaimed the importance of the necktie, the boutonnière, the chair, Wilde was anticipating the democratic esprit of *camp*.

The old-style dandy hated vulgarity, whereas the new style dandy, the lover of *camp*, appreciates vulgarity. Where the dandy would be continually offended or bored, the connoisseur of *camp* is continually amused, delighted. The dandy held a perfumed handkerchief to his nostrils and was liable to swoon; the connoisseur of *camp* sniffs the stink and prides himself on his strong nerves.

Vulgarity is abundant in *The Picture of Dorian Gray*, even though sometimes it is veiled. But Will Self's modern variant, entitled plainly *Dorian* brings forth the physical and spiritual corruption of the 20th century dandy. Lord Henry is here a drug addict who recklessly contracts AIDS in a promiscuous buggery scene. New dandies for new times.

At the end of the 19th century, and even more prominently nowadays the special taste for *camp* is taken over by an improvised self-elected class, mainly homosexuals, who constitute themselves as aristocrats of taste. There is a peculiar affinity and overlap between *camp* taste and homosexual taste. *"Homosexuals have pinned their integration into society on promoting the aesthetic sense. Camp is a solvent of morality. It neutralizes moral indignation, sponsors playfulness."* (Sontag, 2009: 290).

Nevertheless, even though homosexuals have been its vanguard, *camp* taste is much more than homosexual taste. Obviously, its metaphor of life as theatre is peculiarly suited as a justification and projection of a certain aspect of the situation of homosexuals. The *camp* insistence on not being serious, on playing also connects with the homosexual's desire to remain youthful. Dorian trades his soul for eternal youth and beauty with a playful remark, and indeed for him being (sexually) attractive is essential. He chooses to lead an artificial, theatrical life of appearance and pose for the sake of keeping his body intact.

The experiences of *camp* are based on the great discovery that the sensibility of high culture has no monopoly upon refinement. *Camp* asserts that good taste is not simply good taste; that there exists, indeed, a good taste of bad taste and that can be quite liberating. The man who insists on high and serious pleasures is depriving himself of pleasure; he continually restricts what he can enjoy.

Thus Oscar Wilde describes vile, sensual pleasures, dedicating himself entirely to the aesthetics of the ugly. His protagonist pays night visits to the sordid opium dens in the London East End docks, has affairs with whores in stinky brothels and doesn't even hold back from having sexual intercourse with his male acquaintances only to later destroy their reputation and push them to commit suicide. Everything Dorian does is for the sole purpose of getting more pleasure and satisfaction. He cruelly puts into action the principles of his *new Hedonism*.

The character of the dandy is a very important feature of Wilde's work. He combines several functions. The dandy draws its philosophy from his protest against society as well as the scientific and philosophical trends of the time (Omasreiter, 1978: 32). For Wilde, the relationship between nature and society is disturbed and his dandies are all striving for elegance, not naturalness. In contrast to the gentleman ideal, they are constructed as an antidote to the Christian humanist ideal: Benevolence and good manner are replaced by cynicism and vanity. To gain pleasure, instead of happiness, is the aim of the dandy.

The dandy is provoking Victorian ideals of domesticity and masculinity, as he is not normally working for his living, occupied with nothing more than the fine arts and not overly excited about women or getting married. Lord Goring in *An Ideal Husband* for example *"(…) rides in the Row at ten o'clock in the morning goes to the Opera three times a week, changes his clothes at least five times a day, and dines out every night of the season"* (Murray, 2000: 393).

The dandies[3] in Wilde's works are all members of the upper classes: They have enough money and property to not have to work for their living (Omasreiter, 1978: 33). All of them are introduced as *"sophisticated bachelor members of the*

peerage" (Behrendt, 1991: 126). The dandy's philosophy is a protest against society and against the scientific approach of the time. In a Darwinian world, preoccupied with development and progress, he shows pleasure in doing nothing. As the dandy does not have to work for a living, he has a lot of leisure time on his hands. Wilde's first three plays

> All (…) involve the gradual resurfacing of long buried secrets (…) which, if revealed, promise to destroy comfortable domestic relationships by affronting the conventional morality of the period. The fundamental catalyst in the intrigues of concealment and revelation is the dandy who, in each of the first three plays, is identified by title as a member of the peerage: Lord Darlington in *Lady Windermere's Fan* (1892); Lord Illingworth in *A Woman of No Importance* (1893), and Lord Goring in *An Ideal Husband* (1895). (Behrendt, 1991: 121)

In *Lady Windermere's Fan* for example, it is Lord Darlington who is the reason for a shift of seeing things. It is he who confronts Lady Windermere with her own self and due to his steps in the play, she is moved to a different level of understanding good and evil.

The concept of dandy is rather that of a Man of Thought than that of a Man of Action.

> Anybody can make history. Only a great man can write it. There is no mode of action, no form of emotion that we do not share with the lower animals. It is only by language that we rise above them, or above each other – by language, which is the parent, and not the child, of thought. Action, indeed, is always easy and when presented to us in its most aggravated, because most continuous form, which I take to be that of real industry, becomes simply the refuge of people who have nothing whatsoever to do. It is a blind thing dependent on external influences, and moved by an impulse of whose nature it is unconscious. It is a thing incomplete in its essence, because limited by accident, and ignorant of its direction, being always at variance with its aim. Its basis is the lack of imagination. It is the last resource of those who know not how to dream. (Murray, 2000: 256)

But the dandies in his social comedies, his critical dialogues and his novel have different levels of attacking the Victorian ideal. Whereas the dandy characters of Lord Henry in *The Picture of Dorian Gray* and Gilbert in *The Critic as Artist* do not disguise their anti Victorian ideal, the dandies in the social comedies share the same intentions, but keep a bit more aback with them. Their function can be seen as subtle, and therefore by the gross of the audience maybe unnoticed, disturbers of the Victorian dreamy sleep of happy marriages and the morally faultless human being.

In Wilde's work one witnesses, by means of the device of the paradox being employed by the dandies, a cynical reproach to the expected *"bourgeois morality"* (Marsden, 1998: 78) and the ideal of a happy marriage, which at the time of the fin de siècle, promoted that *"Not only marriage for love but marriage as love was the*

expectation. (…) Marriage ought to be romantic, which is one reason why the sexual frustration of many marriages was so keenly felt." (Marsden, 1998: 81)

As for the middle class woman, male domesticity was the ideal (Marsden, 1998: 86), which promoted further frustrations in married life. Wilde mocks this Janus-faced idyll of the Victorian marriage and family dream by letting his dandies emphasize the truth and honesty of male bonds whereas from this male dominated society, women are more or less excluded, or regarded merely as beauty objects and mothers. That there were only three women in the whole of London to whom one could talk, and of whom only two could be introduced into decent society (Murray, 2000: 83), is a typical remark of Lord Henry.

It is only the further perception of the dandy as someone with a certain homosexual orientation, which gives the dialogues and especially the social comedies a different depth and dimension. Patricia Behrendt calls it Wilde's *greatest coup de theatre:*

> Only by revealing the homosexual Eros which informs the character of Wilde's dandies can his full meaning in the social comedies be perceived. Only by revealing the homosexual aspects of the dandy can criticism demonstrate that Wilde accomplished the greatest *coup de theatre* of the late nineteenth century by giving the homosexual subculture a voice and a public form in the persona of the stage dandy. (Behrendt, 1991: 125)

Unnoticed by the Victorian audience that was satisfied by a seemingly easy-going play with a moral and happy ending, Wilde refurbished his plays with subtle means of antidote to the established Victorian values. Patricia Behrendt puts it this way:

> (...) Wilde's stage dandy had two audiences: the dominant heterosexual Victorian audience who were charmed by the dandy without fully understanding all that he represented; and the audience represented by the homosexual subculture, the cult of the green carnation, which saw itself elevated through Wilde's characterization of the dandy to the central dramatic role of social critic, exposing the flaws of a society which alternated between prosecuting homosexuals in court and denying their existence in everyday life. (Behrendt, 1991: 181)

In the plays, the comments of the dandy suggest that his role. *"(...) is to expose the chilling – if not morbid – nature of heterosexual relations while revealing genuine good will, affection, human binding, fun and intellectual exchange which are played out between men"* (Behrendt, 1991: 178).

Aestheticism and decadence announced the same cultural phenomenon from two different angles. While aestheticism was neutral in its tone, the term *decadence* was employed by the defenders of Victorian morals, to denunciate the so-called sick and perverted artists.

Decadence was a term *"applied by the bourgeoisie to everything that seemed unnatural, artificial, and perverse, (…) a sickness with symptoms associated with cultural degeneration and decay."*[4] At the same time, *decadence* was the name

given to an aesthetic movement beginning in the second half of the 19th century. Apart from Oscar Wilde, also Walter Pater, Sir Max Beerbohm (1872-1956), Arthur Symons (1865-1945), Ernest Dowson (1876-1900) belonged to the English members of the decadence. It was Walter Pater who introduced Aestheticism in his work *The Renaissance: Studies in Art and Poetry* (1873). The most famous aesthetic magazine in England at the time was *The Yellow Book* (1894-1897).

Interestingly enough Dorian reads a yellow book which changes his mentality and eventually his life. *Decadence* subtly infuses Dorian's existence. In reality, the fin de siècle faces the introduction of a very controversial publication, which will stir many writers' imagination. According to Stanley Weintraub,

> The colour of *The Yellow Book* was an appropriate reflection of the Yellow Nineties, a decade in which Victorianism was giving way among the fashionable to Regency attitudes and French influences; For yellow was not only the decor of the notorious and dandified pre-Victorian Regency, but also of the allegedly wicked and decadent French novel. (Weintraub, 1970: 99)

Aestheticism disturbed the leading Victorian views on art by stating that art could be separated from its social use. For the Aesthetes, Art did not necessarily have to be moral, as Wilde says in the Preface of *The Picture of Dorian Gray*: *"There is no such thing as a moral or an immoral book. Books are well written or badly written"* (Murray, 2000: 239), nothing more, nothing less (Nünning, 2000: 162). According to Aestheticism, it was not Art that imitates Life but rather Life which imitates Art and it is regarded as a kind of foil, on which the spectator can freely project his own view.

English Aesthetes mocked the fear of decadence, degeneration and the fall of the Empire. They also had a completely different ideal of masculinity than the leading Victorian one. As compared to the adventure-centred plots of the *"fictions of the Empire,"* they placed more importance on psychological analysis and introspection (Nünning, 2000: 16). In the works of Oscar Wilde we find this device for example in the observing qualities of Lord Henry in *The Picture of Dorian Gray*.

Walter Pater points to a logic more flamboyantly enacted by Oscar Wilde: in a reversal of earlier valuations, the gentleman is seen as a fundamentally theatrical being, whose nature is emphatically a pose. Trying to go against the conformity to rule, Wilde insistently stages the contradictions that beset the ideal of the gentleman in Victorian culture. Through his dandies Wilde promotes not only a social strategy but an entire rhetoric of seduction.

NOTES

[1] The entire history of *dandyism* is discussed at large in Adriana Babeți's *Dandysmul. O Istorie.* "God from the Machine." A convention in Baroque opera (taken from earlier theater) where someone/something rescued the main character, be it a Greek god descending from the clouds or a person acting to save someone's life.

[3] Lord Goring in *An Ideal Husband*, Lord Darlington in the *Lady Windermere's fan*, Vivian in *The Decay of Lying*, Gilbert in *The Critic as Artist*, Algernon Moncrieff in *The Importance of Being Earnest* and Lord Henry in *The Picture of Dorian Gray*.

[4] Showalter, qtd. in Nünning, 2000: 161.

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Syntagmatic Features in Romanian Medical Terminology

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RÉSUMÉ : *Traits syntagmatiques de la terminologie médicale roumaine*

Notre analyse se concentre sur les fonctions syntagmatiques dans le domaine lexical investigué, ce qui nous permet de distinguer plusieurs catégories de langage médical pour définir les contextes, à savoir : les phrases hermétiques, spécifiques à limiter l'usage médical, mal compris par les non-locuteurs du domaine, impropres pour la langue commune ; les phrases-cliché incomplètes, utilisées le plus souvent dans le jargon médical ; des mots qui gouvernent les connexions lexicales en termes syntagmatiques, qui appartiennent au vocabulaire commun, tant du point de vue formel que lexico-sémantique, mais ont une signification particulière dans le contexte médical ; d'autres types d'expressions à usage strictement limité au domaine du langage médical spécialisé. Grâce à cette approche, nous avons essayé de prouver la nature systématique des relations du vocabulaire médical, une approche particulière dans laquelle les termes constitutifs de cette unité termino-logique mettent en évidence leurs sens, tant au niveau du vocabulaire roumain, considéré comme un système bien défini, en continue innovation, qu'au niveau des relations syntagmatiques entre les éléments composants de cette unité lexicale, où les relations contextuelles particulières des termes médicaux sont fortement sou-lignées.

MOTS-CLÉS : *termes médicaux, fonction syntagmatique, vocabulaire médical, jargon médical, approches sémantiques, phrases hermétiques*

Medical terminology research should be made from two fundamental perspectives, paradigmatic and syntagmatic, the latter one being the topic of our analysis. Certainly, a simple paradigmatic approach to medical terms is not enough for two reasons, firstly because the terms do not work isolated in language and secondly, because specific combinatorial features appear. Exemplifying all possible combinations of a single medical term is nothing more than setting some paradigms of syntagmatic partner terms. As such, examining the syntagmatic relationships of a word means establishing the phrase partners, these terms being part of other paradigms as well (word combinations) (Sârbu, 1986: 100). Any term entourage is defined in order to describe with accurate precision the behavior of that lexeme in context, more specifically, within medical language.

It should be noted that we do not intend in this paper to draw a glossary of Romanian medical terms in all their possible types of phrases, because this

comprehensive approach would exceed the potential of analysis and synthesis of a single researcher, requiring a long preparation. Our research will focus on a few typological issues of medical phrases with examples taken from different medical subdomains (rheumatology, obstetrics, neurology, physiotherapy, dental medicine), which are able to highlight specific combinations of terms in updated contextual medical discourse.

Therefore, in order to emphasize combinatorial patterns of medical terms we constructed our analysis on SYSTEM (selected data from lexicographic sources) to TEXT (contextual occurrences of selected terms) direction. Such a targeting analysis allows an exclusive illustration on terminological meanings of examined lexemes, which is consistent with the objective of the present research.

We motivate the research by several points of view that we take into account when we elaborate syntagmatic description of medical terms in the fields of reference and to which we focus on during our analysis. We will keep under review, first of all, strictly medical terminological phrases/collocations with lexical items of jargon that cannot be understood by non-speakers of the field, and afterwards, we will illustrate how we can contribute to disambiguate terms with broader values and functions in several areas. We refer here to the meanings having terminological values in the structure of polysemantic lexemes.

Syntagmatic description of terminological units as well as other lexical units of common use, involves specifying the morpho-syntactic formulas where medical terms are outlined with all major varieties of combinations: **noun + adjective**, **noun + noun** (in Ac. or G. case), **verb + noun** (in Ac. or D./G. with or without preposition), **verb + adverb**.

These combinatorial syntactic formulas with terminological value are common, in general, to other lexical units as well. What is radically different between syntagmatic combinations of words within common registry use and terminological one, does not necessarily lie in the morpho-syntactic combinatorial formulas, but in the lexical-semantic ones, specific to terminological words in relation to others.

Certain features of medical terms are outlined through lexico-semantic distribution of morpho-syntactic classes based on formulas mentioned above, specifying that within medical discourse these classes have as syntagmatic centre mainly the verb and the noun, whereas the adjective and adverb are very rarely used.

1. Hermetic collocations, specific to medical jargon

Most frequently encountered bi- or multi-member collocations in medical terminology characterized through well defined hermetic features, are those formed by **noun + adjective** formula, some being selected from obstetrics: *prezentaţie craniană*, *prezentaţie pelviană*, *manevră obstetricală*, *parturientă multipară*, *parturientă primipară*, *contractilitate miocardică* (Munteanu, 2000: 542-546). Neurology and rheumatology areas are also rich sources of semantically rigid phrases for a non-speaker of the field, from which we quote the ones that were

formed following the same formula (noun + adjective): *afazie senzorială*, *afazii transcorticale*, *motorii*, *hematom intraparechimatos*, *embolie anterioarterială*, *hemihipoestezie dreaptă*, *embolie cardioarterială*, *opercul rolandic*, *cortex cerebral*, *hiperemie facială*, *hipertensiune paroxistică*, *foliculi piloşi*, *sciziune sylviană* (Zolog, 1997: 128, 435); *parapareză spastică*, *encefalită periacală*, *encefalomielită diseminală*, *leucoencefalopatie metacromatică*, *reflexe polikinetice*, *hiperreflectivitate osteotenticulară* (Cezar, 1982: 134-138).

If we select the noun *lesion*, commonly used in all medical fields, we notice its wide distribution in many combinatorial expressions of the type noun + adjective: *leziuni* bacteriene, ~ fungice, ~ tegumentare, ~ mucoase, ~ herpetice, ~ dureroase, ~ veziculare, ~ neuro-vasculare, ~ nervoase, ~ intra-craniene, ~ teritoriale, ~ neurologice, ~ osoase, ~ ulcerative, ~ viscerale, ~ extraarticulare, ~ histologice, ~ distructive and so on. It should be noted that *lesion* as a medical term with syntagmatic partners may form paradigms indicating function, as in *leziuni hepatice*, ~ *nervoase*, ~ *neurologice*; precise location, *leziuni intra-craniene*, ~ *extraarticulare*; or certain typologies, as in *leziuni bacteriene*, ~ *tegumentare*,   ~ *dureroase*.

 In our medical texts we have come across with noun + noun (in G.) combinatorial phrases which include the noun *lesion*, as in: *leziuni* ale scalpului, ~ ale membrelor, ~ ale feţei, ~ ale coloanei vertebrale etc.

Hermetic collocations have been selected from rheumatology as well, having within their structure a noun + adjective combination: *sinovită proliferativă*, *valvulopatii reumatismale*, *poliartrită reumatoidă*, *endocardită infecţioasă*, *artrită reactivă*, *reumatism articular acut* (Popescu, Ionescu, 1998: 148-149).

Dentistry also provides a series of syntagmatic constructions of the same type quite difficult to be completely understood by non-speakers of the field: *tratament endodontic*, *afecţiune pulpară*, *distrucţie coronară*, *rezecţie apicală*.

Another category of syntagmatic constructions is composed of bi- and multi-members collocations following the **noun + noun (Ac. / G.)** formula, some being selected from obstetrics: *măsuri de sepsie şi antisepsie*, *lordoza coloanei fetale*, *abducţia trunchiului fetal*, *elongarea coloanei cervicale*, *elongaţii de plex brahial*, *durerile naşterii* (Munteanu, 2000: 523, 535, 538); from neurology: *afazie de conducţie*, *tromboflebită de sinus longitudinal*, *edem cu leziune perifocală*, *test de screening*, *lezarea nervilor periferici* (Zolog, 1997: 128); or rheumatology: *eradicarea infecţiei streptococice*, *prevenirea valvulopatiilor*, *cardită cu deteriorări valvulare*, *rebound-ul activităţii reumatismale* (Popescu, Ionescu, 1998: 149).

Verb + noun (Ac.) collocations have been selected from medical reference mentioned domains, such as: *a longitudina prezentaţia*, *a obliciza prezentaţia*, *a obtura canalul*, *a introduce gutaperca*, *a iriga canalul*, *a plasa implantul*.

Medical discourse, like other languages within scientific style, may seem very exact, inflexible, sometimes untranslatable, or misinterpreted by those who are not familiar with or are not specialists of the field.

2. Common language collocations having specific medical jargon values

In this category, we tried to analyze phrases containing verbs and nouns selected from common language and which acquire new contextual meanings when used in medical collocations. It is aimed to some extent, to disambiguate the language, can be totally misinterpreted unfamiliar with it. We refer to foreign students from medicine, which are facing quite a large number of grammar lexical and especially semantic problems in learning Romanian language in general and medical language in particular. These phrases, selected from different domains, such as obstetrics, neurology or rheumatology, have as semantic centers common words with medical jargon values.

Within our analysis, we have identified many common **verbs** with well-known meanings which embrace completely new significance in medical contexts, for example, *a interesa* (to interest), *a descrie* (to describe), *a traduce* (to translate), *a sugera* (to suggest), *a prezenta* (to present), *a dezvolta* (to develop), *a migra* (to migrate), *a aboli* (to abolish), *a tolera* (to tolerate), *a exprima* (to convey), *a se înscrie* (to manifest) in **verb** + **noun** constructions: "examinarea abdominală *interesează* (urmăreşte) sensibilitatea abdomenului"; "*sunt interesate* (implicate, afectate) articulaţiile"; "retina *interesează* (asigură) vederea"; "*s-au descris* (cercetat, analizat, examinat) infecţii cutanate cauzate de streptococi"; "*s-au descris* (evidenţiat, cercetat) şi distrofii musculare progresive tardive"; "migrena *traduce* (manifestă) o durere paroxistică a capului"; "miopiile oculare *traduc* (conduc spre) un proces distrofic" (Cezar, 1982: 112, 113, 289); "*a traduce* (a se impune) nevoia sporirii volumului de aer inspirat"; "datele epistemiologice *sugerează* (arată, descriu)"; "*sunt sugerate* (indicate) valori anormale"; "pacienţii *prezintă* (manifestă, au) o imaturitate a reflexelor"; "nou-născuţii *prezintă* aspect de copii slabi"; "pacienta *va dezvolta* (avea) scleroză multiplă"; "femeia care *dezvoltă* (manifestă, face) hipertensiune recurentă"; "cheagul *a migrat* (s-a deplasat) prin vena cavă"; "*abolirea* (încetarea) reflexelor"; "*abolirea* (dispariţia) mişcărilor de verticalitate"; "femeia *a tolerat* (a suportat, a trecut peste) travaliul fără dificultate"; "medicamentul *a fost tolerat* (asimilat, acceptat) bine de organism" [Munteanu, 2000: 436, 1222-1225]; "reacţia de sprijinire proprioceptivă *exprimă* (manifestă) o compensare"; "*a exprima* (analiza) stadiul precoce a unei tumori de lob" [Cezar, 1982: 219]; "îngustarea spaţiului articular *se înscrie* (se manifestă) la scurt timp după tumefierea părţilor moi"; "genunchii *înscriu* (prezintă) modificări" (Popescu, Ionescu, 1998: 237).

The verb *a întuneca* (to darken) having powerful poetic stylistic utterances, is surprisingly found in a medical phrase: "Asocierea unei neoplazii *întunecă* prognosticul" being best explained in medical terms as *to deteriorate* or *to bring complications* in detecting the disease.

We have analyzed other common phrase combinations most frequently used in medical lexicon, such as **verb** + **adverb**, in which both parts of speech are common words, but have strictly medical meanings, as in: *a se produce spontan*, *a acroşa facil*, *a se înscrie timpuriu*, *a se extinde rapid*, *a se întâlni tardiv*, *a se*

manifesta frecvent, *a se exprima clinic*, *a se asocia frecvent*, *a se dezvolta insidios*, *a regresa spontan*, *a induce rapid*, *a debuta insidios*, *a se folosi exclusiv*, *a evolua lent*, *a se îngusta progresiv* etc. Dentistry is also a rich source domain of such collocations containing common words with specific medical meaning: *a sigila etanş*, *a adera chimic*, *a izola termic*, *a şlefui corespunzător*, *a se dizolva complet*, *a adapta ocluzal*, *a anestezia intrapulpar*.

A large number of common **nouns** were emphasized in medical combinations which can only be completely understood by specialists of these specific medical areas. We have selected some interesting nouns, such as *atac* (attack), *criză* (crisis), *mecanism* (mechanism), *teritoriu* (teritory), *cale* (path), *agresiune* (aggression), *risc* (risk), *efect* (effect), *furt* (steal), which for a first year foreign student may seem rather abnormal in medical collocations of the type **noun** + **adjective**: "*atac* ischemic tranzitor;" "*criză* migrenoasă;" "*mecanism* embolic, hemodinamic;" "*teritoriu* silvian;" "*cale* extrapiramidală;" "*risc* iatrogen;" "*efect* advers;" "*furt* sanguin" (Zolog, 1997: 128-129).

Other common nouns such as *cavitate* (cavity), *canal* (cannel), *punte* (bridge) have migrated into medical language used by dentists, with precise terminological meanings when they combine with adjectives, as in: *canal* radicular, *cavitate* pulpară, *punte* cimentată.

The noun *crosă* (cross) widely used in common language, has also strictly specialized meanings, explained by Medical Dictionary (DM, 2007: 383) in constructions of the type **noun** + **noun (G.)**: *crosa aortei*, *crosa safenei*.

3. Cliché phrases

After analyzing the corpus of terms from various medical fields, we have selected some **cliché phrases** containing common words used to describe various diseases, disorders or similarities of certain organs, best understood by specialists. For example, *şaua turcească* (sella turcica) is defined as "*a transverse depression crossing the midline on the superior surface of the body of the sphenoid bone, and containing the hypophysis*" (*DIMD*, 2003: 1677). The collocation *plămân de oţel* (*iron lung*) may, therefore, confuse the patient who is unfamiliar with medical terminology, or a foreign student for whom this combination of two nouns are not precisely explaining too much. The specialists have to disambiguate this cliché phrase, by defining it: "*an electromechanical device system enclosing the body of the patient in order to maintain his artificial respiration*" (*DM*, 2007: 818). Medical Dictionary states that this phrase is synonymous with Drinker respirator, which is probably better understood by a foreign student in medicine, defined as: "*a type of negative-pressure ventilator consisting of a metal tank enclosing the body of the patient with the head outside. Also called* tank ventilator *and, popularly,* iron lung" (*DIMD*, 2003: 1616).

In physiotherapy or ophthalmology there are various expressions that refer to body positions or resemblance in phrases consisting of words taken from common language, of the type **noun** + **preposition** + **noun**, as in: *mers de raţă*, *mers de*

pitic, *mers cosit*, *flexie în lamă de briceag*; *ochi de iepure* ("ochi deschis în somn"), *ochi de pisică* ("cecitate unilaterală care se însoțește de un aspect strălucitor al pupilei"). In neurology we have found the medical expression *senzația membrului fantomă* (phantom limb sensation), defined as: *"a pseudesthesia after amputation of a limb, consisting of the sensation that the absent part is still present"* (*DIMD*, 2003: 1045).

We have found the noun *zgomot* (noise) in certain cliché phrases of the type **noun + adj.**, frequently used in heart and lungs auscultation, which very accurate describe symptoms or disfunctions: *zgomot alb*, *zgomot hipocratic*; or in constructions of the type **noun + prep. + noun**: *zgomot de galop*, *zgomot de moară*, *zgomot de tun* (*DM*, 2007: 1173).

An interesting cliché expression that captured our attention is the *Chinese restaurant syndrome*, which means, according to *Medical Dictionary*

> syndrome due to ingestion of important quantity of sodium glutamate, sweetener widely used in Chinese cuisine, which occurs in less than half an hour after eating, characterized by numbness of the upper half of the body, feeling the tension in the masseters and face areas, facial vasodilation and deep feeling of fatigue, accompanied by neurovegetative symptoms. (*DM*, 2007: 982)

"Alice in Wonderland" syndrome is a cliché syntagmatic expression used to define the so called metamorphopsia,

> a delusional state manifested by depersonalization, alteration in the sense of the passage of time, distorted perception of objects, hallucinations, and other delusions or illusions. It may be associated with schizophrenia, epilepsy, migraine, diseases of the parietal lobe, hypnagogic states, or the use of hallucinogenic drugs.
>
> (*DIMD*, 2003:1809).

All the examples illustrate, once again, the rigid, specialized nature of medical terminology, even when common words are to be found in these medical phrases.

4. Elliptical formula

In medical language, there are elliptical formulas used by professionals in order to convey information quickly. Rheumatology field has given us such examples, most of them referring to postures. In expressions such as: *în decubit dorsal*, *în decubit lateral*, *în șezând*, *din șezând în ortostatism* one can very easily predict the missing word *posture* for the information to be fully understood and perceived by the patient.

Incomplete phrase *I did a stomach*, used by surgeons, and perfectly understood by them, can have for non-specialists different interpretations. We can identify the missing noun *operation* and by extension, the phrase has different meanings: *I did a stomach operation*, *I recovered a stomach*, or even *I had a stomach surgery*. The

same interpretations can have the construction *I did a thumb, an index*, extracted from idiomatic reconstructive surgery of human body parts.

Most frequently, cutting off information can cause serious confusion among patients, often ignored by professionals, who should adapt their language and try to decode it when it comes into direct contact with people less familiar with the medical field.

Conclusions

Examining the connections established between medical language words, we have noticed that typological characterizing pattern of entourage in a specialized context, is defining for precise description of lexeme in a certain medical context. Every word reveals its semantic nuances through its lexical-semantic entourage.

With our approach we have tried to prove systematic nature of medical vocabulary interrelations, special approaches in which constituent terms of this terminological unit update their meanings, both at the level of Romanian language vocabulary, considered as a well-defined system, in continuous innovation and at the dynamic level of syntagmatic relations between component elements of this lexical unit, where specific contextual achievements of medical terms is strongly outlined.

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Is Spoken English more useful than Written English for ESL Students?

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ABSTRACT

Saving time is a critical issue in nowadays and therefore oral communication tends to replace conventional written methods in any language including English. Teaching English based only on written translations or different types of grammatical exercises may not be enough for someone who needs to use the language in conversations with native or non-native speakers. Focusing attention on the development of conversational skills, rather than checking to see if the basic English grammar rules have been memorized by students, has become a necessity for the English teacher who lives in an era in which *"spoken language […] is more prevalent than ever, due to our technological means of communication. The mobile phone, the video phone, the internet with its use of both sound, spoken words, and pictures to convey information, Myspace, Youtube, Facebook, live tele-conferencing (…), all add to the presence of spoken English in everyday situations everywhere."* (Jorgensen, 2010: 13).

KEYWORDS: *Spoken English, Written English, communication, dialogues, audio materials.*

The title of this article may seem confusing at first especially because it brings together two different types of communication, each one with its specific rules. Giving a simple answer like *yes* or *no* would mean omitting the importance of let's say written English. Nevertheless it is generally accepted that knowing a language and being able to speak it are two different things which in no case can be taken as synonyms. In other words, the claim *He knows English* does not entail the statement *He can speak English*. Yet, in many ways, teaching a second language, in some cases, carries on after a conventional pattern:

> …as if knowing and speaking were the same thing. That is, you learn the grammar and you learn some vocabulary and you make sentences properly, and hey presto, you can speak! (Thornbury, 2005: IV)

Therefore the title-question of my article is quite entitled and opens a discussion on the fact that in the process of teaching English or any other language we should be

aware that *"in real life language use tends to be biased and competitive and grammatical patterns are variable."* (Tomlinson, 1998: 101)

It is true that speaking and writing in the native language proves to be an easier and more successful process than trying to form oral or written utterances in a foreign language. The difficulty for Spoken English comes from the fact that speech production occurs in real time therefore spontaneity is a hey element. Achieving spontaneity in speech in a foreign language comes after a lot of practice and knowledge – more precisely students should focus more on introducing their English knowledge in their daily activities.

Knowledge in any language is a specific one and it can be categorized either as knowledge of features of language (linguistic knowledge) or knowledge that is independent to language (extralinguistic knowledge).

The extralinguistic knowledge includes besides cultural and contextual knowledge, a common experience or background between speakers. Non-native speakers can not benefit of extralinguistic knowledge so they need to achieve fluency through other means. For many learners of English, the lack of fluency is a source of frustration and embarrassment. Speaking and understanding a live conversation between English native speakers are the weak points for English learners. One of the main factors to speaking failure is represented by the shortage of opportunities for practice – not practice of grammar and vocabulary, but practice of interactive speaking. Although almost all language teaching methods priorities speaking, they do not try to develop it as a skill but as a mean of practicing grammar.

Frequently, practicing speaking occurs in the beginning or at the end of the lesson and it does not involve all the students from that classroom. The students that usually get involved in oral conversations during English classes are the ones who have knowledge of both English vocabulary and grammar. Moreover, these students unlike the rest do not have the tendency to formulate an utterance first in their native language and then to translate it in English. Involving all students in different activities, within the English class, is the responsibility of the teacher.

The teacher is the one who knows what is best for his/ her students. This is why he/she picks the topic, initiates exchanges, directs activities by offering instructions, establishes methods and presents written or audio materials. If possible, each student should be given the opportunity to interact, to experiment, to research and the most important part to participate actively.

Different strategies, such as debate, role-play, conversation and simulation allow the student to experience learning English in a pleasant way. Giving the student the opportunity to display their creativity and inventiveness are two aspects that should be used in teaching any foreign language.

For the fact that the English vocabulary is an infinite *well* of words it is advisable for English learners to focus either on a specialized vocabulary or on a list of the most common words used in conversations. The specialized vocabulary can serve to purposes such as business negotiations, shopping conversations,

academic speaking etc. As for the most common words used in conversations, according to Scott Thornbury there is a list with

> the top 200 most common words that will provide the learner with a lot of conversational mileage, since they include:
> All the common question forming words, such as where, why, when, how, whose…?
> All the modal auxiliary verbs: can, could, may, might, must, will, would, should etc.
> All the pronouns, such as it, I, me, you, they, us and the possessive forms such as my, your, hers, their.
> The demonstrative pronouns and other common deictic devices such as this, that, here, there, now, then. (2005: 34)

We can extend this list with the most common ways of adding emphasis (*really*, *very*, *so*), common prepositions (*on*, *near*, *from*, *after*, *in*), spoken discourse markers (*well*, *and*, *right*, *but*, *now*) and many others. This list along with the connectors that we added can serve as a start in a Basic English conversation. It is true that if an English learner introduces them in his vocabulary it will be easier for him to build more complex expressions or utterances. Moreover, for many English learners nowadays, teachers should make up a list of grammar rules that are relevant for learning English as an International Language rather than the English that is used in, say, Birmingham or Baltimore.

Activities for teaching oral English

One of the most common ways to help an English learner in his quest to use this foreign language in a free conversation is the employment of recordings and transcripts. These recordings are represented either by monologues or dialogues, which however have a great lack of spontaneity.

Therefore, although these activities can be helpful for pronunciation and they can even include pause fillers, they have the disadvantage of representing the unreal spoken language.

> This lack of authenticity is compounded by the fact that these recordings are often designed to display a pre-selected grammar structure and are almost always simplified to ensure intelligibility. (Thornbury, 2005: 43)

An alternative for these common recordings are the one that use live TV- shows, radio broadcasts and even passages from soap-operas, movies or songs. This media material can offer the English learner a number of real features of spoken English.

Another way of helping the English learner to develop his speaking skills is to involve him in oral exercises based on a given scenario. In other words students are invited to work in small groups and speak on a given subject. The innovation comes from the fact that the teacher records the oral speech of each student giving

him the possibility to identify his own errors and to comment his intonation, fluency and spontaneity.

A third method is, surprisingly, represented by writing tasks. Writing in a foreign language can ease the transition from memorizing to using what was taught. There are many ways in which teachers can transform the speaking task into a written one. The simplest one that comes to my mind is dictation – the teacher dictates a list of expressions or key words that will help the student in creating a written dialogue, pro and against opinions, personal thoughts etc.

Paper conversation can be transformed from an oral task into a written one – the classmates write the conversation on a shared sheet of paper. Asking students to rewrite something by changing the register, transforming direct questions in indirect ones or incorporating personal ideas is a task that stimulates the usage of new words and expressions.

Some other methods are worth being suggested such as: chatting in English on the Internet – studies have shown that at least two hours per week in a chatroom may have a significant effect on learner's oral proficiency. English learners can also try reading aloud a text or practicing dialogues on different topics. Dialogues are helpful because most students that study a foreign language *"have great difficulty in getting into a conversation, knowing when to give up their turn to others, and in bringing a conversation to a close."* (Nolasco & Arthur, 1987: 9)

Even though, as I mentioned above, dialogues are helpful in learning a foreign language, most teachers would agree that:

> the best discussions in class are those that arise spontaneously, either because of something personal that a learner reports or because a topic or a text in the coursebook triggers some debate. (Thornbury, 2005: 102)

No matter the ways in which teachers try to develop and improve speaking skills for an English learner, learning to cope with real conversations is a key element in the whole process of learning a foreign language. English classes should focus on speaking activities and on looking at grammar from another angle – that is to try to transform from "traditional grammar" into communicative grammar. (Leech & Svartvik, 2002: 4)

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The Roman Empire and Globalization

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RÉSUMÉ : *L'Empire romain et la globalisation*

L'Empire romain a inauguré la mondialisation par ses possessions, son expansion, son étendue, par la romanisation et le système d'alliances politiques. *Pax Romana* a représenté une mondialisation *avant la lettre*. La citoyenneté romaine et l'armée romaine ont été longtemps les outils de la mondialisation. La mondialisation romaine a eu des effets démographiques, culturels, politiques, économiques et territoriaux de grande importance. Les provinces romaines sur les trois continents sont l'expression la plus concluante de ce phénomène, étant donné que l'État romain était un empire mondial

MOTS-CLÉS : *romain, empire, expansion, mondialisation, phénomène*

Rome, the eternal city, *Urbs aeterna,* was, besides an extraordinary civilization, a global state that gave the world a political model, *Respublica, ius* and *lex* (fundamentals of the European civilization), but also a universal language, *lingua Latina*, that became an official language of international relationships, church, science, culture and European chancelleries even after the disappearance, *de iure,* of the empire it represented.

So, the theme of our study is supported by a historic reality, proven by the Roman remains on the three continents: Europe, Africa and Asia. Globalization was not only created but also practised by the Romans, being simply called: *Romanization.* Aelius Aristides, in *Oration on Rome,* explains the causes of Roman globalization and the key to its success very well: *"You, Romans, keep your empire and act properly with successful people and they become your collaborators..."* (Veyne, 2009: 39)

This statement proves the existence of a universal conciseness in the mind of Roman people, including a vision of Romanization of Romans which is sustained by many linguistic sources, (etymology of various terms related to globalization have a Latin provenience), literary, epigraphic, judicial. In order to support the above said we will give some examples:

A. Words of Latin origin expressing globalization within the Roman world:

globus, -i, m.n. = 1. Sphere, globe, people; 2. Mass of people, crowd, group, pejorative = clique (Guțu, 1993: 192)
mundus, -i, m.n. = world, universe, earth; fig. sky

mundanus, -i, m.n. = citizen of the universe
mundanus, -a, -um, adj. 3 = of the world, of the universe (Guţu, 1993: 263)

orbis, -is, m.n. = circle (Guţu, 1993: 284)

terra marique = on earth and sea, everywhere (Guţu, 1993: 427)

universitas, -atis, f.n. = total
universus, -a, -um, adj. 3 = whole, together (Guţu, 1993: 466)

B. Expressions and maxims:

Jupiter when the entire world looks at his city
Has nothing to see that is not Roman, Ovidius. (Ovidiu, 965: 19)

Mare nostrum = our sea (Mediterranean Sea), Sallustius and Lucanus (Matei, 2007: 189)

Omne solum forti patria est ut piscibus aequor = Every earth is a country for a hero, as the sea is for the fish, Ovidius (Matei, 2007: 266)

O, Roma nobilis!
Orbis es domina,
Cunctarum urbium,
Excellentissima! = Oh, noble Rome, mistress of the world, most honorable of all cities!
– our translation (Strechie, 2006)

orbis terrarum = the surface of the earth, the entire earth, Cicero (Matei, 2007: 275)

Come, Peace, your graceful tresses wreathed
With laurel of Actium: stay gently in this world.
....
You'll be a greater glory to our leaders than war.
....
May the world far and near fear the sons of Aeneas. (Ovidiu, 1965: 62)

Pax romana = Roman peace[13] (actually, the imperial Roman world and its organization, Europe itself); the expression appeared in Tacitus' works, and it belonged to Augustus. This expression defines, we think, the exact Roman globalization, being the slogan of the global Roman policy, a policy of collaboration, co-operation and assimilation of those who have been conquered.

Roma locuta, causa finita = after Rome spoke, the process ended, Augustinus. (Matei, 1965: 285)

Si fueris Romae, Romano vivito more... = If you go to Rome, live the Roman custom..., Ambrosius (Matei, 1965: 347)

Tu regere imperio populos, Romane memento:

Haec tibi erunt artes: parcere subiectis et debellare superbos = Remember Roman, you master nations by force: /These will be your masterliness: spare the obedient, get down arrogant (Matei, 1965: 367)

Vergilius. Vergilius was, besides a great man of letters, the leading ideologist of Augustan age due to *Eneida*, the manifesto of *pacis Romanae*.

Ubi patria, ibi bene (Matei, 1965: 399)
= Where is the country, there is the good, Cicero, the expression being available for the Romanization and therefore: *Ubi bene, ibi patria* = Where is the good, there is the country, expressing the ability of Romans to reproduce the model of Rome in provinces and to transform their possessions into Roman worlds. An example of reproduction of the city of seven hills on the Romanian territory is the *Romula* = Little Rome.

The above selected words and expressions demonstrate the existence of a consciousness of a global gendarme that the Romans had regarding their part of the world. Moreover, they considered themselves as the only force capable to rule the world, only gods being equal, but in the heavens.

Paul Veyne beautifully describes the consciousness of Romans as masters of the world especially that they had *"the mission to rule over the world"* and *"...the belief that the Roman Empire is the only state in the world: the emperor has no competitor...they strongly feel the right to rule."* (Veyne, 2009: 21, 33, 35)

This domination was not only theoretical, but also applied by the city of Rome. Therefore, Rome was controlling the majority of the European continent, the North Africa, and some parts of Asia, especially by trade (the basis of the trade was *Mare Nostrum* or the Mediterranean Sea), army, institutions, culture and language. The Roman market was exceeding the limits of Rome, and together with its army, as force of order, but especially as the governor of the administration, made the main actors of globalization.

According to Bernard Guilloch' definition, globalization is an amount of facts out of which the most important are: the economic phenomena, the universal labor force, the prosperous trade which involved an extraordinary open currency traffic, the liberalization of the market and multinational firms. (2003: 10-39) How does this description of globalization phenomenon apply to the Roman Empire?

The Roman economy was a truly global economy. The economic relations developed in the Roman Empire crossed its borders. There are proofs attesting the Roman trade, through provinces and kingdoms, with China and India (Uhlig, 2008). The Roman trade was helped by a vast network of roads, called by Chaterine Salles *"one of the flowers of Roman civilization,"* assuring the traffic of goods, information, armies, currency, technologies, and so on. The most transacted goods on Roman market were olive trees, cereals, wine, precious metals, and slaves. The conflicts with the Carthaginians, known as Punic wars, primarily had an economic cause, they were a battle for the supremacy of the resources, for the monitoring of the Mediterranean Sea and colonies. By defeating the Carthaginians Rome also overtook the empire. The Mediterranean Sea became *Mare Nostrum*,

the Carthaginian colonies became Roman, and the Carthaginians' trade roads (especially the African and Asian ones) were overtook by Romans.

Some Roman provinces were to be specialized in producing and transacting goods, so that Egypt became the bread basket of Rome, Gallia offered minerals, wine and fruits, Hispania, Oriental and African provinces offered olives (using the oil but also the fruit). From Africa and Asia there were brought horses and animals for the army and for agriculture. The Mediterranean Sea was at the same time a turntable of the trade with slaves, an instrument of the Roman economy (Watel, 2000).

"All roads lead to Rome" was a very true expression, especially from the economic point of view. Rome was the center of immigration for labor force, there were doctors, architects, traders, teachers, craftsmen from all over the world there, and the Roman currency (we think here about *denary*) represented the currency of international exchange, especially in the European area of the Roman Empire. *"The free trade meant only the enforcement of those who were stronger..."* (Martin, Schumann, 1999: 229) and Rome enforced itself in the global trade from Antiquity, by eliminating its competitors: Carthage and Egypt.

Globalization was characterized also by "attempled unity," "global interdependency," "international exchanges," "global traffic of information," "transaction of technologies," "global civil society" and so on (Brăilean, 2004: 132).

The Roman Empire respected all this its due to federal organization, in which the economic inequalities between provinces were pretty diminished by the Roman state's intervention, creating an economic unit, and the provinces were integrated in the Roman world by seducing the provincials, with the Roman lifestyle, by their professional incorporation in Rome, by language and especially by citizenship. The best examples are the Roman auxiliary troops formed out of provincials, who received after the completion of military service, the so called *honestae missiones*, sort of a certificate of Roman citizenship, both for themselves, and for their children and wives. Moreover, the provinces had in the organization system, the so called *ordo decurionum*, sort of a local administration council in which there were also representatives of the native political elite.

Rome offered its vassals a lifestyle based on "comfort and safety" (Perkins, 2008), but also chances in career. An eloquent example is the architect Apollodorus of Damascus, who was integrated by profession in the vast empire, becoming the personal architect of Trajan and builder of the bridge at Drobeta. Education was for Romans another way of Romanization and integration, being present also in provinces. Some of the traditional provinces in the educational process became reference points in the Roman educational system (cities of Greece and Minor Asia). The technologies of the conquered civilizations were adopted and adapted by the Romans, they imported, trees and animals from Parthia, Greek technical instruments, Carthaginian military strategies, while in Africa, Rome introduce of the culture of the olive tree.

The Roman society was a global one, whose crises and conflicts were feet not only in the Roman provinces but also by their neighbours. So the Roman civil war influenced the global policy by the alliance systems and external relationships of their acting people. The magnitude of Roman policy over the neighbouring societies was also visible during the Republic, the most obvious example being the intervention of the king called Iugurtha in the plot of Catilina, magisterially described by Cicero in *Catilinare.* The war between Caesar and Pompeius was decided in the provinces, and not within the walls of Rome. Mitridate's kingdom also played a great political role in one of the Roman civil wars, and Cleopatra's Egypt represented the key to Augustus success in the latest civil wars.

"The political parties," *Optimates* and *Populares* (Roman, 2007), although of Roman origins, had global interests, the provinces being involved in their interests' games. So the policy of Rome exceeded the borders of the City of seven hills. The best proof is represented by the provincial imperial dynasties, the most representative of all being the dynasty of Severians. These two political currents (doctrines) have endured to this day, under several names, of course, being the conservatism and liberalism, which represented in fact the Roman world.

Globalization also means *"multinational firms"* considered *"the actors of globalization"* (Guilloch, 2003: 10-39). What actors of globalization did Rome have? The answer is: the army, language, culture and citizenship, these were the actors and at the same time the instruments by which Rome became universal and governed the whole world.

The Roman army was not only a war machine, but also an institution, a sort of a multinational firm, if we think of the above mentioned auxiliary unities. Beside these auxiliary units which offered an alternative to a professional carrier, very seductive for the provincials, the army also controlled by the equestrian order (Strechie, 2008) the finances of Rome and the world Rome ruled over. The knights were controlling both the finances and trade of Rome. The Roman army was administrating the empire *de facto* and was implementing the policy of Rome in the new possessions. This implementation was made especially by the exact reproduction of the eternal city pattern. So, the Roman cities were built by the army, together with all their units, units which brought long the image of Roman lifestyle. The most impressive example seems to be Timgad city from Africa, (Algeria) built almost in the middle of the desert, where Romans brought water by aqueducts from the mountains and where they built a sewerage system that competes with modern urban systems.

This Roman city was built in the classical style, respecting the two axes, their crossing being in the middle of the city. Built by the legion III in an empty location, this Roman city helped to attraction and integration domestic population by means of water, a necessity in the desert, by trade, and auxiliary troops recruitment which brought Roman citizenship with all its rights.

This kind of cities can be found all over the Roman Empire, both in European locations Tunisia and Libya, Roman cities that by their architecture and utilities are amazing to this day.

The Roman auxiliary were recruited respecting the provenance military units tradition, becoming sort of a special army, if we consider: *cohors II Flavia Numidarum equitata,* (Numidian riders being famous for their horses-n.s.) *Cohors I Thracum sagittariorum,* (*sagittarii* = archers) *Palmyreni sagitarii, Panonii veredarii, ala I Brittonum, cohors I Alpinorm pedita,* (*pedita* = of infantry) *cohors II Gallorum equitata* (*equitata* = of cavalry) and so on. (Petolescu, 2002: 188-190)

In Petra the Roman army dug an amphitheatre of stone, and the Roman amphitheatre build in El Djem is similar to the Colliseum in Rome, having a capacity of 30,000 places. In other words, Rome enforced its culture and its language, even its entertainments, upon its subjects. Moreover, Africa was a good source for Roman entertainment industry. The *lanista* (trainers) and the gladiators were the best representatives of cultural globalization within the Roman Empire. They came from all the corners of the empire, and travelled everywhere, being similar to world super stars because of the vast empire they were entertaining.

Roman religion proved to be also a global religion and at the same time a cultural instrument very efficient in theassimilation and integration of the defeated pooples. The Roman Pantheon had all nationalities gods: Roman, Persian, Egyptian, Punic and so on. The most famous integrated gods were Mithras, Isis and the latest Christiany gods. About the cult of Oriental gods and its devotees we learn from Apuleius, Romanized himself, whe describes in *The Golden Ass* how the rituals of Isis god were (Apuleius, 1996: 5-12) performed.

The principium of the Roman religion, *Do ut des = I give to receive* (our translation), was applied both to the Roman and provincials gods. At the same time the Roman gods were implicitly brought by means of imperial adoration practiced by the new subjects, which beside the imperial authority, also adored the goddess of *Rome*, *"conceived in its spiritual essence, as a global goddess"* (Cary, Scullard, 2008: 394). All this made Roman culture a global culture, a multi-culture and an inter-culture we may say.

The Latin language was also an instrument of Romanization-globalization. It was spoken in all the corners of the empire, becoming the language of economics, religion and politics. Its adoption as language of the clergy and diplomats in the Occidental European Middle Age was not an accident.

Rome brought prosperity, safety and evolution for all its subjects, irrespective of their religion, ethic group or geographical position. *Pax Romana* operated as a brand of Rome's global policy over 500 years, and the Roman lifestyle may be defined by means of a Latin text inscription discovered in Timgad: *VENARE, LAVARE, RIDERE, HOC EST VIVERE* = to haunt, to wash up, to laugh means (is) to live (our trans., M.S.).

Rome brought water the and turned empty places into oases and cities, if we consider the Zaguan aqueducts over 130 km length which is even today o source of irrigation in some parts of Tunis, and the famous Tunisian mosaic is a cultural legacy of the Roman mosaic. How could the defected have resisted *"the trap of globalization"* (Martin, Schumann, 1999: 299) set by Rome? They couldn't because Roman life was the standard.

Why could the Roman Empire be called a globalization phenomenon, avant la lettre? Because Rome had the policy of super global power, as the gendarme of the world. This policy gave the world principles as: *divide et impera*= share and rule, *ius gentium*, which is the basis of the international law and an alliance system which inspires global policy even today. As an alliance system we remind: *civitates foederatae, civitates liberes et immunes, civitates* stipendiariae (Petolescu, 2001: 84-85) Another usual expression in diplomacy is of Latin origin: *Pacta sunt servanda* = Pacts must be respected.

There where alliance policy was not a success, the army was successful by inducing internal crises and the sustenance of those faithful to Rome or by permanent conquests (as in Dacia). The Roman Empire was an actor of globalization especially because it was *"a great constructor of a remarkable civilization"* (Grimal, 1973: VI.) as Eugen Cizek said.

The Roman Empire, *"the center of ancient history"* (Cary, Scullard, 1008: 401), consistently has given us many of lessons civilization, organization and management of the world, for more than two millennia. The Romans followed Vergilius' advice to rule the world and they ruled it efficiently, influencing the culture, demography, economy and politics of the whole world Romanization was *de facto* a globalization *avant la lettre*.

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The Return of a Native: Rewriting *Robinson Crusoe*

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ABSTRACT

The paper explores some of the rewrites of *Robinson Crusoe*, with particular emphasis on J.M. Coetzee's *Foe*, trying to identify the ways that the rewrite reconstructs the character, the novel and its enduring legacy. The 'otherness' quality of the new text and its 'writing back' effect contribute to a refreshing of perspective on this now classic narrative. *Foe* both challenges and redefines Defoe's text while being altogether a new narrative.

KEYWORDS: *rewrite, opposition, story-telling*

> When I came to England I was as perfect a stranger to all the world as if I had
> never been known there.
> (*Robinson Crusoe*, Chapter XIX)

It is interesting how, after a thirty-five years' absence and surprising survival on a remote desert island, when he finally reached home, Robinson Crusoe identified England with 'all the world.' His first reaction was that he found himself understandably excluded ('I had never been known there') by the 'brave new world' that awaited him at home. In the typical manner of the 'perfect stranger' and ultimate seafarer, Crusoe is the *ideal native* who returns home too late to turn this happy event into a celebration. In the literary tradition he follows in the footsteps of Rip Van Winkle and Clym Yeobright, whose returns, though different in nature, reflect the same difficulty of integration.

This is one of Crusoe's several meaningful returns during his long and eventful fictional life. The novel, just like its hero, also experienced several forms of 'return'. One of them was the sequel, *The Farther Adventures of Robinson Crusoe* that Defoe published the same year, 1719, which was followed by numerous rewrites, adaptations, graphic novels inspired by the first set of adventures of the shipwrecked hero.

In his much reputed *Palimpsests*, Gérard Genette focuses on a variety of transtextuality that he calls *hypertextuality* which involves a relationship of causality between two texts, in the sense that a text A lies at the origin of a text B without text B being a commentary on text A. He further mentions the ultimate condition for text B to be a *hypertext* of the *hypotext* A: that the intertextuality be

intentional and overtly expressed. Genette further calls the type of text that relies on pre-existing narratives 'literature in the second degree' (Genette, 1997: 5). And he applies the metaphor of the 'palimpsest' to the on-going process of writing that is always based on some previously written texts.

Rewriting is therefore very much indebted to Genette's theories for the conceptual framework. But rewriting is more than simply a retelling of a well-known story. It initiates a chain of perpetual negotiations of stories and their meanings, it suggests that, irrespective of the version told, there remains a long series of stories untold, which, in due time and with due skill, may emerge and further enhance the value of the *hypotext.*

After Michel Tournier published his *Vendredi ou les Limbes du Pacifique* in 1967 and *Vendredi ou la Vie sauvage* in 1971, J.M. Coetzee decided it was about time the 'strange surprising adventures' of Robinson Crusoe were given a fresh start and in 1986 published *Foe*. The title is significant in many ways. It first signals that, as a rewrite, it opposes its *hypotext* only to bring to the fore the marginalised aspects and characters in Robinson Crusoe. It is, in a way, an artistic 'foe' to *Robinson Crusoe.* By opposing it, *Foe* increases the virtues and *amends* the drawbacks of Defoe's novel. At the same time it adds its own list of failings and achievements.

Certainly, postcolonial critics would have liked the novel to express a more severe judgement of Crusoe-Friday relationship and they blamed Coetzee's questionable handling of the slave problem in a book that offered plenty of opportunities for an overt attack on British colonialism. Friday is mute in the novel and he is perpetually dependent on a white woman who feels responsible for having brought him into her world.

But *Foe* is centered elsewhere and brings to light the issues of authorship and the narrator's reliability. It is not by accident that it bears the real name of one of the most prolific authors in the 18th century. Daniel Foe was a gentleman of many abilities who, though rather old, found the necessary leisure and inspiration to put down the story of a fictional British merchant shipwrecked on an uninhabited island. The story enjoyed a success much beyond its author's expectations. But since the author has been known as Daniel Defoe to posterity, it is quite sagacious to bring his real name under focus especially if one intends to deal with the *personae* of the author and his/her multiple facets when *author-izing* a narrative.

But Coetzee's novel does not contain only one author. There are several authors, as there are several stories. The narrator is a woman, Susan Barton, who is left to drift at sea and finally reaches the shores of a rocky island where she meets an old, weary and barely vocal Robinson Crusoe. He tells her several contradictory stories about how he reached the island and who his black companion is. He is very far from the Crusoe we are familiar with, he has been working uselessly on terracing the island, has kept no diary or calendar and spends his days in long contemplation. As if she knew the posterity of his story, Susan exclaims 'Crusoe rescued will be a deep disappointment'. (Coetzee, 1987: 34)

Crusoe has shared his island and long spells of silence with mute black Friday, a slave he saved from slave-traders or his fellow-cannibals, it is not very clear. A year later a crew lands on the island and the woman brings her two companions on board the ship against their will. Crusoe is nostalgic and engrossed in his sterile reveries about the future castaways who will sow the terraces he has built. He suffers from a serious syndrome of *island-sickness* and cries like a boy when carried away. Old, grumpy Crusoe never actually 'returns' for he dies on their trip back to England.

Friday, on the other hand, is so aloof and Susan understands so little of him, since he shares none of the western forms of communication, that he is a sort of 'black hole' in the story. Friday only knows a few English words but he cannot speak because his tongue was cut off. He lives in his unreachable world, he plays his own music and dances his ritualistic dances when he chances on Mr. Foe's robes. Susan tries to teach him how to write, how to build bridges of understanding with white people, but she never reaches the unfathomable recess of his soul. He is the dark kernel at the core of every novel.

Moreover, free-spirited Susan tries to liberate Friday and hangs a note signed Crusoe at the black man's neck, only to realize that it does not serve him at all. The instant he would set foot on a ship he would be reduced to a meaner state and sold in the colonies. He is as hopeless as he is alien.

Back in England, Susan Barton develops strategies of telling her story. But to have the story published she approaches Mr. Foe, a much renowned author. And though she starts her return to civilization with a small lie, assuming the identity of Mrs. Crusoe, for the sake of appearances, she is very intent on the truth of the story being told. 'I would rather be the author of my own story than have lies told about me.' (Coetzee, 1987: 40) She is ready to renounce the aesthetic component of her narrative only to give the world the true story of Crusoe's island. She voices a traditional approach to reality, and sincerely believes that fictional truth overlaps life truth. She partakes none of the subtleties of a genuine story-teller who falsifies only to please.

Foe, the writer-character who accepts to write Susan Barton's story, is on the other hand, a versatile man excelling in the art of plucking the most relevant elements of life and transforming them into a marketable produce. But creation takes time, skill and inspiration. And he later answers Susan's question on the progress of his book based on her adventures as being a 'slow story, a slow history' only to discourage her from hoping that the episode on Crusoe's island will prevail in the book:

> We therefore have five parts in all: the loss of the daughter: the quest for the daughter in Brazil; abandonment of the quest, and the adventure of the island; assumption of the quest by the daughter; and reunion of the daughter with her mother. It is thus that we make up a book: loss, then quest, then recovery; beginning, then middle, then end. (Coetzee, 1987: 117)

But Susan is not an easy contender. When she first sees Foe she introduces herself: 'I am a figure of fortune, Mr. Foe. I am the good fortune we are always hoping for.' (Coetzee, 1987: 48) And she is right in a historical way since her story has made him eternal and stirs controversies and appreciation to this day.

She further explains her wish that the episode of the island be the central if not unique part of the narrative by the fact that she has gone through a pernicious loss of substance with the loss of the island. Tedious and hopeless as her stay on the island was, she wishes that the narrative reassures her that the whole range of events and feelings she experienced there are genuine. Writing this book would recuperate her identity for her. 'Return to me the substance I have lost, Mr. Foe.' (Coetzee, 1987: 51) Nay, it will liberate her as she feels suspended until the story is written.

A weird shift of persona is perceived at this moment. With Foe living in hiding from the bailiffs and his house left uninhabited, like Crusoe's island, Susan and her childlike companion, Friday, move in. She gradually takes possession of the house, just as Crusoe took of the island. She feels that a transfer of substance between Foe and herself is under way and she will sit at Foe's writing desk, with his quill in her hand, acting like a ghostwriter. She continues to tell her story in the letters she sends to Foe but eventually hands over to herself. She draws a plan for the book describing her exploits and conforming to the truth of her experience. She will fill in pages and toss them in the box where he keeps his manuscripts or will simply throw them out of the window to whomever they may concern.

But she already feels the pressure of the 'strange circumstances' Foe is talking about, the pressure of adding thrilling elements that should spice up the book (the quest of her lost daughter, guns and cannibals). She complains 'There was too little desire in Crusoe and Friday: too little desire to escape, too little desire for a new life.' (Coetzee, 1987: 88) She resents the lack of the acts of heart and of courage in the linear discourse of her narrative.

When she later finds Foe's hiding place and resumes her pressure on him to write the book for her she confesses she conceives of herself as his Muse, a goddess who visits writers over the night and 'begets' stories upon them. Their subsequent intercourse is the telling proof that books, like children, need a true kernel of desire to be conceived and born into the world.

The plot is further complicated by the appearance of a stalking girl who claims to bear the same name as Susan Barton and be her lost child. But Susan is no more convinced than the readers about the substantiality of the girl: is she sent by Foe, or is she one of his characters, or is she the outer projection of Susan's wishes? Susan takes her out of town and there she tries to convince the girl about her incorporeality. She tells her she is a figment of Foe's imagination or literary skill, a father-born daughter. The girl's desire to impose motherhood on Susan is the reflection of her frustration, a literary induced feeling. 'The pain you feel is the pain of lack, not the pain of loss.' (Coetzee, 1987: 91)

But the girl will reappear at the final reunion in Foe's small retreat, telling her story and bringing a nanny that does not belong to Susan Barton's acknowledged

story. They may be part of another plot, they may have changed literary direction and intersected with Susan's story.

The ending of the book is surreal. Susan is no longer the avid story-teller who gracefully told her story of story-telling. Another 'I' narrator who speaks exactly her words splashes into the water just as she did, but instead of heading to the sands of Crusoe's island, dives into the abyss where 'it' finds a submerged cabin with the bodies of Susan Barton and the captain floating inside. Friday is there as well, a true companion to the end, and through his open mouth a stream gushes out that spreads into the water and the air. The sound of unspoken grief that cannot find a voice even in fiction.

The novel brings forth the motif of *salvation* only in connection to telling. Or narrative writing. The genuine struggle in *Foe* is Susan's with Foe over the question of mow much fiction is to be brought into a narrative to make it marketable. Both agent and author, Crusoe and Foe, are decrepit, almost helpless men who live under the terror of their circumstances: Crusoe fears he might be saved and brought home and Foe resists by all means, legal and illegal, the reality that overcomes him. They are both exposed to the vicissitudes of being old males in a world of masculine power. Their only chance to be saved is literature. And, of course, the woman.

> 'Better without the woman'. Yet where would you be without the woman? Would Crusoe have come to you of his own accord? Could you have made up Crusoe and Friday and the island with its fleas and apes and lizards? I think not. Many strengths you have, but invention is not one of them. (Coetzee, 1987: 72)

The issue of the author and his/her reliability in fiction is deliberately deferred in *Foe*. Susan complains the only persons who could tell the right story of the island are Crusoe and Friday. But Crusoe is now dead and Friday is unable to speak physically and psychically. The next in line is Susan herself, but she does not possess the necessary skills. And the next is Foe, a total stranger, who is to tell a story he only heard fragments of. But since he is a master of words, situations, circumstances, he will tell the one and only story of *Robinson Crusoe*. The story that has survived.

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Polysemy in Electoral Terminology: Contextual Analysis

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RÉSUMÉ : *La polysémie de la terminologie électorale : analyse contextuelle*

La polysémie est le principal moyen de créer de nouvelles significations et un facteur clé dans l'évaluation de la dynamique de la terminologie. Apparemment, la polysémie contredit les principales caractéristiques du terme (caractère fermé, mono-sémantique et mono-référentialité), parce que certains des termes politiques qui expriment de façon univoque d'importants concepts politiques sont caractérisés par des mono-sémantisme. L'analyse contextuelle de la polysémie est essentielle dans la signification désambiguïsée. Le grand nombre de lexèmes polysémiques, reconnu dans les dictionnaires comme monosémiques, ont de nombreuses significations, consolidant la position de la polysémie dans l'évolution et le fonctionnement du signe linguistique. L'un des aspects clés concernant la signification d'un mot prend en compte la dénotation – tout mot a une signification unique dénotative qui assure l'équilibre du mot polysémique – et la connotation (les connotations) – qui sont diverses, hétérogènes et la plupart du temps définies par opposition à la signification dénotative.

MOTS-CLÉS : *terminologie, contexte, polysémie, sens, désambiguïsation sémantique*

1. Polysemy – expression of dynamics in terminology?

Polysemy (gr. *polis* "many," *sema* "sign, meaning") is the main way of creating new meanings and a key factor in assessing dynamics in terminology/language. Apparently, polysemy contradicts the main features of the *term* (as a linguistic concept) – closed character, mono-semantics and mono-referentiality –, because only some of the political terms which univocally express important political concepts are characterised by mono-semantics.

Referring to the corpus analysed in this scientific work (legal text, university courses of electoral law and electoral marketing), polysemy is noticed at the level of the entire corpus. The interdisciplinary approach and the connection that the domains subjected to research have with the socio-human reality favoured the highlighting of this semasiological category. We have to point out the opinion of some linguists (Bidu-Vrânceanu, Forăscu, 2005: 52) according to which 80% of the active vocabulary of a language is polysemous, and the fact that by simply browsing the general dictionaries we notice that the majority of the words have at least two meanings.

Consequently, the large number of polysemous lexemes, recognised in the dictionaries, but also of those that appear in the dictionaries as monosemic, but having several meanings, consolidate the position of polysemy in the evolution and functioning of the linguistic sign. On the long run, there have been proposed many and diverse criteria to distinguish the meanings of a polysemous word. One of the key aspects regarding to the meanings of a word takes into account the *denotation* – any word has a single denotative meaning which ensures the equilibrium of the polysemous word – and *connotation* (*connotations*) – are diverse, heterogeneous and most of the time are defined by opposition to the denotative meaning. The relation between *denotation* and *connotation*, in a relation of interdependency with the grammatically-rational meanings, materializes into a *semantic equilibrium*. It is known the fact that a word has a semantic content made up of a definite number of meanings; the semantic equilibrium simplifies the understanding of combination methods of lexical elements within the synchronic plan of language, highlighting the semantic evolution possibilities. The stability of the denotation and the fact that it is unique ensures the semantic equilibrium. Generally, denotative meanings appear followed by the connotative ones. This is not valid for the terms of the scientific vocabulary, case where mono-semantics appears, denotation forming alone the semantic content (example: apolitic (*apolitical)* – which does not do politics, which is outside political confrontations). The definition is the most important means to ensure the precision of specialized terms, especially those from common vocabulary. Thus, in order to present polysemy within the corpus we have chosen, we turned to lexicographic/scientific definitions by using the *DEX*, *NDULR* and legal dictionary, and we also used definitions specific to the legal system: *law definitions* (formulated within legal text) and *doctrinal definitions* (formulated by theorists of law).

2. Contextual analysis in polysemy

The contextual analysis in polysemy is essential for the disambiguity of meaning, the context being linguistically analysed as a possibility of association with certain classes of words or even certain words. Most of the researchers (Bidu-Vrânceanu, Forăscu, 2005: 52) consider that the denotative meanings do not depend on the context.

We support this opinion by using as an example the word *slab(thin)*, which indicates mainly the denotation "physical feature" – about people and animals or parts of the body –, and the meaning of "*unconvincing, unfounded*" needs a certain context: *"(...) o atitudine **slab** rațională față de acesta (...)"* (Bulai, 1999: 29) ('a **thin** rational attitude towards him').

Moreover, the reverse process is possible: a word referring directly to the political/electoral domain appears in the common vocabulary or other domains of activity. We give as example the word *alianță* (*alliance*) – "1. political agreement between two or more states; 2. pact made between groups, classes, persons, etc.; 3. union through marriage." – the secondary meaning is often present in the mass-

media (newspapers, sportive shows, etc.), and in familiar language. And, in this situation, the difference is made at the contextual level. The term often appears in syntagmatic constructions, as in the case of the legal text, having a certain explanation: "*political alliance* – association among political parties based on a protocol of association registered at the Court of Bucharest, according to the Law of political parties no. 14/2003; *electoral alliance* – association among political parties and/or political alliances and/or organisations of national minorities, to take part in elections, registered at the proper electoral institution according to the present title".

We consider the contextual analysis of the verbs, is interesting because it becomes more complex, admitting both the importance of the subject and of the object, the differences in meaning being more evident in a specialized text. We explain these theoretical aspects by selecting some verbs with high frequency within the corpus chosen by us and we offer the following examples:

(a) *"Înţelegerea evoluţiei impunerii caracterului universal al sufragiului* **reclamă** *abordarea, în primul rând, a sufragiului censitar (...)"* (Nica, 2010: 81) ('The understanding of the evolution of imposing the universal character of the suffrage **claims** the approach, mainly of the censitar suffrage'), where the meaning of the verb *a reclama (to claim)* is contextually determined*, to require, to ask for*. In the *DEX* the polysemy appears as follows: "1. to ask for, to claim something (based on a right); to claim, (Old) to protest, Fig. to make necessary, to require, to ask, to impose. 2. to make a complaint against someone, to complain against anyone, to denounce. – to bring claims before a court or tribunal." *NDULR* illustrates a richer polysemy adding to those present in the *DEX* the following meanings: "to call for, to ask for someone (consistently); to declare akin to.... or descendant of...; to present oneself as...; to claim". We can easily observe that, none of the dictionaries indicate restrictions for this verb, but its polysemy presents, for some of the meanings, terminological connotations.

(b) *"Cu alte cuvinte, orice constatare provenind dintr-o anchetă* **îmbracă** *forma specifică modului statistic de exprimare (...)"* (Teodorescu, Guţu, Enache, 2005: 181) ('In other words, any finding from an enquiry **dresses** the shape specific to statistic means of expression'). The analysis of the polysemy of the verb *a îmbrăca (to dress)* reveals to us three meanings accompanied by syntagmatic constructions in the *DEX* and six meanings, also followed by specific expressions, in *NDULR*. The variable meaning for our context is "to receive or attain a certain aspect, a certain shape or formulation etc.," and it appears only in the *NDULR*, as a sixth meaning. It results that, in the current situation the contextual disambiguation is decisive, because the majority of equivalents given by dictionaries are found in the common vocabulary.

(c) *"Aceasta înseamnă că pentru aceşti subiecţi domnul Funar joacă rolul unui personaj charismatic care* **urcă** *cota partidului (...)"* (Bulai, 1999: 125) ('This means that for these subjects Mr. Funar plays the role of a charismatic character that **climbs** the quota of the party'). In the dictionaries, the main meanings of the verb *a urca* (*to climb*) are: "to move, to cover, to climb, to advance etc.;" the

closest meaning found in the dictionaries for the verb **to climb**, in the context given by us, is "to increase" (*NDULR* – meaning 17 of 19); the contextual analysis unveils the most appropriate meaning for the expression "to climb (the quota)," expression found both in the *DEX*, and in the *NDULR* with the diastratic mark "To suffer a variation of growth of positive value"; by analogy there could be added another specialized meaning or even with the restriction "electoral" in the future dictionaries.

(d) *"(…) cineva câştigă alegerile printr-o campanie de stânga, chiar cu accente populiste, evident însă, împletindu-se acest fond tematic cu cel foarte dezirabil astăzi (…)"* (Bulai, 1999: 256) ('someone wins an election campaign by the left, even with populist overtones, but obviously, this thematic fund **interweaving** with the one very desirable nowadays'); this context gives to the verb *a împleti* (*to interweave*) the meaning of "combining, uniting;" resorting to dictionaries, the right meaning with this context is given in the dictionary preceded by the mark (fig.) "to cross, to interweave, to merge."

(e) *"Deşi există multe teorii care vorbesc despre electoratul fluid şi despre cei care îşi pot schimba opţiunea ca urmare a unor criterii raţionale de interpretare a fenomenului electoral, (…)"* (Teodorescu, Guţu, Enache, 2005: 120) ('Even though there are many theories that **speak** about the fluid electorate and about those who can change their option as a result of some rational criteria of interpreting the electoral phenomena'). The meanings given in the *DEX* are closely related to the main vocabulary, the polysemy of the verb *a vorbi* (*to speak*) being very extensive in the *NDULR* (20 meanings accompanied by syntagmatic constructions), and the meaning for our example is "to expose, to report in writing." Expanding the contextual determination, the meaning can be represented, in our vision, by the expression "to have/ to address/ to treat a theme/topic."

Also by the analysis of the polysemy of the verb, we explain the meaning of nouns derived from long infinitives. For example, *deteriorare* (*deterioration*) în *"(…) toţi ceilalţi prim-miniştri şi-au terminat mandatul fiind într-o relaţie proastă sau chiar foarte proastă cu media. Şi deşi motivele acestei deteriorări au fost diferite de la mandat la mandat, s-a verificat de fiecare dată aserţiunea conform căreia un om politic nu poate câştiga un război cu media (…)."* (Teodorescu, Guţu, Enache, 2005: 65) ('all the other Prime-ministers have finished their mandate in a bad or even very bad relationship with the media. And, even though the reasons for this **deterioration** were different from mandate to mandate, each time was true the assertion according to which a politician cannot win a war against the media'). *To deteriorate* appears both in the *DEX*, and in the *NDULR* with a single meaning: "to wear out, to damage (by long use, after an accident, etc.)." Thus, only the contextual analysis is the one which indicates the proper meaning for this example as being the expression "deterioration of a relationship."

We can observe that the closest meanings for the majority of the verbs are obtained only through contextual analysis, because some of the meanings, which gain specialized sense within the context, are not available in the dictionaries used by us or, as we have said before, they have diastratic marks for other scientific

fields. Moreover, in the special/law dictionaries the majority of the verbs appear in specialized collocations, revealing the role of the context in the semantic disambiguity of a specialized text where the verbs from the common vocabulary are predominant. It can also appear new semantic differences, yet unregistred in the dictionaries or specific materials for a scientific domain because this aspect is not a priority for the specialists but it could be a future object of research for the modern linguistics.

Furthermore, there is a multitude of sub-meanings, which are strictly determined by the context, showing up in certain constructions or collocations, values highlighted by the polysemic dictionaries as the ones used for our analysis. We appeal to the following examples:

corp electoral (*electoral **body/group***) – "all the Romanian citizens that have the right to vote:" *"(...) ci precum o entitate politică procedurală în numele căreia competenţa de a lua decizia aparţine fie reprezentanţilor aleşi, prin vot, în numele său, de către **corpul electoral**, ca agent, fie de către **corpul electoral** el însuşi, în mod direct (...)"* (Nica, 2010: 27) ('but as a procedural political entity in the name of which the competence to take a decision belongs either to the elected representatives, through vote, in its name, by the **electoral body/group** as an agent, or directly by the **electoral body** itself');

potenţial electoral (*electoral **potential***) – "the totality of actions and resources used in the election campaign": *"Obţinerea unor finanţări internaţionale, atragerea sprijinului acordat de anumite organisme internaţionale, reducerea fiscalităţii (...) Ele capătă în acest fel **potenţial electoral**."* (Teodorescu, Guţu, Enache, 2005: 135) ('Obtaining some international funds, attracting the support of some international organisations, decreasing taxation (...) (In this way they obtain **electoral potential**.');

birou electoral (*electoral **office***) – "the body that is constituted for the good organisation and development of national elections, constituency and the polling stations:" *"De asemenea, Biroul Electoral Central comunică **birourilor electorale** judeţene, **birourilor electorale** de sector şi **biroului electoral** pentru secţiile de votare din străinătate candidaturile admise şi le face cunoscute prin intermediul serviciilor publice de radio şi televiziune."* (Nica, 2010: 127); ('Moreover, the Central Electoral Office communicates to the County **electoral offices**, Sector **electoral offices** and **electoral offices** for the polling stations abroad, the admitted candidates and makes them known through public services of radio and television');

prag electoral (*election **threshold***) – "the minimum percentage of votes validly cast, necessary to enter the process of mandate distribution:" *"(...) lista partidelor politice, alianţelor politice sau alianţelor electorale care au întrunit sau nu au întrunit pragul electoral (...)"* ('the list of political parties, political alliances or electoral alliances that met or not the election threshold').

Appearing as expressions that belong to a new domain, those cannot be found in the previously mentioned dictionaries but, by using analogy with *diplomatic body, economic potential, employment agency, poverty line* (collocations that

appear in the consulted dictionaries), we consider that these collocations reveal new sub-meanings of basic words.

Another aspect of contextual analysis is represented by *lexical or semantic solidarities*, words or meanings that have *preferences* even arriving to *contextual restrictions*:

a altera (*to alter*) – "1. to change, to transform into another state; 2. to break, to decompose, to turn into something bad; 3. (music) to modify the height of a sound; 4.(fig.) to distort the truth, the reality; to deform, to affect": *"Aceasta rămâne însă un procedeu marginal în ceea ce-i priveşte pe reprezentanţii de la nivel naţional **alterând** caracterele mandatului reprezentativ tipic (...)."* (Nica, 2010: 77). ('This remains a marginal procedure in regard to the national level representatives **altering** the characters of the typically representative mandate'). We notice that the required meaning in this example is the one marked (fig.) in the *NDULR*.

demolare (*demolition*) – appears in the *DEX* only with the meaning " the action to demolish and its result, demolition;" *NDULR* adds the mark (fig.) only by exemplifying with a context – "he did not try, when his turn came to speak, to radically demolish the current leadership" –, which facilitates the finding of the best meaning for ***demolition***: "cancellation" or "dissolution." Thus, in *"Preocupată mult mai puţin de oferta sa decât de **demolarea** lui Ion Iliescu, CDR s-a lansat într-o serie de mitinguri gigant în oraşele fidele (...)"* (Teodorescu, Guţu, Enache, 2005: 60) ('Less preoccupied by its offer than to **demolish** Ion Iliescu, CDR launched in a series of giant rallies in their fateful cities'), through contextual analysis, the word ***demolition*** has the meaning of "disparagement", meaning that we identified through analogy and transfer with the example given in the *NDULR* and with the help of the context.

As a conclusion, we can say that, in certain specialized contexts, there are some words which have no special definition and their meanings are given by the connotative values. Generally, this situation appears in the case of common lexicon which acquires specialized meaning in certain diagnostic contexts.

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The Enthymemic Argumentation Process and Textual Connectors in Discourse

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RÉSUMÉ : *Le procès d'argumentation enthymémique et les connecteurs textuels discursifs*

Ce document vise à discuter la nature de l'enthymème et sa représentation dans le processus d'argumentation. En étant un processus dynamique et interactif bidirectionnel entre les interlocuteurs, l'enthymème est le mieux représenté dans le discours grâce à des connecteurs, ce qui, croyons-nous, est une interconnexion et une interdépendance qui a été en quelque sorte négligée dans la littérature contemporaine. La première partie de ce document donne un aperçu général des enthymèmes et des connecteurs textuels, tandis que la seconde vise à montrer l'interaction entre eux, soutenue par les analyses linguistiques de quelques exemples. La troisième et dernière partie tire quelques conclusions qui doivent être consolidées dans des futures études plus claires.

MOTS-CLÉS : *enthymème, processus d'argumentation, connecteurs*

Overview of enthymeme and textual connectors

Enthymeme was a word coined by Aristotle's predecessors. The concept of enthymeme was developed by Aristotle and his followers and has been subject of study in many as scholarly books and articles since then. It is regarded by many a form of syllogism which has the function of argumentative demonstration in discourse and which lacks one of the premises or the conclusion itself.

The audience is invited to infer or deduce the validity of argumentation based on the premises and conclusion provided or those missing. Thus, enthymemes are in most senses deductive arguments which appeal to the reasoning process of the audience in accordance with rational standards.

Examples of enthymemes are provided below along with a brief discussion on them.

Teachers of Albanian Syntax can help you with this issue.
Thus, Valbona can help you with this issue.

In the above example the minor premise (Valbona is a teacher of Albanian Syntax) is missing. Yet, the enthymeme is still valid because both the major promise (Teachers of Albanian Syntax can help you with this issue.) and the conclusion (Thus, Valbona can help you with this issue.) assist the audience to deduce the missing minor premise of the argument.

In the below example, the argumentation lacks the major promise.

The baby is crying.
So, she feels hungry.

The audience is invited to infer the major premise (Babies that cry feel hungry.) in this case based on the rational process, which includes a logical deduction of the argumentation. In this case the audience has to rely on the provided minor premise (The baby is crying.) and the conclusion stated (So, she feels hungry.) in order to provide the major premise and assess the validity of the argument.

The third type of enthymeme is that in which the conclusion is missing and should be provided by the audience. The below example is an illustration of it.

Politicians are well known persons.
John is a politician.

The major premise (Politicians are well known persons.) and the minor one (John is a politician.) assist the audience to provide the conclusion (John could be corrupt.) of the argument and to assess the validity of it.

The examples above are illustrations of the types of enthymemes that exist, but they are usually more complex in discourse. They are characterized by varied features and are considered as valid deductive arguments because the audience, or the interlocutor, goes through an entire process of deduction which assists him. The interrelationship between interlocutors seems to be one of those important elements in producing and interpreting enthymemes. Gage (1984: 157), for example, asserts that the nature of the enthymeme is closely related to the dialogical relation between the locutor and interlocutor and that *"the enthymeme cannot be constructed in the absence of a dialectical relation with an audience, since it is only through what the audience contributes that the enthymeme exists as such."*

Research into textual connectors has been mainly concerned with their semantic and pragmatic aspects in texts, their values and functions in linguistic interactive acts. Textual connectors are approached in this paper from their functional and interpersonal contribution to the enthymemic argumentation process in discourse. Furthermore, they are considered in relation to the relevance of discourse production, perception and interpretations, as components which assist both interlocutors to be engaged in communicative acts.

They make up a very important and an open lexical category in language, which include conjunctions: coordinating conjunctions: *and, or, but* etc., subordinating conjunctions: *although, since, if, unless* etc., sentence adjuncts or adverbials: *seriously, frankly, obviously* etc., connectors: *however, therefore, nevertheless, so,*

thus etc., particles: *well, I mean, you know* etc., lexical constructions: *as far as I can see, to conclude, as I said, in retrospect* etc., performative and parenthetical verbs: *I promise, I declare, I believe, I think* etc., and verbs: *look, listen* etc.

The main characteristic of textual connectors is their fulfilment regarding the cohesive and coherent aspects of discourse and text and they are not part of the proposition of the sentence. They usually occupy an initial position in it and are syntactically detachable from it. In addition, textual connectors assist both speaker and hearer to construct and interpret the proposition they introduce and to interconnect these propositions in text. Thus, as Shiffrin (1987: 203, 207) observes, they operate not only on the local level but also on the global level of the text.

Linguistic Analyses

As it was mentioned above, the first type of argumentative enthymeme is that in which the minor premise is missing, as in example (1) below.

> (1) *(Major premise)* The subject-predicate relation can then be defined as the relation holding between the subject of a sentence and the predicate of this sentence.
> *(Conclusion)* Thus, in these terms, "John" is the subject and "saw Bill leave" the predicate of "John saw Bill leave," and the subject-predicate relation holds between the two.
>
> (Chomsky, 1972: 137)

Here the missing minor premise *"John saw Bill leave" is a sentence which has a subject and a predicate* is provided by the interlocutor as part of the deductive argumentative process. It is supported above all by the proposition expressed in the major premise but also by that expressed in the conclusion. However, the connector *thus*, which introduces the proposition in the conclusion connects logically the two mentioned propositions and the one which is missing, that is, the minor premise. Moreover, the role of *thus* is also intercommunicative and interpersonal not only because it logically enables cohesion and coherence in the enthymeme but also because it facilitates the production and the interpretation o the missing minor premise.

The second type of the argumentative enthymeme is that of the missing major premise. Example (2) illustrates such type of enthymeme.

> (2) *(Minor premise)* Once the hypothesis is sufficiently well confirmed, the child knows the language defined by this hypothesis;
> *(Conclusion)* consequently, his knowledge extends enormously beyond his experience…
>
> (Chomsky, 1972: 91)

In this example, the major premise which is not explicitly stated (Every child develops and selects a hypothesis which extends his linguistic knowledge) is provided by the interlocutor, who is assisted by the connector *consequently*, which

acts much or less like the connector thus in example (1). The conclusion presented by *consequently* is directly connected to and supported by the minor and major premises. The latter one serves as the primarily statement in the enthymeme. The entire cognitive process the interlocutor goes through contains linguistic components, which fulfil important gaps so that the argumentation is interpreted correctly. One of them is the connector *consequently* which triggers the missing major premise. Again, as in the previous example, the connector interconnects the statement (said or unsaid) and the interlocutor (present or absent).

Moreover, it is common to encounter examples of enthymemes in speech, in which the conclusion is missing. The following example (3) provides the major premise and the minor premise, but lacks the conclusion of the argumentation.

> (3)*(Minor premise)* In Harman's framework, there are two kinds of knowledge: knowing that and knowing how.
> *(Major premise)* Obviously knowledge of a language is not a matter of "knowing that."
>
> (Chomsky, 1972: 190)

The major premise states a fact about two kinds of knowledge – that is, knowing that and knowing how. On the other hand, the minor premise restricts the generalization of the two kinds of knowledge made in the major premise. The locutor excludes the possibility that knowledge of language is not a matter of knowing that. The question of truth validity of the minor premise is reinforced by the use of the connector *obviously*, which, inevitably, assists or directs the interlocutor to provide the conclusion themselves and to interpret as pointed by the locutor. The conclusion which is implicitly stated in the above enthymeme would be that knowledge of language is a matter of knowing how and not knowing that.

Conclusion

The number of examples analyzed in this paper is insignificant if one regards the number of argumentative enthymemes in which interlocutors are involved in everyday interactive communication. However, these examples and their analyses are important for at least two reasons. The first is that they display a framework of discussion and interpretation for a considerable number of argumentative enthymeme cases in discourse. Also the frequent number of connectors which are used in them show their relevance to the construction and interpretation of the argumentative enthymeme process. And second, they lay the basis for further research to be conducted in the future.

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Categorization and Conceptualization. The Static Approach and the Dynamic Construal Approach

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RÉSUMÉ : *La catégorisation et la conceptualisation. L'approche statique et interprétative-dynamique*

Notre article présente, en bref, quelques aspects principaux relatifs aux processus de catégorisation et de conceptualisation sémantique. La catégorisation et les catégories sont fondamentales pour l'expérience humaine. Sans cette capacité de dépasser les entités individuelles pour arriver à une structure conceptuelle, notre environnement de vie serait chaotique et toujours. Dans le modèle classique des catégories conceptuelles, celles-ci sont définies dans les termes d'un set de traits nécessaires et suffisants. À cause des déficiences du modèle des conditions nécessaires et suffisantes nous avons proposé plusieurs théories, mais la théorie ayant la plus grande influence sur le développement de la sémantique cognitive c'est la théorie du prototype. La nouvelle théorie est un modèle des catégories conceptuelles vues en tant que structurées et vagues, telles qu'apparaissaient dans le modèle des conditions nécessaires et suffisantes. Tant le modèle classique, que la théorie du prototype visent les catégories conceptuelles en tant qu'entités figées, statiques, à associations stables avec les expressions linguistiques. Cependant, récemment, dans la sémantique cognitive est apparue une vision dynamique sur les concepts qui sont regardés comme étant créés lors de leur utilisation.

MOTS-CLÉS : *catégorie conceptuelle, modèle des conditions nécessaires et suffisantes, théorie du prototype, interprétation*

1. Introduction.

Human categorization is one of the major topics in linguistics. The act of categorization represents one of the most basic human cognitive activities, since it is *"the main may we make sense of experience"* (Lakoff, 1987: XI). This mental operation, consisting in putting together different entities, is present in all our activities: perception, thinking, speaking, etc. Categorization and categories are fundamental for the organization of human experience.

Categorization involves the apprehension of some individual entity, some particular of experience, as an instance of something conceived more abstractly that also encompasses, other present and potential instantiations. For instance, a specific animal can be construed as an instantiation of the species CAT, a specific

patch of color as a manifestation of the property GREEN, etc. This abstract mental construct is a conceptual category (Croft, Cruse, 2004: 74).

Most symbols (i.e., words and mental representations) do not designate particular things or individuals in the world. Most of our words and concepts designate categories. Some of these are categories of concrete things or beings in the physical world and others are mental representations of phenomena, processes, activities and abstract things (Lakoff, 1987: xiii). Without this capacity of surpassing individual entities in order to reach a conceptual structure, the environment would be chaotic and forever new.

Conceptual categories can be regarded as cognitive tools, and are usually credited with a number of general functions (Croft, Cruse, 2004: 74):

(a) <u>Learning</u>. Experiences never recur exactly: our ability to learn from past experience would be severely diminished if we could not relate the present to similar aspects of past experience that is by placing them into the same conceptual categories.

(b) <u>Planning.</u> The formulation of goals and plans to achieve them also requires knowledge to be disassociated from individuals and packaged into concepts characterizing categories of entities.

(c) <u>Communication</u>. Language works in terms of generalities i.e. in terms of categories. Any linguistic expression, no matter how detailed, in the end represents a mere category of referents.

(d) <u>Economy.</u> Not all knowledge need to be related to isolated exemplars: a large amount can be stored in relation to groups of individuals. New knowledge gained on the basis of interaction with one or more individuals can be easily generalized to other members of category. On the other hand, knowing, on the basis of a limited number of criteria that an individual belongs to a particular category, can give access to more information about the member itself.

There is an important distinction between generic concepts like DOG and TEACHER, and individual concepts like NAPOLEON and ALEXANDER THE GREAT. The process of categorization implies a more basic one that of classifying particular experiences as experiences of one and the same individual entity. In both cases a Gestalt is formed, but they are different types of Gestalt. Both are construals. An adult has knowledge about thousands of individual items: persons, animals, objects, places, activities, etc. Generic concepts mainly function to identify and characterize individuals. A particular individual concept is also a bundle of knowledge, perhaps very rich, or sketchy in the extreme. An individual concept is not at all a final construal, being capable of almost unlimited modulation, especially via the description content of definite referring expressions. Most experimental work and theorizing in cognitive science has been concerned with generic concepts rather than individual concepts.

Lakoff (1987) emphasizes that most categorization is authentic and unconscious, and if we become aware of it at all, it is only in problematic cases. We automatically categorize people, animals, and physical objects, both natural and man-made. This sometimes leads to the impression that we just categorize

things as they are, that things came in natural kinds, and that our categories of mind naturally fit the kinds of things there are in the world. But a large proportion of categories are not categories of concrete entities, but of abstract ones. We categorize events, actions, feelings, all kinds of l relationships and abstract entities of an enormous range in both scientific and folk theories.

Lakoff considers that *"any adequate account of human thought must provide an accurate theory for all our categories, both concrete and abstract"* (Lakoff, 1987: 6).

2. The static approach

2.1. The classical – the Necessary and Sufficient Conditions – model of category structure

From the time of Aristotle to the more recent works, categories were thought be easily understood and uncomplicated. Entities were assumed to be in the same category if and only if they had certain properties in common. And the very properties they had in common were taken as defining the category (*Ibid.*).

The classical model of conceptual categories defines them in terms of a set of necessary and sufficient features or conditions. These conditions are necessary in that no individual that does not possess the complete set is a member of the category, and they are sufficient in that possession of all the conditions guarantees membership (Croft, Cruse, 2004: 76).

For example, if we have a concept like TIGRESS, it must contain the information necessary to decide when something in the world is a tigress or not. This information can be organized as a set of characteristics or attributes, i.e.

x is a TIGRESS if and only if ⌊
where ⌊ is a list of attributes, like:
x is an animal;
x is a feline ;
x is a carnivore;
x is a female, etc.

These attributes are seen as conditions: if an entity must have them to be a tigress, then they can be called necessary conditions. In addition, if we can find the right set, so that just that set is enough to define a tigress, and then they can be called sufficient conditions, i.e. we have identified the right amount of information for the concept.

The necessary and sufficient conditions (NSC) approach or the classical approach can be traced back to the time of Aristotle when entities were assumed to have two kinds of properties: essential and accidental. Accidental properties were thought to be incidental properties, playing no part in what a thing was.

Neagu (2005: 10) summarizes the basic principles of the classical approach as follows:

1. Things are assumed to be in the same category if and only if they have certain properties in common. These are called defining features.

2. Features are binary. They can take only one of two values, either [+] when they are present, or [-] when they do not characterize the entity in question.

3. Categories have clear boundaries.

4. All members of a category have equal status.

There are no degrees of membership in a category; there are no entities which are better members of the category than others.

These basic ideas are of great antiquity, but the immediate inspiration for its adoption by psychologists such as Collins and Quillian (1965) was its use in structural semantics and later by Katz and Fodor (1963). In the Katz and Fodor system, some features were binary and others not (Croft, Cruse, 2004: 76). This image of category structure is typically accompanied by the "nesting assumption" (Hahn & Chater, 1997: 47), which considers that a subordinate concept, such as APPLE, contains as part of its definition the characteristics defining a superordinate concept such as FRUIT. Collins & Quillian (1969) incorporated the feature definition of concepts together with the nesting assumption, in their proposal for a hierarchical model of semantic memory (Croft, Cruse, 2004: 76).Thus, the NSC theory views concepts as lists of bits of knowledge: the necessary and sufficient conditions for something to be an example of that concept. One major problem with this approach has been that it seems to assume that if speakers share the same concept they will agree on the necessary and sufficient conditions: if something has them, it is an x; if not, not. But it has proved difficult to set these up even for nouns which identify concrete and natural kinds like *dog, man or cat*. Saeed (2003: 35) takes as example the noun *zebra*. One might agree on some attributes:

> is an animal,
> has four legs,
> is striped
> is a herbivore, etc.

The problem we face though is: which of these is necessary? The first obviously; but the rest are more problematic. If we find in a herd of zebras, one that is pure white or black, we might still want to call it a zebra. Or if by some birth defect, a three legged zebra comes into the world, it would still be a zebra. Similarly, if a single zebra got bored with a grass diet and started to eat also insects, would it cease to be a zebra? These, one might think, are rather whimsical and strange questions, perhaps problems for philosophers rather than linguists. Actually, Saeed's example of zebra is just a version of Saul Kripke's example about tigers (Kripke, 1980: 113-21), or Putman's fantasy about cats (Putman, 1962). If we suddenly discovered that cats had always been automata rather than animals, would the meanings of the word *cat* be different? Questions such as these have important consequences for our ideas about concepts: if we cannot establish a mutual definition of a concept, how can we use its linguistic label?

Saeed (2003: 36) considers that another argument against necessary and sufficient conditions as the basis for linguistic concepts is Putman's (1975) observation about ignorance. Speakers often use words to refer, knowing very little, and sometimes nothing, about the identifying characteristics of the referent. Saeed discusses Putnam's examples of the tree names *beech* and *elm*. Many English speakers cannot distinguish between these two trees. Yet they use the words regularly. So, this means that a speaker would presumably be understood, and be speaking truthfully, if he/she says:

In the 1970s Dutch elm disease killed a huge number of British elms.

As Putnam suggests, we rely on a belief that there are experts who have such knowledge and can tell the difference between different species of tree. Speakers can use the words without knowing very much about the referent. According to Saeed (2003: 36), *"under these circumstances, it seems unlikely that a word is referring to a concept composed of a set of necessary and sufficient conditions, or what amounts to the same thing, a definition."*

One of the advantages claimed for the causal theory of names over the description the theory is that it allows for speaker ignorance: we can use a name for a person or place knowing little or nothing about referent. Putnam (1975) and Kripke (1980) have proposed that the causal theory be extended to natural kind terms. The idea is that natural kind terms, like names, are originally fixed by contact with examples of the kind. Thereafter, speakers may receive or borrow the word without being exposed to the real thing or knowing very much about its characteristics.

Putnam speaks about a division of labor in a speech community: between 'expert' and 'folk' uses of a term. Only the expert's or scientific uses of a word would be rigorous enough to support necessary and sufficient conditions, but speakers happily go on using the word (*Ibid*: 37).

The classical model establishes a clear and rigid boundary to a category. Inclusion relations between categories are also captured, but the absolute levels of categorization are not taken into account. We also must note that a classical definition of an entity is not a full description of it or its place in the world: one has only to think of one's experience and knowledge of, for example a *puppy* in comparison with the definition [+ANIMAL] [+DOMESTIC] [-ADULT] (Croft, Cruse, 2004: 76).

The NSC model has faced many difficulties. Three frequently cited drawbacks have provided the major motivation for the development of alternative theories. Firstly, for many every day concepts, as Wittgenstein pointed out with his well-known example of *game*, adequate definitions are simply not available. Furthermore, as Fillmore (1975) pointed out in connection with the noun *bachelor,* even for those concepts that seen to have definitions, the definition typically hold only within a specific domain. Secondly, the graded centrality represents a problem, since not all the members of a category are equal as it is stated in the

classical model. Thirdly, the classical model can offer no account of why category boundaries are vague and variable, usually described in the new theories as fuzzy. A model of category structure is supposed to provide a basis for an account of how we use categories in remembering, planning, reasoning and so on. A classical definition is not a very reliable vehicle for this purpose, since the information it contains is too sparse (Croft, Cruse, 2004: 76-77).

Lakoff (1987: 6) considers that

> the classical theory was not the result of empirical study, but a philosophical position arrived at on the basis of a priori speculation. It was taught in most disciplines not as an empirical hypothesis, but as an unquestionable truth. Recently, categorization has moved from the background to center stage because of empirical studies in a wide range of disciplines.

Because of problems with necessary and sufficient conditions, several theories of concepts have been proposed, mostly in the psychological literature, but the theory that has had the most influence on the development of cognitive linguistics is undoubtedly the prototype theory.

2.2. The prototype theory

The notion of prototype was proposed by Eleonor Rosch and her co-workers (e.g. Rosch, 1973, 1975, Rosch & Mervis, 1975, Rosch *et al.*, 1976). These researchers carried out the pioneering experimental and theoretical work on prototype theory, although this built on earlier insights, notably Wittgenstein 1953 and Brown 1955.

The new theory is a model of concepts which views them as structural so that there are central or typical members of a category, such as BIRD or FURNITURE, but then shading off into less typical or peripheral members. So *chair* is a more central member of the category FURNITURE than *lamp,* for example. Or *sparrow* a more typical member of the category BIRD than *ostrich* or *penguin.* This approach seem to have been supported by Rosch's experimental evidence: speakers tend to agree more readily on typical members than on less typical members; they come to mind more quickly etc. Another result of this and similar work (e.g. Wittgenstein, 1953 and Labov, 1973) is that the boundaries between concepts can seem to speakers uncertain, or fuzzy, rather than clearly defined.

The view that word – meanings are essentially vague, that determinate criteria for the reference of words cannot be given, has received prominent support both in philosophy and linguistics. It is well known that Wittgenstein exemplified this with the word *game*: he could find no essential defining features of what constitutes a game and concluded that we know what the word game means only by virtue of recognizing certain family resemblance between the activities it refer. Also famous is the critique of the determinist view of meaning by Labov, who conducted an experiment in which subjects were invited to label pictures of more – or – less cup – like objects. He found that although there was a core of agreement as to what constituted a cup, there was also a peripheral gradient of disagreement and uncertainty.

The conclusion then is that *cup, mug, bowl* and similar words are defined in term of "fuzzy sets" of attributes that is, in terms of a set of attributes of varying importance, rather than in terms of a clear-cut, unvarying set of features. The result of Labov's experiment is readily compatible with the hypothesis that we match candidates for *cuphood* against a prototype, or standard notion of a cup. This kind of vagueness is referential vagueness and has to do with mental encyclopedia rather than with the mental dictionary (Leech, 1990: 120).

This approach allows for borderline uncertainty. An item in the world might bear some resemblance to two different prototypes. That is why many speakers are able to use the word *whale* and *dolphin,* yet being unsure about whether a *whale* and a *dolphin* are mammals or fish. In the prototype theory of concepts, this might be explained by the fact that whales and dolphins are not typical for the category MAMMAL, being far from the central prototype. At the same time, whales and dolphins resemble prototypical fish in some characteristic features.

According to the prototype theory, the category is structured on two dimensions: the *horizontal dimension* (the internal structure) and the *vertical dimension* (intercategorial relations).

2.2.1. The horizontal dimension

The prototype is the best exemplar, the central instance of a category. The prototype is conceived as having the highest degree of category membership. The prototype theory is based on the following principles (Kleiber, 1990: 51).

1. The category has an internal prototypical structure.
2. The borderlines of the categories or concepts are not very clearly delimited, they are vague.
3. Not all the members of a category present common characteristics; they are grouped together on the basis of the *family resemblance.*
4. An entity is a member of a certain category if it presents similarities with the prototype.

There are a number of interpretations of these typicality effects in the psychology literature: some researchers for example have argued that the central prototype is an abstraction. This abstraction might be a set of characteristic features, to which we compare real items. Thus, the characteristic features of BIRD might describe a kind of average bird, small, perhaps, with wings, feathers, the ability to fly, etc, but of no particular species.

Other researchers have proposed that we organize our categories by exemplars, memories of actual typical bird, say sparrows, pigeons   and hawks, and we compute the likelihood of something we meet being a bind on the basis of comparison with these memories of real birds. An overview of this area of investigation is given by Medin & Ross (1992).

Saeed (2003: 37) discusses another approach to typicality effects from within linguistics, *"interesting because of the light it sheds on the relationship between linguistic knowledge and encyclopedic knowledge."* Charles Fillmore (1982 b) and

George Lakoff (1987) both make similar claims that speakers have folk theories about the world, based on their experience and rooted in their culture. These theories are called *frames* by Fillmore and *idealized cognitive models* (ICMs) by Lakoff. They are not scientific theories or logically consistent definitions, but collections of cultural views.

Kleiber (1990) distinguishes two versions of the prototype theory – the standard version and the extended one – which roughly correspond with the two stages in the development of prototype theoretical research. In the first stage, the prototype is the representation of a concept by means of its best exemplar. Geeraerts (1992) proposed the terms *representational interpretation.*

In the second stage of the development, various kinds of prototypical effects are identified and seen as resulting from degrees of membership. Geeraerts (1992: 224) calls this shift from the earlier to the present situation in prototype approach as the *phenomenal interpretation* of prototypicality because the focus is placed on prototypicality as a phenomenon involving treatment of the salience relations among the various senses of an item.

2.2.2. The vertical dimension. Relation between concepts. Conceptual hierarchies

Categories are part of larger external structure. In contrast with the old classical view on categorization that neglected categories in the middle of a taxonomic hierarchy, a cognitively adequate theory of categories also gives special importance to conceptual hierarchies (Lakoff, 1987: 46).

A taxonomic hierarchy may have any number of increasingly specific levels along its vertical axis, but most categories can be placed within three-level taxonomy: a superordinate category at the top level, basic level categories at the middle level and subordinate categories at the bottom level.

Superordinate categories:	mammal	plant	furniture	fruit
Basic level categories:	dog	tree	chair	apple
Superordinate categories:	Cocker Spaniel	oak	stool	golden

A more specific subordinate level may expand a taxonomic hierarchy.

The basic level notion meshes with the prototype structure because prototype categories are most fully developed at the basic level and basic level categories only function as they do because they are structured as prototype categories.

From a conceptual point of view, the basic level or generic level constitutes the level where salience effects are most outspoken. The member with the greatest saliency is the one that comes to mind first and that may occur more often than others (Neagu, 2005: 36).

The levels differ in their balance between informativeness and usefulness. The superordinate level has relatively few attributes; the basic level has more features, and the subordinate level has even more features and are, thus, more specific. The basic level is identified as

cognitively important: it is the level that is most used in everyday life; it is acquired first by children; in experiments it is the level al which adults spontaneously name objects; such objects are recognized more quickly in tests, and so on.

<div align="right">(Saeed, 2004: 39)</div>

The prototype theory, first intended for psychological goals, was considered a veritable revolution in semantics. Yet, this theory it is not a miraculous solution for all semantic problems and cannot surpass all the difficulties which remain unsolved in the classical model of the necessary and sufficient conditions. Despite all its drawbacks, the prototype theory brings three new elements of a great importance for lexical semantics:

(i) This theory allows us to integrate in the meaning of a word, characteristics excluded by the classical model, being considered unnecessary, encyclopedic features;
(ii) It proves the existence of an internal organization of the category.
(iii) It also explains the hierarchical conceptual structure and intercategorial relations.

3. The dynamic construal approach

The view of conceptual categories as fixed cognitive entities with stable association with linguistic expressions has been, and still is, the dominant one in cognitive science. However, more recently, a dynamic picture of concepts is emerging, in which they are viewed as being created at the moment of use. On this view, all aspects of conceptual categories are subject to construal (Croft, Cruse, 2004: 75).

Different people may categorize the same thing in the world differently and even the same person may do so at different times. The term *construal* refers to our manifest ability to conceive of and portray the same situation in alternate ways. Each person's choice between various alternatives is called construal (Neagu, 2005: 5).

The notion of construal, i.e. the cognitive strategy by which a speaker decides on a particular linguistic alternative in portraying a given conceptualization, becomes obvious if we compare the names for the same referent in various languages. Neagu (2005: 6) discusses the examples given by Dirven & Verspoor (1999). Thus, what English construes as *horse-shoe,* 'shoe for horse' is construed in French as *fer á cheval* 'iron for horse' and as *Hufeisen* 'hoof iron' in German.

All these signs are relatively motivated. English and French see a relationship between the animal as a whole and the protecting device, while German relates the protecting device to the relevant body part of the horse. Moreover, French and German highlight the material the protecting device is made of, whereas English by using *shoe* takes an anthropocentric view of the scene.

The construal of a conceptualization often depends on *"what has been called perspective, i.e. the viewpoint adopted by the conceptualization of a referent or a situation."* (Neagu, 2005: 6)

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Smith & Samuelson (1997: 163) pass a harsh judgment on the 'fixed categories' assumption: *"These foundational ideas of stable categories and stable concepts, however, have led to little progress. Instead, a steady succession of theories of concepts have been offered, rejected, resurrected and rejected again."*

Smith and Samuelson quote a number of experimented results in support of a proposal that the notion of fixed categories with permanent representations is a myth. Among these are Barsalou's (1983) experiments involving ad hoc categories with no conventional names, like 'things on a desk that could be used to pound in a nail', or 'things to take on a picnic'. Subjects readily formed new and contextually coherent categories that showed the same characteristics as established categories, including graded centrality and characteristic features. They propose instead, that categories are inherently variable, and created on-line as and when needed (Croft, Cruse, 2004: 92).

Gibbs (2003: 27) suggests that, contrary to popular belief prototypes are not fixed mental representations of generalized experiences, but are dynamic and creatively composed structures, fundamentally based on immediate, individual contexts.

An important requirement of a satisfactory presentation of the relation between words and meanings is to integrate in a coherent picture both the appearance of determinate structural properties in the lexicon, and simultaneously, the apparently infinite flexibility of meaning in context. The standard way of attempting this is to locate structure in the lexicon and account for variability by means of pragmatic rules and principles. Croft and Cruse (2004) explore an alternative approach, whereby neither meanings nor structural relations are specified in the lexicon, but are construed 'online,' in actual situations of use. On this view, words do not really have meanings, nor do sentences have meanings, *"since meanings are something that we construe, using the properties of linguistic elements as partial clues, alongside non-linguistic knowledge, information available from context, knowledge and conjectures regarding the state of mind of hearers and so on."* (Croft, Cruse, 2004: 97)

This new approach to word meaning will incorporate, albeit in an adopted form, the basic insights of the dynamic construal picture of conceptual categories. Yet, we should not forget that concepts are not necessarily equitable with contextually construed meanings, or as Croft and Cruse call them, *interpretations* (*Ibid*: 98).

There are four basic notions in the recent account of meaning: contextualized interpretation, purport, constraints and construal.

One of the main goals of the dynamic construal approach to word meaning is to achieve a unified account of both hard and soft aspects of word meaning, both flexibility and rigidity, and to locate the origins of these at first sight contradictory properties. The so called 'hard' properties include sense relations such as hyponymy, incompatibility, meronymy and antonymy, and the existence of structural lexical fields, as well as logical properties such as entailment. Boundary construal can explain the componentiality in word meaning, without assuming that semantic features are permanent elements of the meaning of a word.

4. Conclusions

Meaning construal is not a mere matter of understanding what words mean, but also includes how language evokes the perception of physical objects, physical events, the human body, and one's experience.

The meaningful representation of language includes both a depiction of what has happened and potential perceptions and embodied actions that may take place in the future. From the point of view of cognitive linguistics, meaning is dynamic, not static, or as Gibbs (2004: 39) states, linguistic meaning is inherently embodied, not only in the sense of what has happened, but in the sense of what is likely to occur next in a discourse situation.

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Intercultural Implicature and Translatorial Action

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ABSTRACT

Encyclopaedic and cultural knowledge represents an essential dimension of the translator's competence. Starting from this assumption, the paper aims to identify the degrees of cultural implicitness in the translation of informative texts from English into Romanian, more precisely in the translation of newspaper articles. Therefore, translatorial action involves the development of strategies securing the target text referential accuracy as well as intercultural implicature. Special importance will be attached to the identification of opaque culture-bound elements as well as to deceptive transparent cultural loads that are likely to distort meaning in translation if the target readership is not assisted via explicitation. Such strategies may equally be required in order to observe the level of naturalness.

KEYWORDS: *translatorial action, intercultural implicature*

Framing translatorial action

Currently there is collaborative work across Europe with a view to defining a common framework of translator training programmes. It has already been agreed that irrespective of the translation type, i.e. broadly speaking, general translation and specialised translation, the translator's competence harmoniously combines multidimensional complex features within the EMT framework (please visit <http://ec.europa.eu/dgs/translation/programmes/emt/key_documents/emt_competences_translators_en.pdf>):

   - the interpersonal dimension: the professional translator, whether in-house or freelance, is fully aware that translation is commissioned to him/her, it serves a purpose being demand-driven, and that there are expectations to meet. Tender specifications (volume and nature of work, deadlines, software to use, team work, editing and proofreading, etc) are negotiated and individual capability should not be separated from collective accountability. The translator's work is not self-contained, it interrelates integratively being shaped by internal and external factors alike. Translators initiate and maintain socio-professional relations, they network[1] and accomplish tasks or translation events via cooperation.

   - the product dimension: the end product as the translation deliverable seems to be attached overriding importance as readily available for assessment and use. The

translator is committedly-oriented to quality assurance as a career management prerequisite.

- language competence as twofold: language mastery (L1 and L2) as well as specialised knowledge acquisition in order to secure a smooth, natural and an error-free version of the original.[2]

- the sociolinguistic dimension: translation is context-embedded; therefore, the translator has to channel resources and perform accommodation work with respect to language variation, more specifically in what concerns field-related variation, register-related variation, dialectal variation, diachronic variation and axiological and subjective evaluation.

- text dimension: roughly equated to discourse competence since the translator should be able to recognise, internalise and produce a variety of texts in a variety of formats. Accordingly, s/he operationalises stylistical conventions using genre-based optimisation strategies.

- thematic competence: besides mastering one specialism, the translator should acquire encyclopaedic or protocol knowledge so as to enhance functional adequacy. In this respect, literature recommends the organisation of information into thematic maps via top down or bottom up processing of information.

- technological competence: undoubtedly, the mastery of IT tools will secure the translator's professional growth-orientation and career management alongside membership to virtual communities of practice (forums, chat rooms, associations, etc) and interconnectivity.

Intercultural (pragmatic) implicature and translatorial action

In the programmatic definition endorsed by Grice (1989), meaning is multilayered, expressing "what is said" and "what is meant" or conversational implicature, in its turn generalized conversational implicature (context free) and particularized conversational implicature (context bound) detected through inferential processes. Recanati (1993: 248 ff) adds the Availability Principle, attaching particular importance to "our pre-theoretic intuitions on the matter" in "making a decision concerning what is said" as not divergent from what is meant. Admittedly, implicature is related to baseline expectations or default assumptions in producing and interpreting utterances.

Pragmatic implicature is non-detachable; in other words it is linked to the question of potential information or meaning underdeterminacy[3] in a multiplicity of contexts and to meaning production and/or actualisation mechanisms where meaning is non-atomic, holistic in nature – it displays probabilistic features, being overtly or covertly institutionalised:

It seems that lexically encoded information provides for a vast potential in the way of interpretability of linguistic expressions, however the activation of appropriate pieces of information depends exclusively on licensing or triggering mechanisms. On a general plane of discussion, it should be obvious that some

inferential mechanism must decide on the selection of standard (default) or intended (particular) meanings. (Komlosi and Knipf in Butler, 2005: 249)

Even if implicature basically involves monolingual communication, it can successfully apply to intercultural communication instantiated by translation in our case, where maximum cooperation is required for effectiveness and efficiency. Axiomatically, translation means entropy or loss owing to linguistic and cultural anisomorphism. Translation becomes "an ideologically committed form of social action" in Halliday's terms (1985:5) and the translator is accountable for carrying across the author's intended meaning which should be compatible with the translator's competence and readership's expectations (equated to implicated conclusion). The task is even more complex due to its anchoring in a new context of situation and mediating the common ground (equated to implicated premise). More often than not, intercultural communication critical incidents are caused by contextual mismatches and/or asymmetries of encyclopaedic knowledge fund and knowledge management at the level of conversational implicature.

Application

Crudely put, explicitation involves either addition of new information or specifications. Englund (2005: 34 ff) caters the typology of explicitation strategies as falling into four main categories: obligatory, optional, pragmatic and translation-inherent explicitations. The first type is generated by structural differences between the two linguistic systems. The second type is motivated by different text-building strategies and stylistic conventions. The third type is context dependent and presupposes anticipation of difficulties for the target language readership on the grounds of asymmetries in cultural and world knowledge. Last, but not least, translation-inherent explicitations derive from the nature of translation shaped by both cognitive flexibility and rigour: "namely the necessity to formulate ideas in the target language that were originally conceived in the source language".

In what follows, we shall prove that in order to secure referential accuracy and the adequate processing of intercultural implicature, the translator has to resort to explicitation strategies with reference to culture-specific items. The source text under scrutiny – "California's budget crisis. Greece is the word. The largest state is in the largest hole" (*The Economist*, May 20th 2010, <http://www.economist.com/node/16163436>) contains the following culture-specific items:

1. toponyms: *California, Greece, America, Europe*. Besides, reference is made to the other 49 states making up the USA:

> … California is nowhere near defaulting on its debts (though rating agencies consider that risk greater in California than in the other 49 states).

In this case, specification is required in translation in order to secure accurate referential mapping: *California… prezintă un risc mai mare decât celelalte 49 de state americane*.

The definite description of Greece, *the land of Socrates*, may function as a cultural allusion to Socrates' disbelief in democracy (in his far-reaching *Republic*) and it is not the translator's task to unfold it. Furthermore, interculturally, part of the headline – *Greece is the word* – alludes to Hamlet's famous line: *This is the question: to be or not to be* (**Hamlet**, Act III, Scene 1) displaying an existentialist stance.

2. anthroponyms: *Socrates, Arnold Schwarzenegger, Gray Davis* – if the first two names have become internationalisms, the third is less known to the Romanian readership. Nevertheless, there is no need to supplement cultural information since it is not a key word in the text interpretation.

3. infrastructure:

3.1. political system: *lame-duck governor, Democrat-controlled legislature, unions*, *Republicans*. At this point the phrase *lame-duck governor* referring to an an elected official or group continuing to hold political office during the period between the election and the inauguration of a successor can be rendered by a descriptive equivalent as a specification strategy: *guvernatorul aflat la sfârşit de mandat.*

3.2. finance: budget, budget hole, dollars, spending cuts, high-tax state, state-subsidised child care, tax system, income, capital gains, value-added tax, corporate and sales taxes, pensions, revenues. Optional explicitation strategies are at stake when equating field-related and register-related items since Romanian generally shows marked preference for upgrading (heavy load of terminology) and for a higher level of formality in comparison to English – for instance, budget hole – deficit bugetar.

3.3. ideology: *welfare-to-work programme, fundamental reform*. For the sake of argumentation, we only mention that the Romanian counterpart of *, fundamental reform* is *reformă radicală*, which we associate with obligatory explicitation strategy as a matter of collocation.

Conclusions

To sum up, translatorial action should be undestood both as outcome- and readership-oriented, underpinning the development and implementation of strategies securing the target text referential accuracy, intercultural implicature and the level of naturalness. Under the circumstances, it becomes crucial to detect and adequately manage opaque culture-bound elements and deceptive transparent cultural loads that are likely to distort meaning in translation if the target readership is not assisted via explicitation.

NOTES

[1] Networks should be envisaged as containing human and non-human resources alike.
[2] The Commission Communication of 18.09.2008 – "Multilingualism – an asset for Europe and a shared commitment" and the *Council Resolution of 21.11.2008 on a European strategy for*

multilingualism enforce language versions not translations by virtue of the principle of equal authenticity of all the languages belonging to the European portfolio.

3 The term used by Carson (2002) refers to the idea that the fact of the matter pertaining to the proposition expressed by an utterance, i.e. its indexicality or reference assignment cannot be determined by the linguistic expression alone.

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ANNEX

California's budget crisis. Greece is the word. The largest state is in the largest hole

COMPARISONS between California and the land of Socrates have become frequent recently. They are different, of course. California is nowhere near defaulting on its debts (though rating agencies consider that risk greater in California than in the other 49 states). But California has become America's symbol of fiscal mismanagement as Greece is now Europe's.

Arnold Schwarzenegger, California's lame-duck governor, conceded as much on May 14th, when he updated his budget proposal to the legislature. After several rounds of painful spending cuts, California is now contemplating a budget that is, when adjusted for inflation and population growth, smaller than it was a decade ago. And yet the state still confronts a budget hole estimated at $17.9 billion in the current and coming fiscal years. Mr Schwarzenegger, a Republican in a high-tax state, wants to plug that hole without raising taxes, with more cuts and some federal aid.

The governor admits that California has already plucked the "low-hanging fruits," and the medium and high-hanging ones as well, and must now "shake the whole tree". So he proposes not just trimming but eliminating state programmes wholesale. Gone will be the state's welfare-to-work programme of services and cash assistance to poor families with children, which could affect more than 1m families. Its loss, if the legislature allows it, would make California the only state not to offer such a programme. Gone, too, will be most state-subsidised child care, which would affect more than 200,000 children. The list goes on.

As Mr Schwarzenegger and the Democrat-controlled legislature began their haggling he made it clear that he wants, in his final year in office, to make one more attempt at fundamental reform. California has a volatile and outdated tax system that relies heavily on taxing income, especially capital gains. So Mr Schwarzenegger wants legislators to dust off an alternative system proposed by a bipartisan commission last year. It would introduce a new form of value-added tax while dramatically simplifying income taxes and scrapping corporate and sales taxes.

He inveighs with even more passion against the over-generous pensions of state employees, costing them at more than $6 billion this year, about the same as the programmes he is being forced to eliminate. The state's largest pension fund immediately contested those numbers. But Californians are increasingly rebelling against the largesse distributed by Mr Schwarzenegger's predecessor, Gray Davis, a Democrat, who wooed unions 11 years ago with juicy benefits.

Those pension deals, moreover, illustrate California's more general problem: an asymmetry which guarantees that spending will always outpace revenues in the long term. It took a simple majority vote to increase public pensions, but it would take a two-thirds supermajority to raise taxes to pay for them. More recently, it took a simple majority to cut corporate taxes, but a supermajority would be needed to reverse that cut, and the minority Republicans will never allow that. Good at spending, bad at taxing, California is indeed not unlike Greece.

Equivalence Problems in Translating Legislative Documents between English and Romanian

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ABSTRACT

This article attempts to describe some translation theories which can be used when working with legal documents. The principle of legal equivalence is very important in the translation of Community law, because the same legal effect from the target text can be preserved in the source text. The aim of this paper is to investigate the potential difficulties which may arise when translating legislative texts between English and Romanian and to identify which translation theories are applied in these cases. The translation of legal documents involves more than linguistic knowledge of specialized vocabulary. A legal translator has to adapt the content of the source text to that of the target text and to preserve the same structure of the original documents. An important attention should also be paid to the cultural aspects regarding the legal systems of those countries and the system bound concepts.

KEYWORDS: *typology, equivalence problems, stereotypy, translation, specialized vocabulary, linguistics, common words*

1. Introduction

The importance of translating EU legislative documents started after the foundation of the European Union in the fifties. The tendency towards unification and uniformity of the main ruling structures had a significant impact on the development of the European legal system and drafting style. The translation process of EU legislative documents is characterised by multilingualism. The legal documents should be drafted, translated and appear as parralel texts with the same legal effect. The translation of EU legislative documents represents a complex multicultural, social and economic process which involves, uses and fosters the following EU principles: cultural interaction, knowledge transfer, social inclusion, globalization of EU economy and language as a tool.

The process of translating EU legislative documents involves the transfer of cultural interaction between the different members of the EU community facilitating the access to different cultures, thus revealing the particularities of the identities of the various social groups. Translation also represents a medium of economic interaction and communication between the EU countries, facilitating and promoting the globalization of the EU economy and the formation of the single

EU market. The principle of knowledge transfer related to translation involves the translation of technical and scientific information and the dissemination of these materials to a large number of people. In this way access to state-of-the-art information is provided for all EU Member States irrespective of their country of origin.

2. Special Features and Syntactic Patterns in the Translation of EU Legislative Documents

Legal translation can be defined as the *"translation of texts for legal purposes and in legal settings, i.e. a functionally and – situationally – defined translation type"* (Engberg, 2002: 375). Legal translators, linguists and lawyer linguists should stick to the source text and adhere to the content and the syntactic structures. Special attention should be paid to the target readers and to the comprehensibility of the text.

In approaching legal translation, the translator may have two options. He or she might choose a source-oriented approach, thus maintaining the fidelity to the source text or a target-oriented approach which complies with the function of the target text. The most frequently used approach for the translation of legislative documents views the source text as the guiding light in relation to the translation. In choosing between the most suitable translation methods, the translator has to take into account the different units of the text: word, sentence and concepts and can choose between the following general translation methods:

a) Word by word translation which is effective in the case of translating phrases and proper names belonging to the European Union as for example: *European Community/*'Comunitatea Europeană'*, European Central Bank/*'Banca Central Europeană', *European Social and Economic Committee/*'Comitetul Economic şi Social European', etc. This method might be problematic on the level of the sentence due to the different syntactic structures in the source and target language.

b) Translation at the level of the sentence where the grammatical rules and the word order are adapted to the target text but the meaning of the original text is still preserved, as for example:

ST: Member States should produce an evaluation report on the application of the mechanism so as to enable an assessment of its efficiency.

(Directive 2010/23/EU, p. 1)

TT: 'Statele membre ar trebui să realizeze un raport de evaluare privind aplicarea mecanismului pentru a permite o evaluare a eficienţei acestuia.'

(Directiva 2010/23/UE, p. 1)

The syntactical structure of the source sentence is: subject (*Member States*) + predicate (*should produce*) + direct object (*an evaluation report*) + noun phrase with attributive function (*on the application of the mechanism*) + clausal object (*so as to enable*) + direct object (*an assessment of its efficiency*). The same

grammatical structure was also transposed into the target text without making the translation sound artificial.

c) Conceptual translation where the unit of translation is not the word or the sentence, but the concept. In general language this translation method is applied for the translation of proverbs and sayings. The conceptual translation is used for the transfer of legal and cultural concepts between the two societies: *by way of a preliminary observation/*'cu titlu introductiv', *impairment of rights/*'atingere adusă drepturilor', *hearing/*'ședință', *cases heard in camera/* 'cu ușile închise'.

The word by word translation and the translation at the level of the sentence are the most frequently used methods in the translation of EU legislative documents. Due to the fact that legislative documents are highly formal in both the form and content, translators need to strictly comply with the stylistic rules and layout of the source text.

3. Issues Related to Equivalence Problems in the Translation of EU Legislative Documents

The theory of translation equivalence was discussed by researchers as Roman Jakobson or Mona Baker. Jakobson thinks that *"equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics"* (1959: 262). He also discusses equivalence at the level of grammar and vocabulary. If we look at equivalence from the level of the word Baker (1992) makes the distinction between lexical and morphological meaning, propositional vs. expressive meaning, semantic fields and lexical sets.

Legal equivalence is very important when translating documents belonging to the Community law. The task of the translator is to preserve the same legal effect from the source text into the target text. The principle of legal equivalence may be associated to functional equivalence which is a procedure that occupies the universal area between the source text and the target text (Newmark, 2005: 83). After the process of translation, European laws should have the same legal value and structure as the source laws.

An important terminological issue is represented by the differences between the legal systems of various EU countries. The Romanian legal system does not share any similarities with the Anglo-Saxon legal system, but with the French system. Therefore we can say that the Romanian legal vocabulary is full of French legal jargon. The literal translation can often be misleading in this case as it happens when translating between European languages of Latin root, the false friends are quite prevalent. For example *la doctrine* in French means legal writing rather than *doctrine*.

According to Weston there are five types of equivalence in translation: *functional equivalence, formal equivalence, transposition, neologism and naturalization* (Weston, 1991: 19-34). Functional equivalence refers to the fact of using a referent term in the target text that is similar in meaning to the term from the source text. As for example the term *felony* can be translated into Romanian by

'crimă', 'omor', and *felony murder* stands for 'omor cu premeditare'. Or the Romanian term *ordonanță* may be translated into English by 'order', 'decree', 'injunction', 'ordinance', 'statute'.

Due to the fact that the EU legal system is relatively new, the EU terminology mostly relies on new concepts. This has resulted in the formation of a special EU language, which is sometimes called Eurojargon. The Eurojargon includes the following categories of terms:

(a) Derivatives and compound words with the prefix *euro-*: *Euro-MP (European Member of Parliament)*, *Euro-elections*, *Eurozone*, *Eurocheque*, *Eurocrat*, etc.;

(b) Specialized terms or terms of art: *accession*, *Committee of the Regions*, *common strategy*, *community law*, *ombudsman*, *subsidiarity*, *sustainability*, etc.

(c) Abbreviations: *DGT*, *EU*, *EURES*, *EURATON*, *EFTA*, etc.

Some concepts are totally unknown for some former communist countries and it is very difficult to define them. For example the term *ombudsman* has been adopted in Romanian in three variants:

(a) a direct loan from English: 'Ombudsmanul avea sacina de a promova aplicarea uniformă a legilor și inadvertențele legislative';

(b) a legal equivalent which existed in Romanian: 'avocatul poporului';

(c) French borrowing: 'mediator'.

There are also some recurrent expressions in the primary and secondary legislation and their translation has to be the same all over the text. These are some of the most frequently used examples of such specialized terms and their equivalences in Romanian: *amended by/*'modificat de', *for the purposes of/*'în sensul', *in witness thereof/* 'drept care', *law of the case/*'autoritatea de lucru', *legal expert/*'jurist', *legislative alignment/*'aliniere legislativă', *without prejudice to/* 'fără a aduce atingere', etc.

An important feature when trying to choose the right equivalent in the target language is that EU legal texts contain a high proportion of words of Romance origin: *conformity/*'conformitate', *consolidation/*'consolidare', *dissemination/* 'diseminare', *institution/*'instituție', *validation/*'validare'.

Another type of equivalence used in legal translation is <u>formal equivalence</u> which represents the word for word translation and it is usually used with names of official bodies and institutions (*Economic and Monetary Union/*'Uniunea Economică și Monetară', *European Community/*'Comunitatea Europeană', *the Committee of the Regions/*'Comitetul Regiunilor'). When using this word for word translation it is very important to avoid false friends. For example the term *common law* could be translated literally as 'drept comun', but this translation is misleading since common law actually means 'drept cutumiar' or 'drept jurisprudențial'. Some linguists suggest that the strategy of loans could be used when names of institutions or organizations are translated from one language to another as in the following examples: *laws, regulations and administrative provisions/*'dispoziții legale, de reglementare și administrative', *without prejudice to/*'fără a aduce atingere', *the principle of proportionality/*'principiul proporționalitățiiț, *enter into force/*'a intra

in vigoare'. The Romanian EU texts are characterized by a large variety of standardized expressions. This feature is closely related to the stereotypical character of the EU discourse.

Transposition is an oblique translation technique which operates at the grammar level and consists of the replacement of a word class from the source text by another word class in the target text without changing the meaning as for example: *by way of preliminary observation/*'cu titlu introductiv', *impairment of rights/* 'atingere adusă drepturilor', *reasonable interpretative doubt/*'îndoială rezonabilă privind interpretarea', *intentional offence/*'infracțiune săvârșită cu intenție', etc. In these examples we can notice the grammatical changes from the source to the target language in what the word class, part of speech and position of the words is concerned. For example the construction adjective + adjective + noun (*reasonable interpretative doubt*) becomes noun + adjective + non-finite verb + noun ('îndoială rezonabilă privind interpretarea').

EU translators have to comply with certain rules when translating an EU legislative document. The translators have to be familiar with the community law-related concepts. They also have to avoid using terms and concepts belonging to their national law and to preserve the terminological consistency and use the standard terms even if that term might not be the most suitable equivalent.

4. Conclusions

The translation of legal documents involves more than linguistic knowledge of specialized vocabulary. A legal translator has to adapt the content of the source text to that of the target text and to preserve the same structure of the original documents. When trying to find the best equivalent, the translator also has to take into account the communicative factors involved and the target audience. There are different translation typologies but these have to be chosen in close relation with the text typology. An important attention should also be paid to the cultural aspects regarding the legal systems of those countries and the system bound concepts.

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Features of Presuppositions, Inferences and Implicatures in Magazine Advertisements

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RÉSUMÉ : *Caractéristiques des présuppositions, des inférences et des implicatures dans la publicité des magazines*

L'usage de la présupposition, un terme trouvé dans la sémantique et dans la pragmatique aussi, permet aux concepteurs-rédacteurs de ne pas faire tout explicite dans les annonces, en s'appuyant sur les récepteurs pour rétablir la signification. Les implicatures et les inférences sont analysées comme provenant des locuteurs et des auditeurs respectivement dans le processus de transport et de déchiffrement de la signification dans les annonces. Dans le cas des annonces, où paralangage est impliqué, nous traitons avec des présuppositions pragmatiques ; le contexte des annonces en fait des exemples d'implicatures conversationnelles particularisées ; il y a une relation entre l'inférence et la Théorie de la Pertinence, car l'inférence explique l'effort que l'auditeur doit faire pour inverser l'absence apparente d'effets cognitifs déclenchée par la production d'énoncés dans les annonces contenant des figures de rhétorique.

MOTS-CLÉS : *présuppositions pragmatiques, paralangage, implicatures conversationnelles particularisées, Théorie de la Pertinence*

This paper deals with a series of pragmatic terms in connection to advertisements: presuppositions, inferences and implicatures.

Firstly, **presupposition** is a term that is particularly useful for the analysis of ads, both from a semantic and a pragmatic point of view. According to Geoffrey Finch, a presupposition is *"an assumption implicitly made by speakers and listeners which is necessary for the correct interpretation of an utterance."* (Finch, 2003: 237)

Peter H. Matthews defines it as a *"Relation between propositions by which* a *presupposes* b *if, for* a *to have a truth value,* b *must be true. Thus, in one analysis, 'The King of France is bald' is neither true nor false unless the presupposed 'there is a King of France' is true."* (Matthews, 2007: 317)

Presupposition deals with the necessary preconditions for statements to be true. Referring to the use of presuppositions in communication, Finch states:

Presupposition allows us the freedom not to make everything absolutely explicit in our communications. If we had to spell out all the details every time we spoke, then

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communicating would be an extremely lengthy and tedious business. Being able to assume a certain amount of knowledge on the part of listeners makes it possible to take shortcuts. The degree of shortcutting, however, depends on the context in which communication takes place. A certain amount of presupposition is implicit in the linguistic system and can be studied just like entailment[1], in terms of its **truth conditions**. This is the concern of semanticists for whom presupposition is a matter of formal logical relationships. (…) We could call this **sentence presupposition**.

(Finch, 2000: 173-4)

For example, in an ad for mascara, the sentence: *"Their longest brush ever gives you longer looking lashes corner to corner, inspired by professional lash extensions."* (*Glamour (British)*, No. 109, April 2010: 58) presupposes that "There are professional lash extensions". Thus, in very few words, advertisers manage to lay the premises for us to covet something that exists and doesn't belong to us.

Geoffrey Finch (2000) also signals the role of **lexical triggers**, which are words whose presence produces many sentence presuppositions. Among these, there is the class of **factive** verbs. Peter Matthews defines the term "factive" as follows:

(Verb etc.) whose use commits a speaker to the truth of a subordinate proposition. E.g. *know* or *realize*: to say *She doesn't know* (or *She hasn't realized*) *that it has stopped raining* is to commit oneself to the truth of 'It has stopped raining'. *Think*, by contrast, is **non-factive**: one makes no such commitment if one says *She thinks it has stopped raining.* (Matthews, 2007: 135)

Here is, for instance, part from an ad for weight-loss services: *"Lorraine can't help noticing her cheekbones are back"* (*Glamour (British)*, No. 109, April 2010: 280) – "to notice" is a factive verb, triggering the truth value of the presupposition "Lorraine's cheekbones are back".

But a full account of presuppositions cannot rely only on an approach based on the truth value of sentences. Finch (2000) explains that many presuppositions depend upon our knowledge of the world, and he gives the example of three sentences:

(a) *She tripped before getting in the car.*
(b) *She died before getting in the car.*
(c) *She got in the car.* (Finch, 2000:174)

Sentence (c) is presupposed by (a) but not by (b), because we know someone cannot get in a car after the moment of death. Semantic knowledge is not enough to explain our understanding of these utterances; we need to interpret it in pragmatic terms.

In the case of magazine ads, paralanguage complicates the functioning of presuppositions even more. Where paralanguage is involved, we deal with **pragmatic presuppositions** (Finch, 2000). For instance, let us take an ad containing an utterance of the type: *"A fresh new way to bring the exotic home"* (*Glamour (British)*, No. 109, April 2010: 145)

Apparently, the utterance above is obscure, or even illogical: "the exotic" may refer to anything (*exotic* food / location / destination / animal / creature, etc.[2]).

As we know, *"A presupposition is something the speaker assumes to be the case prior to making an utterance."* (Yule, 1996: 25) The presupposition, the *"shared knowledge"* (Finch, 2003: 156) between the copywriters and the public is "There are exotic odorous products". This background presupposition can only be recovered from the **context** of that utterance, namely the pictorial element, and other linguistic elements: the picture shows a range of odorous products standing on a crate of the kind of those used in international transport, bearing stamps with the names of the places it went through ("Egypt", "Caribbean", "Thailand") and the warning "FRAGILE." Moreover, as we gather from the body copy, the products have exotic names: "NEW Febreze Destinations Collection. Awaken your senses with Thai Orchid, Caribbean Paradise and Egyptian Mystique. Available in aerosol, plug-in and candle." (*Glamour (British) No 109 April 2010*: 145)

But in order to explain how we make sense of the utterance *"A fresh new way to bring the exotic home"*, we need to resort to the notions of **inference** and **implicature**, which support presuppositions in the process of communication.

The relationship between these terms can be accounted for as follows: If presuppositions originate with speakers (*"Speakers, not sentences, have presuppositions."* (Yule, 1996: 25)) and they represent shared knowledge between speakers and listeners,

Glamour (British), No. 109, April 2010: 145

> (...) it is speakers who communicate meaning via implicatures and it is listeners who recognize those communicated meanings via inference. The inferences selected are those which will preserve the assumption of cooperation. (*Idem*: 40)

An **implicature** represents an additional conveyed meaning that goes beyond the surface meaning of words. (*Idem*: 35) A definition of implicature is provided as follows:

> An implication or suggestion deduced from the form of an utterance. A **conversa-tional implicature** uses the cooperative principles which govern the efficiency of conversations; for example, if someone says *Look, the train!*, while approaching a railway station, the implication is 'We must hurry', and not, say, 'What a lovely colour it has'. A **conventional implicature** is simply attached by convention to particular expressions, as when *What's yours?*, said at a bar, implies 'I'm buying you a drink.' (Crystal, 1999: 158)

The specific *context* provided in our ad makes the analyzed example a case of **particularized conversational implicature**. George Yule asserts that: *"Because they are by far the most common, particularized conversational implicatures are typically just called implicatures."* (1996: 42)

Taken by itself, the utterance "A fresh new way to bring the exotic home" flouts the maxim of manner, which refers to the avoidance of obscurity and ambiguity, and also the maxim of relation, the one referring to relevance. In order to make this utterance relevant, we need to draw on the knowledge provided by the pictorial element of the ad ("There are exotic odorous products."), which implicates "A fresh new way to bring home exotic odorous products."

It is here that the role of **inference** is revealed: *"Central to Relevance Theory is the idea that we perform inferences all the time in order to understand utterances (...)"* (Radford *et al.*, 2009: 400)

The following definition of **inference** is given by Peter Matthews, who underlines its logical nature and its connection with context:

> Any conclusion drawn from a set of propositions, from something someone has said, and so on. This includes things that follow logically: *cf.* Implication, entailment. It also includes things that, while not following logically, are implied, in an ordinary sense, e.g. in a specific context: *cf.* e.g. conversational implicature.
>
> (Matthews, 2007: 193)

Coming back to the relationship between inference and Relevance Theory, it is inference that explains the functioning of such eye-catching rhetorical figures as synecdoche[3], which appears in our ad ("the exotic" stands for "exotic odorous products"). Inference accounts for the effort that the hearer needs to make in order to reverse the apparent lack of cognitive effects triggered by the producing of an utterance containing a rhetorical figure.

A central idea of Relevance Theory is that an utterance is relevant to a hearer when the hearer can gain *positive cognitive effects* from that utterance that is some useful information. There are two aspects to this.

Firstly, the most relevant interpretation of an utterance must lead to inferences that the hearer would not otherwise have been able to make.

Secondly, these inferences must be accessible to the hearer in the sense that it must be possible to draw those inferences in a short space of time with relatively little effort. If the inferential process requires *too much effort*, then the inferences cannot be drawn. (Radford *et al.*, 2009: 399)

In the case of our ad, after a reader's attention is captured by the figure of speech, s/he will normally not reject the utterance as irrelevant, but s/he will try to make sense of it in order to be cooperative. As Radford *et al.* state:

> Relevance Theory maintains that speakers comply with a **Communicative Principle of Relevance**, which states that when someone communicates in some way, that communicative act brings with it a guarantee of its own optimal relevance. A hearer, on the other hand, computes relevance by selecting the most obvious (accessible) interpretation, and this process stops when the hearer achieves some kind of relevant interpretation (or gives up). (*Ibidem*)

As readers of the magazine in which the ad appears, the Communicative Principle of Relevance will lead us to presume that the utterance "A fresh new way to bring the exotic home" is relevant in that specific context: an advertisement for a product targeted at a certain public.

By processing those words in conjunction with the visual elements of the ad, we will identify the advertised product. At the same time, the elements that we come in contact with during that process leave their mark on us: the images triggered by lexical items such as "fresh," "new" and exotic;" the evocative power of the picture; the idea of sophistication brought by the use of a rhetorical figure; the pleasure derived from solving a puzzle-like situation.

It can also be the case that readers might not invest the effort to infer meaning from those words and reject the ad altogether. But it is for advertisers to establish what figure of speech should be used, according to the amount of processing that each one needs, in order to perform the conative function of the ad.

NOTES

[1] "**entailment** A semantic relationship between a pair of sentences, such that the truth of the second necessarily follows from the truth of the first. If you say *I have seen a cat*, it follows that *I have seen an animal* is true. The first sentence entails the second." (Crystal, 1999: 106)

[2] *** *Oxford Collocations Dictionary for Students of English*, Oxford: Oxford University Press, 2008.

[3] "**synecdoche** […] a trope in rhetoric, in which part of a referent is named and stands for the 'whole;' or vice versa. So *strings* can mean 'stringed instruments' (part for whole); or *England* can mean a sports team (whole for part) in headlines like *England thankful to avoid serious injury.*" (Wales, 1997: 448)

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