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MARTA ALBU

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NEW PERSPECTIVES IN LITERATURE, LINGUISTICS AND ARTS

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PREFACE

This volume brings together the papers presented at the sixth edition of the conference "Communication. Information. Learning", on May 24-25, 2019, within the ARTS AND HUMANITIES section, as well as articles of PhD students in Philology, from the University of Craiova.

The volume contains works on linguistics from research on grammar, phonetics to lexicology and terminology. Delia Mihaela Toarnă approaches some theoretical aspects of specialized vocabulary terms, terminology and the relationship between them; Elena-Lelia Vătafu (Grecu) analyzes the scientific perspectives of approaching the category of synonyms in different specialized papers, as well as the methods of analysis in writing the dictionaries, Mariana-Matei Buciu approaches semantic relations in the lexicon of Liviu Rebreanu's work, Simona Sandu (Pîrvulescu) undertakes a theoretical excursus into terminology, Georgiana- Silvia Leotescu makes a linguistic approach to J. K. Rowling's *Harry Potter* novels, Daniel Leotescu explores the Scandinavian influence on old and middle English vocabulary, Isabella-Alice Matieș-Verbuncu (Stoian) discusses some of the functional characteristics of legal language in order to support relevant practitioners and scholars in dealing with the English legal texts. Sterjo Naciku explores the concept of communication from the standpoint of pathways of negotiation, analysing binary systems such as both the verbal and the nonverbal, objectivity and subjectivity, honesty and manipulation. Liana Georgiana Oprea (Moga) focuses on the translator's complex role and multilayered competence in the process of translating and cultural enrichment. Verona-Elena Popa (Ciocoi) examines military language, Mihai Robert Rusu describes the nature, trends and challenges of specialized translation and Anca Monica Stanciu's research deals with administrative translation. Alexandra Ștefania Țiulescu examines the dynamic intersection between translation and transmediation of Shakespeare's language, focusing on the invisible "performance" of the translator in order to sustain authentic meaning. Corina Vasile focuses on the functionality of discourse as a specific genre, with rules that are to be followed and understood at all levels of the participants, speakers or hearers. Adnan Mohaisen Ali Al-Zuabidi intends to shed light on the interconnectedness of various branches of linguistics, with a focus on sociolinguistics, and methodological tools such as the ones provided by corpus linguistics.

Literary works bring together papers on various topics, from Romanian literature to comparative approaches, either theoretical or applied to texts from several European literatures (French, English, Spanish,), but also to authors who do not belong to the European space (Russian literature, African-American literature). Thus, Victor Olaru approaches some aspects of British contemporary women poets within the European cultural context, the relation of their writings with cultural theories (Tzvetan Todorov, Jacques Lacan, Michel Foucault, Helene Cixous), and emphasizes the specific character of this kind of poetry that eventually may prove to be a valuable contribution to the building of an important cultural bond between British authors and their colleagues from other European countries, Romania included, Marta Albu analyzes the image of the child in A.P. Chekhov's stories, Elena-Luminița Hrițcu approaches literary Balkanism, Ana Maria Bîzdoacă is examining some aspects of the sublime in the works of Ann Radcliffe, Andreea Bălan deals with critical theory and the portrayal of foreign women in some Victorian novels, Nicoleta Livia Boghian comments on the Victorian aspects revealed in John Fowles's novel *The French Lieutenant's Woman*, whereas Jasim Mohammed Fartoosi analyzes the discourse of the black nationalism in Ernest Gain's "*The Autobiography of Miss Jane Pittman*". Hayder Adnan Al Shwaili takes into account the concept of cultural and self-identity based on class, race, and ethnicity of the African Americans. The research of Ileana Mihaela Delcea from the area of ethnology-anthropology analyzes the wedding in Oltenia - ritual and ceremonial.

From the section Arts, Antonie Mihail proposes a phenomenology approach to fencing and duel in Spain, realized in the imagological perspective. The study reveals the outlining of two images: on the one hand, an image of fencing as science and art of weapons, and on the other hand an image of the duel as a form of combat which plenary manifests the power. The image of the combative art of fencing is analyzed by conveyance of fencing as a means of human act in the physical and moral fields, seeking to reveal its imagological perspective, transferable from the perspective image of power in the Spanish theatre of the Golden Century.

Regarding the writing, this year's works had to comply with the previously established requirements for publication, as well as the full presentation in English, aiming at a homogeneity of the way the texts are structured and a greater power of transmission in different cultural spaces. Also, the fact that from the very beginning it was decided not to

impose a specific topic of the colloquium was intended to offer the opportunity to all teachers and researchers to present their own areas of interest, topics and achievements in their field of study. The participants had the opportunity to present certain parts of larger projects or stage achievements of their research still in progress and to dialogue on topics of particular interest to them. We understand the assumption of this eclecticism as an opening to different, but complementary research horizons, which we can organize in an open dialogue, even proposing new ways of interpretation.

The editors thought this volume as a more or less faithful mirror of the sixth edition, meant to register, both the studies of the participants and of the doctoral students in Philology, who are in full research and elaboration of the doctoral thesis and to offer the possibility of asserting new points of view.

Through the variety of topics approached, the participants of this edition of the conference organized by the University of Craiova hope that future editions will further enhance dynamism to interdisciplinary pieces of research. The editors of this volume can only share their optimism with other Romanian and foreign colleagues interested in philological studies.

Editors

NAÏVETY AND PLAYFULNESS IN A. P. CHEKHOV'S STORIES

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Abstract

The present study aims to highlight the image of the child in A. P. Chekhov's stories, the naivety, this freshness of soul, the diffuse desire to believe possible a sweet and generous world, like a return to childhood - the quality more difficult to render in the literature in general. The author transcends the world of the child, to understand his behavior, his character, his way of speaking, his fears, his naivety, his candor, his extraordinary delicacy, his dreams, how he interacts with others. In this way, this literature becomes cross-cultural thanks to the traveling characters.

Keywords:

child, childhood, naivety, misery

Naivety and playfulness are two concepts that partially define the child and the "happy age". The status of the child has evolved over the centuries, there are several systems of representations of the childhood, not just a single image, but several contradictory images.

Philippe Ariès, known for his study, *L'enfant et la vie familiale sous l'Ancien Regime* (1973), a pioneer of the history of mentalities, is the one who speaks of the "birth of the feeling of childhood" in the early seventeenth century: "Then it is formed this moral conception of childhood which insists on the weaknesses (frail nature)... but which associates its weakness with innocence, a true reflection of divine purity, and which places the education at the forefront of obligations". Philippe Ariès and other researchers note a lack of interest in the child before the nineteenth century. He deals with the concepts of childhood, the adult-child relationship and the experience of childhood over cultures and periods of time. According to Ariès, the childhood was not understood as a separate stage of life until the 15th century, and children were seen as adults who shared the same traditions, games and clothes.

Literary criticism has neglected for a long time the analysis of child characters and approached most juvenile characters as adults. Roger Mercier says, for example, that in the literature of the eighteenth century

and before, the child did not occupy an important place. It was considered a "boring object" or, in any case, unworthy to attract attention (Mercier, 1961: 65).

In this century, educational books for children were meant to instruct, to "build", offering them examples of model children. Christian Poslaniec compares these early books to old school books, talking about a market for "constructive" books published by Catholic publishers. (Poslaniec, 2008: 18)

In the following centuries, the childhood begins to amuse, to interest as a literary object. There are different trends that can be observed in literary works from different centuries, to evoke the role that the child has in literature, and the transformations, the evolution of mentalities and its rendering in fiction. Therefore, the evocation of childhood is a favorite theme in children's writings, giving birth to the most famous masterpieces in universal literature.

Childhood remains the age of weakness and continues to be thought in relation to the model of an adult, a model of perfection, and thus is not perceived in its true sense. The child's sensitivity comes from innocence, from pleasant, specific naivety.

Naivety is the ability to be naïve and is synonymous with simplicity, innocence, candor or credulity. Naive character presupposes a lack of maturity in judgment or behavior. Naive is the man inexperienced, lacking artificiality and unpretentious, simple, natural, credulous and sincere.

The child is the only one who can manifest in this way, he can be himself, he can act as the soul tells him, without taking into account previous experiences, conditioning. Naivety is the freedom that the child gives to himself to live an experience and to enjoy it without prejudice. It means living in the present and enjoying everything around him, the desire to believe in the generous and gentle world. Naivety gives the child the opportunity to see in any person, in any situation and event, something new and beautiful, gives him the opportunity to see the positive things, the opportunity to learn from mistakes, allows him to have a rich imagination, fabulous ideas to build on another world.

Jean Chateau points out that for the child almost any activity is a game or, as Eduard Claparède states, "play is work, it is good, it is duty, it is the ideal of life ... it is the only atmosphere in which his psychological being can breathe and, consequently, it can act".

The Swiss psychologist Jean Piaget defined the game as "a functional exercise with the role of extending the environment, a way of transforming the real, by assimilating and accommodating to the real, so

a means of adaptation" He noted the special role of the game in child development.

The game is defined and explained in very different ways, just as different are the functions and meanings assigned to it. Johan Huizinga, in *Homo ludens*, approaches the eloquent image of the involvement of the playful spirit in the history of human civilization: "play is older than culture, because the notion of culture, however incomplete it is defined, presupposes a human society and animals do not they waited for man to teach him to play" (1977, p. 33). The existence of the game is therefore not linked to any stage of civilization, to any form of conception of the world.

Huizinga takes, in fact, the theory of Leo Frobenius, according to which "in the intensive play of the child we are dealing with the source - starting from the holiest groundwater - of the whole culture and of any great creative force." (...) This is how man acquires two forms of life: one of existence, the other of game. In-playing-your-own-role lies the source of the whole culture." (Huizinga, 1977:15).

Modern studies of developmental psychology, preschool and school pedagogy, psycho-sociology, which address the issue of play from various perspectives unanimously admit, with specific arguments, that in childhood, the game is the fundamental type of activity, the form of activity that supports at the highest degree the psychic development, through psychomotor, sensory, intellectual and affective training (Claparède, E., 1975, Chateau, J., 1980, Piaget, J., 1973, Vâgotski, LS, 1971, Huizinga, J., 1998, Roşca, Al ., Chircev, A., 1970, Şchiopu, U., 1970, et alii).

In what follows, we will focus on the two child-specific concepts. We do not intend to draw up an exhaustive table of the textual representations of the child, but we will present only a few images of naivety, different tendencies that can be observed in A.P. Chekhov's work, more precisely in his stories.

In his creation, A.P. Chekhov approaches the theme of the child, outlining approximately 290 child characters, of all ages, belonging to all social classes, leading different lives. In the first stories of the first half of the 1980s, twenty works focus on child characters.

A warm humor characterizes Chekhov's stories about children: *Grisha*, *Children*, *An Incident*, *Boys*, *Fugitive*. Let's try to understand how Chekhov's little heroes perceive the world. Some of them feel calm and confident in life, they are only concerned with the problems characteristic of their age.

The story *Grisha* depicts the youngest character: a little boy, born

two years and eight months ago, walking with a nanny on the boulevard, has a revelation, a naïve, strange curiosity: from the ordinary world of the house, he finds himself in a new, unexplored street world.

The author sees the world through the eyes of a child, tries to understand his inner state, to understand how a child feels, studying his environment. The boy knows the world at home, its details: that is close, what he looks like.

Grisha has known only a rectangular world, where in one corner stands his bed, in the other nurse's trunk, in the third a chair, while in the fourth there is a little lamp burning. If one looks under the bed, one sees a doll with a broken arm and a drum; and behind nurse's trunk, there are a great many things of all sorts: cotton reels, boxes without lids, and a broken Jack-a-dandy.

In this world, apart from the nanny and Grisha, there is often a mother and a cat, the mother looks like a doll, and a cat looks like a father's fur coat, only the fur coat has no eyes and a tail.

Thus, in the story *Grisha*, we observe the surrounding reality that is seen through the child's eyes through an unexpected age-specific scale of values:

My mother looks like a doll, and the cat looks like my father's coat, except that the coat has no eyes and a tail... My father is a very mysterious person! The nanny and his mother, it is well known, have a purpose in this world: they dress Grisha, feed him and put him to bed. But what's the point of my father - no one knows.

The boy understands why there is a nanny and a mother: he dresses Grisha, feeds him and puts him to bed. The hero's dissatisfaction is caused only by the extremely mysterious personality of the father, the child is still not able to understand why the father exists in his world.

There is another mysterious personality for Grisha - this is an aunt who appears and disappears, while she is not behind her chest and under the couch. The new world, in which the hero finds himself while walking on the boulevard, is at first perplexed: there are so many fathers, mothers and aunts that he does not know with whom to run.

In his new world, where that sun hurts one's eyes, there are so many papas and mammas and anties, that there is no knowing to whom to run. But what is stranger and more absurd than anything is the horses. Grisha grazes at their moving legs, and can make nothing of it. He looks at his nurse for her to solve the mystery, but she does not speak.

Gradually, the boy begins to get used to this situation, he begins to like everything:

A crowd of soldiers, with red faces and bath brooms under their

arms, move in step along the boulevard straight upon him. Grisha turns cold all over with terror, and looks inquiringly at nurse to know whether it is dangerous. But nurse neither weeps nor runs away, so there is no danger. Grisha looks after the soldiers, and begins to move his feet in step with them himself.

The glow of the sun, the sound of carts, horses, bright buttons - all these are so amazing and not scary that Grisha's soul is full of a sense of pleasure.

The brightness of the sun, the noise of the carriages, the horses, the bright buttons are all so impressively new and not dreadful, that Grisha's soul is filled with a feeling of enjoyment and he begins to laugh.

In the evening, Grisha returns to the familiar world at home, but bursts with the impressions of a new life, just explored. Chekhov shows the natural reaction of children's consciousness to these impressions: everything the child experiences.

Despite the fact that the story ends with the hero's tears, readers understand that the boy is happy because he is surrounded by love, affection and care for family, relatives and friends. He just explored life. Chekhov shows the natural reaction of children's consciousness to these impressions: everything the child experiences, his naivety.

In the story *A Father*, the father appears in the eyes of *the fat and round child like a beetle, and the mother - skinny like a mackerel.*

The story *Children* begins with a description of its heroes - children - who are left alone at home in the evening, in the absence of adults and, instead of going to bed, they are playing lotto. Right from the beginning of the story, we notice the expression, even the inherent intensity, of the child's psychology. Chekhov invites the reader to enter the world of happy childhood, without worries. The author uses words and expressions typical for children's speech:

Papa and mamma and Aunt Nadya are not home. They have gone to a christening party at the house of that old officer who rides on a little gray horse.

The lottery scene is captured very vividly: the children play for money, exchange lines and do different actions (they play, make fun of each other and look for the kopeck). In this part of the story, the text is concise, the author is parsimonious in words, he does not waste details, he sketches. The end of the story is unexpected - falling asleep in the mother's bed - this has probably happened several times already, and this is a sign of a happy childhood.

Chekhov creates an entire gallery of portraits of children. The writer not only accurately depicts the appearance of the characters, but

shows that each of the children already has or begins to manifest individual characteristics of character, because each child is a personality. Chekhov points out that each of the children plays in their own way, showing their evolving character and demonstrating the principles of life that will guide them into adulthood.

Grisha, nine years old, is an envious and greedy boy, he plays with emotion, just for the sake of money: (...) *The fear that he may not win envy, and the financial combinations of which his cropped head is full, will not let him sit and concentrate his mind. He fidgets as though he were sitting on thorns. When he wins, he snatches up the money greedily, and instantly puts it in his pocket.* This character trait will persist into adulthood. To show Grisha's mental and moral superiority over other children, the author uses adjectives to the superlative degree. This reveals a kind of hierarchy of relationships in the children's community.

Her sister, eight-year-old Anya, is also vigilant, watching the game, but she is not interested in money. *She flushes and turns pale, and watches the players keenly. The kopecks do not interest her. Success in the game is for her a question of vanity.*

The other sister, the cheerful Sonia, a six-year-old girl, with a curly head, plays for the sake of the game. She plays with pleasure and is happy for anyone who wins. Sensitivity can be seen on her face, she is moved. No matter who wins, she laughs the same way and claps her hands. Due to her age, she has "neither selfishness nor pride". Being the youngest, she is happy that others accept her in their game and do not reject her.

Apparently phlegmatic, Alyosha, *a chubby, spherical little figure, breathes hard through his nose and stares open--eyed at the cards. He is moved neither by covetousness nor vanity. As long as he is not kicked out of the room or sent to bed, he is thankful.* At heart he is rather "a little beast". He is not there so much for the sake of the game as for the inevitable misunderstandings in the game. He is very excited if one hits the other or calls him names. He ought to have run off somewhere long ago, but he won't leave the table for a minute for fear that his counters or his kopecks won't be stolen. Since he can only count the units and numbers which end in nought. Anya covers his numbers for him.

A dreamer by nature, Andrei, the cook's son, is completely immersed "in the arithmetic of the game. He is indifferent to winning. His burning interest is the numbers, his philosophy is simple: - "how many numbers exist in this world and how is it they don't get not mixed up?"

The contrast of carefree childhood is the figure of Vasya, a 5th

grade student: the "little old man" who judges like an adult: "Is it possible to give money to children? And can we really let them gamble? Good pedagogy, nothing to say! Scandalous!"

The game is so "appetizing" and reckless that even Vasya, a high school student, comes into play; an inevitable quarrel ensues, with slaps, but now the night finally reconciles everyone: the children fall asleep on their mother's bed, forgetting about money and cards. There are no insignificant or imperceptible events for the child. A trifle or a small thing that doesn't matter to an adult can play an important role in a child's life. Therefore, the choice of language means in children's stories, compared to Chekhov's works for adults, differs in specificity, because they reflect the characteristics of the child's psychology and behavior.

Chekhov's peculiarity lies in his talent for sketching, for being parsimonious in words; in a few pencils, he shows us the portraits from the smallest to the largest. With the help of precise artistic details, the writer vividly and expressively describes the children's world: here are the bottles and the white plate with five-kopec coins, and the unfinished apple and the scissors. The child sees and perceives the world around him in his different way, not as adults. The child sees and is interested in what is here and now - in the story Chekhov takes into account this characteristic of the children's worldview, describing only the table at which children play.

The language of the story is very colorful, abounding in vivid and precise words: "the children played with lust! ..." "In the characteristics of the heroes' speech, the writer uses the nominations of "children", rendering the phraseological form or language of the child - "... that old officer who rides a small gray horse". The lively and spontaneous cries of the children produce a warm smile to the reader, who calls the numbers: "Twenty-eight - we mow hay!".

Chekhov's deep understanding of child psychology is also highlighted by the desire for a peaceful night at the end of the story: the author enters the world with their children.

The story "Children" conveys all the charm of childhood. The writer sees the world through the eyes of the child, and in this world, the experience of the adult is useless. Here the kopeck is more expensive than the ruble, and the value of the money is conventional: "Next to them are the kopecks that have lost their value until the new game."

The story was positively received in the critique of the time. A. P. Chekhov, a great connoisseur of the child's soul, in his stories, reflects the characteristics of the child's behavior, his psychology and his plastic and emotional language.

Immersed in the stories of A. P. Chekhov, the reader sees two worlds: the world of adults and the world of children, which in some cases can be equal. This equality is primarily affirmed by the author's respectful attitude towards the particular world of childhood. The author is often so accustomed to the child's world that he sometimes looks at others through the eyes of children and the child sees and perceives the world around him not as adults. That is why, in stories about children and for children, the author often tells "in tone" and "in the spirit" of his heroes. The reader is invited to explore and reveal the world with the child, to see in ordinary things the unusual and the new.

The stories of A.P. Chekhov about children are often constructed as sketches, in which the direct style and expressive dialogues predominate. Chekhov is a master of psychological portraiture. He knows how to penetrate the thoughts, the feelings and the state of his hero. That is why the writer includes words and expressions that mentally reflect the state of the heroes and the particularity of their perception of the world, the personality of each child. The style and tone's speech of the heroes coincide with the author's speech. This creates an opinion among readers about the author's closeness to his heroes.

The child has an acute imaginative thinking and perception. The child seeks to know everything. Touching everything, the world around him delights him and fills him with emotions, because the world interests the child not as he is "really", but as he "seems". The phenomena, the signs of the objects and the facts of the objective reality are perceived by the child with a certain degree of intensity.

In the story "Children", some images of adults are presented as secondary and insignificant. Apparently, the children are closer to their mother, since they cannot fall asleep, "without learning from their mother what kind of child was at the baptism and what was served at dinner." Little information is given about other adults, just a few words. A.P. Chekhov's artistic mastery as a writer and fine connoisseur of children's language is evidenced by the skill to reproduce in his works all the nuances of the child's psychology and his specific behavior. (Loehlin, 2010: 41)

With great pleasure, Chekhov portrayed his heroes in the story *An incident*. He contrasts the world of adults and that of children and animals. Six-year-old, Vanya and her four-year-old sister, Nina, are cute and spontaneous, with their childish dispositions, childhood experiences and even the children's incorrect speech ("the cat has puppies"). They live in their special world of children, in which the birth of kittens by a gray cat is a huge event that brought children a lot of joy. For the little

girls the birth of the kittens is an extraordinary event that changes their life. However, the author shows how far adults are from children's concerns, how they do not understand the joys of little ones. Vanya treats a kitten as an object of experience, trying to force her eyes open, watch her movements, and then insert a pencil into her mouth.

Vanya and Nina are horrified. Death in the cesspool, apart from its cruelty, threatens to rob the cat and the wooden horse of their children, to lay waste the cat's box, to destroy their plans for the future, that fair future in which one cat will be a comfort to its old mother, another will live in the country, while the third will catch rats in the cellar. The children begin to cry and entreat that the kittens may be spared. Their father consents, but on the condition that the children do not go into the kitchen and touch the kittens.

They save the kittens from drowning, but they are eaten by the family dog, Nero. When kittens die, it seems to children that “all the people in the house should be alarmed”, but the adults just laugh.

The children expect that all the people in the house will be aghast and fall upon the miscreant Nero. But they all sit calmly in their seats, and only express surprise at the appetite of the huge dog. Papa and mamma laugh. Nero walks about by the table, wags his tail, and licks his lips complacently . . . the cat is the only one who is uneasy.

Vanya and Nina got o bed, shed tears, and spend a long time thinking about the injured cat, and the cruel, insolent, and unpunished Nero.

This story ends with the tears of the heroes, the indifference of adults and the revolt feeling of the children, but we feel the soft smile of the author, who spoke about the happy event in the lives of his heroes - the birth of kittens and the genuine and sincere pain of children who learned about kitten's death. For the little girls the kittens meant life and the dog became the symbol of death. Vanya and Nina discover that the life is unfair from the painful situation of losing someone. They didn't expect it to happen, but crucially, the incident actually had a great influence in their comprehension of life.

The outside world relations of the heroes of the story *Boys* cannot be determined At first glance, it seems that both boys live in one dream - to flee to America, to get gold and ivory, to hunt tigers and lions, to fight wild. The origins of such desires are understandable, because at the end of the nineteenth century, adventure novels were very popular, so the flight of children "to America" at that time was not unusual.

Chekhov's heroes even have nicknames in the spirit of the novels about Indians. But, after a careful reading of the work, we understand

that the characters are pushing their escape from the house for completely different circumstances.

In his family, Volodya Korolev lives in an atmosphere of love and care, his arrival on vacation causes a storm of joy in the house for his parents, sisters and servants.

The story takes place on Christmas Eve, a traditional family holiday, and Volodya's appearance at that time delighted everyone at home.

This holiday, Chechevitsyn does not go home, but to a strange family, although his own home is, judging by the text, not far away. The portrait of this hero, his comparison with the cook's son, tells us that the boy is most likely dissatisfied in his family; unlike Volodya, no one seems to be waiting for him at home. We can conclude that the pampered and generally happy Volodya Korolev, after reading adventure books, is really taking refuge in America.

In his creation of the second half of the 1980s, Chekhov is concerned with the fate of children sent "to the master", in foreign families, to learn a trade. Another group of stories consists in works whose characters look quite unhappy, and the events take place truly tragically. Their lives were sad and hard. It was especially difficult for the orphans, who had little joy, rarely heard a good word.

Such a "master's" life is reflected in the stories of *Vanka* and *Sleepy*. They are the writer's protest against the inhuman treatment to which these children were subjected, against the exploitation of their labor. The author paints them devoid of happiness, of joy of life, with worries inconsistent with their age.

If the heroes of the previously analyzed works led a carefree life, learning or playing, Vanka and Varka were forced to "go out with people" from an early age, to work for strangers to feed themselves, and Thekla and Danilka had were simply forced into poverty.

The heroine of the story *Sleepy* (1888) is a 13-year-old girl, Varka (from Varvara), who works from morning to evening: she makes the fire, puts on the samovar, cleans the shoes, washes the floors, goes to the store for products. Although he has no free time, the master is always unhappy: he insults her and beats her. And when night comes, Varka must rock the master's child. And behold, there are some nights since she has been rocking him so that he will not scream; her only wish is to be able to sleep. Exhausted by work and sleepless, brought to the brink of madness, Varka strangled the baby in the cradle, who would not let her sleep.

Equally difficult is the life of poor 9-year-old orphan boy, in the

story of *Vanka* (1888). Vanka Zhukov is an unwitting apprentice to Alyahin, the evil shoemaker in the city. Vanka's life was a real torment: she worked from morning till night, and at night she rocked her master's child. He receives a little food (empty bread in the morning, curd at noon and empty bread in the evening), the journeymen make fun of him, send him to the pub to buy vodka and steal cucumbers from his master, he often gets beaten both by them and by to the master. He sleeps in the hall, and when the child cries he does not sleep at all. He writes about all this to his grandfather, who had remained in the country. He writes that he can no longer bear such a life, he would like to walk to his village, but he has no boots and it is winter outside:

Come, dear grandfather, please from the bottom of my heart, come and get me out of here or if not, know that I am perishing Have mercy on me, the orphan, that everyone is fighting me and be patient hungry, and so ugly that I can't even tell you and cry all the time. And the other day the master hit me so hard with my heel over my head, that I fell down and I could barely come to my senses. Alas and bitter for my life, that it is worse than that of a dog! ...

Finishing the letter, Vanka *folded the sheet into four and put it in the envelope she had bought the day before with a kopeck After thinking for a while, she dipped the pen in ink and wrote the address: Grandpa, in our village.* Then he thought again and added: *To Konstantin Makarici* and put it in the mailbox. *An hour later, swaying sweet hopes, Vanka was fast asleep. In his dream he saw an oven. The grandfather was sitting in the oven, with his bare feet dangling and reading the letter to the cooks ...*

But this happy dream remains only a dream, the boy's life will not change, because the letter with such an address will of course not reach to grandpa. All Vanka has to do is resignedly accept her fate, in a brutal world, by a cruel inhuman. He will endure humiliation and beatings for a long time to come.

Chekhov follows the tradition inaugurated by Tolstoy in revealing the child's soul universe, its spontaneity and purity, overshadowed by lies and falsity.

In the story *Home*, life is clearly divided into two spheres: one - dominated by schemes, principles, rules - is the official life of the intelligent and just prosecutor, the father of little Serioja; the other - is the living, complex world of the child. The subject of the story is simple. The prosecutor Evgheni Petrovich Bkovsky learns from the governess that his 8-year-old son, Serioja, is smoking. But none of the father's arguments against smoking impress the child, he does not possess a logical thinking,

"he has his own little world and understands in his own way what is and what is not"; the universe of his thought is one of the imagined images. And this thinking, in comparison with the schematic of the logical reception of the adult, had full priority. *And it seemed strange and even ridiculous to Evgheni Petrovici that he, the man so skillful in law, who for half his life had been engaged in all sorts of obstacles, warnings and punishments, completely lost his mind in this circumstance and does not know what to tell the child. (...) In order to control his attention and mind, you must know how to think in his own way, he tells himself.*

And then the prosecutor composes a story about an old king, who had only one son, heir to his kingdom, a good boy, but who had only one sin: he was smoking. *Serioja listened intently and stared blankly into her father's eyes. (...) Due to smoking, the prince fell ill with a chest and died when he turned 20, and the emperor, old and sick, was left without any support.... And then the enemies came, killed the emperor and demolished the castle. (...) The story disturbed Serioja terribly, her eyes were shrouded in sadness and even a shadow of fear. He thought for a moment, staring at the dark window, then shuddered and said in a trembling voice, "I will never smoke again ..."*

The whole story symbolizes the triumph of the concrete-sensory plastic image over logic, of the living existence over the dead scheme, of the ritual of art over the dry science. And the prosecutor wondered, "Isn't morality and truth really served in their raw form, but necessarily sweetened and polished, like the pills given by the doctor?" and then he remembered how he also *learned the meaning of life not from sermons or legislations, but from fables, novels and poems ...*

The short story *The Steppe* (1888), which develops and deepens the theme of the child, contains wonderful paintings of steppe nature, full of lyricism, from which the feelings, thoughts and dreams of the author emerge. Apparently the *The Steppe* is the story of a business trip: the merchant Kuzmitchov and Father Christopher crossed the immensity of the steppe in a ragged brisket, without bows going to the city to sell wool. Together with them - the high school student Yegorushka. It is not difficult to see that the writer's intention was not the landscape as a landscape, but to obtain a contrast. In a sublime steppe, a few people with prosaic thoughts move indifferently to the surrounding nature. The contrast between the living steppe and the material use, between the nature of the steppe and the dead figure is obvious. In this grandiose picture of the active Russian steppe is only nature.

The first pages of the short story give an atmosphere of stagnation, a handcuffing as if by the forces of nature. There is a lot of talk about

suffocation, boredom. The landscape is full of sadness, longing, a longing for life, happiness, freedom. A woman's song is heard in the distance, quiet, resembling a cry, and you have the impression that the grass is the one singing. And the reader has the feeling that dark forces press on the steppe, that nature, life, people are handcuffed, longing for freedom. Gradually, the sad, mournful notes give way to threatening, terrible ones. The steppe gathers its strength so that one day it will shake its yoke of stubble and strait. The storm unleashed itself as a self-purification, a revolt against the yoke under which it lay, as an exit to a free life. But slowly, an unseen force, shields the wind and the air and settles the dust again, and, as if nothing had happened, there is silence. The sadness of the landscape has a mysterious, inner meaning, as if it includes dreams of another, better life.

But Ivan Ivanitch Kuzmitchov, the priest Christopher, or the merchant Varlam, the master of the steppe, are people devoid of poetry, they do not notice the beauty of the surrounding nature. In a dilapidated inn, set in the middle of the steppe, without a fence, lives an innkeeper in a sordid place. Pulling at the inn, the priest and the merchant take out thousands of dirty rubles on the table and start counting them. Blinded by the passion of her enrichment, they are indifferent to the poetry of nature, they do not notice its beauty. Kuzmitchov, in his sleep, dreams of business, the greedy Varlam wanders the steppe in search of gain.

These soulless businessmen are opposed in the short story by the 9-year-old boy Yegorushka, who feels the beauty of people and nature and takes life as it is with its good and evil. The passages about Yegorushka are related to the depiction of the life of the people. On the way, the boy meets the good and caring old man of Pantela, Vasea, who feels and loves the steppe, the unfortunate Emilian, a former singer who had lost his voice and who longed for a beautiful song. These people are close to nature, they know and feel the life of the steppe according to its sounds, smells and colors. There is a close connection between them and the steppe. The soul of the people and the soul of the child are as rich, as wide and inexhaustible as the boundless and free steppe, as Chekhov's Russia beyond it. The short story expresses the writer's optimism, the belief in the natural course of life, which will lead people to the triumph of truth, goodness and beauty.

As we have seen in the analysis of the stories, Chekhov not only paints images, depicts scenes from their children's lives, but also actively intervenes in life itself, shows how an ugly adult society screams and breaks the fragile and fragile souls of children.

Among the children - heroes of the stories of A. P. Chekhov, are

those whom the author sincerely admires, seeks to capture all the most sincere, sometimes just funny manifestations of a child's soul. The author sympathizes with other heroes, regrets their unjust fate. Children grow up, become adults, but the way their adult life develops depends on the circumstances of childhood. Chekhov is able to predict the future of his little heroes with the entire artistic system of the opera and sometimes with a single significant detail.

The social situation of the little heroes in Chekhov's stories is also very different: noble children, judging by the portrait of the parents described by Grisha and the number of servants in the house; children of officials, ordinary children. A simple account shows that, it seems, the writer was more interested in the perception of the world around the children - representatives of the middle and lower social circles. Sometimes they are innocent, naive, sometimes selfish and cruel, other times they have been forced to grow up fast, having no childhood,

We conclude that Chekhov tries to explore a child's worldview throughout most of his conscious childhood and adolescence. Children are naive and through the way they discover the environment around them and the world in which they live, their simple way of relating to situations and people has a charm that we can enjoy and can help us see the world through their eyes. They do not have the feeling of fear and have the power to "throw" themselves in any situation without perceiving any danger. Naivety makes it easier to overcome obstacles and is the first thing that man loses when he develops, when the accumulated information becomes what "decides". Naivety has a negative connotation, but in children it is a defining feature, a child is naive by definition, it does not have all the constraints imposed by society, morality or church. He has no vanity, pride or sense of superiority. The child will always use his imagination, will trust it, not the laws of logic, physics, morality and will rarely make mistakes.

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INDIVIDUAL AND CULTURAL IDENTITY IN AFRICAN-AMERICAN CHILDREN'S LITERATURE

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Abstract

The quest for identity remains a conundrum to the Western countries, the USA in particular. Identity has been a recurrent theme in the literature of the U.S. Americans question and disavows the norms, customs, beliefs, and traditional values that are the foundation of both cultural and individual identity in America. Differences in class, race, social status, and ethnicity are the reasons behind the conflicts among the Americans, which necessitate their concern about their identities. This paper demonstrates the concept of cultural and self-identity based on class, race, and ethnicity of the African Americans.

Keywords:

identity, children's literature, African American literature

Introduction

Identity refers to the relationship between an individual's psychology and given social systems. According to Freud, "identity is the integration of an individual within the group and how he or she learns to interact within the group as well as how he or she interacts with other group members". Most countries, especially the United States experience a series of heated debates on the idea of both social groups and an individual [1]. The main objective of this paper is to examine a deep understanding of the concepts of cultural and individual identity based on class, ethnicity, and race. The analysis focuses mostly on the African American children's literature with a special reference to a children historical novel, "Feathers" written by Jacqueline Woodson.

Individual Identity and Cultural Identity

Identity refers to the relationship between an individual's psychological and social category systems. It is a unified, intentional self-aspect, and thus it is only a portion of the entire self-concept. The concept of identity often erupts whenever there is a clash in cultural ideologies, and social systems between collective group members and personal experiences [2]. Currently, psychologists tend to concentrate

their identity study on empirical and cultural issues that matter and draw public attention on a daily basis. Additionally, they emphasize personal implications of influential cultural categories and in-depth understanding of the reflection of these meanings on both cultural codes and historical events. Besides, the study also encompasses interactions of these specific situations for individuals. Lastly, a special concern is put on diversity and definition of a new paradigm that is inclusive [2].

African American Identity

Nowadays young adults and adolescent African American children experience different circumstances in life as compared to the previous generations. They grow in a culturally diverse environment with multiple integrations than the preceding generations [3]. Currently, the idea of identity links to history, experience, and Black community cultures with the influence of the dominating cultures of the White and other ethnic communities. The process of self-identity is, therefore, epigenetic that neither begins when an individual steps in the high school setting nor immediately after birth. Identity development highly depends on the past, present, and the future environment of a person [4]. Therefore, for one to assess an individual's ability to develop a healthy identity accurately there is need to include other constructs other than just depending on the simple interaction between Black and White or the extent of one's immersion in a particular culture. The previous constructs lay the foundation upon which the current and future arise [3].

According to the available literature, race and ethnicity have great impact on African Americans' identity development. As a result, several themes are emerging about the identity development [5]. Firstly, families and community greatly influence modern African American college students. Secondly, there is a need to consider both racism and ethnicity relationship not only among the minority groups but also the White Americans. Lastly, the behaviour and experiences of contemporary African American people borrow much from the historical circumstances. Hence, the ability of the African Americans to consolidate and realize the full potential of both their internal and external surrounding will determine how they function effectively in both the African American context and the entire society [5]. Moreover, for effective and efficient assessment of the contemporary African American identity, a researcher must consider effects of crucial aspects in the society, which include racism, cultural diversity, family socialization, the importance of thinking collectively, and self-concept.

Race and Ethnic Identities

Being concepts of social construction, the meanings of these terms keep on changing depending on the context. For instance, Europe uses the two terms interchangeably, whereas in other regions, there is a strong difference between the terms [6]. The modern connotation of race and ethnicity either considers race as an integral part of ethnicity or intertwined with ethnicity. Similarly, other psychologists consider ethnicity as a polite term for the race [6].

Race

Race is one of the most problematic terms that draws heated and fierce debates globally. The term is the reason behind several unending debates, reviles, and fierce contests and protests especially in Western cultural history. Despite all this, the term is still used widely in many nations. For instance, the USA and Malaysia continue to use the term while Europe utilises the term “ethnicity” in a similar context. The USA uses the term “race” to imply the difference in social histories and stark divisions. On the other hand, Malaysia uses the term entirely due to the effects of long colonial rule duration [7]. In most cases, the term is utilised in order to understand various citizenships and lineage. Additionally, countries such as Australia and America consider the term as a determinant of either inclusive or exclusive rights.

The use of the term “race” dates back to 16th century when it was first used in the English context. It is the reason for the emergence of cultures in the enlightenment period. Since its foundation, there has been a long intricate history of changing meanings and implications. Monogenism is one of the ancient implications, which tries to explain race in a biblical context. Polygenism and evolutionism explain race based on biological inheritance and genetic mutation. Race as a class gives an explanation based on socio-economic status depending on modes of production. Social scientists use the term “race” to refer to the physical appearance distinctions [7].

Race and Class

The social status based on one’s residence, occupation, dressing code, and language among other factors also suggest the idea of race, which is a common notion among African Americans. For instance, if one behaves as a white, people will see them as a white. Marxist interpretation of race suggests a relationship with the different means of production. Ideally, the idea of race was a product of continued

disparities in people's ranks and class simply to appreciate the aspect of equality [8].

Race as Culture

Culture means a whole way of a people's life including the practices, which produce lasting hegemony. It defines the racial realities and reasons that make race a completely political concept. According to the culturalists, the race has biological referents [8], which means that race is an inheritable entity that determines most of the individual's physical characteristics.

Ethnicity

Ethnicity refers to the diversities based on one's religion, national origin, food, and language among other cultural specifiers. The western multicultural societies consider ethnicity as a more polite and inclusive term as compared to race. In general, ethnicity refers to the biological and cultural identities of an individual [7]. In the United States, ethnicity refers to a person's country of origin. For instance, black immigrants are considered black racially and of African origin.

In short, race and ethnicity are the core cultural terms in describing social identity. However, there is still no general and inclusive meaning for the two terms. The meanings and implications of the terms are even more challenging in a multicultural society such as that of the African Americans [9].

Self-Identity of Black Students

Self-awareness and having a positive self-identity contributes much towards self-efficacy and academic progress of the Black students. Secondly, exposure to different forms of negative interactions relating to race adversely affects black students' abilities and increases their misperceptions concerning their counterparts [10]. Without an in-depth foundation of self-identity surrenders the students vulnerable to feelings, lower self-esteem, and feeling of isolation. Eventually, the students disengage from their academic commitments, thus missing their academic aspiration.

Negative perceptions of identity development and the impacts of racism undermine the process of the identity development in most Black students. Without proper self-identity, African Americans may end up missing their academic goals. Excellent academics are often associated with unwavering self-identity. Therefore, there is a need for an inclusive environment where the African Americans will not be forced to abandon

their original cultures. Understanding and appreciating cultural diversities are some of the ways to motivate and elevate self-esteem among African Americans' children [10].

Ethnic, Racial, and Cultural Identity Theories

The theory of Black identity and its development is one of popular ethnic, racial, and cultural identity theories. The theory explains the process of transformation of the African-American, from “Negro” to “Black,” in the 1970s [11]. According to the theory, self-concept comprises two factors: personal and group identity. Personal identity refers to the personality characteristics, which are common across a given gender, originality, culture, and a particular class. On the other hand, group identity refers to the cultural norms and obligations that connect certain groups of people. To analyse the Nigrescence theory effectively, there is the need to understand the process African Americans use to develop healthy group identities [11].

For years, America has been known to comprise of a wide range of cultures and ethnicities. However, several obstacles hinder the minority groups from realizing their full potential. These obstacles include racism, cultural misperception, and ethnicity discrimination among other factors. Recently, researchers use acculturation concept to explain and comprehend the ethnic disparities. Acculturation gives an in-depth explanation of the activities of minorities and their relationship to the dominant cultures. However, socialization and acculturation of the minority and dominant cultures entirely depend on their cultural interaction. Besides, racism, age, and children also affect acculturation levels [11].

Another important theory is the theory of ethnic identity, which is a multicultural thesis that examines cross-cultural instead of a specific ethnic. This theory explains the importance of focusing on other ethnic groups by using a cognitive process [4]. The first stage in the cognitive process is the ethnic psychological captivity, which involves the feelings of low self-esteem, self-rejection, and having negative ideologies one's culture. Ethnic encapsulation stage comprises of the belief in ethnic exclusivity and superiority of one's ethnic group.

The next stage of ethnic identity is the clarification stage, which comprises of self-acceptance, accepting positive elements of the ethnic group, and appreciating potential threats from other ethnic groups. Bi-ethnicity stage involves the effective functioning of an individual between two cultures and a positive sense about pluralism and multi-ethnic societies. The fifth stage is the multi-ethnicity and reflective

nationalism. In this stage, an individual has a full understanding of self-identity with positive attitude concerning different races and ethnic groups. The last stage of ethnic identity theory is globalism and competence globally. An individual demonstrates positivity and reflective qualities that blend with multiple cultures [4].

Other researchers also try to estimate Black and White identity development interactions. In this study, the main objective was to gain a full understanding of how sociocultural and personality development relates. Besides, the effects of social relationships between European Americans and African Americans were being investigated [9]. African identity model comprises of three phases. The first stage is the alien extended identity where an individual illustrates a Eurocentric view of the world. They focus more on personal needs than the collective good. Besides, they tend to deny Africanity.

The next stage is the diffused extended identity. In this stage, an individual tries to balance the world's view and Black, though, inclined towards Black perspective. They demonstrate a mixed feeling of Black being beautiful and believe that White is powerful. The last stage is the collective identity. This stage involves a strong belief in Africanity with a full potential to stimulate others to action. An individual fully understands and appreciates the significance of other cultures. Generally, careful nurturing of African American personality achieves the ultimate expression of attitudes, behaviours, and beliefs, which authenticate both the African cultures and African American life. Additionally, it improves the mental health of African American [9].

Feathers by Jacqueline Woodson

Feathers is a children's historical novel revolving around Frannie, a sixth-grade girl. Woodson skilfully creates a cultural relevant piece of literature for children. Jacqueline uses lyrical words with nearly non-existent plot and the main character who is a very unrealistic adult. The novel covers numerous key issues affecting African American children on a daily basis. Some of the issues include race, religion, death, disabilities, socioeconomic classes, and understanding among other issues. The book illustrates the challenges of rekindling one's abilities, equality, and availability of hope in every situation.

The book describes the activities taking place in an urban school of all African Americans in the 1970s. The author emphasizes the aspects of racism, disability, and hope. A white boy arrives to the school and other students dub him "Jesus Boy" [12]. The boy remains silent and careful not to let the class bully, Trevor, hurt him. The ability of the Jesus Boy to

speak in sign language marvels Frannie, but she thinks it is inappropriate for them to be friends. On the other side, Samantha, Frannie's best friend believes that he is the real Jesus. Moreover, Frannie kept on thinking the poem she read in the class entitled "Hope is the thing with feathers". Meanwhile, Jesus Boy faces Trevor's numerous incidences of bullying. One day he attempts to fight Trevor back but Trevor topples and falls in the snow. After that Samantha realizes that he is no truly Jesus, as Jesus would not fight anyone. Other class members also realize that Trevor is just as other boys and there was no need to fear him. The book ends with Frannie's recap of her family and the activities in the book with a final remark, "Each moment, I am thinking, is a thing with feathers" [12].

Conclusion

In order to fully understand the composition of a healthy self-identity and stability in African American, some crucial factors about race and ethnicity, social class, and environmental elements must be present. These elements include persistent family networking to facilitate socialization among family members. Another element is taking a keen interest in scrutinizing and comprehending the experiences of African Americans in terms of culture, race, socioeconomic class, history, politics, and education. In addition, focusing on the connections and relations of the norms and practices and valuing African American systems of life. The last factor is a sound evaluation of both the individual and group abilities, skills, and talents.

For years, African Americans have faced a number of challenges, but they continue to show collective resilience and remarkable unity. For instance, studies show that negative race-related interactions greatly affect academic prowess of the African Americans yet they continue to outshine their counterparts. The children's historical novel by Jacqueline also illustrates the inequities in the 1970s in the African American schools. The book focuses on disabilities, understanding, and availability of hope despite the situation. To establish the full sense of identity development of the African Americans, individuals must appreciate and comprehend the previous experiences of the African Americans.

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CORPUS-BASED EXPLORATIONS OF ENGLISH LANGUAGE VARIETIES

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Abstract

The current paper is intended to shed light on the interconnectedness of various branches of linguistics, with a focus on sociolinguistics, and methodological tools such as the ones provided by corpus linguistics. The main aim is to prove that corpus linguistics methods and techniques can be imported and exploited gainfully for sociolinguistic research purposes. Sociolinguistics undertakes to explore and explain how and why language varieties are preferred, how and why systematic changes at the micro-level of specific groups or speech communities, or at the macro-level of the language considered to reflect societal changes. Two strands are envisaged: the variationist agenda and the interactional one, both overlapping with corpus linguistics.

Keywords:

language variation, sociolinguistics, corpus-based approaches

Introduction

As pointed out by Brown and Fraser (1979:38-9) it is not only counterproductive, but also misleading to dwell on specific, isolated linguistic markers instead of considering systematic socially significant variations, understood in terms of co-occurrence of sets of markers and known as *varieties* or *styles*. Drawing on this programmatic statement, Biber (1988) adds that linguistic variation, in English and any other natural language cannot be reduced to a single dimension, involving multifarious aspects.

A description of any language should contain an inventory of the building blocks at the phonological, morphological, syntactic, semantic and pragmatic level. Associated with the question of what constitutes a description of English is the question of what such a description describes. Traditionally, the object of description has been a variety of English referred to as the *standard*. Many grammars aim not only to describe this variety, but also to prescribe it; in other words, to describe a variety which native speakers of English should aim to follow. Even though modern grammars of English such as Quirk *et al.* (1985) and

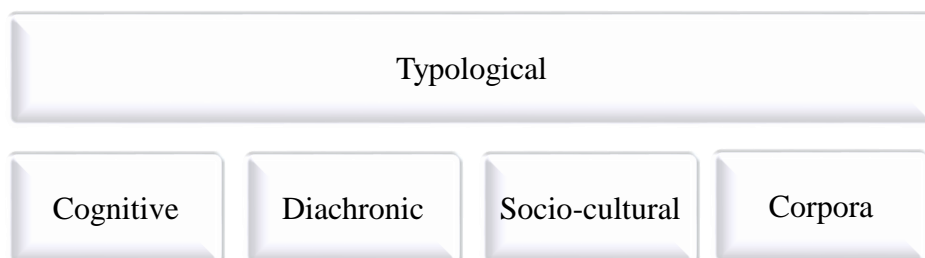
Huddleston and Pullum (2002) avoid prescriptivism, descriptions which aim also to prescribe are still prevailing, such as Trask's (2002).

Contexting language variation

The interdependence between language and society has long been acknowledged: language presents and represents the social reality while every society is shaped by language (not only from an instrumental perspective). Accordingly, real-life purpose language issues in social context fall within the scope of sociolinguistics. our attempts to define the societal dimensions of language should underpin "interpretive methods allowing us to understand how language is reflective of social processes and relationships and what it contributes to making society work as it does" (Coulmas 2003:564).

Wray (2014:27) advocates the historical dimension, by highlighting that "social preferences are powerful in the diachronic context" - for instance, modern English means the imposition of "fashions that preferred one dialect form, or one language, over another, at some crucial moment, for reasons that are long since lost".

Butler (2009) brings together synchronic and diachronic models of the language description as an external entity, and as an internal entity – what individuals know how to do, and do in practice as language users. A possible relationship between the domains of linguistic investigation that might lead to a better understanding of how these interface with each other comprises the following dimensions (Wray, 2014: 23):



Undoubtedly, language variation engenders both the temporal and spatial dimensions. From a non-integrated, narrow perspective the former dimension is the concern of historical linguistics whereas the latter pertains to dialectology. From a more integrated perspective, these two sciences have contributed to establishing sociolinguistics as a field of scientific investigation in its own right, proving that geographical and temporal variation is systematic and patterned, and could thus be the

object of the scientific inquiry of the underlying dynamics of socially conditioned language diversity.

Although heavily indebted and closely linked to dialectology and historical linguistics, sociolinguistics has equally contributed in innovative ways to the study of real life language. To understand the nature and magnitude of sociolinguistic inputs, let us remember that "a dialect atlas is an absolute map in the sense that it consists of categorical dialect areas which are considered as having a centre that is relatively stable" Coulmas (2003:565). As a matter of consequence, a dialect resembles the language system, which evolves in one direction over time, in a linear way, one language state succeeding another. Thus, any given utterance or piece of text can be said to be able to exemplify a particular dialect or language state. On the other hand, sociolinguistics is (social) context embedded, concerned with language *in fluxu*, promoting the fluidity of speech within an interactionist and communicative approach. "It has, accordingly, replaced categoricity with frequency, that is, the frequency of occurrence of variant features of language use in a given speech community" Coulmas (2003: ibidem). The frequency of occurrence leads to the identification of systematic patterns in relation to the social characteristics of speakers and situations of communication.

Bloome and Green (2010) also lay emphasis on the dialectal nature of sociolinguistics by noting that a sociolinguistic perspective requires exploring how language is used to establish a social context while simultaneously exploring how the social context influences language use and the communication of meaning.

Two main sub-divisions are widely recognised: *micro- and macro-sociolinguistics* or alternatively *sociolinguistics in the narrow sense* and *sociology of language*. As already mentioned, they stand for different orientations and research agendas, micro-issues being more likely the concern of linguists, dialectologists, and others in language-centered fields, whereas macro-issues are more often than not investigated by sociologists and social psychologists.

Variation(ist)linguistics (Labov 1966 is recognized as its founder, from an empirical perspective; other notable early inputs being attributed to Cheshire 1982 and Trudgill 1984, etc.) has been alternatively employed for *micro-sociolinguistics*, and several attempts to confine sociolinguistics proper to the study of variation in language have been recorded. *Interactional sociolinguistics* (among the pioneers, we mention Hymes 1974 and Gumpertz 1982), combining anthropology, ethnography, linguistics, pragmatics and conversation analysis, focuses on how speakers generate, negotiate and interpret meaning while

interacting in well-defined social settings. This approach relies on conversation and discourse analysis.

Furthermore, other sociolinguists pay attention to spoken, written or computer-mediated texts in contexts such as advertising and the media, politics, the workplace or private settings in order to carry out discourse analysis (or critical discourse analysis). More precisely, they aim to define and explain the ways in which language is used for a particular representation of the world based on ideological and axiological affiliations, on attitudes or power relations/differentials (Baker 2010: 3).

The need for solid evidence

Corpus linguistics is widely acknowledged as a new addition to linguistics, emerging with the advent of personal computers in the 1990s. Put crudely, *corpus linguistics* is “the study of language based on examples of real life language use” (McEnery and Wilson 1996: 1).

In spite of having become an established field of scientific investigation, corpus linguistics has not enjoyed consensus about its status: a methodology? a theory of language? both of them?. In what follows, we shall examine various standpoints in order to achieve a descriptive and functional definition.

Leech (1992: 106) sees it as “a new philosophical approach ... an open sesame to a new way of thinking about language”. Tognini- Bonelli (2001: 1) argues that corpus linguistics has gone “well beyond [its] methodological role” and has become an independent discipline. Similarly, Teubert (2005: 4) contends that corpus linguistics is not inherently a method but “an insistence on working only with real language data taken from the discourse in a principled way and compiled into a corpus”. We fully agree, but we would like to note the distinction put forward by McEnery *et al.* (2006: 7) that we cannot view corpus linguistics as an “independent branch of linguistics in the same way as phonetics, syntax, semantics or pragmatics”. In other words, although shaping its own identity, corpus linguistics displays large areas of interference with these “traditional” branches and, at least for the time being, it seems to act as a support conceptual and methodological toolkit.

In this climate of opinion, it is noteworthy that, structurally, most corpora are made up of written texts of various length, some corpora are multimodal - they contain sound files, pictures, video data, or combinations of these items. Generally speaking, a corpus is often large sized on account of the fact that it should meet the criterion of representativeness, i.e. it is considered a representative sample.

To better understand it, we could contrast corpora with other sampled collections of texts, which are most likely to pertain to textual databases. Therefore, textual databases can be rightly said to contain more or less randomly selected collections of texts, even if corpus design techniques may be successfully used in this case, too. For instance, corpus techniques could be applied to a single text (irrespective of its nature - a literary or non-literary one) – the question of the extent to which findings could be generalized beyond that particular text arises. It does not mean that corpus techniques should not be used in the case of smaller texts, but we should be fully aware that generalizations are valid if we work on larger collections - for example, the analysis of a writer's novels will provide valuable indications about his/her idiolect, the examination of a large number of advertisements will result in the identification of the features of the advertising discourse, etc.

Due to their empirical nature, corpora document the linguistic repertoire of language users "as surface manifestations of the underlying communicative competence of the speakers whose language the corpus represents" (Andersen 2010:548).

To further ground this idea, Tognini-Bonelli (2001) proposes a distinction between *corpus-based* and *corpus-driven research*. The former uses a deductive approach: the corpus becomes a source of examples exploited in order to check researcher's working hypothesis, or to examine the frequency and/or plausibility of the language contained within a smaller data set. A corpus-driven analysis is based on an inductive reasoning – the corpus is identified with the data, and the patterns detected represent a way of expressing regularities (and exceptions) in language.

McEnery *et al.* (2006: 8) draw our attention that these two positions should be considered the ends of the cline, allowing for a continuum. Likewise, Partington (2006) launches the phrase *corpus-assisted analysis*, highlighting the use of a corpus as data in order to carry out linguistic analysis, alongside other types of data or analysis. "Computerised corpora form a well-prepared basis for systematic, descriptive studies of instances of actual speech, for language variation and for how social context constrains communicative practices" (Andersen 2010:548), a workbench for exploring linguistic variation, language evolution and emerging patterns of discourse. Needless to say, it is advisable to refer to existing linguistic frameworks or categories when undertaking corpus research in contextualized ways.

Examples of reliable corpora in this respect include *The London - Lund Corpus* (LLC, <http://www.helsinki.fi/varieng/CoRD/corpora/LLC/>),

focusing on spoken language), the *Brown and Lancaster-Oslo/Bergen parallel corpora* (LOB, <http://www.helsinki.fi/varieng/CoRD/corpora/LOB/index.html>) (underlying a comparative approach to high frequency grammatical and lexical items), *The British National Corpus* (BNC) (<https://www.english-corpora.org/bnc/>), etc.

Usability of corpora in language variation study

The 500,00-word *London-Lund Corpus of Spoken English* (LLC) stems from the *Survey of English Usage* (SEU) at University College London and the *Survey of Spoken English* (SSE), being initiated at Lund University in 1975, and completed in 1990. The corpus amounts to 100 spoken British English transcribed with sophisticated marking of prosodic features, each text containing 5,000 words. The texts are divided into two broad categories, dialogues and monologues. The former category includes various types of conversation (face to face, phone conversation) and public discussion (interviews and panel discussions). monologues engender spontaneous (running commentaries on sport events and state occasions, demonstrations of experiments, and speeches in parliamentary debates) and prepared speech (sermons, lectures, addresses by lawyers and judges, political speeches; dictated letters represent a standalone subtype as intended to be written down).

The 1-million-word *Lancaster-Oslo/Bergen Corpus* (LOB Corpus), available in its original version as per 1970-1978, and the POS-tagged version - 1981-1986, contains 500 texts of about 2,000 words each, distributed across 15 text categories (out of which 6 expressive and 9 informative text types). The original version is due to cooperation between Longman Group Limited, the British Academy, Department of British and American Studies, University of Oslo, Norwegian Research Council for Science and the Humanities, Norwegian Computing Centre for the Humanities, while the **POS-tagged version is supported by the Social Science Research Council, Norwegian Research Council for Science and the Humanities, Norwegian Computing Centre for the Humanities.**

With regard to text selection, the following sub-types are present: press (reportages, editorials, reviews), skills, trades and hobbies, popular lore, imaginative literature (genral fiction, sience fiction, adventure, detective stories, romance, biographies, etc.), academic writing, official documents, etc.

The 100-million word *British National Corpus* (BNC), compiled by an academic consortium made up of Oxford University Press, Oxford University Computing Services, Longman Group Ltd, Chambers Harrap,

Unit for Computer Research on the English Language (Lancaster University) and British Library Research and Development Department in the 1980s - early 1990s, also releasing the second edition - *BNC World* - in 2001 and the third edition - *BNC XML Edition* - in February 2007 (<http://www.natcorp.ox.ac.uk/docs/URG/>), is an invaluable source, drawing on a wide range of written text samples (90%) (popular fiction, magazines, newspapers, letters, memoranda, essays, academic literature, etc.) and spoken language (10%) (transcriptions of informal conversations, radio broadcasts, phone-ins, business meetings and other formal meetings). It is interactive, providing context-sensitive help, and allowing for comparisons between genres and the (more recent) virtual corpora with a view to building personalized collections of texts related in various fields of interest. With reference to language variation recording, *The British National Corpus* is not confined to a particular dialect, register and field, focusing on late 20th century British English, although some non-British and foreign words are also part of the corpus; both single author and multiple author texts are integrated, and over-representation of idiosyncracies is avoided. Texts are selected according to: domain (subject field), time (dates) and medium (book, periodical, etc.) so as to secure that the corpus features different language styles at a global level, not just of particular types, and that comparative and contrastive analyses of the sets of texts are possible.

Going into more detail, domain subordinates expressive texts - serious imaginative literature, arts, etc. account for 25% of the samples; informative texts - social sciences, natural sciences, world affairs, commerce, finance, leisure, etc. - represent the vast bulk of the linguistic pool; vocative texts - advertisements, brochures, leaflets, user's manuals, etc. With respect to medium, the majority of the texts are written samples, and there is also a special category, namely texts written-to-be-spoken, exemplified by TV scripts and play scripts. In point of authorship, the following categories are defined: no. of authors, (un)known, individual/corporate, male/female, age group and domicile - as important sociolinguistic variables. The target audience splits into age groups, gender, etc. As far as the text length is concerned, there is specification in terms of "whole text", "beginning sample", "middle sample", "end sample", etc.

The spoken language section contains over four million words of orthographically transcribed speech, fully illustrating speech variation. The largest percentage is represented by naturally occurring conversational English. Undoubtedly, building a sampling frame of spoken English is not an easy task. The sociological approach is adopted,

i.e. demographic sampling, for almost half of the spoken corpus. British English speakers in the UK are taken into consideration, representativeness being ensured by selecting speakers on account of age, gender, social group membership, region, and by recording their linguistic output over a specified timeframe. The top layers of context-governed spoken production include educational, business, public/institutional and leisure categories, exemplified by lectures, talks, news commentaries, classroom interaction, company interviews, business meetings, sales demonstrations, political speeches, parliamentary proceedings, legal proceedings, broadcast chat shows, phone-ins, etc.

For the past decades, corpus-based methods have become part and parcel of variationist sociolinguistic studies in more numerous flagship projects such as *Linguistic Innovators Corpus* (2004-2007) and *Multicultural London English (MLE): The Emergence, Acquisition and Diffusion of a New Variety* (2008-2009), developed by the Department of Linguistics and English Language, Lancaster University, UK.

The *Linguistic Innovators Corpus* considers London's massive multilingualism in conjunction with the effect of a *multiracial vernacular* among young Londoners (16-19-year olds) on mainstream speech, "resulting in differences in capacity to innovate and spread linguistic features"

(<https://www.lancaster.ac.uk/fss/projects/linguistics/innovators/>). The project builds on previous research on dialect diffusion and levelling: the *Dialect Levelling* project (1995 - 1999), *The Milton Keynes* koineisation project (1990 - 1994) and *The British Dialect Grammar project* (1986 - 1988). This project aims at the identification and explanation of both endogenous (system-internal, most likely to occur in the metropolis) and exogenous (contact-induced, brought about by contact between different ethnic groups and between various social groups). The main output of the *Linguistic Innovators Corpus* is the 1.4 million-word corpus, emphasizing that ethnicity, network and social practices are the driving forces of linguistic change.

As posted on the project website, *Multicultural London English (MLE)* "examines the role of ethnic minority English in driving forward linguistic innovation in the capital on the levels of phonetics, grammar and discourse features" (<https://www.lancaster.ac.uk/fss/projects/linguistics/multicultural/index.htm>). The main aim of the project is related to defining and documenting *Multicultural London English (MLE)*, as an ethnically neutral way of speaking, yet with many ethnic inputs. Contrary to traditional linguistic views claiming that London is "a motor of change in the English language", the project focuses on changes

in the London periphery, such as "dialect levelling" in point of phonological and grammatical structures. The investigated language variations are the inner-London (Hackney) and outer-London (Havering) ones, target group: young people belonging to ethnic minorities. The main conclusions are that there is "ongoing divergence between Londoners and London periphery residents", and that the ethnic minority speakers, more precisely, Afro-Caribbeans are driving the changes, as indicated by the generated one-million-word corpus of conversational speech.

Conclusion

Sociolinguistics is among the *first and enduring linguistic branches concerned with* the study of the relationships between language and society, addressing language variation in well-defined communicative situations and socio-cultural contexts. Therefore, sociolinguistic variables such as the participants' status, role and background, setting, field and topic, purpose, etc. shape linguistic patterns by reflecting strategic choices and norm-governed behaviour. Empirical studies, more particularly corpus-based investigations, prove useful in creating frames of reference and well-documented methods of interpreting language data.

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CRITICAL THEORY AND THE PORTRAYAL OF FOREIGN WOMEN IN SOME VICTORIAN NOVELS

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Abstract

As industrialisation spread throughout Britain, it was common that the novel became a means of portraying life and its social and moral values familiar to the readers. During the Victorian period women's roles became more defined. This paper explores the nature of the foreign female characters, being concerned primarily with the different reception of the Other regarding these women in Victorian England. In this way, we will analyse some forms of otherness, referring to the portrayals of the Gypsy and French women, making reference to literary works of writers such as Charles Dickens, J. Sheridan Le Fanu and Charlotte Brontë. Besides post-colonialism, we will also examine other significant critical approaches –such as formalism, structuralism, feminism, psychological criticism- as they are reflected in the portrayal of the Victorian foreign women.

Keywords:

Literary theory, Victorian literature, foreign women, C. Dickens, C. Brontë

Introduction

Literary theory is described as the organized study of the nature of literature and of the methods and ideas for analyzing literature. Literary theory has transformed the field of English studies and it has changed the way we think about literature, language, identity, and society. In other words, this theory is viewed as a set of concepts and intellectual assumptions that works as the canvas on which is painted the interpretation of the literary texts. Literary theory or “critical theory” as it is sometimes called, designs the basis for clarifying not only the importance of historical context in interpretation, but also the significance of literary elements, race, gender, class and the relationship between author and work. Accordingly, we compare this theory to the situation of wearing glasses. As glasses serve to sharpen the view, the person wearing them is able to notice aspects (not clearly observed before) that are suddenly brought into a greater highlight. However, it is worth mentioning that people perceive the objects differently. In this sense, the same aspect is applied to the literary theory because it offers

elaborate and consistent explanations but every person understands the ideas differently according to their personality, experiences or cultural background.

From a historical point of view, literary theory dates back from the ancient times with remarkable works such as Aristotle's *Poetics*, Bharata Muni's *Natyashastra*. The critical approaches are strongly related to the history of literature. Moreover, there are theories of philosophers from the 18th and 19th centuries which have a significant impact and influence on current literary studies but, however, the modern sense of "literary theory" originated around 1950s when the Swiss linguist Ferdinand de Saussure started to strongly influence English language literary criticism.

1. Theoretical approaches reflected in the portrayal of foreign women in Victorian literature

As stated by Pope, the most commonly identified 'groups' of theoretical approaches are: Traditional Literary Criticism, Formalism and New Criticism, Marxism and Critical Theory, Structuralism and Poststructuralism, New Historicism and Cultural Materialism, Ethnic Studies and Postcolonial Criticism, Gender Studies and Queer Theory. In connection to our paper, besides numerous critics who interpreted Victorian fiction, Lord David Cecil, a representative of the Humanist School of criticism and the author of "Early Victorian Novelists" wrote in reaction to contemporary taste, embedding a humanistic view of literature and bolstering novelists on the grounds of "their creative imagination."

Cecil's work is a meaningful appraisal of the Victorian novel as a literary form and he is seen as one of the critics that put in a good light novelists as Gaskell, Eliot and Thackeray. Nowadays, they are venerated, in part, due to Cecil's views of 1934. He interprets Emily Brontë's principles and he talks about her conception in words like "storm and calm" (Cecil 1934, 152). Quite opposed to Cecil, F.R. Leavis recognizes a number of novelists as belonging to the great tradition – a tradition of serious moral concern in British fiction. His choice of essays tackles George Eliot, Henry James and Joseph Conrad, leaving aside such significant names as Emily Brontë, Charlotte Brontë and Charles Dickens, who displays no challenge "to an unusual and sustained consciousness" (Leavis 1962, 2)

Dorothy Van Ghent, a representative of the formalist school, evaluated the nature and purpose of the novel as a form and examined a selection of novels. In the analysis of *Wuthering Heights* she looked at

different patterns of imagery in the text, such as oppositions and dualities, making the novel a “tension between two kinds of reality” (Van Ghent 2007, 19). The formalists studied the literary devices, motifs, techniques within the text. Van Ghent’s formalist point of view was put in balance by the Sociological (or Marxist) School, which stated that art’s relations with society are important and that it is the task of the critic to examine these relationships.

The social and historical context and how the novelist reacts to it form the base of the the sociological thinking. In his “Introduction to the English Novel” Arnold Kettle, for instance, asserted that the century of industrial revolution had unavoidable effects on the novel. It was a class that opposed to art; and all over the century “honest writers were bound to feel a deep revulsion against the underlying principles and warped relationships of the society they lived in”. (Kettle 1971, 200)

The school of *Psychological Criticism* has also paid considerable attention to the Victorian novel and it analysed the writer’s emotional, mental and spiritual states and processes, and the writer-text relation. Many of the most enduring terms in psychoanalysis were made current by Sigmund Freud. Even where these terms have been subsequently challenged or changed, they still provide a useful initial frame of reference such as the example of Robert Garis’s reading of *Great Expectations*. The work we took as an example for all critical approaches, *Wuthering Heights*, has drew the attention of psychological criticism more than almost any other Victorian novel. The writer, Emily Brontë, has been psychoanalysed, and her characters were analysed in terms of their desires and dreams (both terms in the discourse of Freud), the interest of the structuralist school. The Freudian critics have remarked the existence of the Oedipal complex and they also emphasized themes such as incest, sadism and repression.

The *Feminist Criticism*, which has bloomed since the late 1960s, is another important lens for viewing and interpreting literary texts. According to Bob Rope, “feminists challenge the traditional power of men (patriarchy) and revalue and celebrate the roles of women”. In broad terms, the early feminist critics such as Ellen Moers, Kate Millet and Elaine Showalter emphasized men’s attitudes to women, and foregrounded the history of male dominance and oppression. Later, the attention was drawn on the evidence of essential femaleness in the textual discourse. The Victorian novel has been a spotlight for this approach of critical discourse, though this mode applies more to some texts than others. *Jane Eyre*, and *Shirley*, for example, are much more plain about “the woman question” than novels such as *Barchester Towers* or *The*

Egoist. Critics such as Ellen Moers, Sandra M. Gilbert, Susan Gubar or Catherine Waters have contributed seminal criticism of Victorian novels.

Moreover, *post-colonial criticism* investigates the relationships between colonizers and colonized in the period post-colonization and examines imperial issues, such as slavery or appropriation, as they arise in novels like *Wuthering Heights* and *Jane Eyre*. Colonies like Australia and Canada represent a major part of the novels by Dickens and Gaskell, and the school deconstructs the texts which use the colonial as a site for the examination of the exotic, the alien, the unknown (as is the case with novels written by J. Conrad, Rider Haggard, Rudyard Kipling). The reader of *Wuthering Heights* is constantly made aware of Britain's imperialist past: post-colonial critics have identified Heathcliff, for example, as a Creole, an oppressed alien who is found in Liverpool, the port of the slave trade.

2. Otherness and Foreign Women in the Victorian Novel

The origin of the word 'otherness' (and its ambiguous use) appears to date back from the beginning of the nineteenth century, when it was introduced by the German philosopher Georg Wilhelm Friedrich Hegel. He put an accent on the separateness between self and (an) *Other*, the alienation created between the two. *Otherness* is associated with excluded or marginalized persons, who are rejected or isolated because of a variety of political, cultural and religious differences. The post-colonial theory and the concentration on the Other can be noticed in various works of significant critics such as Simone de Beauvoir, Michel de Montaigne, Jacques Lacan, Emmanuel Lévinas and Jean Baudrillard. While Lévinas (2006: 177) spoke of "uniqueness" in order to represent the other, Simone de Beauvoir (1998: 161) mentioned that the Other is not the opposite of the Self, but it can be seen as what composes the Self.

The postcolonial approaches employ the term *otherness* to refer to 'difference' in close relation to race, women, natives, minorities and multiculturalism. The process of othering has also been employed to identify differences and to distance the Self from the Other which may cause exclusion or marginalization from the group. The result may be a creation of stereotypical images, or multi-generational hatred and violence. The foreign women presence also deals with the Other in Victorian literature from different perspectives: cultural, social, political.

French Women in Charles Dickens' Bleak House, J. Sheridan Le Fanu's Uncle Silas and Charlotte Brontë's Jane Eyre

In Charles Dickens' *Bleak House*, Mademoiselle Hortense, the

French-born maid of Lady Dedlock, a minor character with a significant role, undeniably represents the conception of passion and danger connected to French ethnicity. This is highlighted by the fact that the main feature of her personality is a general quickness of speech and temper. Esther exhibits an innate fear of Hortense when they first meet: "I drew back, almost afraid of [Hortense]". Hortense links her own passion to her French birth: "I come from the South country, where we are quick, and where we like and dislike very strong." (Dickens 1996, 368)

Rich with images of the mysterious and the supernatural, Sheridan Le Fanu's Gothic novel, *Uncle Silas*, limns a French woman at the heart of intrigue. Like Dickens' Hortense, Madam de la Rougierre, the grotesque representation of an "evil" governess, "is French, itself a kind of shorthand for immoral, overly passionate, and mercurial behavior". Madame de la Rougierre is criticized more for her unnaturalness (which is associated with her Frenchness) than for her act of crime. As the female individuals of the nineteenth century occupied a position of duality within the Victorian culture, being either pure or ruined, familiar or foreign, Charlotte Brontë engenders some French women in her *Jane Eyre*. At Thornfield, Jane finds herself in a French-speaking community, a kind of sisterhood composed of Adèle Varens - the illegitimate child of the French opera dancer Céline Varens, who lacks discipline and intellect-, and her maid Sophie, "tight-lipped and distant" (Brontë 2001, 94), and says no more than 'bon soir' when Jane returns to Thornfield after her aunt's death. Jane Eyre describes her French teacher as "harsh and grotesque".

The Gypsies in Charlotte Brontë's novels

Gypsies represent one of the most contentious *Other*, about whom the commentators have written in general and even in literature. The portrayal of "the Gypsy" in Charlotte Brontë's novels mirrors the equivocal attitude of Victorian society toward Gypsies. The characters' reactions to them are not only representations of prejudices on the Gypsies' traditions, skin colour, way of life, but also representations of discriminatory treatment the Gypsies agonized over. The presence of Gypsy characters in the Victorian realm of the 19th century generates antithetical feelings of fear and fascination in non-Gypsy population and due to their "eccentricity and unconventionality" they are regarded as outsiders.

In *Jane Eyre*, Edward Rochester's *otherness* has unexpected dimensions. First, he is haunted by his past in the West Indies, where he

had married almost unwillingly Bertha Mason, a mad Creole woman from Spanish Town, Jamaica. Bertha is the representation of the foreign woman whose heritage is madness: "Her mother, the Creole, was both a mad woman and a drunkard!". Secondly, the female protagonist herself – already acquainted with French, and learning German – is influenced by her newly-discovered cousin, reverend St. John, to abandon German and start learning Hindustani and thus be able to follow him to India as a missionary's wife.

The mysterious Gypsy woman, who interrupts the party at Thornfield and demands to read the fortunes of just the "young and single ladies" in the room, - Rochester in disguise-, is described as "the old crone", and "the rigorous Sybil" by Jane; "a real sorceress!" by Frederick Lynn; and "old woman", "a shockingly ugly old creature, almost as black as a crock" by Sam. The old Mother Bunches, a gypsy woman, is Rochester's alias when he is disguised as a gypsy fortuneteller.

3. Conclusions

The representations of the foreign women can be divided into different classes starting with the educated female characters and going on with the fallen, the criminal and the mad ones. For example, we examine the French governesses from *Jane Eyre*, *Bleak House* and *Uncle Silas* as educated female characters, Bertha Mason as a mad Creole woman and Madam de la Rougierre as a criminal woman of French origin. However, regardless of how a woman was characterized, whether she was labeled as fallen, mad, or bad, without a doubt, she held a fascination for the Victorians. The ideal Victorian woman, or the "Angel of the house" was defined by her role within the home and by qualities like innocence, patience, purity, self-sacrifice, modesty and altruism.

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ASPECTS OF THE SUBLIME IN ANN RADCLIFFE'S *THE ITALIAN*

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Abstract

While examining the works of Ann Radcliffe, I had the chance to learn more about the concept of the Female Gothic and decided to work further on this subject in order to do a closer analysis. As it is well-known, the fact that women had been constantly oppressed for a long time in previous centuries, having their access and rights restricted on numerous occasions, led to a growing number of female writers who tried in their fiction to make women's situation a little less cruel than it was. Thus, Ann Radcliffe, the pioneer of Female Gothic proceeded with her works and opened the way to this subgenre of Gothic. In this paper, I intended to present also the Burkean sublime, and observed that Radcliffe incorporated the above-mentioned technique and applied it to specific situations encountered in her book *The Italian*, leaving me eager to approach and analyze this matter in further studies.

Keywords:

Ann Radcliffe, *The Italian*, Female Gothic, the sublime, mother-daughter relationship

John Keats, one of the youngest English Romantic poets found inspiration for his poems in the works of Ann Radcliffe by examining and using her unique style of writing.

In a letter he wrote to his brother George and sister Georgiana, Keats states "what fine mother Radcliff [sic] names" he employed while creating the Poem "Eve of St. Mark, praising the potential and impact she portrayed while creating the style of gothic fiction."¹

By approaching gothic fiction, Ann Radcliffe shortly became the staple of this style, her name beginning to represent the equivalent meaning of the gothic genre.

Speaking about Ann Radcliffe in *Le Roman "gothique" anglais*, the author of feminist studies Eugenia DeLamotte, states that the people in her generation "recognized her as, if not the fountainhead, at least, the opener of the floodgates for those tales with which, according to the

¹ Letter to George Keats, Keats, John, Feb 14, 1819 (Rollins 1958: 2. p. 62).

Critical Review in 1796, the press has been inundated since ‘Mr. Radcliffe’s justly admired and successful romances’² (Delamotte 1990: 11).

In his book *The Romantic Novel in England*, Robert Kiely asserted moreover on the matter that Ann Radcliffe’s “gently euphemistic prose, her fainting heroines, and explainable ghosts were reproduced by other writers so quickly and on such a large scale that they were clichés before they had the time to become conventions”³ (Kiely 1972: 65).

Based on the so acclaimed evidence that Ann Radcliffe was a notorious writer for her contemporaries and not only, it became now the job of the reader to comprehend what pursued many writers to try to enthusiastically reproduce her work.

Robert Miles admired so much the writing style and conventions carried out by her that he wrote a critical analysis entitled *Ann Radcliffe: The Great Enchantress*. While evaluating her novel *The Romance of the Forest*, Robert Miles advocates that Ann Radcliffe is placing her writing technique in what he named the “consolidation of the plot of the female Gothic”.⁴ (Miles 1995: 101). By supporting his conclusion, this paper will present the same verdict, concluded with several analytical tools.

Ellen Moers created the term “female gothic” and used it for the first time in her essay called *Literary Women*.⁵ It is evident that Ann Radcliffe was the founder and the spring of inspiration for this sub-genre of the gothic, particularly established as the “Female Gothic”. Ellen Moers pointed that the centrality of this style is represented by the claim that “woman is examined with a woman’s eye, woman as a girl, as sister, as mother, as self” and how women “give visual form to the fear of the self”⁶. By proceeding with this argument, Female Gothic writers started developing the personality of a character possessing traits similar to their own.

The literary critic Julian Fleenor perceives the genre female gothic as a style that is concentrated on a “conflict with the all-powerful

² Eugenia DeLamotte mentions the *Critical Review* from Maurice Levy, *Le Roman “gothique anglais”, 1764-1824*, series A9 (Toulouse: Association des Publications de la Faculté des Lettres et Sciences Humaines de Toulouse, 1968), p. 51.

³ Kiely, Robert, *The Romantic Novel in England*, (Harvard University Press; First Edition/Second Printing edition, 1972), p. 65.

⁴ Miles, Robert, *Ann Radcliffe: The Great Enchantress*, (Manchester University Press, 1995) p.101.

⁵ Moers, Ellen, In *Literary Women: The Great Writers*, (New York: Doubleday, 1976; rpt. Oxford University Press, 1985), pp. 90-98.

⁶ Ibidem, p. 109, 107.

devouring mother”, an assertion that is compatible with Ellen Moers who states that the “mother” may be “a double, a twin perhaps to the woman herself”⁷ and suggests that this dependency can be accomplished through several approaches.

The books of Ann Radcliffe centres the mother-daughter affiliation at the core while dealing with an exclusively patriarchal dominated culture. The deconstruction of this narrative style is based on the ways in which a daughter is to pass through an unfortunate series of events that will shape and define her character through obscurity and solutions for her to develop and independent persona in order to go through a separation from the maternal figure and occupy her position in a much bigger community than she was previously exposed. Ann Radcliffe manages to achieve this by appealing to the writing technique known as sublime.

In her narratives, Ann Radcliffe adopted a sophisticated manner in approaching the art of the sublime.

Since her works employ terror, Ann Radcliffe flirts with the idea of supernatural and conjures it only to elucidate the mystery at the end of the narrative appealing to the sublime that we got accustomed with from Horace Walpole, Mathew Gregory Lewis and also Charles Maturin in order to dissolve it later. Ann Radcliffe does not perceive their concept of sublimity as an action that occurred because of the brutal annihilation of the social rules or the ways in which the mentioned writers appealed to patriarchal solutions for the series of events presented in their books.

Rather, she reformulated her aesthetic of sublimity as a vision that contributed to the growing of some continuously metamorphosing heroines in conformity with the her feminist ideology, appealing to a problem-solving nature of things that made women to be able to grow in their character instead of being undermined and dissolved by the patriarchs of the society while addressing social issues that were met in the past. Even though Ann Radcliffe perceives the concept of sublime being very interesting and important, she does not position it as the tool of approaching social conflicts and issues encountered throughout the novel. In these situations she resolves the conflict by making use of social conventions and instruments.

Ann Radcliffe uses Female Gothic protagonists in several romances of her such as *A Sicilian Romance*, but she mostly develops her independent feminist character in the novel entitled *The Italian*.

The Italian prospects the idea of positioning women inside a

⁷ Fleenor, Julian E, *The Female Gothic*, (Montreal: Eden, 1983), p. 16.

society dominated exclusively by men, just like the formerly mentioned *The Sicilian Romance*, exploiting the social conventions that tend to put women into obscurity and disable their right to express basic needs as the desire to choose her own suitor, moreover the place where she is allowed to live.

These characteristics found in the style of Ann Radcliffe's gothic fiction invokes the Burkean Sublime, a tool of aesthetic culture that is perfectly used to describe the situations and conflicts encountered in *The Italian*.

Edmund Burke reunites under the title *A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* a series of empirical and psychological observations which manage to „detach” from the translation of the Longinian treaty.

The sublime is „pushed” towards notions such as „terror” and „delight”, in a declared attempt to separate it from „exageratedly used” longinian beautiful.

The powerful emotion or the blockage, the „terrible” elements which „operates analogously to fear”, the passions that tie society, can be considered first sources of the sublime. Next is amazement, fear or horror, which are aroused from obscurity, clarity or a un unbounded force. Proceeding from the sublime in nature, we come to know the feeling of amazement, the viewer being affected by what he perceives, having his entire mind absorbed by his object, being unable to keep himself „rational”.

The great power of sublime is born here: outside our rationality, by anticipation, it can possess the iressistible capacity „to move”. About abundance, it is spoken in the context of being „some sort of infinity”: for example while being under the starry sky, we remain affected by greatness, being unable to count the stars or understand the apparent jumble.

In light, and through light, the colors impress, and the lightning, just like the stars needs darkness in order to shine. But light can also cause darkness by overwhelming the „organs of sight”. Color must be applied strictly with measure, any exces that produces a trace of joy cand suggest something easy or ludicrous, distroying the sensation, because „nothing so effectually dreadsens the whole taste of sublime than the excess.”⁸ (Burke, 1757/1981, p. 75 – cartea mea).

The beautiful can only be possible only in the context of love or

⁸ Burke, Edmund, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, (Oxford World's Classics), 1757/1981, p. 75.

other similar feelings that we have for human being or objects, representing a „liking” capacity which transgresses to tradition and unity.

Music, for example, links beauty to melancholy, through the state of expectation of a soul uplift provoked by the infinite variations of sounds, but can mean much more, taking into account a „common” level of knowledge. Thus, we can speak about an ambivalence in the case of music as well: settling in the malancholical state of waiting, the elevation of the soul or its collapse in the overwhelming state of longing, all being part of the same phenomenological field of aesthetics, generated by the pair of terms or the duality between the beautiful and the sublime, being so close to the state of „delight”.

The nuance referring to the „intellectual knowledge” of the subject is extremely important because it introduces a note of relativity which is very personal, by attributing to the individual experience and psychology characteristic roles for the changing of a historical era.

The Enlightenment exceeds again the theory of classicism, the technique of measures, and of rules, being subordinated now to the principles of „common” receptivity, common sense, being accessible in the same time to an elevated audience.

However, a contradiction remains present between the spirit that in enlightened positively and the admiration for „sublime horror”, a dark and negative side, generating an overwhelming terror, its effect being a devastating „loss of self”. By using a „mechanistic” explanation for the phenomenon, through painful tensions of the nerves or affected musculature by the mental passivity it is not enough to sustain the theory regarding the spontaneity of a positive move in the context of an „absent light”.

In spite the intensity and presence of the Burkean sublime in *The Italian*, Ann Radcliffe manages to identify a way to reinvent the sublime in such a manner that works in favor of the feminine identity and the position that she occupies in comparison with the male Gothic’s perception. Instead of undermining the will and authority of the woman in her fiction, Ann Radcliffe offers her a reinvention of the self, a viable advantage instead of the dissolution of her personality, a maneuver that works extraordinarily in approaching and developing a relation with her missing maternal figure.

Just like any other work that belongs to the genre of Female Gothic, the heroine of the novel is inhabiting a secluded edifice, together with her last living relative, which is not encountered for long in the narrative. This relative is usually the only one who does not want to engage in any harmful activity against the heroine. In Radcliffe’s fiction,

The Italian, the main female character is named Ellena di Rosalba.

She used to live in an old villa with her elderly aunt, Signora Bianchi and has basic occupations such as embroidering silks and carving wood for the clothes and furniture owned by the upper classes.

Our heroine started having multiple problems because of her attraction to count Vincentio di Vivaldi. Due to their different social status, Vicentio's parents forbid him to pursue marry Ellena.

His evil mother, the Marchesa di Vivaldi, gave the order for Ellena to be kidnapped from her home by three ruffians and sent at a secluded monastery after her aunt; her last living ancestor was viciously poisoned and died. After arriving at the convent, Ellena met a cruel abbess, one of the villains of the story who offered her two options, one was to get married to a man chosed by Marchesa or stay at the monastery and become a nun for the rest of her life.

Brave and very precise, Ellena manifests clear proof that she is relentless and will not change her mind.

"I am prepared to meet whatever suffering you shall inflict upon me; but be assured, that my own voice never shall sanction the evils to which I may be subjected, and that the immortal love of justice, which fills all my heart, will sustain my courage no less powerfully than the sense of what is due to my own character. You are now acquainted with my sentiments and my resolutions; I shall repeat them no more."⁹ (Radcliffe 1824: 48)

Being forced to be wedded by force to a man whom she does not desire, Ellena knows that the next harm that should be inflicted on her will be the forever confinement against her will in the sacred convent or another option that could possibly be much worse.

After these happenings being presented to the reader, the natural order of the things and scenes start to take place and the novel subsequently develops its course and development.

Ann Radcliffe offers much insight in the first volume of the novel and dedicates it to the incarceration of Ellena in the convent on San Stefano. She expected this unfortunate series of events to happen to her, thus she is trying to be as realistic as she possibly can.

"She was not, however, shocked by a discovery of the designs formed against her, since, from the moment of her arrival at San Stefano, she had expected something terribly severe, and had prepared her mind to meet it with fortitude; for she believed, that, so supported, she should

⁹ Page references below are from *The Italian*, Radcliffe, Ann, printed and published by J. Limbird, 143, STRAND, 1824, p. 48.

weary the malice of her enemies, and finally triumph over misfortune. It was only when she thought of Vivaldi that her courage failed, and that the injuries she endured seemed too heavy to be long sustained”.¹⁰ (Radcliffe 1824: 48)

Despite all the conjuring and unexpected misery that happened to misfortunate Ellena, Ann Radcliffe uses a kind of aesthetic mechanism invoking the Burkean sublime that being the intense connection “man-nature”, by offering a small glimpse of liberty to the eye of the poor secluded maiden. She discovered a path through an underground tunnel in the castle and reached a small entry in a small tower that had a little lattice from where she could delightfully observe some of the beautiful freedom from which she unrightfully was deprived.

Elena “was within a small turret, projecting from an angle of the convent over the walls, and suspended, as in air, above the vast precipices of granite, that formed part of the mountain.”¹¹ (Radcliffe 1824: 51)

The Burkean sublime is perceived here as the pure contemplation she is permitted to feel while in captivity, a sensation so intense that is able to compel for the isolation she is facing behind a stone wall. While sightseeing all the forbidden pleasures of nature, Ellena looks out with “dreadful pleasure” (Radcliffe 1824: 51), evoking in the mind of the reader a similar insight to the Burkean vision. Her aching soul will be mended and “the consciousness of her prison” will evaporate in the moment “her eyes ranged over the wide and freely-sublime scene without”.¹² (P. 51)

While eye sighting the tall cliffs, Ellena starts asking herself questions regarding destiny, the Holy Divine Father, questioning man’s weak impact in comparison with the force of the universe and faith that has no mercy.

“Here, gazing upon the stupendous imagery around her, looking, as it were, beyond the awful veil which obscures the features of the Deity, and conceals Him from the eyes of his creatures, dwelling as with a present God in the midst of his sublime works; with a mind thus elevated, how insignificant would appear to her the transactions, and the sufferings of this world! How poor the boasted power of man, when the fall of a single cliff from these mountains would with ease destroy thousands of his race assembled on the plains below! How would it avail them, they

¹⁰ Ibidem, p. 48.

¹¹ Ibidem, p. 51.

¹² Ibidem, p. 51.

were accoutred for battle, armed with all the instruments of destruction that human invention ever fashioned? Thus man, the giant who now held her in captivity, would shrink to the diminutiveness of a fairy; and she would experience, that his utmost force was unable to enchain her soul, or compel her to fear him, while he was destitute of virtue. “¹³ (Radcliffe 1981: 52)

We would like to underline some facts regarding the above paragraph, those being Ellena’s desire to fusion with the Deity, merging in a whole, this decision being compared to a catastrophe, the fall of boulder from a cliff, which would end up crushing thousands of men.

Even though she refers to all the human kind it is impossible for the reader not to think of the leaders of the patriarchy that represent her oppressors and the villains in the story. This is the reason why she is continuously repeating the word “man”.

The capture of the text from which I have discussed the above insight invokes Edmund Burke’s notion of the sublime in nature, but do not function as the tool of salvation that will maintain Ellena’s happiness, nor grant her freedom. This soul soothing state of gazing upon the small window is only a temporary solution for her situational crisis which is often encountered in narratives belonging of the Female Gothic genre where the imprisoned heroines suffer in secluded locations.

The heroine retires in the turret that she discovered and feels an illusory sentiment that she can embrace and capture with her eye and soul the wideness and liberty of the observed world from which she does not belong anymore. The only alternative left for her after the refusal of the veil and the forced marriage is to be forever in the underground cloisters and face the soon coming death. Realizing the atrocity behind these two impossible choices, Ellena is convinced that she needs to escape.

Besides the static and sublime landscape that functions as a bandage for a secluded heroine, another aspect that posits the Burkean vision in the novel is Vincentio’s forced entrance at the sight of her imprisonment. The perturbing experience that shakes the plot is enabled by another character, often the rescuer.

Ellena since the beginning of the narrative was described as possessing a very high degree of self-respect, by the continuous declining of Vincentio’s proposals of dating or marriage. She was convinced that the union of two persons should be concluded in proper conditions and without any obstacle. Until she received the blessing of her old aunt Signora Bianchi she had not been convince to give up and listen to the

¹³ Ibidem, p. 52.

desires of her heart and accept the courting of her future suitor. Since this was not the case later in the novel, Ellena was not even remotely thinking of accepting the proposal imposed by Marchesa which implied choosing a random man for her to marry. Ellena's opposition to marrying a man whom she has not connection with is expressed with the same rigor as refusing the veil imposed against her will.

While analyzing this novel, it is important to underline another aspect of the Burkean aesthetics of the sublime named by Terry Castle, the "spectralization of the other". This sublime of death is one of the most elaborated because it traces back to the idea of man's union with the Diety even after the process of death. Lovers tend to seek shelter of the soul by reaching out to a ghostly entity or an image that is not physically sustained, one which "can be appropriated, held close, and cherished forever in the ecstatic confines of the imagination".¹⁴ (Castle 1995: 136).

This mechanism of the spectralization of one's entity is encountered in several gothic novels.

In *The Italian*, by Ann Radcliffe, after the sudden death of Signora Bianchi, Ellena finds comfort in directing her awe to her future suitor whom she associated with her recently departed aunt, a fact that

"made her consider Vivaldi as her guardian and only surviving protector. The more tenderly she lamented her deceased relative, the more tenderly she thought of Vivaldi; and her love for the one was so intimately connected with her affection for the other, that each seemed strengthened and exalted by the union".¹⁵ (Radcliffe 1824: 32).

As Terry Castle mentioned in his book, the once living beloved being has been dissolved and is now viewed an eternal specter, an apparatus of ghostly force which became "a source of sublime and life-sustaining emotion" (Castle 1995: 136).

The complete transition takes place in the event of one's physical death. Thus, the price paid for the impactful transcendence is eliminating the projected persona or discard of him or her presence either figuratively or physically in the course of the narrative. In this manner, the sublime is practiced at a much more advanced level because it involves different types of violence conjured, such as the divine interference caused however, by the hand of man.

This strange union is perceived as well as being a union with the

¹⁴ Castle, Terry, *The Female Thermometer*, New York Oxford University Press, 1995, p. 136.

¹⁵ Radcliffe, Ann, *The Italian*, printed and published by J. Limbird, 143, STRAND, 1824, p 32.

Diety through one's projection on an alternative universe, individual or even projecting one's resemblance with an object or possession. For this reason, Ann Radcliffe grants permission to the two lovers to engage in eternal unity solely after her relation has been reformulated at every level. Vincentio had to prove his loyalty to Ellena's love by changing the course of the events that were deemed to happen by almost sacrificing himself in the Inquisition after being condemned to life in prison for stealing a nun.

Therefore, Ann Radcliffe is again evoking the Burkean concept of the sublime by offering the heroine the chance to avoid the crucial peril of death. It is important that these aspects are traced in Ellena's imprisonment in two several places, the remote convent of San Stefano, later in Spalatro's house on the shore, and the moment of her being almost killed by Schedoni, the monk.

The sublime here takes place when Ellena is permitted to survive because Schedoni abruptly changes his mind about murdering her in the moment he spots around her neck a small medallion picturing a man whom he thought it was himself when young. He then identified himself with being her father and shocked that he was on the verge of accidentally executing his own daughter he ceases his action. The horrendous scene was present in *The Castle of Otranto* by Horace Walpole, but unlike this case where the villain puts down the weapon, Manfred kills his own daughter Matilda, because he mistook her for Isabella.

In this way, *The Italian* by Ann Radcliffe, does not allow the sublime dissolution of one of the main characters in comparison with another fiction belonging of the male Gothic genre, *The Monk* by Mathew Gregory Lewis. Just like in Horace Walpole's *The Castle of Otranto*, the monk Ambrossio engages in the act of rape with his sister Antonia and then he murders her.

In the genre dedicated to the Male Gothic, the theme of murdering family or relatives is very met widely throughout the narratives.

The way in which Ann Radcliffe expresses her notion of sublime is related to the refusal of involving hazard. In this way she turns her back to the male sublime and acts just like a God of her own narrative by not permitting the knowledge of the universal truth until the moment it is genuinely necessary and would conduct to a purpose which fixes the course of events. Unlike Lewis and Walpole that allow access to the truth for a general awakening combined with the sublime of death, Radcliffe denies to Schedonni the knowledge of the fact that Ellena was not his offspring. This scene combines perhaps the Burkean concept of the

sublime and suicide with the fact that the villain had an epiphany about Ellena.

Perhaps this is above mention situation satirical because Radcliffe considers that after Schedoni confessed all his lifelong sins and the lugubrious deeds he has engaged in, he qualifies as undeserving to learn the crucial information about the true origin of Ellena and that she is not his daughter. The author does not grant him this priceless insight that was allowed for Manfred or Ambrosio because his unscrupulous and mischievous character.

Ann Radcliffe uses in this novel the theme of the allegedly dead mother figure who by the end of the narrative is happily reunited with her lost daughter.

Another writing where Radcliffe presents the relationship status of the mother-daughter duo is *A Sicilian Romance*. Julia, the main character of the novel, who just like Ellena is forced to marry against her will, escapes the underground tunnels of a strange building only to find her presumably dead mother alive and held captive.

This divine reunion of the lost mother and daughter is an important way of emphasizing the sublime. Ann Radcliffe makes great use of it in *The Italian* where from the beginning of the novel, the heroine is exposed to the presence of her mother but without the knowledge of their mother-daughter relation.

“Among the voices of the choir, was one whose expression immediately fixed her attention; it seemed to speak aloftier sentiment of devotion than the others, and to be modulated by the melancholy of an heart, that had long since taken leave of this world. Whether it swelled with the high peal of the organ, or mingled in low and trembling accents with the sinking chorus, Ellena felt that she understood all the feelings of the breast from which it flowed; and she looked to the gallery where the nuns were assembled, to discover a countenance, that might seem to accord with the sensibility expressed in the voice.”¹⁶ (Radcliffe, 1824: 49)

The woman that caught the attention of Ellena was sister Olivia, one of the kindest nuns at the San Stefano convent and as well her mother whom she thought dead since she was an infant. This piece of vital information is disclosed at the end and successfully contributes to the regaining of the primordial equilibrium.

Susan C. Green suggests in her book *Mothering Daughters: Novels*

¹⁶ Radcliffe, Ann, *The Italian*, printed and published by J. Limbird, 143, STRAND, 1824, p. 49.

and the Politics of Family Romance: Frances Burney to Jane Austen that the mother-daughter sequence of reunion is considered to a pre-Oedipal experience, one that Ellena embraces by being sent back in a safe space, one that was in conformity with the natural order of things.¹⁷ As the reconnection with the maternal figure belongs to one of the most intense states of the spectrum of genuine happiness, this scene underlines the presence of the sublime.

The reader finds out new information regarding the father of Ellena, whom Olivia confesses is not the corrupt Schedoni but brave Count di Bruno. Once the heroine has found her origin and the villains have been removed from the narrative, the wedding of Ellena and Vincentio di Vivaldi can finally take place.

Ann Radcliffe had been creating her novels by enforcing the belief that the sublime needs to be innovative and productive without any damage being created. Choosing this manner of writing, Ann Radcliffe is aware that this structure needs to underline the contrast between the situational conflicts, thus by choosing the sublime terror, not horror, she works at the reinvention of the genre rather to the rewriting of the plots that implied an already known order that is bound to happen. In this way, by applying this principle she is completely original in her manner of writing, her fundamental belief being that the true monsters are in fact the human being around us.

For the end of *The Italian*, Radcliffe describes a sight full of differences in comparison with the initial state that the reader got to know in the beginning, so that until the last pages the setting is completely changed with what the readers have been accustomed to. Radcliffe presents sequences that imply a celebration to which everyone is attending, presenting a full clash of the social classes so that the simple men and the nobles feast and celebrate together just how it should have been, every participant being welcomed at the gathering, Ellena being now the bride and the „queen”.

The spectrum of differences is broadened when Radcliffe starts depicting the surroundings of the celebration sight. She specifies that the outline was resembling more of the picturesque landscapes and gardens of current England than the ones from old Italy that she got us accustomed with, except the alley that seemed to have Italian accents.

„The style of the gardens, where lawns and groves, and woods varied the undulating surface, was that of England, and of the present

¹⁷ C. Greenfield, Susan, *Mothering Daughters: Novels and the Politics of Family Romance: Frances Burney to Jane Austen*, Wayne State University Press, 2002, p. 67-9.

day, rather than of Italy; except "Where a long alley peeping on the main," exhibited such gigantic loftiness of shade, and grandeur of perspective, as characterize the Italian taste."¹⁸ (Radcliffe 1824: 188)

The regained equilibrium seems to transmit the predictability that we got accustomed to, together with some accents set upon the differences of the landscapes. This perspective seems to increase in joy, a vision expressed by Paulo the servant, exclaiming and twisting the sameness of the ordinary into the transcription of what a completely free world with no rules implied would have looked like:

„who, I say, would have guessed we should ever be let loose again! who would have thought we should ever know what it is to be happy! Yet here we are all abroad once more! All at liberty! And may run, if we will, straight forward, from one end of the earth to the other, and back again without being stopped! May fly in the sea, or swim in the sky, or tumble over head and heels into the moon!"¹⁹ (Radcliffe 1824: 189)

His affirmation, particularly the last statement is partially rectified by another guest stating that what he intended to say was that he „mean(s) swim in the sea, and fly in the sky, I suppose, [...] but as for tumbling over head and heels into the moon! I don't know what you mean by that!"²⁰ (Radcliffe 1824: 189)

The ending scene of the novel *The Italian*, portrays a very pleasant and happy environment, a structure that highlights its differences and sameness but in a manner that is unfamiliar to the reader so far, and by making use of these compensating mechanisms, Ann Radcliffe ensures the final triumph of good over evil allowing prosperity to settle over the life of the once misfortunate people.

Thus, in this paper we intended to emphasize the aspects of the sublime encountered in the novel of Ann Radcliffe *The Italian*.

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¹⁸ Radcliffe, Ann, *The Italian*, printed and published by J. Limbird, 143, STRAND, 1824, p. 188.

¹⁹ Ibidem, p. 189.

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MAGIC AND MYSTERY POWER IN JOHN FOWLES' *THE MAGUS*

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Abstract

John Fowles was an English novelist of major importance. Fowles successfully merged past and present in his work, establishing a close connection between his books and the twentieth-century reader. He is a tremendously gifted story teller, creating an intellectual, magic atmosphere with elements of mystery, realism and existential thought. *The Magus* is one of the most remarkable works in contemporary fiction. It is a story of mystery, magic suspense, adventure, love and passion. It is a novel of great beauty which combines art and reality, Jungian psychoanalysis with human irrationality. It is about Nicholas Urfe, a young English teacher who goes through a series of spectacular adventures on a Greek island of Phraxos. The *Magus* is built around a puzzle: the 'Godgame' is made by Maurice Conchis. The game is a masque which plays with the psychological nature of Nicholas Urfe, the central protagonist, intentionally jesting with Freudian and Jungian imagery; Nicholas himself thinks of his trial, as a 'Freudian jargon' (Fowles 2004). Nicholas's experiences are some sort of individuation process. Everything starts with a journey, beginning in Britain which turns to be an incursion into the unconscious. In the piece of fiction where Nicholas Urfe gets a tough lesson of reality, the journey could make him understand that it was better to stay in a world with imperfections, it is better to stay in reality instead of rejecting and refusing it. The Greek island seemed to Nicholas a paradise, an ideal place. *The Magus* is a multi-layered book, a deep psychological novel. It is one of the great existentialist novels. Once you start reading it, you are drawn by the story by its strangeness, by its labyrinth. You read about an unforgettable love story and a outstanding journey full of mysteries, games and traps.

Keywords:

magic, mystery, John Fowles, *The Magus*

John Fowles was an English novelist of major importance. He successfully bridged past and present in his work, establishing a close connection between his books and the twentieth century reader.

He combined so well the fact with fiction, the reality with fantasy that understanding literary results came out full of success.

Fowles was a "magician" of human psychology, playing perfectly with his characters. His main characters are "presented in a midst of a

world that is constantly changing, but not necessarily and constantly evolving." (Grigore 2009). Man has to face the risks of existence at all times, to cross the border between dream and reality and getting his full freedom.

The Magus is a 1965 John Fowles novel, although it was not the first that he had published. Actually, the first edition dates back to 1953, but Fowles got dissatisfied with the stylistic level and decided to change some essential things. So, the new and much more improved edition of *The Magus* appeared in 1977.

The protagonist of the novel, the intellectual, serious, cynical young Englishman Nicholas Urfe decides to leave London with his girlfriend Alison to adventure into a new experience. The action begins in London – Nicholas Urfe – is applying for the job as an English teacher for a boys' boarding school on a distant Greek island called Phraxos. From now on, nothing really matters and everything is thought in terms of going to Greece. "It seemed almost a secondary thing, by the time I left, that I wanted to escape England. I thought of Alison only in the terms of going to Greece." (Fowles 2004).

London and Phraxos are completely different places, and not only from the geographical point of view, but also in terms of reality. London is just a common place. "In England we live in a very muted, calm domesticated relationship ..." (Fowles 2004) while he starts loving Greece the moment he arrives: "Because I fell totally and for ever with the Greek landscapes from the moment I arrived."

John Fowles has a unique writing style that captures us from the very beginning.

The Magus starts and ends in the land of the reality. Nicholas' journey to the Greek island can be seen as the start of the fabulation in his life. Urfe wants to escape the monotony, he hates his job, his relationship, in short, his life. He wants a new start, a new beginning, something to spice up his life. "I did not know where I was going, but I knew what I needed. I needed a new land, a new race, a new language and although I couldn't have put it into words then, I needed a new mystery". (Fowles 2004). And mystery is indeed what he gets. Fate sends Nicholas on a Greek island, a fictional one called Phraxos, to teach English literature. Apparently, the scenery sends to an image par excellence, a paradise, the sky is always blue and the sea is unlimited and calm: "Phraxos was beautiful. There was no other adjective; it was not just pretty, picturesque, charming-it was simply and effortlessly beautiful." (Fowles 2004). But in the fowlesian novels, nothing is as simple as it may seem at first glance and the paradisiacal appearance will be soon scattered.

The view of the island is something that can take his breath away. The island has a mysterious intensity, a magic calmness, a strange fantasy that only intrigues Nicholas and makes him want to discover it. The English teacher goes through a series of spectacular, mysterious, magical adventures on the beautiful Greek island, Phraxos. London is presented in a normal and common way, because it represents the real world outside while Greece, Phraxos, and Bourani are portrayed as beautiful and magical land which sound almost unbelievable, paradisaical areas evoking the feelings like this is not and could not be a real world. Every time Nicholas mentions something about Greece, he emphasizes only the positive features. Although the island seems magic, at some point he realises the illusion. "I became aware of stones, birds, flowers, land, in a new way, and the walking, the swimming, the magnificent climate, the absence of all traffic, ground of air-for there was not a single cart on the island, there being noroads outside the village, and aeroplanes passed over not once a month-these things made me feel healthier than I had ever felt before. I began to get some sort of harmony between body and mind; or it seemed. It was an illusion." (Fowles 2004)

Before leaving, he is advised by his friend not to approach a property. Ignoring the warning, Nicholas goes to Bourani, a private villa, far away from any human settlement. Curiosity dominates him and he does exactly the opposite. Here he meets an old man, called Conchis, a mysterious millionaire, half Greek, half English who trains him in all kinds of strange experiences. It is like a labyrinth where reality and unreality are mixed.

Maurice Conchis is the magician in this novel, the master of all illusions. He also appears to be a guru, a mysterious character knowing all philosophical questions. Even the physical appearance of Conchis is bizzare: "He had a bizzare family resemblance to Picasso; saurian as well as simian, decades of living in the sun, the quintessential Mediterranean man, who had discarded everything that lay between him and his vitality." (Fowles 2004). Conchis is the reason why all the mysteries and lies began. Conchis is the creator of the psychological game which takes place on the island. The purpose of this game is not clear both to Nicholas and reader until the very end of the book. And perhaps not even after. The fact that Nicholas is not aware of the purpose of the game is an example of reality, because he is forced to believe in lies. Conchis is a master when it comes to human behavior and relationships. He created a brilliant net of lies, including actors, stories and events from the past, and he uses all these to play with Nicholas's mind.

A series of astonishing events follow that leave Nicholas shocked

and uncertain for himself, but so hooked of the evolution of the mystery that he cannot prevent himself from returning to Conchis again and again. He is presented to a beautiful girl called Lily Montgomery, who at first appears to be the ghost of a woman whom Conchis loved in his youth, and then a schizophrenic patient that Conchis is caring for. Nicholas discovers that Lily is not her real name but Julie and that she has a twin sister called June. He sees naked gods and goddesses, Egyptian deities, experiences the brutal German occupation of the island ten years before, etc. He becomes spectator and partly actor in an all-embracing play, a god-game.

Nicholas Urfe becomes the victim of a game with masks and psychodramas; a game with erotic fantasies and strange manipulations. The game fascinates Nicholas and puzzles his mind, just as it was wanted from the very first beginning: "The masque, the masque: it fascinated and irritated me, like an obscure poem- more than that, for it was only obscure in itself, but doubtly obscure in why it had been written." (Fowles 2004)

Conchis is able to create a world, a magical one, in which he proved to be the great master of this maysterious world. Conchis, the new Prospero, challenges Nicholas to face the great mysterious questions of existence.

Nicholas loves the masque and while he deepens into the action, his desorientation increases; but also the mysteries. Pace is getting more and more frenetic in time.

Meeting with Conchis for Urfe is almost fatal, deadly. For Nicholas, life becomes a theater scene. Conchis presents Lili, a young lady of noble beauty, having a chosen education which Nicholas falls in love with. Having responded to the call, the hero meets first with a protective and dangerous figure who will serve as a guide to the adventurer and provide him with the magical aids he requires to overcome the trials and tests ahead. It is Maurice Conchis, the Magus of the title, who is a highly complicated one, and he is called upon to play many parts in the pantheon with which Fowles presents Nicholas. As Zeus, the god with whom Conchis links himself on his first meeting with Nicholas, he plays the "godgame" (Fowles 2004), as it is called in the novel, of choosing the form the initiation of the hero.

Nicholas had almost lost the sense of reality. Bourani space was full of symbols, mysteries and magic. He did not distinguish truth from fiction, but to get out of this strange game was beyond him. He found from Lili, that her real name was Julie, that she had a twin sister June and that they were young British actresses. They had came for the shooting of

the film, but instead of shooting they had to take part in the Conchis's performances. Nicholas fell in love with the alluring and elusive Julie-Lily, and when he received a telegram from Allison, who was able to arrange a weekend in Athens, he gave her up.

Through Conchis, Fowles creates moody canvas which catch Nicholas and the young English teacher gives up reality in favour of fantasies, mysteries and magic.

What upsets Nicholas most about the masque is that he cannot solve all its mysteries. Conchis tries to teach him that the nature of the mind is not so easy to be understood. He says "the human mind is more a universe than the universe itself." (Fowles 2004). The entire book is full of mysteries and mysterious figures. People disappearing behind doors and answers partially received. Conchis consistently wants Nicholas to avoid finding all the answers. Mystery, he says, "has energy. It pours energy into whoever seeks an answer to it... I am talking about the general psychological healthy of the species, man. He needs the existence of mysteries. Not their solution." (Fowles 2004). An answer could be "a form of death." (Fowles 2004). The existence of mysteries is, in a sense, more important than their solution because the absence of certainty refocuses our efforts. Man stops fighting the truth that reality is fundamentally mysterious and starts to work with, rather than against nature.

The purpose of the masque or godgame is to "guide Nicholas towards greater self-knowledge" so that he can finally find his freedom. Conchis summarises all this in one sentence: "Greece [meaning the masque] is like a mirror. It makes you suffer. Then you learn" (Fowles 2004). The masque consists of three levels that alternate, blend and even meld into each other. The most clearly bounded one is Conchis's storytelling. In the second level, there are live performances, for example the Apollo scene. The introduction of Lily Montgomery's ghost blends the first two levels together: Conchis's story becomes alive. Up to this point, Nicholas's reality, the third level, has not got involved yet, as he is enjoying the 'show'.

Conchis builds an elaborated web of "god-games" around Nicholas and he engages Urfe with a series of complex mysteries and dramatic illusions. Conchis is as Malcom Bradbury says: "the novelist as creator, magician, inventor, weaver of games, but also a trapper of souls, forger, counterfeiter..." (Bradbury 1993). Nicholas is trapped in an ambiguous fiction and fantasy.

Conchis himself dramatizes the essential mysteries of human existence, because man discovers no answer to the questions that can lie

to him, but freedom to search them. In *The Magus* reality and fantasy are mixed up, so that Nicholas is in the search of the reality and also truth till the end of the novel. The first hint of mysteries, which the narrator Nicholas first saw and realized himself, was when he started to feel some changes in the reality on Bourani, "I did not think about the future. [...] But then the mysteries began." (Fowles 2004).

Through Conchis, Fowles creates a new universe out of "the real one." When Nicholas meets Lily/Julie for the first time, Conchis warns him not to ask her any question regarding her past and he tells him "just pretend to believe." He is sure that Nicholas will not be able to find an answer. Every time Nicholas tries to understand and put together pieces of the puzzle of Conchis' everlasting games.

Nicholas is told six stories: One is about a Swiss shepherd, four are autobiographic stories about Conchis's past and the sixth is the fairytale *The Prince and the Magician*, which is the only one Nicholas is not told directly by Conchis but finds it in the Earth, in written form. The key task of the stories is to mirror Nicholas's life and to teach him important lessons that should help him understand his new position in the world. The second story, Conchis's desertion, goes a step further. In essence, all Conchis's stories were about the ability to distinguish between true and false, of fidelity to oneself and also to one's natural and human existence. And before leaving the island, Conchis said Nicholas that he was not worthy of freedom.

Nicholas begins to feel as if he was losing his mind. He wonders if the performances are for him or for Mr. Conchis. He feels as though his time in Bourani villa has been so filled with metaphors and allusions that he isn't sure if what is currently happening to him is just another situation where there is truly a deeper meaning at work. He feels as though he can no longer reliably distinguish reality from fiction. One day, he sees Lily again and grabs her, pushing her into a wall. He makes her admit that her real name is Julie Holmes and that she and her twin sister, June have come to the island from England to film a movie. But when they arrived, they discovered that the movie was actually a series of performances put on by Mr. Conchis.

The image of the labyrinth also serves to emphasize Nicholas in his process of initiation. Aware of his condition as adventurer, Nicholas, feeling lost in the Bourani labyrinth, links himself to Theseus and Conchis to the Minotaur.

What Nicholas finds at the end of his labyrinth is not so much straight answers as to Conchis's identity, to his magic and to the enigma

of the island. He learns the need to overcome his selfishness and is led to affirm, within an absurd universe, the importance of personal values, of true love, of consciousness. He has painful new insights about choice, responsibility, love, lust and freedom. Nicholas ends up by admitting his failure to recognise his love towards Alison, who represents a world that he has so much wanted to deny.

The labyrinthine complexity and the permanent play of the multiple identities of *The Magus* seemed to many critics a decrease in the aesthetic level of Fowles's prose. But they were losing sight of the fact that this complexity was essential to highlight the fact that, really, the real conflict takes place in the very soul of Nicholas. For, as Fowles once pointed out, human existence can mean conflict, and this is all the more convincing when presented at the level of a character's interiority than at the level of social relations.

The labyrinth has no exit, and symbolizes the angst, the meaningless, the eternal struggle. The romance does not end conventionally, as Fowles forces his hero to quest on: "The maze has no centre. An ending is no more than a point in sequence, a snip of the cutting shears. What happened in the following years shall be silence". (Fowles 2004). To end the book Fowles would have to believe one of its premises: that every answer is a death.

Having psychological and mythological references, the story shifts from present to historical flashback, at times dramatic, erotic, horrific, and all of it quite possibly absurd. There is always the feeling here that the mysteries are all over and you can not be sure of anything.

Women are a source of mystery too in *The Magus*. Lily/Julie is a transparent phantasm; Conchis introduces her to seduce Nicholas, with whom she plays both innocent virgin and hardened betraying whore. In theory, Julie's betrayal, and her refusal to be defined by Nicholas' expectations, are supposed to teach him about his own self-centeredness and make him treat Alison more respectfully. The problem is that Fowles goes out of his way to show that Julie *and* Alison exist solely for Nicholas' personal growth, satisfaction, and entertainment. Alison is described early on as "one of those rare, even among already pretty, women that are born with a natural aura of sexuality; always in their lives it will be the relationships with men, it will be how men react, that matters." Alison Kelly is a truthful person, who is honest about her feeling in every situation. She is an open-minded person and sincerely loves Nicholas, who is absolutely aware of it. She is a normal girl from the normal world; nothing is very special about her – but she symbolizes the reality. Alison means the real, every day world as the only thing

Nicholas could be sure about. Lily – a mysterious young guest of Conchis who at first appears to Nicholas like an erotic Siren projected from his host's nostalgia. He becomes obsessed with her, first sexually and then emotionally, and begins to spend his free weekends with Conchis as the old man relates, bit by bit, the fascinating and sometimes horrific story of his life. Conchis soon reveals an elaborate live theatre which he has put on for Nicholas' benefit. All is comfortable until he discovers that the theatre does not end on the weekends. Conchis' control over his life on the island and his attraction to Lily, lead him into an intellectual and emotional labyrinth.

Lily/Julie/Vanessa, playing three different roles in the novel, is perhaps of the most volatile and mysterious characters, standing for more than one archetypal image. When Nicholas falls in love with "Julie", she seems the perfect image of Nicholas's anima. But Alison remains his true Soul Mate, his real anima. She is the most constant and transparent character, whose true feelings remain the same throughout the entire novel. The island symbolises Nicholas's isolation; on the other hand, the sea, a symbol of the unconscious, of spiritual mystery.

Nicholas believes in reality, which was constructed and affected by lies. Nicholas admitted he was thinking about Conchis: "Every truth in his world was a sort of lie; and every lie a sort of truth." (Fowles 180). Nicholas is not sure, what is really happening on the island, but at that point, he was ready to believe in at least something. He did not want to admit he loses power over his feelings, thoughts, and reality.

Nicholas soon realized that he cannot believe almost anybody. For example, he was talking about his mysterious and wealthy old friend. His name was Alphonse de Deukans and Conchis describe their friendship, which very strangely reminded of the relationship between him and Nicholas. He said about de Deukans: "I learnt very little about him for many months, although I saw him often. This was because he had never anything to say about himself or his past. And discouraged every kind of question." (Fowles 176). It was clear evidence, that Conchis admitted in a way, that he never says Nicholas the truth about himself and his past.

During their conversations, Nicholas was almost every time trapped in lies of the fictional world. He can not realise what is true and what is a lie. "I felt I was also beginning to neatly stack the mystery of Bourani and Conchis." (Fowles 2004). Nicholas wanted to come closer to the explanation of mysteries on the island and to reach the truth.

Another lie is the fact that Conchis presented himself as a passionate art collector. He claimed to have a wide collection of

valuable art pieces like paintings, sculptures, and musical instruments, but it turned out to be only falsification. The magus controlled Nicholas's mail and provided him several fake letters. He also lied about Alison. In order to make Nicholas believe him, Conchis prepares some fake newspapers titles saying that the hostess committed suicide. Conchis wants to deceive Nicholas and to mystify his reality.

Nicholas was constantly involved in a labyrinth of lies, which consisted of constant changing of the reality, using fictions and switching roles. The whole net of reality and fiction was prepared for him, and he became to have only a little power to make his own decision and to affect the future. After the final trial on the island, Nicholas went back to England. In the end, Nicholas went back to England. But not even after being back in the reality of his own country, Nicholas cannot control his actions. For example, when he met the new candidate for a position of the teacher on the boarding school on Phraxos, he hesitated to tell him what was going on on the island.

Understandably Nicholas is suffering from rather severe paranoia by the end of the book. He has no clear sense of what is real and what is not. He has the impression that he is still being watched by Conchis: "Now listen, Alison. I know who is watching us, I know why is watching us, I know where he is watching. I know why we are here." (Fowles 2004)

Nicholas returned to London, obsessed with only one desire - to see Allison. To wait for her became his principal and, in fact, the only target. "Waiting. Always waiting." (Fowles 2004). Over time much became clear - he realized a simple thing: he needed Alison because he cannot simply live without her. He simply longs for her. There comes a moment when he finally realizes that he is surrounded by real life, not Conchis's experiment. Alison is a different, new woman: "She was mysterious, almost a new woman." (Fowles 2004). Their love seems to overcome all the borders: "Come back to bed to hold me. Nothing else. Just hold me." or when Nicholas tells Alison how much he loves her.

In conclusion, in *The Magus*, one can identify elements of magic and mystery that had left their impress on the characters' construction, as we have attempted to present in this paper, and this splendid novel plainly confirms John Fowles' place as one of the most gifted and talented writers of postmodern English literature.

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WEEDING IN OLTENIA - RITUAL AND CEREMONIAL

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Abstract

Contemporary society believes that formalizing the relationship between two young people through marriage is an option, not a condition for cohabitation. But social reality demonstrates that wedding still makes the difference, providing the security required to establish a long-lasting relationship between partners.

Romanian traditions are a real national treasure, but with the passage of time many of them have been lost or their significance has diminished.

Over time, the Oltenian wedding customs have become more and more interesting, with many of them being still preserved, although the interference of modernity can be increasingly perceived. Folklore is a vivid, ever-changing phenomenon and a diachronic vision approach is consistent with the idea that everything that has emotional load must be preserved and valued as it creates the cultural identity of a people.

Along with birth and death, the wedding is a milestone in each individual's life, it is seen as a move towards starting a family and after that fundamental ritual, descendants are welcomed into this world, thus fulfilling the existential purpose of humans.

The research goal of this study is to re-evaluate the wedding ritual and rites in Oltenia, revealing the degree of conservation and practice nowadays.

Wedding is a rite of passage of tremendous significance for human existence; therefore, if this event is not celebrated during life, it is achieved at the time of the Great Passage into the world of the righteous, for in popular terms, the absence of nuptials is synonymous with the eternal unfulfillment of humans.

Romanians have always known how to celebrate the important events of their existential journey in a big way, so they have always considered this moment to be highly solemn, organized it glamorously, turning it into a grand show for the whole community.

In order to familiarize young people with the past wedding customs, and to highlight specific Oltenian traditions and save them from oblivion, this study aims to reveal some unusual aspects of the wedding ritual, in order to disseminate the customs of the past.

Keywords:

ceremonial, ritual, custom, tradition, rite

Motto:

"What therefore God hath joined together, let not man put asunder."

Matthew 19:6

Introduction

Contemporary society considers that formalizing the relationship between two young people through marriage is an option, not a requirement for cohabitation. But the social reality shows that the wedding still makes a difference, providing the security needed to establish a lasting connection between the partners.

Romanian traditions represent a true national treasure, but, as time went by, many of them were lost or diminished in meaning. Wedding is one of the most authentic and inspired ways to understand how to combine new and old elements in a key moment of human life, given that the cultural identity of Romanians tends to fade and to straighten, more and more towards globalization.

Over time, Oltenian wedding customs have become more and more interesting, many of them still being preserved, but the interference of modernism is becoming more and more evident. Folklore is a living phenomenon, which is everchanging, and an approach in diachronic vision comes to meet the idea that everything that has emotional load must be preserved and valued and it creates the cultural identity of a people.

Along with birth and death, the wedding represents a milestone in the life of each individual, being regarded as a passage towards the establishment of a family and, after this fundamental ritual, the birth of the descendants, thus fulfilling the existential purpose of man.

The research target in this study is the reassessment of Oltenia's ritual and wedding rites, revealing the degree of conservation and practice today.

1. Wedding - a Rite of Passage

Wedding is a threshold of great significance for human existence, therefore, if this event is not celebrated during life, it is realized at the time of the Great Passage, because in popular signification, marriage is synonymous with the eternal failure of man.

Marriage rites are omnipresent in human societies across history, cultures, and geography.

How marriages take place, what their purposes are, how they are

interpreted, and who officiates varies across time and space. In the early 20th century, a French anthropologist, Arnold van Gennep, began to look at rituals from a scientific perspective to try to ascertain their purposes beyond those already articulated from a religious perspective. The work he first produced has helped inform our understandings of human rituals throughout the modern era. Van Gennep came to identify a certain type of ritual activity as “rites of passage.” By this he meant that these formal ritual actions were used to help individuals or communities transition from one life state to a new one. They provided a ritual passage that enabled the members of a society to navigate the complicated and often perplexing waters from pregnancy to parenting, from uninitiated to initiated, from childhood to adolescence, from adolescence to full adulthood, from singlehood to married life, from follower to leader, and from life to death.

Marriage fits within this category that he labels rites of passage — along with initiation rites (including Baptism and Confirmation) ordinations, monastic rites of profession, adoption rites, marriage-anniversary celebrations, burial rites, and a host of other, less-formalized rites practiced in our journey from birth to death. There are, of course, other forms of ritual that serve other purposes; that help remedy sin or a rupture in the relationship with the divine; that call upon the divine for assistance, that return people to health and wholeness; and that create a pathway for communion with the divine. Van Gennep asserted that, somewhat differently from these other forms of ritual, rites of passage served core sociological, cultural, psychological, and political purposes within a society. They help to keep society intact. They serve the needs of not only the individual but, just as important, they serve the greater good by making ways forward that mediate against chaos, confusion, and anomie within particular communities during specific moments of transition and change.

2. The traditional Romanian wedding

Romanians have always been able to celebrate the important events of their existential journey with pomposity, so they solemnly watched this moment, organized it with brilliance, turning it into a grand show for the entire community. If in the past times the participants in the wedding were dressed in traditional festive costumes, usually the same ones they wore for Sunday's church service, nowadays the wedding guests are all dressed up. And then, as now, the attention they paid to clothing showed the respect for the bride and the groom and for the event they attended.

In “*Descriptio Moldaviae*”, Dimitrie Cantemir was the first

Romanian writer to describe in detail the wedding ritual, which was the same for ordinary peasants and landlords, with the distinction that the first was held over three days, while in the latter it lasted two weeks and had political implications or the young people were getting married in order to achieve the alliance between families.

In order to familiarize the young people with the wedding customs of the past, and to highlight and save from oblivion the specific Oltenian traditions, this study aims to reveal some unique aspects of the wedding ritual, with the purpose of disseminating the customs of the past.

3. Wedding in Oltenia - highlights

In Oltenia, the wedding is regarded as an event of particular importance, a celebration for the whole community. It retains a wealth of customs and habits and the events are rigorously structured, chronologically. Thus, the traditional Oltenian wedding takes place considering three important moments: the preliminary rites, the liminal rites and the postliminal rites.

The preliminary rites include wooing, establishing of the dowry, setting the wedding date, choosing the godparents and the other people who play an important role in the event, establishing the place where the ceremony will take place.

In the past, marriages were largely arranged by parents, with a number of issues being considered: the social position of the boy's family had to be similar to that of the girl, the lands they owned, if the boy was an only child or if he had only sisters (who, according to the mentality of the time, got married and received only dowries, without being taken into account as potential heirs, with the boys being the ones who were left with all the family's property and lands), the age of the young people etc. In most cases, the young people only succumbed to the decision made by their families, without having the right to their own opinion. From the moment the bargaining was made, the important details for the future event were to be established, namely, to establish the girl's dowry, how much land, ox, the "stitch" she will receive from her parents. "In the the dowry of each peasant girl, both her parents always take care, namely: for the house-related items, especially her mother, and for the others, such as: land, cattle, money and others, her father." (Marian, 2008)

Then, there are discussions as to when the wedding will take place and who the godparents of the future bride and groom will be. Usually the godparents were the boy's family godparents, those who baptized him and who undertook at that time, as spiritual parents, to guide and smooth his way throughout his existence, this event being the most important,

and their participation was regarded as similar to the blessing of the birth parents.

From this moment, when everything was set up, the young people could meet until the wedding, which was not too far from the moment of the wooing, usually a matter of just one week.

The liminal rites refer to the preparation of the bride and groom - dressing the bride, “înelitul”, the groom’s “shaving” ritual, going to the fountain, embellishing the fir tree, the bride’s “hora” dance, preparing the dowry, going to the godparents’ house, the bride’s parting with her parents’ home, going with the ginger bread to the bride’s parents’ house and so on. A special role in the development of the events is the wedding props, mentioning here the bride’s bouquet, which in Vaideeni, Vâlcea bears the name of “*mătăuz*”, so “on the *fedeleş* evening, the Saturday before the wedding, the girls gather at the house of the future bride and weave this *mătăuz*, the bouquet of the bride, made of the most beautiful flowers of the season.” (Rusu-Păsărin, 2006)

The next stage, the actual wedding, takes place taking into account some very well- established rigors: the wedding guests are called up by the groom and the best man or the groom’s parents, “*fedeleşul*” or decorating the fir tree on Saturday night, the groom’s “shaving” ritual performed by the best man on Sunday morning, then going with all the guests to the godparents’ house in order to place the “flower” in the chest. During this time, preparations are also made at the bride’s house, with the latter being dressed by the bridesmaids, then she goes along with the best man to get water from a fountain and waits for the wedding guests, accompanying the groom and the godparents, who come and take her to go to church and receive the Holy Sacrament of Marriage.

After this time, once they return to the groom’s house, the bride is welcomed by her new mother, her mother-in-law, with bread and salt, she is invited into the house, which is a symbol of the fact that she is welcome and all the wedding guests are invited to the table. Later, in the “hora miresei”, the bride’s dance, her dowry is shown and gifts are given to the godparents and wedding guests, closer relatives of the two families. The party ends naturally, late at night, with all the gifts being shouted, of which, most of the times, the most skilled musicians make a moment of satire to the delight of the guests.

The postliminal rites capture the moments after the wedding attended by the newly married, thus being integrated into the life of the community as a family. Here we can list the visits they pay to the groom’s and the bride’s relatives, going to bachelor parties, going to the best man’s house, etc. The events attended by the young married people

after the wedding have the role of telling the other members of the community that the newly formed family is validated, that the two spouses have full rights in the society.

When the newlyweds visit the girl's parents, one week after the wedding, it is highlighted that the "breakdown" of the girl with the family is a symbolic one, not a real one, the bride becoming a wife does not abandon her family, but establishes her own family, in which she is supported and helped by her parents.

The wedding is defined as a real show in which music, dance, poetry, props that have a special significance are interwoven.

"The wedding, complex of ritual acts is also the full expression of the appropriateness manifested this time by gesture, mimicry, play, verse and melody." (Rusu-Păsărin 2004)

In the rural environment, these traditions are still preserved, so that in Plenița it is customary to say an oration when the groom, accompanied by godparents and the whole wedding entourage, arrive at the bride's house before the religious wedding. The oration is spoken by a man on horse, dressed in a popular outfit, called "a prophet". "After the wedding guests have entered the yard, one of them says the wedding oration. These orations allegorically expose the story of an emperor who went hunting after a deer ... to the yards of the in-laws." (Saliu, 2011)

„Tânărul nostru împărat/ De dimineată s-a sculat, /Chica neagră a pieptănat,/ Din trâmbiță a sunat/ Mare oaste a adunat,/ O sută de grăniceri,/ Una de ofițeri/ Din ai mai mari,/ Nepoți de generali./ Bine s-a narmat/ La răsărit de soare a plecat/ Să vâneze căprioare./ A trecut munți, dealuri, văi,/ Până într-un sat a ajuns,/ Acolo s-a coborât/ O căprioară a găsit, / O floare mândră în grădină/ Care nu-nflorea,/ Locul nu-i pria,/ Nu se-nveselea./ Noi cu târnăcoape de argint/ Am venit să scoatem florica din pământ, s-o scoatem cu rădăcină/ S-o ducem la împărat în grădină./ Acolo să crească,/ Să-nflorească,/ Să rodească,/ Locul să-i priească,/ Să n-aibă florica vreo foaie ruptă/ Ca-mpăratul nostru a zvânta/ Să n-aibă vreo strama de pe la vreo vecină/ Să mai pățim vreo rușine/ Să fie de-a ei din casă/ De la cinstita mireasă.”

As can be seen from the above oration, the one most affected by the wedding event is definitely the bride, this fact is due to a society with strong patriarchal influences found everywhere in the rural area of Oltenia. Thus, "the wedding ritual focuses on the bride and the public reconstruction of her social person, in a socio-cultural environment of male orientation." (Kligman 2005)

Girls are always under the protection of a man. If, from the first

day of life, they are identified with the father's name, knowing that they are "his daughters ...", this fact changes only at the time of marriage, when the young bride takes on the husband's name, changes her domicile and he becomes "the wife of ..." and "the daughter-in-law of ...".

The bride's song, which is heard even when she leaves the parental home, describes in detail the condition of the young girl who is going through another existential stage:

„Foaie verde samulastră,/ Când eram la maica acasă,/ Știam floarea cum se poartă,/ Dar dacă mă măritai,/ Floricica lăpădai./ Înfloriți flori, îngloriți,/ Că mie nu-mi trebuîți./ Mie când îmi trebuîți,/ Voi atunci îmbobociți./ Înfloriți de stați părete, Că eu mi-am ieșit din fete./ Plângeți ochi și lăcrămați,/ Că voi sunteți vinovați,/ Că ce iubiți nu lăsați/ Și ce vedeți nu uitați./ Busuioc verde pe masă,/ Rămâi, maică, sănătoasă,/ Că eu mă duc să-mi fac casă./ Busuioc verde ștevios,/ Rămâi, taică, sănătos,/ Ca un trandafir frumos./ Taci, mireasă, nu mai plânge,/ Că la maică-ta te-om duce/ Când o face plop pe pere/ Și richita vinețele,/ Când o da lapte din piatră,/ Atunci te-i ma vedea fată!/ Până azi cu fetele,/ Măine cu nevestile!” (Tocilescu, Țapu, 1981)

An unusual element in the wedding ceremony is represented by “Călușul” dance, on Monday, after the wedding, in Giurgîța township. Considered a magical healing dance, practiced since the time of the Dacians and the Romans (from which the cries and the bat were kept), “Călușul” is based on a series of unwritten rules, which have been passed down from generation to generation, and whose secrets are kept holy, under oath.

Monday, after the wedding, at the groom's house “călușarii” came, who, through their dance, chased away the evil spirits that could overshadow the happiness of the newly formed family, wishing them health and prosperity and to have heirs as soon as possible.

This custom is still present today, to be honest, less commonly encountered, and is based on the same rigors of script construction as in the past, namely, the “călușarii” do not have a choreography, the focus is on the traditional side, and not the artistic one, as Mr. Florea Geică, the head of “Călușarii” in Giurgîța, relates.

Wedding is a threshold of great significance for human existence, therefore, if this event is not celebrated during life, it is realized at the time of the Great Passage to the world of the righteous, because in popular signification, marriage is synonymous with the eternal failure of man. This fact is reproduced in detail in the work "Gramatica funeralului", written by Prof. Nicolae Panea, PhD, but knows variations

in approach depending on the geographical area.

4. Conclusions

Taking as landmark the work of Simion Florea Marian "Nunta la români", a reference work in the present research, this special event in people's lives has been an indisputable fountain of resources for literature. Thus, the wedding was presented in all its complexity over time by many ethnologists and taken as a theme in literary works ("Nunta Zamfirei", "Nunta domniței Raluca"). In order to familiarize the young people with the wedding customs of the past and to highlight and save from oblivion the specific Oltenian traditions, in May of this year, at the National Theater "Marin Sorescu" in Craiova, the show "Nuntă de pomină la olteni" took place, an event that presented every moment of the traditional wedding, staged by University Lecturer Prof. Gabriela Rusu-Păsărin, PhD, with the scenographic approach aiming at disseminating the customs of the past.

Romanians have always been able to celebrate the important events of their existential journey with pomposity, so "the wedding means solemnity, it means somptuosity, it means brilliance, fascination and, last but not least, a show" (Mirea 2017)

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CLASS IN ERNEST J. GAINES'S THE AUTOBIOGRAPHY OF MISS JANE PITTMAN: A MARXIST FEMINIST STUDY

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Abstract

The current paper explores the idea of freedom associated with social classes and discrimination based on one's social background. It will focus on how the struggle to attain a particular class was influenced by racial discrimination among women during and after slavery period. The work also gives an overview of the author's work in trying to bring out the themes of slavery, social class, gender, and race by employing the Marxist approach to feminism. The aim will be achieved by highlighting the evolution of the black women from the start of the social revolution, through the aggressive demand for the Civil Rights movement, and to the development of the black solidarity for the emancipation. This will be done through the analysis of Ernest Gain's "*The Autobiography of Miss Jane Pittman*", which is a feminine historical narrative that reshapes and delineates the discourse of the black nationalism during slave and slavery.

Keywords:

social class, Marxism, Ernest Gaines, African American

Brief Summary of "The Autobiography of Miss Jane Pittman"

Autobiography of Miss Jane Pittman is a novel that deals with a narration of slavery and the experience during the same period. The story is about the life of a woman from the time of Civil rights movement which finally yielded freedom. The autobiography challenges the authority of the white interpretation, and the author narrates the struggle for betterment and self-determination. The story commences from the point when Jane and the other blacks are unchained from slavery to gain the status of self-liberation [1]. Before the liberation, Jane gives an account of the story that led to deliverance from slavery including change of names and drifting from places.

The Question of Class in Marxist Feminism

A Marxist feminist is a theoretical approach that uses the ideas of Marxism to emphasize the role of capitalism in family oppression towards women and the consequences in the lives of the females [2].

From this perspective, class and gender inequality is a dual system of oppression which is very powerful, but independent. According to [3], women perform labor within the family that sustains and nurtures the next generation, at no cost. Also, the responsibility of a man to act as the breadwinner and support the wife and children makes it very easy for him to withdraw the same in the interest of the class. As a result, the unjust capitalist system is re-enforced. Marxists feminists are interested in the division of labor that allows women to be at home, while men at the workplace [4]. The problems of developing consciousness regarding the working class are best understood through the position that women occupy in the family.

Jane Pittman who is the main character in the novel was born into slavery on a plantation owned by a white man. She had no parents as her mother had died from beating and the father was unknown to her [1]. The lady worked in a white man's house, taking care of the children until she was nine. Towards the end of the Civil war, one of the Confederate soldiers who was fleeing named corporal Brown came to the Whiteman's house to be served water, and while she was doing so, the soldier told her that she would soon be free, and she would, therefore, have an opportunity to visit him in Ohio. The soldier then asked her, to change her name to Jane Brown. After the soldier had left, Jane refused to answer a call from her mistress, who consequentially beat her up thoroughly, and sends her to work in the fields.

In the contemporary society, the older Marxist feminists intend to re-introduce class into the debates concerning the oppression of women. The story of Miss Jane Pittman is a case example that sees racism, 'class,' and sexism as forms of abuse that overlap. The story helps in understanding the manner in which class can shape oppression and the lives of working-class men and women. According to Marx, the working class men and women can bring about liberation as was seen with women in the story of Jane Pittman [5].

When the day of Emancipation Proclamation finally arrived, Jane gets freed from the plantation by her master, together with a few other slaves. They never knew where to go, but Lady Big Laura led the way anyway. Jane remembered her previous conversation with Corporal Brown and thought of going to Ohio to find him. On their first morning away from the plantation, the slave hunters find them and kill everyone else apart from Jane and a young boy Ned whom they did not notice. The two continued with their journey to Ohio, meeting so many other characters on the way. The trip became too far that she thought of going back to the plantation. Fortunately, they came across a poor white man (Job) who

offered to accommodate them and took them to Mr. Bone who then offered Jane a job but with a reduced rate of pay. Because of her hard work, the master increased her salary, but after some time, life reverts to almost how it used to be before slavery, with segregation and violence against blacks taking center stage.

Gender Role in Women's Social Status

Even though the book mainly focusses on life experiences of Jane, the issue of gender is also manifested through numerous ways, among them being the incorporation of the many male characters. Many sections of the article talk about Ned, Joe, and Jimmy Aaron, who are all black men trying to articulate their masculinity. As Joe engages in breaking horses, Ned openly defies the social order, and starts teaching race relations; Jimmy also becomes defiant and organizes political protests. Unfortunately, they all die in the struggle to demonstrate their manhood, despite being considered to be in a lower social class. On the other hand, white men also show their courage by controlling or oppressing people through violence [3].

In his writing, Gaines demonstrates that the psychological force created a double consciousness that undermined the urge for positive identity among the African-American men and women. As a result, the black men became inferior in their minds and racism that American society had instilled in them became part of their livelihood [6]. Members of the civil rights movements encountered many challenges in their efforts to fight for equality because they had lived to accept that they were in a lower class as compared to their white counterparts [7]. Double consciousness involves "looking at oneself via the lens of others," and this is what happened between Joe and his master Connel Dye. The African Americans perceive themselves as the white people see them. The latter regard the former as inferior [8]. Other writers see "double-consciousness" as the way in which the blacks accept and internalize the white superiority, together with their inferiority.

Indeed, men are linked with the idea that they must prove their worth and masculinity; as was with the case with Joe Pittman who engaged in breaking horses. Also, masculinity is associated with fertility so that Joe directs his efforts towards horses since the couple cannot conceive children. The inability of Jane to conceive a child could have contributed to her looking for a social status, by moving from one man to the next.

Upon attaining the age 17, Ned joined a committee that helped black's leave and later flee the plantation to Kansas, where he is trained

and finally enters the US Army to fight Cuba. Finally, Jane got married to Joe Pittman with whom they moved to a ranch close to the Texas-Louisiana border. Joe later on died, and Jane moved to another part of Louisiana to live with a fisher, who also left, leaving her alone. Then, Ned joins Jane, open a political right's school, and because of the fear that the whites had towards him, they killed him. Jane then moved to Samson plantation. The final section of the book is a presentation of Jane's account regarding the black boy named Jimmy Aaron. The whole plantation had hoped in him. Jimmy joined the civil rights movement, and after staying away from the estate for some time, he returned home and organized for civil disobedience and protests at the courthouse. Jimmy is then shot dead as they marched towards the courthouse; even after the death of Jimmy, Jane was assisted by another black boy as she encouraged people to continue with the march.

The Themes of Racism and Class Differences: A Critical Analysis

The author exposes the striations of racism and class within the black and white races and between themselves. The white race is divided on economic basis-those who own land (the Cajun whites) look down upon every other person, and the poor whites use violence against the blacks as a way of serving their more opulent masters and as a way of maintaining the racial order. Even among the blacks, the creoles from Louisiana shuns all the darker skin blacks. For instance, the family of Mary Agnes (who was a Creole girl) disowned her when she went to work on the Samson plantation with the blacks [1]. Although the whites view the Creoles as blacks, the Creoles acts act superior to the ordinary blacks. The context of the novel is set up at a time when racism was at its peak, thus making the theme one of the major ones [7]. The belief in superiority based on color made the whites develop thinking that being violent against the blacks was just very ordinary.

The existence of the patrollers initiates a discussion of the various social classes [9]. Even though they belonged to a lower social class in the white community, the Patrollers they still worked on behalf of the landowners capturing slaves and bringing them back to their masters [8]. In the post-slavery era, the hatred between the whites and the blacks persisted; with the land-owning whites still maintaining their lands but the working class group compete with the free blacks for jobs. The post-slavery period presents a dynamic social time where the lower class whites similar to the Ku Klux Klan engaged in violent activities against blacks, just because of their social status.

In contrast, the white female landowner that Jane and Ned met as they tried to make their way to Ohio is a bit different. She offered to take back the two and save them from the wrath of the Patrollers. Despite being in a higher social class, the lady treats her servants well since they seem to like her; she even entertains the romantic thoughts about slavery. The mistress even cried as Jane walked away as she reflected on the brutality of slavery that she had supported. Jane woke up her feelings about complicity to a racist system [10]. Feminism is also demonstrated through the story of Black Harriet is narrated by Jane. She was a gentle but slow-witted woman worked at high speed, without making noise. She ended up being beaten violently (to the extent of losing her senses) by the white overseer (Tom Joe) when she tried to work sloppily [7]. Interestingly, Joe does not own any land, but because of the feeling of superiority, he beats other people; however, his boss Robert Samson does not see anything wrong with that. After the confrontation between the two, nothing happens to Tom Joe, but instead, many white women get fired.

Tee Bob and Timmy are brothers, but their difference in race segregate them. Robert Samson behaves similarly to a classic plantation owner by visiting Timmy's mother and announcing his dominion over the plantation including the bodies of the black women [11]. As a sign of gentility, he rides a horse to the door of Timmy's mother and leaves it outside for everybody to see what he is doing – black women are open sexually to him, and the child that came out of the illicit relationship (Timmy) is a meaningless figure because the mother is black. Indeed, Samson is the biological father to Timmy, but he cannot use his name "Samson" because he can not treat him as a son [12]. It was a common practice that masters could spawn children then sell them to slavery similarly to the other blacks since the blood connection between them was not considered to be of importance.

For the case of Timmy's family, the horse was used to serve two purposes: to seduce the mother and other black women; and to create the distinctions in social positions of the two surrogate brothers Tee Bob and Timmy [13]. Concerning Jane, adventure the horse serves to create a sense of humor, and also as a metaphor for the ability and courage of Jane to keep them going despite the challenging situations – she can persevere in every case [14].

Conclusion

The novel '*Autobiographys of Miss Jane Pittman*' is indeed a massive contribution to the American literature. The article covers the

life story of Miss Jane right from early ages up to 100 years. The history demonstrates the dynamism from the Civil war to the establishment of the Civil rights that led to the liberation of the black people. In tackling the stories touching women, the author has tried to utilize the ideas of Marxist feminism to portray women as those whose roles span from the perceived house chores to leadership. Indeed, Jane Pittman transitioned from the role of a house girl in the white man's house to a leader who led the march (with the assistance of the young black boy) towards the courthouse to demand the freedom of the fellow Africans. Even though Jane is the main character, she acts as an observer on many occasions. Besides, the author also takes a keen note of the role of men and women. Feminity is symbolized by sustenance and perseverance, while masculinity is demonstrated by being active in every assignment. Miss Jane's strength is that of the past, directed toward the future.

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ABOUT THE LEGITIMACY OF A CONCEPT: *LITERARY BALKANISM*

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Without containing more than accidental references to the notion of *Balkanism* in its geopolitical acceptance and with historical, socio-cultural or mental implications, the present study approaches the literary variant of the concept, setting as its main objective the investigation of its legitimacy.

If *literary Balkanism* is a controversial concept, with uncertain status and generating philological disputes, an undeniable fact seems to be the paternity of the notion, attributed, in full agreement of the critics, to G. Călinescu. The literary historian introduces the concept, circumscribing it and assigning it a significance that the later commentators of the literary phenomenon found, not once, insufficient, but which generated an opposite reaction, of solidarity, dictated, most probably, by the issuer's authority.

Seduced by the temptation of generalization and classification, G. Călinescu, literary critic of classical formation, identifies three types of author, within the Romanian literature: the boyar-writer, the rural writer and the Balkan writer. Regarding the last typology, two aspects hold our attention: first, the association of the Romanian Country as cultural area with the Balkan one, based on the geographical positioning of this region, south of the other two Romanian historical lands and in a space favorable to contacts with the people on the right side of the Danube; secondly, the assertion of the existence of a set of particularities that make up the Balkan type: the sensitivity masked by a grotesque comic, the picturesque language, the folkloric charm doubled by its equivalent in the peripheral environment. The circumscription of the typology continues by indicating the overall effect, namely the lack of sophistication. Despite this fact, the author identifies in the Balkan writing the most favorable ground for manifesting originality, "the most fruitful land for style" (Călinescu 2002: 730).

In order to confer a semblance of validity to its theoretical edifice, G. Călinescu leaves the range of generalizations and approaches what constitutes the artistic production of a Balkan writer, which he transforms

into an exponential figure. Preceded by Anton Pann and Nicolae Filimon, I. L. Caragiale is "a great promoter of Balkanism in a broad sense, of a spirit at the real longitudinal point occupied on the continent. His Balkanism begins with a provincial ethnicity based on the mountain specificity and, more precisely, of Bucharest origin." (442) By assigning to Mitică, the character of I. L. Caragiale, the status of an exponential figure, G. Călinescu displays his virtuosity in establishing a typology in accordance with the purpose of the demonstration. Thus, *homo balcanicus* Mitică proves to be a sociable individual *par excellence*, whose livability, demagoguery and ingenuity serve him in the exercise of social function. But Mitică gets to represent in an iconic way the Balkan spirit through the vices of Ottoman-Eastern source that he personifies: the propensity towards intrigue, plot, servility, convenience, tramp, duplicitous character. G. Călinescu's conclusion: "Miticism fits into Balkanism." (443)

When referring to the latter typological category, the author is forced to admit the precarious illustration, from a quantitative point of view, in Caragiale's writing. Only a few short stories fall into this segment of his work: *Pastramă trufanda*, *Abu-Hasan*, *Kir Ianulea*. Perhaps it would have been more appropriate for the literary historian to discuss the Oriental dimension of those writings.

Finally, edifying for the pejorative acceptance of the concept are the remarks about Mateiu Caragiale's novel. After a brief comment on *Craii de Curtea-Veche*, which emphasizes the flaws of prose, G. Călinescu formulates the following assessments: "And yet a strange sensation, a touch of strong originality comes out of the writing [...]. Mateiu Caragiale is also a promoter (and perhaps the first) of *literary Balkanism*, that large mixture of indecent expressions, of lascivious impulses, of consciousness of an adventurous and troubled inheritance, all purified and seen from above by a higher intelligence." (815) G. Călinescu proves to be coherent in his approach: he had previously stated that *Balkanism* is a favorable field for manifesting a particular style, and now he discusses the "strangeness" (in Harold Bloom's terminology) of the novel elaborated by Mateiu Caragiale; He had signaled a *Balkanism* of language and atmosphere in I. L. Caragiale's writing, and in his son's work he identifies the ingredients. All these matches, consolidated also by the prestige of the issuer, seemed for a long time sufficient arguments to justify the validity of the concept of *literary Balkanism*. Some critics have simply absorbed it, others have found it unilateral, enriching it with complementary meanings, and some have detached themselves from the master's authority and have emphasized its caducity.

Being endowed with a clear perception of the Romanian literary phenomenon, Marin Mincu takes a stand against G. Călinescu's assumption. In two of his books, Marin Mincu discusses *Balkanism* in the section dedicated to the poet Ion Heliade Rădulescu. According to the critic, the aforementioned personality, possessing a "spirit of construction" and "a titanic work capacity" (Mincu 1977: 308), is the personification of dynamism, openness to innovation and variety that characterize the writers in Romanian Country. Hence the notion of *heliadism* - "an open creative style, an innovative way of establishing the human being in its creative side". (308) Marin Mincu notes that the writers from Romanian Country, are under the aegis of *heliadism*, defining themselves by the inclination towards modernity, as opposed to the conservative tendency of the creators from Moldavia.

The preference for aestheticism generates, in the critic's view, a characteristic note of the literature written in the Romanian Country, namely the gratuitousness, which is manifested by an amazing versatility, by the ability to oscillate between the opposites (the sublime and the grotesque, the trivial and the transcendent), which translates into "aesthetic mobility and creative complexity" (Mincu 1971: 8), confused with the picturesque, based on an error of interpretation. Once the above-mentioned defining aspects for the literature in the Romania Country have been clarified, Marin Mincu proposes to reconsider the relations between it and *Balkanism*. The critic attacks the very essence of the concept of *Balkanism*, as G. Călinescu defines it: "Here, Călinescu retains only external features representing the so-called *Balkanism*. *Balkanism* is a more derogatory term, which has been given too much value [...] So *Balkanism* (with its picturesque outer meaning) has nothing to do with the notion of Eastern spirituality, which we propose as more appropriate." (9)

Synthesizing the above, we note the following: *heliadism* is an essential coordinate associated with openness to progress and modernization, implying the ability to unite opposites and assimilate innovations; integrated into *heliadism*, *Balkanism* is a one-sided aspect of the same literature, the equivalent of a certain exoticism and illegitimate substitute for the eastern spirit characteristic of a native literary segment. Thus, we can say without hesitation that, with Marin Mincu, we are entering the area of controversies that the concept of *literary Balkanism* has aroused.

An eminently critical perspective reveals Eugen Negrici, in his well-known book in which he demystifies the foundations of our literature. At the beginning of the section entitled *Balkanism – a diffuse*,

thus attractive concept, the author denies the status of concept attributed to *Balkanism* and, strictly applying the geographical criterion, points out the error of the appropriation, by the Romanians, "without reason and a little pointless, pushed by the masochistic resort of our destiny" (Negrici 2008: 191), of this moral component. After briefly describing the concept in question, Eugen Negrici lists a number of negative attributes subsumed by *Balkanism*, including in the local area, denounces the assumption of this status, by the Romanians, who show no reluctance. However, the author does not agree with this appropriation performed in a complete absence of circumspection. From Eugen Negrici's perspective, worse than assuming the belonging to the Balkans, by the Romanians, is the defining of *Balkanism* as an aesthetic concept. The critic notes that the concept operates strongly in the extra literary field, being largely responsible for validating the elements that make up "Balkanism in general, as an ethno-ethical pseudo-notion". (192)

The author submits to a critical examination G. Călinescu's statements, from which the fragile, inaccurate notion is constituted, but which has an important advantage: "the gloss of credibility". (192) Eugen Negrici analyzes the remarks of G. Călinescu in relation to Mitică, the character of I. L. Caragiale, considered a typical illustration of *homo balcanicus*. Eugen Negrici points out the lack of consistency of this theory, based on the fact that the data that make up the Balkan Mitică are also found in other literatures – for example, in French literature –, defining a sociable individual. In G. Călinescu's attempt to identify an exponential character for *literary Balkanism*, Eugen Negrici identifies "a simple typological exercise worthy of a novelist". (194)

The phrase that concludes the section in question in Eugen Negrici's work contains a caustic remark to the exponents of the Romanian exegesis, to which the author imputes the mimetic spirit, the naivety of the appraisals, the application of the anachronistic impressionistic method, facts that favored the perpetuation of such a weak concept.

If this last statement of Eugen Negrici could injure someone, undoubtedly, the most targeted personality is Mircea Muthu. Author of various volumes dealing explicitly or tangentially with the problem of *literary Balkanism*, Mircea Muthu has a unique status in the context of the Romanian letters, being the only researcher who operates at the programmatic and exhaustive way an explanation of the concept.

Unlike other authors who have formulated, impressionistically, certain considerations that could not be coagulated in a critical system, due to the insufficient substantiation, for Mircea Muthu, the affirmation

of the aesthetic status of *literary Balkanism* is a true profession of faith. The critic assumes the task of theorizing, in order to definitively impose the concept. To what extent his approach operates with pertinent and convincing arguments, we intend to observe in the following.

We believe it is relevant the fact that Mircea Muthu himself was not convinced, at the beginning, of the validity of the concept which, later, he will come to present as the expression of an incontestable aesthetic reality. In the volume that marked his editorial debut, the author expresses some reservations and cautiously discusses what he considers to be a "possible aesthetic concept". (Muthu 1972: 39) At this incipient level of research, he asks himself rhetorically: "Is there an aesthetic concept with this name?" Considering that a preliminary "operation of naming, specifying the Balkan elements, from an anthropological, social-historical, cultural angle, etc." (8) is essential in order to configure the aesthetic status of the term, Mircea Muthu indicates the research method that he considers advisable in such an approach, namely the comparative study. Another notable comment issued in this volume is that the meaning with which the concept had been put into circulation, the essentially pejorative one, which Mircea Muthu perceives as an erroneous result of a reductionist vision, is a consequence of the operation of transposition into the artistic field of the more ethical significance associated with the notion of *Balkanism*. The researcher also makes a delimitation of the domain that the notion concerns, referring to an alleged complexity in this regard: "Concept image, *Balkanism* adverts to multiple reference points. He has after all a hybrid structure, being at the interference (suggested and by name) of a specific literary geography with elements related to the morphology of art, more precisely, with a possible peninsular stylistic matrix, in the sense of the term that Lucian Blaga conveys." (52) If Lucian Blaga's theory, attractive, but fanciful, underpins the concept of *literary Balkanism*, we believe that Mircea Muthu offers, from the beginning of his scientific endeavor, a suggestive indication of how his hypothesis and his theoretical edifice should be understood.

Even in the *Romanian literature and the south-east European spirit*, a fundamental study in the context of his work, Mircea Muthu does not seem to have surpassed the circumspect attitude regarding the legitimacy of the notion, referring cautiously to "the possible concept, we repeat, of *Romanian literary Balkanism*" (Muthu 1976: 17). The reader's feeling is that the author does not intend to impose on him the acceptance of the concept, but that the notion arises during the investigation of the literary phenomenon, a scenario in which a certain dose of hesitation,

manifested in the beginning stage of the analysis, has a perfect justification.

At the beginning of his book, the author presents with scientific scrupulosity the research method: "The principle of horizontality – presided over by the chronological criterion, that is, by the idea of succession and communication of the historical cycles – meets with that of verticality, which includes, in cross-sections, the study of themes, motives, therefore of <<constants>> or of the aesthetic series proper [...]. The convergence point of the two axes will be precisely the concept of *Balkanism*, seen in its multiple determinations, external (social-historical) and internal (aesthetic)." (16) Faithful to the stated project, the author will apply the diachronic principle in the volume of 1976, identifying the stages of the phenomenon of literary *Balkanism*, and in *Romanian literary permanences from a comparative perspective*, he will examine the tradition of some elements of the literature integrated to this typological category, correlating it with the particularities of the various historical phases of the concept. The result of this double treatment applied to the same literary material constitutes a theoretical construction sufficiently believable that the concept seems completely imposed in the consciousness of the specialists.

As far as we are concerned, the aforementioned theoretical edifice has too many neuralgic points to be accepted without solid reservations. The research methods themselves can be questioned. The identification of the historical phases of an aesthetic phenomenon and the inventory of its invariants, of the type of themes, motives, typologies, disconcertingly approximates the *literary Balkanism* to the concept of *literary movement*. The identification of the constitutive phases and of an aesthetic program was performed, for example, in the case of *Romanticism*. However, the understanding of *literary Balkanism* in this sense is explicitly excluded by the author: "*Balkanism* cannot be considered a literary-artistic movement, in the genre of *Romanticism* for example, that is a unitary movement with aesthetic status, but a typological category involved in the peninsular space and to which the inhabitant from the north of the Danube, beyond the <<contaminations>> motivated from the historical point of view of Byzantium and Ottoman Crescent, has the advantage of a detachment, which facilitates a theorizing, precisely to us, of the concept." (109) From this definition, we keep in mind the firmly rejection of the idea that *Balkanism* can be considered a literary movement. Thus, a few decades later, Mircea Muthu leaves the impression of an unexpected reconsideration of the previous assumption, when he refers to *literary Balkanism* in the following terms: "Not having,

as Romanticism, Classicism or other literary movements, an aesthetic status, we tried – as far as possible – to propose one, meant to configure, if not a literary movement, anyway, a typological category disseminated in the history of our Letters." (Muthu 2017: 12) The ambiguity of the formulation and the comparison with Romanticism or Classicism insinuates a reconsideration of the initial opinion, the intention to attribute the status of literary orientation to *Balkanism*. Moreover, the equivocation regarding the relationship between the two concepts is constantly maintained throughout the theoretical approach. Although he does not explicitly indicate it as a literary orientation, the critic uses the phrase "aesthetic reality" to designate *literary Balkanism*, placing it in relation to the Avant-garde, Modernism, Traditionalism, with which he shares the need for an aesthetic substantiation. (39)

Another misconception, which generates objections, is one of the definitions given to the concept, formulated in the volume published in 1976. According to this definition, *literary Balkanism* is a "phenomenon of cultural synchrony" (Muthu 1976: 99), in the sense of reflecting aesthetic motives or principles conveyed by Enlightenment, Classicism, Romanticism and Realism. The critic states that *Balkanism* "does not opposes to the directions that cross the controversial eighteenth century and the first half of the next century" (100). The legitimate question, in this context, seems to be: why would *Balkanism* oppose the aforementioned literary movements? Not being one itself, it is assumed that it did not appear as a polemical reaction to any previous aesthetic orientation. The problem itself is misplaced. Starting from the premise that *Balkanism* is not a literary movement, what role does it have to point out that it "does not oppose" the influences exerted by the coexisting aesthetic orientations in the eighteenth and nineteenth centuries? It is as if the author expected *Balkanism* to be controversial with a series of literary-artistic peculiarities, and the reality would have invalidated his prediction, which, however, was worth mentioning for what it could have offered, if it had proved valid. Not *Balkanism*, but our literature as a whole is a phenomenon of cultural synchrony; especially at its beginnings and in the context of the cultural gap in relation to the West, it constitutes a space of cohabitation of the various aesthetic programs, hence the much-discussed hybrid or heterogeneous character. The aforementioned notations appear to us as a forced attempt to consolidate the aesthetic status of a concept that is not supported by what it represents in itself and to which various supporting elements must be invented.

Equally equivocal seems to be the way in which the relationship

between *Balkanity* and *Balkanism* is defined. From his first volume, the critic sensed the necessity of operating a clear delimitation between the two notions: "*Balkanism*, as a possible aesthetic concept, must necessarily be separated from the social-historical and psychological sphere of the *Balkanity*." (Muthu 1972: 39) In *Romanian literature and the south-east European spirit*, defining the two terms, the author explains the distinct areas that they designate. Thus, *Balkanity* encompasses "the data of a common axiology of the peninsular peoples in the 16th-18th centuries [...], the anti-Ottoman attitude that has often rebelled and found its expression in characteristic artistic forms, the proliferation of the moralizing literature of distant Byzantine tradition, the moralism and the popular rhetoric, the competition between the elements of orthodox and secular Christian thinking and mentality, the relations between the courtly level and the popular one from the artistic sensibility of the time and so on". (Muthu 1976: 20) In other words, *Balkanism* is equivalent to a set of mental and spiritual elements, generated by the social and historical conditions imposed on the Christian peoples of southeastern Europe, during the Ottoman occupation. The concept of *Balkanism* operates in a completely different field: "As an aesthetic reality, however, so as literary-artistic fiction, *Balkanism* is detached from *Balkanity* and from the <<South-East European spirit>>, not being a correspondent or a simple reflection of the two concepts, but an art of the word that recovers and <<redeems>> – in a tragic way or as a parody – a dramatic national history." (21) Up to this point, the reasoning seems acceptable: *Balkanity*, as a sum of values and elements of collective psychology, differs from *Balkanism*, with the sense of aesthetic reality. Incongruities arise when the theoretician proceeds to apply the "principle of horizontality" in order to identify the historical phases of *literary Balkanism*, which are the main object of the analysis in the volume published in 1976.

In the section entitled *Byzantium beyond Death*, the hermeneutic exercise performed on *The Teachings of Neagoe Basarab* highlights the tradition of the Romanian-Byzantine synthesis in which the book is conceived, but because the author assigns to it a role in the argumentation, he proposes another interpretation: „Creation of the Romanian genius, *The Teachings* can also be situated contextually, from the angle of the *Balkanity*. We do not yet use the term *Balkanism*, since it appears later, meaning – at least for our modern literature and criticism – thus signifying a ricochet over the sad era of Phanariotism."(47) The components of the *Balkanity* of Neagoe Basarab's text are: "the universal political ideal, embodied in the anti-Ottoman struggle through diplomatic

or violent means, the orthodox ideology, the defining dualism for the Byzantine culture, echoed in the *Teachings* structure, their gender community with the Eastern moralizing literature". (50)

From the above considerations, we understand that the writing of moralizing essence signed by the 16th century Romanian ruler cannot be integrated into the "aesthetic reality" represented by *literary Balkanism*, for an obvious reason, namely the absence of a literary intent or the aesthetic consciousness of its author, who conceives his reflections long before our literature was born. But Mircea Muthu sees in the moralistic text dedicated to Theodosius a kind of precursor in the direction of *literary Balkanism* and then he finds a compromise solution, correlating it with *Balkanism*, therefore, with that concept operating in the "social-historical and psychological area". However, the author's interest is aimed at determining the phases of *literary Balkanism* and, as we had been warned from *Critical Guidelines* on the categorical distinction between the two notions, the theorist is obliged to adjust his conception, in order to give his approach the polish of legitimacy. Thus, the author formulates the following judgment: "as an ideology and artistic value [...] it (Neagoe Basarab's book) fits within the boundaries of what we call the first Balkanism of our literature. A structural *Balkanism*, which means a community of vital interests for the Balkan Christianity, facing the Ottoman danger, but also the aesthetic sensibility, also shared, manifested by the preference for the same art forms, especially religious, originating from the wider Eastern-Byzantine perimeter." (31-21) Mircea Muthu offers, at this point of his research, a typical sample of incongruence: "we do not use the term *Balkanism* for the moment", the common sense prevents us from discussing the aforementioned aesthetic reality at this stage preceding the beginning of the Romanian literature (not to mention that the work was conceived in Slavonic and only a century later was translated into Romanian, which gives the opportunity of another discussion, regarding the legitimacy of considering old writings in another language as part of the Romanian literary phenomenon), therefore, we integrate it within the *Balkanity*, but at the same time we carry out another operation: we indicate a subcategory of *literary Balkanism*, which we call "structural Balkanism", and so we solve the problem of establishing the first phase of the concept that we intend to theorize. And if the theoretical framework is dissipated in endless hermeneutical analyzes, as in Mircea Muthu's books, the reader, confused, tends to validate the ideology that, sometimes, distinguishes from the suffocating ensemble of text interpretations only due to the repetitions and underlining. But for the observant reader, prone to

querying the text, not only that stratagems such as those mentioned above are insufficient means of persuasion, but they produce the opposite effect, of disbelief.

The deficiencies regarding the phases of the *literary Balkanism* and the relations between it and the *Balkanity* do not stop at the aspects we mentioned above. We have seen how the author pushes the lower limit of the phenomenon so far in our history, in an epoch when Romanian had not yet been adopted as the official language of culture. This incipient phase of *Balkanism*, representing the *tragic Balkanity* or *structural Balkanism*, is followed by a transitional stage, represented by the work of Dimitrie Cantemir. In the writings of the Moldavian prince, Mircea Muthu notices "the extension, the refinement of the *Balkanity* [...] in the literary-artistic *Balkanism*, existing in the footer of *The History of the Ottoman Empire*, as well as in the mentioned allegorical novel." (58) Motives such as the "cyclic" or "*horror vacui*", of oriental-Byzantine sources are perceived as "clues of *Balkanity* from the 17th century, which coexist with the beginnings of our *literary Balkanism*." (58) The element that facilitates the transition from one phenomenon to another is the use of fiction. The consecration of *Balkanism* – representing the third stage of the phenomenon – is attributed to Anton Pann, Nicolae Filimon and Ion Ghica, whose work announces what will be the essence of the last phase of *literary Balkanism*, that of the 20th century, marking the literary extensions, namely the "aesthetic redemption" of an ethically condemnable world, realized by Ion Barbu, Mateiu Caragiale and Eugen Barbu.

If, in *Romanian literature and the south-east European spirit*, Mircea Muthu defines the *Balkanity* as a community of interests belonging to the people of the Balkan Peninsula, from the time of the Ottoman rule, between the limits represented by the sixteenth and eighteenth centuries, in the volume published in 2017, representing the "revised and added" edition of a reprint of previous studies, we observe a certain change of conception, in the sense of extending the temporal limits of the phenomenon designated by the notion of *Balkanity*. The author distinguishes, this time, the phases of the *Balkanity*. The first stage corresponds to the epoch of Neagoe Basarab, being defined by anti-Ottoman spirit, orthodoxy and dualism in art, of byzantine source. At the confines of the seventeenth and eighteenth centuries, the *Balkanity* experienced a series of mutations, under the influence of Teofil Coridaleu's philosophy and in the sense of thought secularization. The third stage is "one of inter-Balkan cooperation and preparation at the same time of the process – which will become increasingly accelerated –

of the nation's crystallization in South-East Europe." (Muthu 2017: 457) According to the conception outlined in the works of youth, the evolution of the phenomenon would have been limited to this level, but from the *Romanian literary Balkanism...*, we find out that, in the 19th century and at the beginning of the following one, "the *Balkanity*, if it still exists, changes its sign, from analogies and cooperation, to a state of inter-Balkan confrontation." (459)

What we intend to highlight is the ambiguity that defines the relationships between the two concepts. Although the *Balkanity* is assigned the status of background, as a framework for generating aesthetic series that constitute the essence of *literary Balkanism*, Mircea Muthu operates with the two concepts at the same level, of the written text. How else could be justified the inclusion in the research corpus of Neagoe Basarab's book? Even with the "tragic" determinant, does not the *Balkanity* remain a framework included in this phase, and not an aesthetic reality? Then, the author refers to a certain noticeable transition in Dimitrie Cantemir's work. The phenomenon of transition itself implies the idea of transposition, crossing a path from one state to another, abandoning the initial state and assuming a new condition. In this case, it would be the transition from the frame, from the background, to aesthetic representations. How plausible is this hypothesis of transition, given that the two notions are again forced to operate at the same level, given that one designates the social-historical domain, and the other is confined to the literary area? According to the author's vision, the *Balkanity* is a background generating literary constants. The background continues to manifest during the Ottoman domination and facilitates the establishment and manifestation of the aesthetic reality of *literary Balkanism*, without this being the substitution of one phenomenon by the other, but the coexistence of the two, an idea confirmed by Mircea Muthu when he reveals the stages of both concepts. However, it is precisely the identification of the stages that invalidates the transition theory.

But the methodological shortcomings prevent even more the theoretical edifice of *literary Balkanism* from resisting a rigorous criticism. In the following, we propose a query of the object of the study conducted by Mircea Muthu, interested in establishing the extent to which it is appropriate to the research method used. Defined as a "typological category involved in the peninsular space", it is assumed that *Balkanism* implies a common side of the literatures in the mentioned geographical area. As a consequence, it would have been not only natural, but also imperative for the concept's theorization to operate with a comparative study of South East European literary phenomenon. In

fact, the author himself reveals the awareness of this need: "Fascinated reader of the history and literature of South-East Europe, I plead – I wonder how many times I did that already – for the concerted, multidisciplinary study of a fundamental dimension for the Romanian spirituality." (Muthu 1986: 7) In the critic's view, the comparative study should be carried out "preferably, in collective works". (8) But the approach remains at a level of desire, because in none of the volumes designed to contribute to the imposition of the aesthetic status of the concept, is the comparative method applied.

Romanian literature and the south-east European spirit, whose main objective is to indicate the phases of Romanian *Balkanism*, is a work of literary history, a fact confirmed by its author, who does not claim to carry out a comparative study. Even admitting the relevance of the attempt to indicate the stages of the Romanian *literary Balkanism*, the approach itself remains partial, insufficient, since the proper theorizing of the concept would have required a similar operation on the literature of the people from the south of the Danube. For the validity of the theory, it would have been essential to analyze, for example, how and when *Balkanism* was established in Bulgarian, Serbian, Greek literature. Even if the determinative "Romanian" considerably limits the theoretical and hermeneutic approach that the author undertakes to carry out, the fact that the notion is assigned a global coverage requires a proportional substantiation. In other words, the validity of the Romanian *literary Balkanism* is conditioned by the imposition of the concept of *literary Balkanism*, whose variant or particular form is. Or, how else than by conducting a comparative research of South-East European literatures, could such argument be supported? *Balkanism*, even in a supposed literary variant, is summed up by the idea of a common denominator. Therefore, on what basis is this concept conveyed, given the absence of a comprehensive research involving all South-Eastern European literatures, which would have been intended to highlight that common denominator? Aware of this lack, Mircea Muthu scrupulously signals it, but, faithful to the attractive sophism launched by G. Călinescu (which he challenges only in regard to the pejorative connotation), he does not abandon the fight with the records, but solves the problem by appealing to the restrictive "Romanian" and discusses with caution the "possible" concept or aesthetic status of *literary Balkanism*.

The objective of contextualization, by which we understand the underlining of the connections between the Romanian literary productions and the similar manifestations of the people from the south of the Danube, is vaguely pursued in *Romanian Literary Permanences...*

In the introductory pages of this volume, Mircea Muthu announces the adoption of a new working method and the positioning in an area that differs from that of literary history: "If there (in the study of 1976) we were oriented toward the possible << historical stages of the concept >> [...], the present << permanences >> are constituted in a vertical analysis of the typologies and the motives disseminated in the fabric of the work published in the past decade. So we resumed a few threads in a predominantly comparative examination; the natural, sometimes lacunary references to Southeast European literature were made in the idea of a more precise circumscription of the creative genius in the north of the Danube." (10) The expected effect of this last clarification is that of minimizing the role of comparative research having as object the south-east European literature in ensuring the legitimacy of the concept of *literary Balkanism*. From the obligation of systematically reporting on the belletristic creation belonging to the neighboring nations, Mircea Muthu makes a secondary fact, because, finally, the volume deals with a series of "Romanian literary permanences". The author aims to substantiate the concept of *literary Balkanism*, but he defends himself, through the general and inaccurate title, of any possible objections regarding the limits of the study carried out.

According to the critic, the "permanences" that support the edifice of *literary Balkanism* fall into two categories: that of typologies, including the tragic type (the semi-anthropomorphic myth and that of Master Manole), the wandering sage, the outlaw and the parvenu; the other one, comprising literary motives, such as Byzantium, light, wheel, road. For Mircea Muthu, the aforementioned constants "are a double result (at the level of the national literature, but also at the level of the literature group) of the same complex of political, economic and social circumstances that cause reactions that are approximately similar in the domain that interests us, that of literary fiction." (9) It is obvious that the author overestimates the idea that similar circumstances have generated the same effects in the literary field – of course, with the specific national variations –, in complete ignorance of the well-known phenomenon represented by the migration of people and values in the south-east European perimeter. From this perspective, the so-called "permanences" are being analyzed and *literary Balkanism* is being portrayed as an aesthetic reality that manifests itself independently from one Southeast European culture to another. In our opinion, the so-called "permanences" are either the natural effect of some influences exerted in the somewhat autarchic Balkan world, or coincidences produced by experiencing common times and mentalities or, ultimately, literary reflections of

universal human concerns.

The typology of the outlaw and that of the wandering sage can be considered the result of the influences, the author himself providing peremptory evidence in this regard when he emphasizes the itinerant character of famous figures from the Balkan literature. Moreover, if we relate the typology of the outlaw with Robin Hood, a legendary character originally from the English folklore of the 13th-14th centuries, it becomes clear that the social revolt represents a constant of the medieval mentality and, why not, a human aspiration for equity defining for every historical era.

Universal is also the typology of the parvenu, a fact that the author seems to be aware of when he states: "The status seeking is part of the constants of human behavior, but it only precipitates typologically in the twentieth century and this after its features were engraved in the mentality of the inhabitant of South-East." (311) The thesis defended by the critic is that Dinu Păturică, the protagonist of Nicolae Filimon's novel, represents more of a character than a typology in the sense consecrated by Balzac or Stendhal, a situation illustrated by Tănase Scatiu, a "caricatured, oversimplified" character (315), and exhausted by Gore Pirgu. Iancu Urmatecu is the first character in our literature who "receives full typological value" (315), therefore, between the figures that compose the gallery of parvenus from the Romanian literature that precedes the novel of Ion Marin Sadoveanu and Julien Sorel, "a comparison report cannot be established, but a superficial analogy" (314).

Our main objection regarding the aforementioned assertions concerns the status of "permanence" assigned to the figure of the parvenu. We believe that the typology in question is no more than a motive of the realistic prose. The fact that its full affirmation is due to Balzac and that Stendhal has also a significant contribution to its consolidation are well known. What is Mircea Muthu trying to prove? That the literary reflex of the Romanian parvenu differs from the figure of French literature, being conceived rather as a character, than as a typology, and that this distinctive aspect transforms it into a defining element for that "art of the word that redeems a dramatic history"? Even admitting that the Phanariot or the Levantine are the precursors of the type in question, we do not consider that there are sufficient arguments to subsume the typology to the "aesthetic reality" of *literary Balkanism*. The status seeking, a social phenomenon facilitated by the consolidation of the bourgeoisie and capitalist relations, generates the literary type that the novel conveys in the nineteenth and the following centuries, based on the

realistic belief which is the accurate reflection of reality. The fact that the character is assigned a symbolic value, apart from the typological one, must also be related to the incipient stage of our literature or, better said, the Romanian novel, in the type constitution era. To what extent is the character's construction (as a type or character) relevant, as long as it illustrates the same social reality, similar means of ascension, the common, moralizing intention of the writings? Not even a certain unit of south-east European writings in which the typology in question is found does not function as an argument, because, as the author shows, the Yugoslav novel knows an early appearance and diversification of the type, and the Bulgarian and Greek ones, on the contrary, have a low interest in the subject. We consider that the typology of the parvenu is just an invariant of the realistic movement. With its aesthetics it fully agrees, which cannot be said about *literary Balkanism*. Mircea Muthu builds an unstable edifice, whose disparate elements do not agglutinate and threaten to destabilize the entire construction.

The aforementioned typologies are not the only aspects to which we show our reservations. Equally unbelievable in the order of demonstration are the analyzed motives. The *Byzantine* motive carries distinct meanings for Romanians and Greeks, on the one hand, and for the Slavic peoples in the south of the Danube, on the other. For those in the first category, the motive concentrates the aspiration for the rebirth of the empire and the removal of Ottoman rule. A different signification is attributed to the motive in the Bulgarian and Serbian literature, where "Byzantium generally exists as a term of opposition" (370), a consequence of the rivalry between the empire and the Bulgarian countries. In Albanian literature, the motive benefits from a special situation: as the conquest of Constantinople coincides with the stronger assertion of the Skanderbeg myth (the founder of the Albanian national state and a prominent figure in the anti-Ottoman struggle), naturally, the image of the decadent Byzantium is overshadowed by the creative writing dedicated to the national hero.

The foregoing considerations reveal a forced attempt to circumscribe the motive. There is no question of the relevance that Byzantium possesses for the Balkan world and for a possible aesthetic reality involved in this space, as is the case with the typology of the parvenu. Through its main legacy, the Christian-Orthodox confession, which became a unifying factor of the South-Eastern European peoples in the mid-millennium of Turkish democracy, but also through art, legislation or traditions of diplomacy and rhetoric, Byzantium survives the actual disappearance of the Empire and it was quite natural for it to

become a specific element of the literatures in this European area. However, despite the importance of the millenarian empire for the small peninsular peoples, the literary reflection of this authentic model of civilization surprises by the parsimony of the representations, especially in the Slavic and Albanian literatures. In such conditions, it seems that the task of perpetuating the memory of Byzantium rests with the Greek and Romanian writers. Naturally, for the first ones, the evocation of the disappeared empire is integrated into the romantic tendency to idealize the national history, almost unrelated to the problem of *Balkanism*. As for the use of motive in our literature, we believe that it does not benefit from a solid tradition, manifesting itself rather sporadically, in the creation of writers who appeal to the historical past as a form of refuge, of escape from the present – as it is the case of M. Sadoveanu, E. Barbu, Șt. Bănulescu.

The exposition concerning the other motives associated with the aesthetics of *literary Balkanism* is perhaps even less convincing than that related to Byzantium. As for *the light*, the Dictionary of symbols records a plurality of meanings. The light symbolizes knowledge. Related to darkness, it composes a universal duality, the two being inseparable correlatives. An indispensable manifestation of theophany, it is a mark of the world beyond. Light signifies life, salvation, happiness (Chevalier and Gheerbrant 2009: 537-541). An indication that the same dictionary contains points to the multiple symbolism of this element in the Far East. Probably based on this reality, Mircea Muthu operates a transfer, from the East, to the "Gates of the East", giving South-East Europe a special sensitivity to this element. The analysis of the motive in the Romanian literature resides in a disconcerting wandering through the creation of the authors M. Sadoveanu, M. Caragiale, M. Eminescu, L. Blaga, I. Alexandru, I. Barbu, I. Pillat, without any intention to study thoroughly the hypostases of the motive or to underline some common denominator significant for the theory of *literary Balkanism*. We believe that we do not exaggerate by stating that those "firm conclusions" that the critic announces remain a wish, an unrealized objective.

About *the wheel*, as a symbol, we find out that it represents a constant occurrence in most cultures and that this wide diffusion "is determined equally by the radial structure of the wheel and by its movement" (785). Given its radial structure, the wheel is a solar symbol. The movement, in the form of permanent rotation, becomes the expression of renewal, regeneration. The widespread symbolism of this element, which the Dictionary explicitly points out, functions as the main counterargument when it is considered as "permanence" of *literary*

Balkanism. It could be said, however, that Mircea Muthu assigns a special significance to the motive in Southeast European cultures: "the sensitivity to history" (Muthu 2017: 371). Actually, this is only a particular form of the general acceptance regarding evolution, renewal: the becoming involves ups and downs, "increases" and "decreases" – in the terminology of Dimitrie Cantemir –, and then, the "wheel of history" that raises and descends peoples and empires is nothing more than a concretization of the conception regarding evolution. It seems to us that the author overrides an idea, in order to give the motive a particular valence, which justifies its place in the theory regarding *literary Balkanism*.

The space that is allocated to the last of the literary motives analyzed, *the road*, stands in a clear disproportion to those preceding it. Apparently, the author, convinced by the persuasive force of the above arguments, limits his exposure to a minimum of critical examples and remarks, such as: "The road creates, as we have seen, the typology of the wandering sage; he vertebrates a <<cosmopolis>> and opens to the individual the gates of knowledge." (Muthu 2017: 392) "But the journey is not only pleasure, it means, above all, the provisional state of some beings that react – such as the outlaw in this space – to social injustice, national outrage or religious persecution." (393) "The road is therefore not a wandering, but a mirror of the self and, by extension, of the troubled history of the South-East." (394) Out of context, these statements express generally valid truths: the journey is an act of knowing the self and the outer universe; it is also a form of protest, a way of expressing disagreement with an imposed state. When it is not an accidental event, it becomes the property of the person who considers himself a "citizen of the world". Nothing specific to a certain geographical area, nothing Balkan *par excellence*. And then, why would the road be a constant of what Mircea Muthu calls *literary Balkanism*? By the mere fact that it is found in the belletristic creation from the peninsular area? Obviously, the motive benefits from a wider circulation, with the same or similar meanings. The fact that the author "cuts" some recurring aspects in Southeast European literature – and not only! –, relating them to some extent with the fairly uniform political and social background in the mentioned geographical area, it is not sufficient to consider them arguments in favor of the existence of an "aesthetic reality" called *literary Balkanism*.

At the end of this study, in which the critical perspective prevailed, some clarifications with conclusive value are required. The idea that we uphold is that *literary Balkanism* is not a legitimate concept. Despite the

amplitude and the apparent credibility of the approach conducted by Mircea Muthu, it lacks the force of persuasion. The hesitations and incongruities regarding the relation between *Balkanity* and *literary Balkanism*, the ambiguity of the definitions that place it in a fluctuating relation with the notion of literary movement, the insufficiency of the examples from the literature of the people from the south of the Danube and the irrelevance of the so-called "permanences" are deficiencies that make *literary Balkanism* an unstable, nonfunctional concept in the aesthetic field. The existence of a Balkan literature is an undeniable fact and *Balkanism*, as a cultural and socio-political phenomenon attributed to a group of people from the "periphery" of Europe, by the "civilized" West, is another obvious fact. But the difference between the two and an aesthetic concept that is supposed to have global coverage is that of a correct cogitation and a sophism. As attractive as it may seem, at first glance, due to the scrupulousness with which Mircea Muthu operates or because of the reported common elements, which are just coincidences, the theory of *literary Balkanism* remains an exercise worthy of a novelist, taken to another level by a critic with the vocation of theorizing, but who lacks the accuracy of the arguments and the attractiveness of the style.

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THE SCANDINAVIAN INFLUENCE ON OLD AND MIDDLE ENGLISH VOCABULARY

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Abstract

The late 9th century, the starting point for the Scandinavian influence, represents the period in which English extended the number of words that entered or appeared in Old and Middle English vocabulary. Despite their skills as very good sailors, they were often regarded as barbarians, invaders and predators. But the greatest influence was on vocabulary words connected to sea, law and administration. The language before the Norse invasion was a language with a rich inflectional system, but the simplification of the language was the first step in its evolution. The words entered the language during Old English but could be found in written texts only in Middle English. Linguists consider this influence a distinctive mark of the Scandinavian occupation of Britain, as more than 600 names of places are a confirmation of their effect on the Old English and Middle English vocabulary. All parts of speech were influenced by the Viking population, so nouns, pronouns, adjectives and verbs extended in number especially during Middle English. A very important contribution to Modern English vocabulary with Norse origin is represented by the days of the week, some of them evolved from Old Norse gods.

Keywords:

Scandinavian influence, Old English, Middle English, evolution.

Introduction

One of the most significant moments in the evolution of British culture and language began in the early Middle Ages, when the Viking raiders launched attacks on the vulnerable coastal settlements in England. Over the next 50 years, the Anglo-Saxon kingdoms were under the control of a large Viking army. Moreover, the Scandinavians settled in several parts of England and started to live together in mixed communities. The late 9th century is known in the British history as the beginning of the Viking era. For the next two centuries, the Vikings, who were called *Danes* by the local Anglo-Saxon population, contributed significantly to the evolution of both language and culture of the native inhabitants of the island.

It is important to mention that in the evolution of the British society and culture the Scandinavian influence was massive and the language of that time underwent important changes that helped shape the language we use today. Old English, the language of the Germanic population that inhabited the British island, was hallmarked by changes at different levels. The Old English vocabulary received new words, some completely new, used to define terms that did not exist, others extended or completely changed the meaning, while others replaced the old words. Most of the vocabulary of this period is connected to sea, law and local administration. The sound system recorded a very important shift, and also changes in grammar and syntax are very notable. One of the most remarkable evidence of the Scandinavian influence that survived to the present day are the around 1,400 place-names that can be found in today's Britain and, also, some of the names of the weekdays.

However, the Scandinavian influence became more evident in the Middle English period of the language, with different varieties depending on particular areas. The north part of Britain was inhabited mostly by Vikings, as most of them settled there from the first raids, but in the south part of England the Anglo-Saxon population was predominant so the Saxon words prevailed and the Norse influence was slower and reduced. But, the two languages, namely Old English and Old Norse, had many similarities, which made communication between the two peoples easier and it was not necessary for any of them to learn a second language. (Baugh and Cable 2002:97) Consequently, both Old English and Modern English were massively influenced by the Old Norse as both peoples started using the two languages.

Historical and cultural background

The Vikings were a group of people that had their origins in the Scandinavian countries of Norway, Sweden and Denmark. All these countries were predominantly rural and their only source living was agriculture and fishing. The Vikings were traders, blacksmiths, skilled craftsmen and one of the most important characteristics was the fact that they were extremely skilled sailors. However, they were also poets and artists, famous for their tattoos. They were frequently portrayed as invaders, barbarians and predators, but despite all these they manage to develop an intricate and often sophisticated Scandinavian culture.

As they were considered warriors, the Vikings were also boat-builders and adventurous explorers. As fearless explorers, they travelled to various places by sea and by rivers reaching territories such as North America and west Russia. For many reasons, in the late 8th century, they

also started raiding towns, churches and monasteries, most of these settled in the coastal areas as they were easier to reach. They built their ships to be able to travel long distances and to carry up to 200 men, but were still light enough to allow them to drag over land and carry through portages. These sailing abilities helped the Vikings to change the course of history of Ireland, England, Russia and other European countries and established new territories in Iceland and Greenland.

The Viking society was organized into three different socio-economic classes, namely the *Thralls* who were slaves, the lowest social class and they represented approximately a quarter of the population, the *Karls* who were the free peasants, and the *Jarls* who represented the aristocracy of the Viking society. The Karls, or also named *bonde*, were free men who owned farms cattle and land. The Jarls represented the Viking high class or the aristocracy for the society of that time. They were the owners of large estates, huge houses and many thralls. The Jarls were administrators, politicians, hunters, sportsman and some of them went to expeditions across the world. But the thralls did most of the daily chores and also helped the Karls make ends meet. (Morgan 2009)

The Viking society was a male-dominated society, but depending on their social status, women had some personal power. They were valuable members of society and it was a disgraceful thing to harm a woman. When Viking men were away, women took over their responsibilities during their absence, but the women also continued to respect their own responsibilities and duties. The women's role was basically domestic. They prepared food, took care of the family, did the laundry and the cleaning and the most time consuming making the family's cloths. All women married young (12 years old) and by the age of 20 virtually all men and women were married. Marriages were arranged by the families and they were rather a matter of the families. Their children did not go to school. Boys learnt from their male relatives all men's works, while the girls learnt from their mothers and aunts how to cook, take care of the animals and make clothing. However, Viking women had more power than any other women in Europe in that time. They could own some property, or participate in trade and even divorce.

The Vikings had a polytheistic religion, worshipping various gods and goddesses and their religion was focused on ritual practice rather than on codified texts. The king or their chiefs were the central figure in carrying out the ritual which included acts of sacrifice, especially in public places. Some of the most popular Viking gods were Odin, the god of wisdom, poetry, death and magic, Thor, the god of thunder and lightning and always associated with strength and fertility and Týr, the

god of war. However, things began to change. As they were trading goods with Christians, they were treated a bit differently. The Vikings loved their gods and did not accept Christianity at first. The conversion to Christianity took place over centuries and even at the end of the Viking Age, even after the Christianization of their king, some Vikings were still worshipping their old gods.

Cultural symbols play an important role in the Viking iconography as they used symbols to represent their gods and myths. Most of the symbols were used in the decorative arts, in weaving, bone carving and in jewelry. Some of their symbols remain mysterious, while others have a clear representation in today society. Many of the Vikings wore Thor's hammer as a jewelry around their neck, but, apart from the hammer, the most well-known symbols in Viking culture are the Valknut and the Helm of Awe.

Thor's hammer, probably one of the most popular of all Viking symbols, was worn as an amulet of protection. The hammer, which always came back when thrown away, represented the god's power over thunder and lightning. It continued to be used by people even after the Christianization. Another symbol with a clear representation in the Viking culture was the Valknut which probably signifies the afterlife. Often found carved on memorial stone and funerary steles, it represents Odin, the father God of the Vikings, and his power of live over death. The Helm of Awe, often used in magic to induce delusion or forgetfulness to prevent people from seeing things as they are, can be found in the old Viking sagas. This symbol was used to hide someone from his or her pursuers and might be engraved onto a goat skin and thrown over the hear of a fugitive. The symbol also persisted even after the Christianization.

Nevertheless, starting with the 8th century they raided and settled in many parts of Europe and Russia and explored areas across the Atlantic Ocean. They also settled in Scotland and Ireland and most of the Atlantic Islands, as well as the Faroe Islands and later discovered Iceland, Greenland and Vinland. This period of territorial expansion was also a period of cultural extension, as the Norse culture spread across the new regions. Simultaneously, with this cultural expansion, the Scandinavian culture was also influenced by the coulters of the peoples where they settled, so in this matter we can speak about a bidirectional influence.

The first recorded raid over the British Isles was recorded in 793, when the attacked a monastery and killed the resident monks or took them as their slaves together with the monastery treasures. In the following years, there was no safe region in England as the Vikings

raided villages, monasteries and even cities. They even attacked the nearby countries, some cities in Wales, Scotland and Ireland. In their expansion, they encountered some resistance in Wessex and they successfully managed to defeat the Viking raids. But this resistance forced them to settle in the north, namely in an area called Danelaw where they established York as a trading center and they also started farming. Eventually, they reached an agreement with King Alfred, the leader of the resisting army, and this was the starting point of the official boundaries of the English kingdoms and the Viking territories. Only later, King's Alfred's successors advanced to the Viking frontier and retook York.

Vocabulary

Linguists tend to disagree when they refer to the origin of the word *Viking*. Some researchers sustain the theory that the word comes from the Old Norse word *vik* which means *bay* or *inlet*, while others claim that the word originates from *vikja* which means *to move swiftly*. In any case, the words express their feature as fast-moving and very skillful sailors. It even is more difficult to identify the roots of the word as the Vikings were not called in this way in their time. The Anglo-Saxons called them *Danes*, *heathens*, or *Norsemen*, but they were also known as *sea rovers*, *sea wolves* or *the heathen*.

The complexity of the Scandinavian influence on the English language that we use today is far more relevant and changed the English language more than Norman Conquest did. A large number of words and a fundamental element of the vocabulary that are in everyday use have Scandinavian origins. Vocabulary associated to the sea, law and local administration are a proof of the Norse words that we encounter in our everyday speech. Most of the loans that reached the English vocabulary entered the language from the 9th to 11th century and became part of the vocabulary only after the 1200s with the appearance of the written records, in Early Middle English.

But some of the words that managed to enrich the English vocabulary of that time did not endure long, so some of them disappeared. Those that remained in the language could be found in Old English and especially in Middle English dialects, Norse along with French being one of the most significant donors of these dialects. The borrowing of the pronoun, for example, is something very atypical, but in this case, it illustrates the strong correlation between languages and the profound effect the Norse had with and on early English. The Norse influence could be traced in words such as: *sky*, *skin*, *law*, *some*, *fellow*

and, as mentioned before, pronouns such as *they*, *their* and *them* which replaced the Old English equivalents *hê*, *heora* and *him*.

The effects of the Norse influence over the English vocabulary can be found in the present meaning of words that existed in Old English vocabulary before the Viking invasion, but changed or even restricted their meaning after the invasion. Words like *dwell* which originally meant *go astray*, *tarry*, *earl* which meant *warrior*, *hero*, the word *dream* originally meaning *joy*, *bread* originally meant *bit*, *peace* are only a few examples of how the meaning evolved during Old English and Middle English period. There is another category of words that restricted their meanings because initially their semantic field was wider, words such as *holm* with its initial meaning of *sea*, *ocean*, *water*, *starve* with the meaning of *die* illustrate better this theory.

When the Norse invaded England, as many Indo-European languages of that time, Old English was a highly inflected language. Nouns had different endings in order to express their grammatical meaning, in the same way prepositions such as *with*, *to* and *from* are used in modern English. But once with the Norse invasion the simplification process began especially in the areas where the Saxons and the Dane continued to co-exist. In these areas, the case system became less distinguishable as a consequence of the mixture of the population and started to be less relevant in showing the relationship between words in a sentence. Hence, since the system failed to serve its purpose and become gradually scaled down to a few easily distinguishable forms which expressed better the syntactic relationships, namely the prepositions. All these simplifications to the language were the result of the efforts of the two peoples to facilitate reciprocal Anglo-Scandinavian communication. Consequently, the loss of the case system was basically a native phenomenon, obviously influenced by the Scandinavian settlements.

The evidence of the words that the Old English borrowed from the Old Norse and, later, continued to come into Middle English is a 12th century poem, namely *The Ormulum*, written by a monk named Orm. The lines of early Middle English verse are a reliable source for research, for the historical linguists, because the work preserves the unique phonetic orthography adopted by the author and many of the details of English pronunciation of that time. Over 120 words could be found in the poem and some of them even at the first usage in English, words such as: *anger*, *awe*, *booth*, *bait*, *bull*, *kid*, *guest*, *hail*, *loft*, *low*, *skill*, *thrive*, *till* and *wing*. Although they did not manage to survive to present times, the conjunction *occ* ‘and’ and the relative pronoun *sum* ‘as’ have Scandinavian origin. The adverb *though*, which became standard after

1400s, is also of Norse origin. But starting from 1200 onwards, words of Norse origin continued to appear in Middle English texts, often replacing existing words. The Middle English word *werp* was replaced after the 12th century by the word *cast*, or the word *eyethirl* was swapped by *window*, or *swester* turned into the modern word *sister* and *snith* by *cut*. In some other cases, the old word continued to exist, but the vocabulary extended with synonyms or with near-synonyms as in the following pairs of words: *craft/skill*, *sick/ill* or *bâ/both*. In the case of the last pair of words, eventually *both* became the word for Standard English. The Anglo-Saxon word *eorl* which had the meaning of ‘minor official’, with the Norse influence, the word became *jarl* and gained the meaning of a ‘high-ranking nobleman’. The words *theonest*, *tithande* and *brydlop* all belonging to Middle English did not survive to present day, except for *tidings* which could be found in Standard English. Linguists claim that about 400 words of Scandinavian origin are still in use in the modern standard language and these represent the word-stock of the most common and everyday words used in the present day. There are other linguists who add to these 400 words the Norse terms in the English dialects, so the amount of words reaches 2000. (Germanic.eu 2011)

The Norse influence was assimilated by the language of the inhabitants of the island in such a way that it was almost undetected by researchers until the late 19th century. In order to emphasize the Scandinavian influence, linguists started investigating the English language using the comparative method. They started from the fact that if a word form was not recorded in Old English, but was also found in Old Norse and later present in Middle English, especially in areas heavily inhabited by Scandinavians, the conclusion was that it is likely to be a loan. These loans are very frequent especially in Northumbrian Anglian dialects and Middle English texts abound in Norse loans. One of the most significant features that preserved from Old Norse and can be found in Middle English is the palatalized *g* or *k* before a front vowel specific to Norse words such as *garn*, *kista*, *skömm* and also the native cognates *yarn*, *chest* and *shame*. (Germanic.eu 2011) Linguists reached the conclusion that there are some words borrowed from Old Norse, words like *skin*, *get* or *kid*, on one hand and words that were clearly influenced by Norse in words like *kettle* and *give*, with their Old English cognates *yive* and *chettle*. The Modern English word *loose* originates in the Old Norse *lauss*, but does not cognate with the Old English word *lêas*. We have a similar situation in the case of the Modern English word *weak* which has its origin in the Old Norse word *veikr* and not, as many would have thought, in the Old English word *wâc*. Linguists discovered the

same situation in the case of the Modern English word *swain* which was found by researchers in the Old Norse and it is not a proof of the evolution of the Old English word *swân*.

In their study on the influence of the Old Norse in Old English and Middle English scholars discovered a relic of the Old Norse that could easily be discovered in Modern English, namely the ending *-sk*. The words *bask* and *busk* are the best examples of this theory, as they are a relic of the Old Norse reflexive form of *baðask* and *búask*. (Germanic.eu 2011) Another relic of the Scandinavian influence is the ending *-t* of some Modern English words such as *scant*, *athwart* and *want*. The word *scant* is the Modern English version of the Old Norse term *skammt*, the neuter form with a present-day meaning of *short while*. The ancestor of the Modern English word *perverse* is the Old Norse term *þvert* the neuter form of *þverr*. The neuter form of *vanr* with the Modern English equivalent of *want* is the heir of the Old Norse term *vant*.

When dealing with Scandinavian influences, a very important feature of the Norse influence must be taken into account, namely the toponymy. Linguists consider this influence a distinctive mark of the Scandinavian occupation of Britain, as more than 600 names of places are a confirmation of their effect on the Old English and Middle English vocabulary. Most of the Norse names contain the particle *-by*, having the meaning of *farm* or *town* and being a distinctive characteristic of the names of the places occupied especially by the Danes. Proper names as *Grimsby*, *Whitby*, *Derby*, *Rugby* are certainly names of Scandinavian origin.

Moreover, many other names contain the ending *-toft* with the meaning of *a piece of ground* and can be found in the name of the cities such as *Nortoft*, *Brimtoft*, *Langtoft*, and *Eastoft*. Another important word of Scandinavian origin that can be found in the name of the cities is *thorp* having the meaning of *village* in Modern English, in names such as *Gawthorpe*, *Althorp*, *Linthorpe* and *Bishopsthorpe*. According to Baugh and Cable "It has been remarked above that more than 1,400 Scandinavian place-names have been counted in England" (Baugh and Cable, 2002:89), although researchers could easily extend this number of these terms. But the contribution to the Old English and later to Middle English vocabulary is not restricted only to toponymy. Another important contribution to Modern English vocabulary on the whole is the proper names of people that are considered a valuable contribution to English vocabulary. The large number of the names ending in *-son* are the vivid image of the Scandinavian influence on the vocabulary we use every day. Names as *Stevenson*, *Johansson*, *Johnson*, *Peterson* represent clear

evidence for all linguist that all these names bare Scandinavian origins. This ending is as recognizable as the ending *-ing* is for the Old English.

Along with the words borrowed from the Old Norse, Old English and later Modern English extended considerably their vocabulary through a small number of words that appeared in that period and reached the written texts of the time mainly in Middle English. Most of these were words related to the sea and sailing, or “associated with a sea-roving and predatory people” (Baugh and Cable, 2002). As the Vikings were undoubtedly the masters of the sea and sailing words like *barda* – beaked ship, *cnearr* – small warship, *scegb* – vessel, *liþ* – fleet, *scegbmann* – pirate, *dreng* – warrior, *bātswegen* – boatman, *hofding* – chief, *orrest* – battle were like a necessity to Old English vocabulary. Except for these new words Old English, “a number of genuine Old English words seem to be translations of Scandinavian terms: *bōtlēas* (what cannot be compensated), *hāmsōcn* (attacking an enemy in his house), *lahcēap* (payment for reentry into lost legal rights), *landcēap* (tax paid when land was bought)” (Baugh and Cable, 2002:89), but most of these completely disappeared and they were replaced by the French words.

Although the number of Vikings that settled in Britain, especially in the central, northern and eastern part was not very large, the impact on the Old English and later to Middle English vocabulary is considerable for any linguist. The new words managed to enter Old English and to be recorded in the texts in the Middle English either as innovations and translations without replacing any existing words or as synonyms with a difference in meaning without word-loan.

The texts from the period when Old English was used and the later text from Middle English, it is obvious that many Old English words and especially Middle English are very comparable to words found in Modern English. The difficulty for a native speaker of English and even for a non-native of English is not that high, especially in the case of Middle English. A great number of words from the Old English and Middle English vocabulary could easily be understood by the speakers, Old English words such as *eald* – *old*, *hus* – *house*, *nett* – *net* and *riht* – *right* are some examples. In some cases, it is difficult to have a clear perspective of the meaning of some Old English words as there are words that share the same meaning. A clear example for this situation can be illustrated by the three descriptions of females, in words such as *widuwe* – *widow*, *wif* – *wife* and *wifmann* – the term for *woman*. Things began to change in Middle English and for present-day speakers words from that time are far more easy to understand. (Freeborn 2006)

The Scandinavian influence can easily be traced in all of the eight parts of speech, but the highest number of Norse words that enriched the English vocabulary belong to nouns. Nevertheless, other parts of the speech were also marked by the Norse such as adjectives, pronouns, prepositions and adverbs. Nouns like *band*, *boon*, *calf*, *egg*, *gap*, *leg*, *race*, *root*, *skin* are some of the words that enriched the English vocabulary starting with the Old English period and continuing with the Middle English period. But the Norse influence is also visible in adjectives such as *awkward*, *flat*, *ill*, *low*, *muggy*, *odd*, *rotten*, *seemly*, *sly* and *tight*. The category of verb is also important to study when discussing the Scandinavian influence so verbs such as *bait*, *call*, *cast*, *clip*, *crave*, *die*, *droop*, *gasp*, *lift* and *scare* are worth studying for their Norse roots.

The Scandinavians were also a source for words that are used to define the days of the week, consequently some of the days of the week betray Norse myths or the name of very loved Gods. *Monday* comes from the Old English word *Mōnandæg*, a day named after *Máni*, Sól's brother and also the personification of the moon in Norse culture. *Tuesday*, according to some theories, has its origin in the Old English word *Tīwesdæg*, a one-handed Norse god of dueling. *Wednesday* was formed from the name of the ruler of the Norse god's realm, namely *Wōden* or *Odin* and it initially meant *Wōden's day* and evolved from the Old English word *Wōdnesdæg*. The Romans often associated *Wōden* with the Roman god *Mercury* as both of them were considered guides for the souls after death. *Thursday* stands for the hammer-wielding Norse god of thunder, strength and protection, namely *Thor*. The initial Old English word for Thursday is *Þūnresdæg*. Friday mainly named after *Odin's* wife. There are some scholar who claim that her name was *Frigg* and other say that her name was *Freya* and there are other that are in favour of the theory that they are two different goddesses. Irrespective of her name, she is often associated to the Roman goddess of love, beauty and fertility. The present-day word evolved from the Old English word *Frīgedæg*, a word with strong Norse origins. *Saturday* does not relate to the Scandinavian culture as its roots belong to the Anglo-Saxons. Unlike *Saturday*, *Sunday*, which is the modern word for the Old English term *Sunnandæg*, is the personification of the sun in Norse mythology represented by the goddess named *Sunna* or *Sól*. (Watts 2011)

Conclusion

The Scandinavian influence on Old English and later materialized in written text in Middle English was tremendous not only for the

vocabulary of that time, but also for the English language that we use today. The period during which Old Norse elements made their way into English was doubtless the 10th and 11th centuries. The English terms that derive from Old Norse and managed to survive to present-day English, have become an essential part for everyday usage. Most of the words have held their place in English throughout the centuries and extended the English vocabulary with new words that were needed to define new elements that had not existed in the vocabulary of that time, especially vocabulary relate to sea, law and administration. But the amount of the words is not limited only to this, there are thousands of place-names of Scandinavian origin that are used to name even some of the most popular places in England. Most of the names of the days of the week are also a trace of the Viking people in the everyday vocabulary. (Hogg 2005)

Many of the most common and everyday words betray Scandinavian origin. These are almost always words designating common everyday things and fundamental concepts. Linguists sustain that thousands of Scandinavian words that are still a part of the everyday speech of people in the north and east of England and in a sense are much as part of the living language as those that are used in other parts of the country and have made their way into literature. In conclusion, all these artefacts are a continuous link to the Viking culture through the words that every speaker of English uses on regular basis. The Norse influence can easily be found both in standard English, but especially regional English usage mostly in Northern dialects. For the last decades, this has been the subject of important research for most linguists.

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A LINGUISTIC APPROACH TO J. K. ROWLING'S *HARRY POTTER* NOVELS. BEYOND NAME COINAGE

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Abstract

If you are not a dedicated Harry Potter fan or advocate, for that matter, you might have the tendency to refer to J. K. Rowling's novels as a simple, childish story about a young wizard who goes to a magical school to escape his foster family's maltreatment, befriends other teenagers and learns spells that will enable him to defeat his archenemy, Lord Voldemort. Still, even if you are a part of the Harry Potter fandom and you enjoy one of the highest-grossing movie franchise of all time, the videos, role-playing, card and board games, the theme parks, or the myriad of other products such as I-PODs, movie poster books or soundtracks, clothes, wall calendars, puzzles, guidebooks to the original magical world presented in the novels, as well as subscribing to fan communities on websites designed for reading and creating fan fiction or soliciting fan art¹, you may not have dwelled upon the idea of studying these novels from a linguistic point of view. Certainly, an interest in an in-depth investigation of the novels (whether it is from a linguistic, cultural, psychological, social, educational or theological perspective) does not equal with being part of the fandom. Nevertheless, examining and reflecting on what has become a popular culture phenomenon should represent an inherent urge for readers and, especially, scholars who are not themselves Harry Potter fans.

Keywords:

Linguistic representations; French and Latin etymology; wordplay; character portrayals.

Introduction

Two of the most notable academic events on Harry Potter took place in 2012 when widespread media attention (positive, but also negative) focused on the first academic conference held in May at the University of St. Andrews (United Kingdom) and in July at the University of Limerick (Ireland). "Magic is Might" displayed a wide disciplinary span, which brought together several international scholars

¹ The most popular Harry Potter fan websites are Pottermore, The Harry Potter Lexicon, MuggleNet, The Leaky Cauldron, Harry Potter Fan Zone, For the Love of Harry, The Magical Menagerie, Harry Potter Fanfiction and Hogwarts is Here.

with insightful presentations on Harry Potter as a subject of academic study. As a result, the research papers presented at the conference in Ireland were selected and published in a collection², which also includes the entire keynote presentation by Mark Patrick Hederman. Naturally, all the essays argue that merely the widespread popularity of the novels constitutes a reasonable motif to foster insight through multiple critical perspectives. Still, Hederman also responds to prominent critics such as Harold Bloom (Wall Street Journal, July 11, 2000 and Los Angeles Times, September 19, 2003) and A. S. Byatt (New York Times, July 7, 2003), by using the analogy of our repetitive, yet faulty, tendency to “compare apples and oranges” – a putative inability that should not be applied to Harry Potter: “They keep on telling us what they think we should be doing, rather than telling us the meaning of what we prefer to do. They slam films or books which we love, not because of what they are in themselves, but because they are not what these critics think they should be. Complaining that Rowling is not Tolkien, that Harry Potter is not The Hobbit, that the Half-Blood Prince is not Lord of the Rings is about as helpful as telling us that surf boards are not submarines. Of course, they’re not: they were meant to be, and to do, completely different things.” (Hederman in Ciolfi, Luigina and Gráinne O’Brien 2013: 105).

J. K. Rowling herself has always claimed that her work and J. R. R. Tolkien’s bear “fairly superficial” similarities. Mainly after the publication of the seventh book, when several reviews implied that Voldemort’s horcrux locket is somewhat identical to Tolkien’s One Ring in that they both exert a negative influence on the wearer’s behaviour, Rowling explained that only after she had completed *Harry Potter and the Philosopher’s Stone*, did she read Tolkien’s *The Hobbit* (Malcom 2000). Furthermore, her modesty and intelligence in coordinating critics towards her true literary personality is undoubtedly reflected when she states that “Tolkien created a whole new mythology, which I would never claim to have done.” (J. K. Rowling Chat, AOL Live, May 4, 2000). Besides, even Tom Shippey, the well-known Tolkien scholar and respected academic on fantasy and science fiction, claims that “any bookshop in the English-speaking world will now have a section devoted to fantasy, and very few of the works in the section will be entirely without the mark of Tolkien” (Shippey 2000).

And he is absolutely right, because no author has ever created an

² Ciolfi, Luigina, O’Brien, Gráinne. eds. 2013. *Magic is Might 2012: Proceedings of the International Conference*. United Kingdom: Sheffield Hallam University

entire original work; all writings represent re-constructions of old (or source) texts, encompassing emulations or reversals that, undoubtedly, vary in quality, but, nonetheless, elicit pleasure from certain readers. Tolkien most certainly did not invent heroic fantasy, just as Rowling was not the first writer to envisage a magical school of witchcraft and wizardry. However, their novels have become extremely popular, with Tolkien's heroic fantasy still acting as a standard literary form and Rowling's series being repetitively defended and criticised just like fantasy as a literary genre has always been, because it provides escapism (a literary disease that people need to be cured of). It is true that popularity does not necessarily imply literary quality, but still, one should discover and examine the arguments behind an increased admiration. It appears that Rowling's heptalogy has broken a fair number of records: it has been translated into more languages than the Bible, each novel has broken sales records in publishing history, it has been granted prestigious literary awards, it has been brought to screen in eight blockbuster movies and it has given rise to a global cultural phenomenon called "Pottermania" at the beginning of the twenty-first century (Berberich 2015). Unfortunately, the tendency in the academic field and the educational elite is to dismiss a literary work based on the continuing appeal or the craze it produces. J. R. R. Tolkien's fantasy was unexpectedly met with great enthusiasm, but people's reactions have gradually been associated with serious responses generated by well-educated readers, rather than passionate popular taste based on mere charisma or eeriness to the Middle-earth. At the same time, Charles Dickens's commercial popularity was the main reason for him being at first unfairly perceived as "an entertainer" rather than "a novelist". Moreover, his literary works were not worthy enough to be included in English Studies at universities. Only after critical interest grew and started to use the appropriate tools to discover and analyse his novels, did he become fully appreciated and is now considered to be the second greatest English writer after Shakespeare.

Thus, in the following pages, we set out to offer another useful insight, this time, on a linguistic level, into J. K. Rowling's *Harry Potter* novels, relying on the premise that the literary quality of these texts is furthermore demonstrated, if not enriched, by focusing on language as a reliable tool. The goal is to prove, once more, the qualitative case for the fantasy genre by illustrating how the British writer has decided to make use of it in her linguistic representations. It may not prove to be a highly difficult case to make, but it could be rather subject to an open-minded and careful reader. The first trait refers to people's tendency to question

what they are “allowed” and “taught” to like and read by critics. It seems that so many of them have started to explain “quality” in terms of anything that conforms to and does not deviate from the norm. The second feature recalls what the scholarly literature on the study of the Harry Potter series often claims about the British writer, who rewards only the careful readers who follow her intricate plot and discover the symbolism behind the spells, the characters’ and creatures’ names or other magical devices.

Before we begin, it should be noted that we share the same view as other scholars do, regarding the influence of Rowling’s schooling on her writing. As such, readers (fans and detractors) should know that she was “head girl” at Wyedean school and chose English, French and German for the more focused curriculum in her last two years of school. After she was rejected by Oxford, he studied French and the classics (including Latin) at Exeter University, researched and worked as teacher in Paris for an entire year to earn college credit, studied Greek and Roman as part of her university program and was “influenced by [her parents’] belief that languages would be better [than literature or creative writing] for finding a job.” (Adney and Hassel, 2011: 6). With this backdrop in mind, the main purpose of this paper is to focus on the etymology of resonant words, and famous characters’ names, as well as an imaginative puns and wordplay throughout the seven novels. This research is primarily intended to portray how well the British writer puts her educational training to good use, secondly aimed at enriching the readers’ and critics’ knowledge about the origin of some of the most famous words related to the Harry Potter universe and, last but not least, expected to supply the aforementioned audiences with an explanation and a defence of J. K. Rowling’s seemingly arbitrary and simple fantasy world.

The first category that we shall focus on comprises some of the most famous words, which have also generated difficulties in translating the novels, due to their made-up nature. Thus, originality is indeed present in Rowling’s fictional text, at least from the linguistic point of view applied in this research. In the Harry Potter novels, the word *Muggle* refers to a completely non-magical person (both lacking any sort of magical ability and not being born to magical parents). J. K Rowling may have been inspired by the word “mug” – a mild insult for a stupid or gullible person in British slang. In one of her interviews, she stated that she was looking for a word that suggested both foolishness and lovability. It is worth mentioning that this word differs from the term *Squib* (a wizard-born) – a person lacking any sort of magical ability, but born to magical parents (frequently seen as a disgrace to the family). One

of the most famous examples include Neville Longbottom – Harry Potter’s Gryffindor schoolmate and Argus Filch – the caretaker at Hogwarts School of Witchcraft and Wizardry. It is also different from the term *Muggle-born* – a person with magical abilities, but without magical parents like Hermione. In 2002 *muggle* was added to the Oxford English Dictionary (OED) due its extensive use in day-to-day language. Thus, it has now gained a particular meaning outside the *Harry Potter universe* referring to “a person who does not have a particular skill or knowledge” and it is also available in the Cambridge Dictionary.³

Although the general rule for words to be carefully considered for the OED is a ten-year circulation, *Muggle* succeeded in joining the historical dictionary in less than half the usual time (since the first book was published in 1997). This great achievement not only proves that this word represents one of her most prolific creations and distinctive traits (almost like a Harry Potter trademark), but it is also a clear sign of the impact her language has had on the readers. Emma Thelwell from BBC cites Charlotte Buxton (an associate editor at Oxford Dictionaries) who claims that it is not common for a coined word to leap in a dictionary, not to mention the short time span it took to accomplish this. BBC mentions three other words such as *Potterhead* (a dedicated Harry Potter fan), *Wrock* (namely Wizard Rock) and *Bellatrix* (one of the most villainous characters named after a star in the Orion constellation) that are currently on the Oxford University Press watch list. Naturally, the editor also refers to innovative fantasy authors such as Roald Dahl and J. R. R. Tolkien, and guesses that *Horcrux* might be the next one to enter the OED. Only in the last two books, do we discover the central plot element for the story as a whole: Lord Voldemort’s (known as Tom Marvolo Riddle in his schooldays) struggle to attain immortality. Thus, the *horcruxes* become the centerpiece of the seventh Harry Potter book; these are powerful objects infused with a fragment of a person’s soul. A *horcrux* is created when a Dark wizard or witch commits a supreme act of evil and the murder rips the soul apart. Then, the person hides parts of it in objects outside the body. Consequently, if one attacks the body, he or she cannot harm or kill the person because the soul remains in inanimate form. The more acts of evil one commits, the more fragmented and unstable the soul becomes, giving the person more chances to survive since many objects contain the tormented soul. It can be implied that *horcrux* is a Latin compound of *horreo*, –ere, –ui, - (to shudder at, dread) and *crux*, *crucis* (crucifixion, torment, trouble), thus resulting in a hidden anguish

³ <https://dictionary.cambridge.org/dictionary/english/muggle>

that the person has intentionally inflicted upon himself or herself.

J. K. Rowling introduces two important socio-linguistic variables that help her build a visibly articulated structure throughout all novels. On one hand, class is linked to wealth. Although the Weasleys represent a deeply rooted wizarding family, with magic running through their veins for countless generations, their poverty excludes them from the elite. And even if Hermione possesses incredible power of knowledge and great ability in learning and handling dangerous spells, the lack of breeding alienates her from the high-born magical families. On the other hand, class is based on the character's purity of blood and the British author makes a clear distinction between pure-bloods (people with both magic parents), half-bloods (a person whose blood has been tainted by one *Muggle* parent) and *Mudbloods* (a witch or wizard who is born to non-magic parents, but still possesses magical skills). It is the exact opposite of a squib and a foul name for someone who is *Muggle-born*. *Mudblood* can be viewed as a compound of two common English words ("mud" and "blood") in contrast to a *pure-blood*, whose blood has not been dirtied by a *Muggle* status. This clear separation is broadly discussed and emphasized in Harry's second year at Hogwarts, which clearly illustrates the internal strife over divisions based on species and blood status in the wizarding community. The two syllables' harsh plosive endings cause the word to be spat out with venom and seen as a horrible insult by anyone who has gained some wizarding knowledge. Now, that we have mentioned the word *squib* and explained its meaning in the Harry Potter universe, it should be noted that its association is not at all arbitrary. *Squib* is a British English word that, according to Collins Dictionary, can also mean a firework that does not explode because of a fault; dud or an insignificant person (although this is an obsolete use). Therefore, the low status and shame that a squib can generate in a wizarding family greatly fits this definition of this common English word.

During Harry Potter's third year at Hogwarts, we learn that students study Transfiguration with Professor Minerva McGonagall showing them what an *Animagus* is. The meaning of the word is not at all difficult to decipher. An *Animagus* is a witch or a wizard who can transform at will into animals. It is not a matter of choice; rather, the animal form is determined by their personality and inner traits. Still, it takes a lot of practice and skill in order to become *Animagi*. Not only is it an extensive and strenuous process, but it can also have terrible consequences, with the transformation going horribly wrong. If the training proves to be successful, an *Animagus* can change at will, with or without a wand. The word appears to be a portmanteau of the common

English noun “animal” and the Latin term *magus* (*magician* or *sorcerer*). The third novel offers Rowling the chance to create yet another word for one of the foulest creatures to inhabit the wizarding world, but that can also access the non-magical territory. The *Dementor* is described as a dark creature that feeds off human happiness, thus consuming a person’s soul and leaving him or her in an everlasting motionless state. It first appears in Harry’s third year at Hogwarts and is frequently referred to as a “soul-sucking fiend”. Its victim invariably becomes an “empty-shell” and dies if their spell remains unbroken. Besides the icy atmosphere that freezes everything, the creature also causes depression and despair to anyone near it, thus the Latin etymology *demens -entis* (*demented, raving, reckless*).

Undeservedly, the *Thestral* is considered to be an omen of misfortune and desolation because only those who have witnessed death can perceive it. Thus, it appears to them as a horse with a skeletal body, strong bat-like wings and reptilian features. These features along with their gloomy, emaciated and ghostly form cause the Ministry of Magic to consider them quite dangerous and unsafe. They are rare, probably because not many people have looked death in the eyes and managed to survive in order to see *Thestrals* come out to them. Among the students at Hogwarts, there are quite a few who can see these creatures including Harry Potter, Luna Lovegood and Neville Longbottom. This means that each of them has witnessed a person die in front of them at a moment in their lives. When Hagrid, the gamekeeper at Hogwarts, chooses to offer the fifth-year students a lesson on *Thestrals*, Ron Weasley wisely comments that for three people in a single class to be able to see them is quite a lot. This remark underlines, once more, that experiencing death directly and indirectly is an essential topic that Rowling wants to include and let her readers ponder whether all fantasy tales are about magic, suspense and happy endings or not. Furthermore, the British writer emphasizes the *Thestral*’s traits by naming Hagrid’s favourite one *Tenebrus* (Rowling, 2003: 395), thus the Latin etymology *tenebra, -ae* (*concealment, darkness, gloom*). *Tenebrus* can also be associated with *Tenerus*, the king of Thebes (son of the Nymph Melia and Apollo) who was a priest of the temple of Apollo Ptoius and a well-known soothsayer (Grimal 1991)⁴. It is also believed that J. K. Rowling’s inspiration for this fabulous and misunderstood animal is the mythological creature, Pegasus.

⁴Grimal P. *The Penguin Dictionary of Classical Mythology*, ed. Kershaw, S., trans. Maxwell-Hyslop A.R., Penguin Books, 1991, p. 422.

Some critics claim that it is “the introduction of Quidditch – a fantasy sport that captures all the necessary details of any sport, blending passions about equipment, teams, ridiculous rules and the enhanced social status of sporting heroes – that reveals the range of Rowling’s inventive vocabulary and the extent of her ability to create a sustained and detailed parody.” (Eccleshare, 2002: 21). On a general basis, *Quidditch* is a sort of aerial American football. The game consists of four balls: one Quaffle, two Bludgers and the Golden Snitch. Each team must have seven players: three Chasers, one Keeper, two Beaters and one Seeker. All of them bears a particular association with one of the four balls. The Chasers try to keep possession of the Quaffle and to score a goal. Each goal is worth ten points. The Keeper has to defend the team’s all three goal hoops by flying in front of them and catching the Quaffle before it flies through one of them. The Beaters’ job is to protect the team from the airborne obstacles, by knocking the nasty Bludgers away from their teammates and toward the opposing team, if possible. In order to do this, they use a wooden bat fairly similar to a basketball bat. There is a possibility that *Quidditch* comes from the Latin *quidditas*, *-tatis* (*the essence of a thing*) so that Rowling can emphasize how this game is meant to represent a major part of Harry’s education.

The *Pensieve* represents yet another proof of the British writer’s resourcefulness to invent a magical instrument that can be accessed when a person wants to view memories. Its Latin etymology consists in the following terms: the verb *penso*, *-are*, *-avi*, *-atus* (*counterbalance, ponder, examine*) and the conjunction *sive* (or *if, whether...or*) which reflects its function as a memory repository, rather than a memory aid. The magical device appears as a shallow basin covered with runes and symbols and one of its most special qualities is the ability to store memories of different people. The more fascinating fact is that the silvery substance (a sort of cloud-like liquid or gas) allows the user to review those memories from a non-participant, third-person point of view. As such, it can also turn out to be an unpleasant experience, because the viewer may discover disconcerting and hurtful facts when plunging their heads into that silvery material. When the *Pensieve* re-creates and re-stores specific memories, you can filter them differently, thus realising whether you have noticed important details at the time the event happened or not.

Besides the Latin etymology present in the aforementioned words, the British writer also shows her fondness for witty wordplay. The Mirror of Erised represents a powerful magical object, even though, at first glance, it appears to be a simple mirror from our Muggle world.

Nevertheless, *Erised* is “desire” spelled backwards, and, according to the Hogwarts’ headmaster (Albus Dumbledore), it “shows us nothing more or less than the deepest, most desperate desire of our hearts” (Rowling, 1997: 157). As we witness through Harry’s perspective, the magical object also displays an engraved writing which says “Erised stra ehru oyt ube cafru oyt on wohsi”. This inscription should have the spaces rearranged and be read backwards to distinguish the following message: “I show not your face but your heart’s desire”. Obviously, the mysterious Mirror of Erised allows Rowling to create an innovative technique to provide insight into the viewer’s identity and character. Her emphasis on the importance of this magical instrument lies in the fact that she dedicates an entire chapter to it in the first novel. As such, she demonstrates how a magical device generally perceived as silly or pathetic can play a great role in revealing one’s identity and represent a useful tool for characterization.

Another example that gives Rowling the opportunity to describe its wondrous presence in a whole chapter is *Diagon Alley* – the sole site in London that comprises a multitude of shops and the wizarding bank (Gringott’s) which wizards and witches frequently visit. This magical place is hidden, of course, from Muggle sight and can be accessed by tapping certain bricks in a wall in the wizarding pub (the Leaky Cauldron), by using Floo Powder (which instantly transports the traveller to any place if he/she articulates the name out loud) or by *Apparating* (the magical method of teleportation). *Diagon Alley* represents a witty wordplay on “diagonally” and Rowling’s description of a “cobbled street which twisted and turned out of sight” (Rowling, 1997: 56) neatly fits its association with a sloping road filled with magical people that crisscross from one store to another.

It is possible (though, also, unfair) that J. K. Rowling’s intricate plot with a multitude of characters and their tangled lives may affect the readers’ perception of the emphasis she puts on linguistic style. Thus, her use of puns and wordplay could be barely noticeable at times, with us engaging in another quest along with Harry and his friends or playing the role of Agatha Christie’s Hercule Poirot in finding the culprit in each novel. Not only does the British author like to play with language, but she also fancies playing with characters’ names and chooses them in such a way as to connote character traits (much like Tolkien, Dickens and Austen) through foreign associations and phonetics. Just as the abovementioned magical devices and coined words are carefully selected so that their etymology becomes relevant and stimulates the readers’ literary and cultural backgrounds, so are the following names for the

most memorable characters in the novels.

These subsequent examples are meant to underline J. K. Rowling's inclination towards infusing her story with Latin and French origins. Instead of concentrating solely on magical devices and places, she demonstrates that her fascination and passion for language can fruitfully and wittily be applied to proper names as well. We shall start by analysing the teachers, and afterwards focus on Harry's colleagues, his archenemy and, last but not least, on Harry Potter himself. Rowling chooses to name the headmaster of Hogwarts School of Witchcraft and Wizardry Albus Percival Wulfric Brian Dumbledore. The Latin etymology of his first name *albus*, *alba* (*white, bright, clear, auspicious*) echoes his identity as a kind-hearted and honourable wizard or as Hagrid mentions in the first novel "the greatest Headmaster Hogwarts ever had" (Rowling, 1997: 48). Naturally, Percival can be associated with the Sir Percival – one of the legendary Knights of the Round Table at King Arthur's court. The following middle name is a compound Anglo-Saxon word, where *wulf* means *wolf* and *ric* signifies *rich, powerful*, whereas *Brian* represents an old Celtic word which translates as *noble*. The headmaster's last name comprises the old English word *dumble* which represent a variant of *drumble* (*to move sluggishly*) and *dor* which signifies a buzzing insect. Dumbledore is also associated with *bumblebee* (a large, hairy bee) in English dialect. Probably one of the most complex characters in the novels is the Potions teacher, Head of Slytherin House and, for a brief period, Defence Against the Dark Arts teacher, Professor Severus Snape. His multifaceted portrayal stems from the apparent oscillation between Dumbledore's supporter and Voldemort's servant throughout the whole series. Snape's true identity is revealed only in the last novel, when the readers discover how his deep love for Harry's mother, Lily Potter, has made him sworn to protect her son until he dies. His first name bears, once more, a Latin etymology *severus*, *-vera* (*grave, austere, strict, severe*), while his last name represents a dialectal variant of *sneap* (*to blast or blight with cold*). This association clearly helps Rowling to construct a coherent identity and a lasting image of the most serious, undesirable and dreaded teacher at Hogwarts.

The Roman goddess of wisdom is reflected in Professor Minerva McGonagall who is, indeed, one of the smartest and wisest teachers, with a keen sense of discipline, a teacher who requires both control and intellectual capacity from all the students. In their third academic year, students meet their Defence Against the Dark Arts teacher, Professor Remus Lupin. He also turns out to be a werewolf and one of James Potter's (Harry's father) best friend back in the old days. Unfortunately,

Lupin is also one of the many characters that die at the end of the series. *Remus* draws upon the Roman myth “Romulus and Remus” about the twin brothers who were raised by a she-wolf after being abandoned at birth, and afterwards discovered Rome. *Lupin* may have its roots in Latin with *lupinus*, *-ina*, *-inum* (of or belonging to a wolf) or the French *lupine*. One of the kindest people who loves Harry dearly and is sent by Dumbledore to rescue the infant from the ruins of his house (after Voldemort kills the boy’s parents) is Rubeus Hagrid, the Keeper of Keys and Grounds at Hogwarts. While Rubeus clearly derives from the Latin *rubeus*, *-eba*, *-beum* (red), a colour frequently seen at Hagrid when he partakes in a glass of wine, Hagrid could be associated with the verb *hagride* (to harass, torment). This connection explains how Hagrid’s half-giant status alienates him from the wizarding world, where half-breeds are frequently misunderstood and associated with lower status. Thus, he always experiences grief and is even, sometimes, harassed by Draco Malfoy.

J. K. Rowling proves once more that she is well documented, leaves nothing at chance and still engages in wordplay. She chooses to name the students’ Divination teacher Sybill Trelawney. Her first name is an interesting mixing of letters from the famous Sibyl who “made known the oracles of Apollo.” She was a priestess who possessed the gift of prophecy and “had a great reputation as a soothsayer”. As such, “the name of Sibyl was given generally to all prophetesses” (Grimal 1991)⁵. Although Professor Trelawney’s appearance and exaggerated manifestations with airs of mysticism and scented vapours in her eccentric classroom is generally mocked and make her be seen as a fraud, almost every prediction she makes proves to be true. She also possesses the Second Sight which enables her to experience trances and speak about true prophecies, including the Dark Lord’s death at the hands of a boy born “as the seventh month dies...” (Rowling, 2003: 741). Another charming teacher who, incidentally or not, teaches Charms is Professor Filius Flitwick. The Latin origin of his first name *filius*, *fili* (son) associated with the compound *flit* (to pass quickly or abruptly from one place or condition to another/alter, shift as an archaic use) and *wick* (a bundle of fibers or cotton thread that is found on an incendiary device) definitely connotes his appearance as a tiny little man, who has to use pillars of books in order to be seen at his desk. Furthermore, he is repeatedly portrayed as giving “excited squeaks” and “toppling out of

⁵ Grimal P. *The Penguin Dictionary of Classical Mythology*, ed. Kershaw, S., trans. Maxwell-Hyslop A.R., Penguin Books, 1991, p. 399, ISBN-13: 978-0-14-051235-9.

sight” right from the students’ first Charms lesson (Rowling, 1997: 99). In their fifth schooling year, Professor Dolores Umbridge is portrayed as their new Defence Against the Dark Arts teacher and quite a paradoxical one because she permanently tries to persuade the students that there is no danger in the wizarding world. True to her Latin etymology *dolor*, *-is* (*pain, anguish, resentment*), she represents a catalyst for mental and physical pain, when she tortures Harry (and other students), names herself High Inquisitor at Hogwarts and almost manages to start whipping children with the caretaker’s help, Argus Filch. Furthermore, Umbridge may be associated with the noun *umbrage* (*offense, displeasure, suspicion*) which is linked etymologically to the Latin word *umbra*, *-ae* (*shadow*). As she claims that the Dark Arts must be studied only from a theoretical point of view, her personality spreads suspicion and displeasure for all those who do not share her outdated vision.

As we cross the boundary from the teachers’ roles and focus on Harry’s social life at Hogwarts, we start discovering one of his best friends, Hermione Granger. While some have claimed that she is the female version of Hermes (god of commerce and flight, with a secondary role as divine messenger), Hermione’s name is alone rich in mythological value. She is the only daughter of Menelaus and Helen. According to the tragedians, King Menelaus of Sparta had betrothed Hermione to Orestes before the Trojan War. Still, during the War, Orestes was forced to give up Hermione to Neoptolemus, Achilles’ son. “She thus became the source of contention between her two suitors” (Grimal 1991)⁶. Although Rowling’s Hermione represents the smartest, hard-working and sensible witch in their year and is mostly portrayed as a perfect addition to Harry and Ron, Rowling feels that she must include her Greek reference in the final novel, when Ron’s mind is poisoned by a Horcrux that insinuates how Hermione might be in love with Harry, instead of him. While the triumvirate engages in challenging adventures, solving mysteries and appreciating each other’s skills, Draco Malfoy represents a constant irritation for all of them and portrays the school bully. Thus, there is no coincidence that Rowling chooses the Latin *draco*, *-onis* (*dragon*) for his first name, while his surname carries French etymology based on *mal* (*bad*) and *foi* (*faith*) revealing his “bad faith” and association with the forces of evil.

Still, Harry Potter’s true archenemy is Voldemort (also known as the Dark Lord or Tom Marvolo Riddle when he was just an ordinary boy

⁶ Grimal P. *The Penguin Dictionary of Classical Mythology*, ed. Kershaw, S., trans. Maxwell-Hyslop A.R., Penguin Books, 1991, p. 199, ISBN-13: 978-0-14-051235-9.

enrolled at Hogwarts). Once more, the British author demonstrates her wide reading in the French language by choosing the verb *voler* (to fly) followed by the preposition *de* and the noun *morte* (death) to illustrate this character's urge for achieving immortality. More specifically, his name can be literally translated as "fly from death", which reinforces his quest to conquer death and the belief that Dumbledore disparages in the fifth novel: "«There is nothing worse than death, Dumbledore!» snarled Voldemort. «You are quite wrong,» said Dumbledore [...]" (Rowling, 2003: 718). This statement follows shortly after Harry Potter's godfather, Sirius Black has been murdered by his cousin, Bellatrix Lestrange. This explanation brings us to another fascinating fact concerning Rowling's choice of naming many of the members of the Black family after stars or constellations (Sirius, Regulus, Andromeda, including Bellatrix). Despite having greatly drawn upon French and Latin etymologies for all the major characters, the British author does not apply the same rule for her most important piece of the puzzle: the protagonist. At first glance, Harry Potter's name displays an ordinary root in comparison with the others, who have not survived the Killing Curse as he has. Nevertheless, his first name represents the Middle English form of *Henry*, which is (and certainly was) often preferred for an English king. Therefore, his willingness and skill for ruling are deeply reflected in his name. As far as Potter is concerned, there is the evident resemblance between his surname and the man that makes pottery, which could reinforce the character's strength to "manufacture" his own destiny, embrace death, and afterwards come back to life as the only option to vanquish the Dark Lord.

Conclusions

More research can certainly be done concerning J. K. Rowling's innovative and resourceful use of her educational training and vast lectures in the *Harry Potter* novels. Unfortunately, this paper cannot comprise a thorough analysis of all the linguistic representations which manifest themselves in spells (*Accio*, *Avada Kedavra*, *Crucio*, *Diffindo*, *Evanescio*, *Expecto Patronum*, *Fidelius*, etc.), Potions (*Felix Felicis* – also called *Liquid Luck*, *Veritaserum*, *Amortentia*, etc.), places (*Knockturn Alley*, *the Shrieking Shack*, *the Forbidden Forest*, etc) and several other magical devices and characters that have generated a real challenge for all those who managed to translate Rowling's work. Not only her passion for the abovementioned languages, but also her coined words, unknown creatures or regional expressions and forms of speech, suggest creativity, sensitivity and devotion towards the English language

itself. Furthermore, the Anglicising of her writing is loaded with challenges for translators, but that may very well be the topic of another study, which should demonstrate that J. K. Rowling's writing is indeed worthy to be critically remarked if not lauded. Naturally, we cannot compare her style with other gifted authors of children's and young adult literature (such as Lloyd Alexander, Natalie Babbitt, Diana Wynne Jones or Philip Pullman), because she is not an excellent writer, but an extremely efficient one who selects each word to generate through language the maximum impact upon readers.

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SEMANTIC RELATIONS IN THE LEXICON OF LIVIU REBREANU'S WORK

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Abstract

The article aims to present some aspects regarding the semantic relations between words, taking into account both their denotations and connotations. It is known that artistic language develops some of the most unusual types of polysemy, synonymy or antonymy through the most unexpected meaning movements, enabling semantic updating to be achieved. The dynamics of the semantic updating imply that any meaning production can become a new meaning. To illustrate these dynamics, the author does not present a static description of the semantic relations but carries out a structural semantic research of the practical and applicative type, into the speech of the characters from a realistic, objective novel belonging to Liviu Rebreanu. The semantic analysis involves both words whose meanings are free of context, words whose meanings are dependent on the contextual factor, and especially words whose contextual meanings are new, not recorded in dictionaries, fresh and original, most often profoundly disturbing, just like the style of the great novelist.

Keywords:

semantic relations, semantic updating, context, polysemy, originality

1. Introduction

Every speaker uses and interprets all the time the meaning of words in any type of communication, whether it is the actual communication, or the understanding of a literary or non-literary text. Explaining the meaning of a word in correlation with a text, as well as with the dictionary, involves complex aspects, which are necessary to be understood both for what we call lexical learning and, above all, for a better interpretation and understanding of the text. A strategy aiming both the coding and the decoding of messages and at the same time an essential methodological principle applied in the field of modern semantics, but also of lexicography, is the relational study of words that highlight the common components of sense and the differences of meaning, as well as the possibilities of combination with other words in different contexts.

The various problems raised by lexical-semantic relations or categories, such as polysemy, synonymy, antonymy, can be illustrated by old and new words as well, used in both standard literary language and literary-artistic language.

Various studies and works of lexicology and semantics were written by great Romanian researchers such as: Ion Coteanu and Angela Bidu-Vrâncianu-*Contemporary Romanian Language. Vocabulary* (1975), Gabriela Pană Dindelegan-*Reflections on the contextual mode of semantic analysis* (1976), M. Bucă and I. Evseev-*Problems of Semasiology of the Romanian Language* (1976), Ion Coteanu-*Semantics and The Reflexive Function of The Language* (1977), Narcisa Forăscu-*Synonymy. Types of Synonyms* (1978), Angela Bidu-Vrâncianu-*Notes on the Connection between Lexicographic Metalanguage and Semantic Metalanguage* (1981), *Semantics and Lexicography* (1985), *Vocabulary Structure of The Contemporary Romanian Language. Theoretical Problems and Practical Applications* (1986), Angela Bidu-Vrâncianu and Narcisa Forăscu-*Problems of Word Definition from The Perspective of The Relation between Lexicography and Semantics* (1984), *Models of Semantic Structuring with Applications to The Romanian Language* (1984), *Contemporary Romanian Language. Lexicon* (2005), Narcisa Forăscu-*Synonymy as A Way of Defining in Dictionaries* (1986).

Among the foreign linguists we can mention: Jacqueline Picoche-*Structures sémantiques du lexique français* (1986), Alise Lehmann and François Martin-Berthet-*Introduction à la lexicologie. Sémantique et morphologie* (1998), Vincent Nyckees-La sémantique (1998), E. Bojoga-The *Semantic Theory of E. Coșeriu in Spain* (2001), Aino Niklas-Salminen *La lexicologie* (2003), Angela Bidu-Vrâncianu-*From Lexical Semantics to Textual Lexicology* (2010), Cristian Moroianu-*Internal Motivation of Semantic Relations. The Analyzable Synonymy* (2010) etc.

It is well known that the artistic language is the one that develops the most interesting polysemies, synonymies or antonymies, through the most unusual displacements of meaning, by means of which the semantic updating is actually performed. The dynamics of semantic updating or semantic neology means that any meaning production can become a new meaning. To illustrate this dynamic we will carry out a structural semantic research, of practical-applicative type, on the speech of the characters in the realistic novel of the objective type „Răfuiala” (Op, vol. 1, 1968), by Liviu Rebreanu, the Romanian writer considered by literary critics, the most vigorous, the most natural and the most captivating of novelists, the founder of modern Romanian prose through his narrative techniques and concern for everything that means life, social and

psychological. This semantic and stylistic analysis also concerns both the words whose senses are context free, the words whose meanings are dependent on the contextual factor, and the words whose contextual meanings are new, not recorded in dictionaries, fresh and original, deeply disturbing, as the style of the great novelist himself.

2. Polysemy. Semantic and stylistic analysis on the polysemantic words in the lexicon of Liviu Rebreanu's novel "Răfuiala".

Over time, polysemy has been analyzed both diachronically (time evolution of the meanings of words) and synchronically (the relation between the meanings of a given word in a given period). In the case of a polysemantic word, one of its meanings is more stable and represents the naming or denotation. All the other meanings, the connotations, are secondary to the first, developing directly or indirectly from it (that is, through another secondary meaning). Since the very beginning of the novel „Răfuiala", a large number of nouns and verbs, whose polysemantic meanings are both denotations and connotations, draws our attention. It will be noticed that the denotative meanings are more context free, as opposed to the connotative ones. The word *head* is one of the richest polysemantic words in the Romanian language, being registered in MDA („The Small Academic Dictionary", 2009) with 174 meanings.

Of all the structures, phrases and word-free combinations in which the word *head* can appear, in "Răfuiala" Rebreanu uses the following constructions: „își bătea capul" = "to worry" (Rebreanu 1968: 19), „îi era mai dragă ca ochii din cap" = "he was the apple of his eye" (Rebreanu 1968: 20), „nu și-a cătat el de cap" = "he didn't think of, didn't consider" (Rebreanu 1968: 22), "Sometimes it came through his head to go away." (Rebreanu 1968: 23), "Toma nodded his head in rebuke." (Rebreanu 1968: 32), "From here she must see how Tanase get strangled in Toma's hands how his hat falls off his head, how his veins get thickened on his temples." (Rebreanu 1968: 34). However, among all these structures used by the author, the most noteworthy in its artistry is the phrase *nu și-a cătat de cap*, "he didn't mind his own business" (ibidem, 22), (The word *head* exists only in the romanian phrase). Checking up the DEX and the MDA we find that this phrase unit is not registered. We consider that the interpretation with the meaning "didn't think of/" "didn't consider" is possible for any Romanian speaker, and therefore we can consider it representative for what the dynamics or mechanism of the development of new meanings could stand for at a certain stage in the evolution of Romanian literary language between the two world wars. In the case of

polysemantic word *crumbs* (according to the MDA, it means "very small pieces of a material or object"), a secondary, fresh, detached sense of the main meaning is developed, respectively, "small pieces of bread", in a original context, never encountered before until Rebreanu: "Crumbles of snow, small and frozen, slammed into her cheeks and slid down her chest" (Ibidem, 25).

The noun *găvan* ("the hollow within an object") is a popular term whose basic meaning, according to dictionaries (MDA, DEX), is the one we mentioned above. The meaning of the text, in the structure of the "palms cup" (Ibidem, 19) is a secondary one, derived from the main one, namely "cup-like palm of the hand ", which we can find in the dictionary, as well. The word *core* used by Rebreanu in two different contexts is interesting in its polysemy, in that it develops a secondary, less used actual meaning, as in the structure of "the core of the window" (Ibidem, 19), respectively, "the central part of an object " and an abstract secondary meaning, a temporal one, " core of the night "(Ibidem, 22), respectively that is "midnight ", as they are recorded in the dictionary. But in the statement, "In the highs of joy, the whole house was boiling like a basket of bees when the weasel is approaching." (Ibidem, 26), we notice that the author this time prefers the word *heights*, instead of the *core*, the former certainly being more expressive for him.

Another polysemantic word is also *mototol* (*huddled*). In the verbal construction *a ședeă mototol* (*to huddle down*), from the statement "Toma Lotru huddled on the settle." (19), the word *mototol* means "a bundle", whereas in the context "Rafila blindly threw herself between them, but an iron hand slapped her away so hard that she fell huddled down next to hollow poplar." (34), *mototol* is semantically differentiated and has the meaning "inert", "motionless", and is also recorded in the dictionary. A term belonging to the folklore such as *bargain* appears in the MDA with the secondary denotative meaning used by the Transylvanian writer, respectively "discussion between the parties in order to conclude a marriage". Rebreanu captures the essence of the inter-human, economic and social relations among human beings, the mentalities regarding marriages in Transylvania at the beginning of the last century, through such popular terms, which have become very expressive literary terms for a factual state: "Rafila wept very very much, when they had done the bargain." (20).

The contextual analysis of verbs is even more complex, since both the subject and the object in the statement have the same importance. In both the DEX and the MDA the verb *a dezghioca* is recorded with the meaning "to open, to undo, to peel off some fruits or vegetables, to

dislodge the leaves or grains from the corn cob.". The contextual secondary meaning that the verb *to defrost*, is developing in "*a wide splash of water defrosted below the sill.*"(19), meaning "to detach / to ooze/to drip", referring to a fluid, does not appear in DEX or in MDA. We consider that such a semantic interpretation illustrates semantic updating. One of the secondary meanings with which the *verb to sting* is recorded in the lexicographic references, "to produce a painful sensation as a sting", is enriched within its expressiveness in Rebreanu's novel, by indicating the cause of that painful sensation perceived as a sting, but also by the presence of the extremely suggestive comparison sending to naturalistic aesthetics: "Then, in an unhappy moment, a name came to mind, a name like any other, but whose letters stung his hearing like burning needles." (21). Another polysemantic verb, *to grasp* ("*to understand*"), is registered in MDA with 15 meanings, among which, the figurative meaning Rebreanu uses, "to succeed in understanding something": Toma seemed to understand the purpose of these torments. He frowned, so that he could grasp them better. "(19). As for the verb *to melt*, the polysemy becomes the source of its expressiveness. The very meaning of *melting* of the snowman is at the base of creating the connotative meaning of the melting of the soul of man in flesh and blood, on the ground of love sufferings: "The Rafila's heart was melting down, like a snowman melts in the heat of the sun." (21).

Angela Bidu-Vrânceanu and Narcisa Forăscu show that the relationship between denotation and connotation raises the problem of polysemy "as a microsystem, which means both identifying common sems and differentiating ones. [...] This leads to the interpretation of polysemy as a lexico-semantic paradigm. The operation is based on modern techniques of meaning analysis: *semic* analysis and contextual analysis."¹ The contextual-stylistic analysis of polysemy is the main way to explain the mechanism of evolution and dynamics of the senses in the Romanian language. The importance of figures of speech in the existence and development of polysemy is major, given that all the connotations are based on them, even if they retain the original expressiveness to a different extent. The figures of speech are an intermediary stage in semantic evolution. One of the greatest literary critics, George Călinescu wrote about Rebreanu that "he is more of an architect, an objective and accurate observer of the described world and less of an artist of the word,

¹ Bidu-Vrânceanu, Angela; Forăscu, Narcisa. 2005. *Contemporary Romanian Language. Lexicon*. Bucharest: Humanitas Educational Publishing House. 51

concerned with expressive language”². In fact, in numerous interviews or journal pages, Rebreanu himself confessed that he did not pursue in his creation majestic expressions, but to capture the real life, as a mark of its originality, even if it was done in a plain greyish style. Tudor Vianu in "The Art of Romanian Writers" showed that. Liviu Rebreanu employs a neutral, impersonal, grey style, "without embellishing"³, in the name of truthfulness, using lexical terms matching the social condition of its heroes/characters. However, Rebreanu's work is sprinkled with some figures of speech, probably also in the name of truthfulness, as life is not fundamentally grey, but it is often "adorned" with a gleam of glitter. We will thus discover throughout the text, the antithesis, the metonymy, the personification, the comparison and even the metaphor, as figures of speech, realized with the help of the connotative meanings of the words. We especially enjoy the presence of metaphor and metonymy that play an essential role in neology or semantic dynamics. Some of the secondary meanings of the polysemantic words used by Rebreanu in this novel have a more or less obvious figurative character. We will deal in our analysis especially with those words with figurative meaning, which discreetly "color" the predominantly greyish style of the author. An interesting word in terms of polysemy is the noun *soul*, which in Rebreanu's text has two different connotations, in two different contexts: "However, now that he got married, he hasn't seen a single soul crying." (21), where there is a metonymy, and "a warm breeze turned his heart smooth, as if a millstone had been taken away off of his the soul." (27), the meaning of the expression containing the word *soul* being "to calm down", registered in the dictionary. The polysemantic word is also the verb to change, which appears in DEX and the MDA with its main meaning "to change its appearance, form and nature becoming evil, repulsive." In Rebreanu's novel, there is a shift of meaning, an update of a figurative meaning of the verb: "the flowers have changed ..." (19), a structure that contains a personification with an anticipatory role regarding the transformation of the jealous man into a criminal. The polysemantic word "eye" is also present in the text. The main proper meaning is highlighted in the excerpt: "Toma wildly blinked twice, revealing two large eyes of extinguished coal." (20). The image of "wildly blinked" out of jealousy, of eyes in colour of extincted coal,

² Călinescu, George. 1988. *The History of Romanian Literature From Its Origins To The Present*. Bucharest: Minerva Publishing House. 734.

³ Vianu, Tudor. 1981. *The Art of Romanian Writers*. Bucharest. Minerva Publishing House. 311- 322.

suggestively depicts the soul's abyss of the character, a fact suggested by the contextual connotative meaning with which the noun *coal* appears. The other context in which the word *eye* appears with a secondary meaning is "window eyes", the window to which the male character had aimed his gaze, actually deepened in the soul-depts of an inner self subjugated by jealousy. By conjugating the metaphorical connotations of the words *gleaming*, *chained* and *to weigh*- "a glittering flash light sparkled for a moment his gaze, a glimmer of passionate anger, immediately drowned however in the perplexity that chained his soul." (20)-, a certain doubt is expressed, a boundary state of the character, his soul desiring, but not yet daring to unleash the beast within. It's outstanding the way the omniscient and heterodiegetic narrator analyses and captures the nuances and intricacies of a tormented soul, under the burden of passion and instinctuality.

He watches, he weighs, "In times he weighed his wife through the spider's eyelids open." (20), he plans everything, hesitates, and then acts, determined to take revenge, committing the final blameful deed.

In this story the extinguished beauty of the woman is expressed sequentially, with careful restraint of means, using only the connotative, metaphorical meaning of the word *peony*: "She had lost her peony cheeks, she was as white as the wall" (21), The woman's heartbreak is actually suggested in this context. Two synonymous verbs *to fade* and *to wither* used with their connotative meaning, also express the unlimited suffering of the woman, forced into a marriage without love: "He was very fond of Rafila, and he finally noticed that she was fading and withering like a blooming flower outgrown by weeds" (21).

If in other contexts the word *light* in a figurative sense always refers to something positive, in Rebreanu's novel we do not find the light of hope or salvation, but the light that opens the door to instincts, to long-term, devastating experiences. It is a bad, greedy, evil light: "And suddenly it seemed as if light had entered his brain." (21) The polysematic words *nose* and *heart*, have also figurative meanings as in the contextual phrases: "We are too nosy," said Tănase. (29) and „își lua inima-n dinti” = "he summoned up his courage" (the word *heart* exists only in the romanian phrase) and decided not to mind anymore." (29). An interesting word used by Rebreanu repeatedly with its secondary figurative meaning is *prank*, meaning "chance" or "destiny" which pranks people, meaning of course, registered in the dictionary: "Chance brought him here... chance, of course, murmured Toma."(28). The noun *shadow* (a widely popular narrative motif in universal literature), is also a polysemantic term, Rebreanu uses figuratively, resorting to repetition. As

a psychological term, *shadows* suggest fear, emotional immaturity, existential anxiety, but also the need to fight, to take revenge, the character being under control of the demon of jealousy: "He was strong as an ox but he was afraid of all the shadows, and yet he went mad after them all "(22).

In the text there are a series of verbs in personal as well as non-personal mode, such as the participle converted into adjective, used with figurative, contextual meanings, registered or not into dictionaries, which are part of some figures of speech. It is well known that semantic differentiation by context is very important for adjectives. We have selected therefore several adjectives and verbs whose meanings are contextual: *incandescent*= "intense", "great" (adjective-epithet): "And at the end of the meal, when the cheerfulness was incandescent, there, the door opens, and on the threshold there is Tănase" (27); the verb *to whisper* = "to be heard weakly" (personification): "A sorrowful, weak, prolonged moaning whispered through the air." (34); *sifting* = "slowly snowing" in the context of "a shower of snow from time to time was sifting through the air, swept away from time to time by sharp blows of wind." (25); *a clocoti (to boil)* = "to be anxious": "In the midst of joy, the whole house was boiling like a hive of bees when the storm is coming." (26) and (the metaphor): "He felt his blood boiling as if in a cauldron." (34); *naked* = "leafless" (participial adjective - personifying epithet). "Voices of wind rushed through the dead forests shaking wildly the branches of the naked trees." (33); *shredded* = "scattered" (epithet): "Through a shredded crack, the winter sun cast its lit cheeks, spreading a glittering spoil above the earth clothed in white." (33); *sweet* = "gentle" (epithet): "He was a tall lad, as straight as an arrow, with a charcoal-black mustache, twisted like a drill, with big, sweet eyes, like an innocent child." (28); *hodinit (fresh, rested)* = "quiet" (meaning not recorded in the dictionary - epithet): "We're leaving now, you stay rested" (24); *hell* = "the embodied evil" (metaphor): "Woman is hell." (32); *to spread* = "to scatter": "Then they also spread on the wings of the whistling wind." (34); *dark* = "upset", "thoughtful" (epithet): "*From a cheerful man he had been until then, he became dark as the rainy season*" (in an antonymic relation with the adjective *cheerful*; *to strengthen himself (in thoughts)* = "to think hard": "And the more Gavrilă encouraged him, the more clearly he saw what he had to do, the more he strengthened in his thoughts." (32); *to swirl* has the figurative meaning "to whirl", "to intensify": "In Tomas's mind now it began to swirl and struggle all the plans he had made so far ..." (28); *to cling* = "to cling to one another", "to become one with another": "He saw how his wife rested his arms on

Tanase's , how she clasped her hands on his neck, as he clung to him. (30); *to measure up* - to analyze "Toma measured up him frightened, then slowly moved away from him" (31); *soft* = "sweet", "suave": "Suddenly she got a soft silky voice, a thin and gentle voice like the comfort of love." (29); "*dead*" = "dry": "Wind gusts ran through the dead woods at times, shaking wildly the branches of the desolate trees." (33); *to smooth* = "to calm": "and a warm embrace smoothed his heart." (27); *certes* = "certainly" (meaning not registered in the dictionary): "So you certes come, not to dare not to come" (23); *to slap* = "to pinch": "The snow slapped their cheeks." (34); *to nail* = "to fix": "He nailed her with his look, as if he wanted to read his most hidden thoughts" (24); *to gloom* = "to get cloudy": "and after a while the sky got gloomy again" (33); *to tear* = "to cause immense pain": "it seemed to him that every word tore his heart." (23); *to thrill* (reflexive form not registered in the dictionary) = "to pierce": "Seeing it, Rafila felt a thrill of horror in her heart." (25); *faint* = "extinguished, barely heard": "he looked stunned at each of them, then he spoke in a hoarse but faint voice ..." (30); *to bask* = "to stretch out, to lie down": "The grey clouds were basking in the stifling air, ready to roll down to earth, sweeping across the ridges of the hills near the road." (33); *to torch* = "to torment": "Rafila seemed to know what thoughts torch him up and looked at him in astonishment." (24); *torched* = "worn out": "At the fireplace, a dry and torched gypsy girl was stamping her feet every now and then" (26); *to guard* = "to alight on both sides of the road": "A long line of old poplars was guarding the road" (34); *to scream* = "to make noise by breaking": "Suddenly, a black branch, dried like a huge hand broke screaming sharply and felling off right in front of him." (34)

3. Synonymy. Synonymous relations in the lexicon of Rebreanu's novel

On extralinguistic level, the condition of the existence of a synonymy relation between two words is the referent identity. But on the linguistic level, the relation of synonymy exists when we are concerned by the functionality of the two words that is, two invariant lexical units, so different, but functioning as variants under certain conditions, determined by the distribution of terms on a dialect level, because the synonymy it is a stylistic-functional issue of use and effect achieved also by use⁴. The differences between synonyms are not related to the

⁴ Forăscu, Narcisa. 1980. Forăscu, Narcisa. 1980. *Problems of Stylistic Interpretation of Synonyms*. SCL. 31. no. 5. 554

semantic sphere, but to the stylistic one highlighted within the general functional variations, according to various criteria, if it is an outdated, out of use, regional, dialect, rare, argotic, euphemistic, ironic or figurative word. In Liviu Rebreanu's short story, "Răfuiala", there are pairs of progressive lexical synonyms with figurative meaning, referring to the same object (blood) such as *to boil* - *to simmer* marking different degrees of anxiety: "His blood was boiling in his veins." (34) and "he felt his blood boiling as if in a cauldron." (34). Also progressive synonyms are *to marvel* - *to wonder*: "And everyone marveled and wondered, only Toma did care at all." (21). Sometimes the synonyms are total and independent of the context such as *primenit* (*dressed up*) = "*attired*", "*to dress up*": "All attired as for a celebration, waiting for too long to leave Toma Lotru was sitting dully on the bench." (19) and "Let's dress up, Rafila, he said idly to his wife." (24). Synonyms independent of context are also the words *peace* and *quiet* while the adjectives *war* - *gentle* are contextual synonyms: "May God give you peace and quiet in your house! The godfather whispered slowly, and his words were warm and gentle, like a soft spring wind." (26). There is also a relation of total lexical synonymy between the words *goozle* and *throat* in the following contexts: "From time to time, his fists clenched tightly, as if he wanted to strangle somebody by the goozle." (34) and "He jumped quickly to Tănase and he got it by the throat." (34), the word *goozle* being older and harsher than its synonym *throat*.

If we turn our attention to the following contexts: "The frost one night before had painted lots of ice figures." (19), "Toma opened his mouth wide, as if he wanted to bring out a pile of curses." (29), "He sat like that staring blankly, and before him an army of people was shaking." (29) and "Later, however, he slowly began to get near, sneaking through the crowd, until he reached her." (30), we notice the existence of a synonymy relation between the words *lots* - *pile* - *army* - *crowd*. It would be interesting to add to this synonymous series the word *whole bunch* because at least one of its meanings, the one in the statement, "a whole bunch of people said they live well." (21) he semantically approaches the other four words listed, being in relation to partial lexical synonymy with them.

4. Antonymy. Aspects of antonymy in the lexicon of Rebreanu's novel

Antonymy is also a fundamental semantic phenomenon, a way of organizing the vocabulary. We recall that the opposition of meaning between words, which this semantic relation implies, sends not only to

different realities, but also opposite or contradictory realities. Angela Bidu-Vrânceanu and Narcisa Forăscu show that, “antonymy, as a linguistic phenomenon, covers both words that designate contrary notions (based on an extralinguistic objectiveness) and words put by speakers in antonymic opposition by comparison and differentiation under a certain aspect.”⁵ Therefore, antonymy in language is much more than a simple opposition from objective reality. It may encompass this opposition, but it is not confined to it. In order to capture the linguistic essence of the phenomenon, we must take into account the meaning components of antonyms. We can speak therefore, as in the case of synonyms, of antonymy in language and antonymy in speech. By frequent use in different contexts, there can be formed pairs of words to enter into such a relation for one or the other of their figurative meanings (even in the absence of antonymy at the level of their own meanings). In Rebreanu's short story, we can see antonyms, either in the same statement or phrase, or a few pages apart, the element that connects them being the suggestion or reference to a factual state or an inner mood of the character. This is the case of the antonym pair *ice- embers* emphasized on one hand by the meditative, cold attitude of the man haunted by jealousy and existential misery: “The frost had painted on the windows lots ice of figures, strange and twisted like the ugly dreams of an unhappy man.” (19), and on the other hand by his inner torment, by his shattered soul “All night he tossed in his bed, as if he had been lying on hot *embers*.”(24). Sometimes the antonymous relationship between two words is essential in understanding some facts, because they significantly illustrate the cause-effect relationship. This is the case of the adjective *beautiful* in the statement: “There, in the middle, a proud and gracious wonder, a beautiful body of woman.” (19) which enters in an antonym relation with the adjective *ugly* from the above structure of “ugly dreams”, according to the principle of causality, fundamental principle of human thought. The connection between the two terms is given by the cause-effect relation, according to which the beauty of the woman awakens in Toma Lotru's soul, a man crushed by the serpent of jealousy, the most horrible dreams of revenge towards his rival.

The conflict between two men who love the same woman is by no means a rare phenomenon in the world of Rebreanu's village and is clearly highlighted in the text by the antonyms *rich-poor*: “Toma was a strong and rich boy, and Tănase was poor as a church mouse.” (20). It

⁵ Bidu-Vrânceanu, Angela; Forăscu, Narcisa. 2005. *Contemporary Romanian Language. Lexicon*. Bucharest: Humanitas Educational Publishing House. 122

well known that not all words, especially nouns, have an antonymic pair. Sometimes the antonymy is only apparent, for example, the pair of (*smile* - *cry*), because in terms of meaning, of authentic living, it is nothing more than a hidden synonym: "And it seemed to him that that smile seemed more like a cry." (21). In other cases the antonymic terms seem to neutralize each other. They exist only to express the resignation and acceptance of the wrong fate, an attitude of disturbing drama. This is the case of antonyms *joy* – *sorrow* /*crying* from the statements: "... but Rafila also dressed quickly, quietly, and on her face there was neither joy nor sorrow" (24) or "And she was silent and waited humbly and quiet, like a bud of mud in the clay pot, and instead of joy, a crying shadow wrapped her snow-like cheeks." (25). Any semantic update represents a movement between the system boundaries. Discussing the semantic updating and the freedoms acquired within it, Bidu-Vrânceanu, in "Contemporary Romanian Language. Lexicon" (2005), show that a special situation is required, namely the fact that sometimes the speaker, uses in his speech antithetic terms that are not antonymic in the system. The antonymic combinations no longer represent updates of a relationship existing in the system, but the speaker or narrator creates in his speech an anonymous relation based on connotations, thus the freedom of choices becoming very large. This means that theoretically any terms can be contrasted, provided that the common semantic dimension and the incompatible contrary seems result from the context. In other words, the context provides data that completes the system. We can illustrate the phenomenon with two antonymic, surprising, metaphorical, nominal phraseological units, from Rebreanu's novel. The difference in attitude and behaviour of the two spouses (she-innocent, and he-instinctual) is suggested by the antithetical contextual metaphorical structures: *white rose* - *wild tree* from the statement: "Rafila is standing next to him, a white rose in the shadow of a wild tree." (30). In another cases there are used verbal antonyms to express the hesitation of the rival character of the woman's husband, Tănase Ursu. In this case, the choice between *going* (*leaving*) and *staying* becomes a matter of life and death: "What can I say? I would go, I would stay and ... I do not know what would be better." (32). Now, we know what choice he made and at what price. The class of adverbial antonyms is also represented in Rebreanu's text, outlining, with verbs or nouns in the semantic field of life and death, the state of uncertainty, anxiety, revenge and danger that floods with turbulent waters the whole atmosphere of the novel. This is the case of the adverbial pair *here-there* in the statement: "Their heads were bowing , whizzing from here to there." (34).

5. Conclusions

The novel „Răfuiala” by Liviu Rebreanu also draws our attention by its construction. It begins and it ends with two images in antithesis, two antinomial and antonymic images. At the beginning of the story, by developing the figurative meaning of the verb *to paint* in the statement “The frost had painted lots of ice figures on the windows.” (19), it is suggested the creative power of nature, while in the end we are witnesses of a passionate crime through which it is suggested the destructive power of the human being, under the tyranny of instinct: “From here she had to see how Tănase gets choked in Toma's hands, how his hat falls off his head, how his veins thicken on his temples and on his forehead.” She closed her eyes in horror.” (34) The development of the secondary senses of a word is achieved through displacement of meaning caused by the modification of those component elements that are usually conditioned by the context. Contextual conditioning usually implies special stylistic marks, visible in different degrees. Depending on the types of secondary senses, on the relation they establish with the main meaning and depending on their delimitation, more or less precise or contextual, polysemy is therefore a factor of ambiguity in the language, but also the source of expressiveness. The description and learning of the meanings of polysemantic words follow both the conditions for outlining the meaning and those related to their use in a certain context or stylistic version. The contextual shifting of meanings of polysemantic words, under complex linguistic and extralinguistic conditions, are a proof not only of the existence of the phenomenon of polysemy, but also of the interest it represents as a dynamic aspect of the lexicon, as a factor of semantic updating. On the other hand, synonymy and antonymy, as fundamental semantic-lexical phenomena, existing in both language and speech, also contribute to the enrichment of the lexicon and to the dynamics of semantic updating. Concluding, even though contextual analysis can only partially solve the big problem of meaning determination, the importance of context for semantic updating within the texts of semantic systems is evident, resulting in greater or lesser distances from the system. And the lexicon of Rebreanu's novel is a solid proof of this.

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SPECIFIC FEATURES OF LEGAL LANGUAGE

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Abstract

Nowdays, there is increasing internationalization of legal affairs in these places. Additionally, English is the most common international language. Legal language has strengthened the role of lawyers because of its obscurity, and has given them the power they long for. That is one of the reasons it resists changes. While there have been some improvements, attempts to bridge the gap between everyday English and legal language are not uncommon, as legal English remains a highly specialized sub-language. Legal English is mainly characterized by its density and its obscurity. The unique features in most legal texts make it impossible for common people to understand the meaning of contracts, wills and sentences.

The present paper aims at describing some of the functional characteristics of legal language in order to support relevant practitioners and scholars in dealing with the English legal texts. Legal English has its own characteristics on various levels, including the lexical or syntactic level. On the lexical level, it takes on some characteristics including archaisms, Latin and French loan words, technical terms, repetitive words and synonyms. It takes on certain features on the syntactic level including declarative sentences, long and complex sentences or impersonal style.

Keywords:

legal language, features, language, legal

1. Introduction

Today, the majority of places on earth are governed by law. All these laws exist without exception, with the appearance of languages of statutes or cases. Language is very important for all kinds of laws and relevant rules and so we need to study legal language. Among all kinds of languages that exist today, English is the first global *lingua franca*, to say precisely, modern English. In fact, it is the dominant language and is often regarded as the international language of communication required in certain legal practices or academic activities. In addition, there are many unique features of English that appear in the course of legal study and practice. In such a case, a study on legal English must be carried out in particular from the perspective of interdisciplinary thoughts. In fact, there lies a long history of study on legal English, which, in some experts' opinions, is not so long and not very rich in academic achievements.

The study of the functional and stylistic features of legal English is important. First, with the globalization of all kinds of affairs, especially legal affairs, an instrument of communication is required by international society. Because English is the most popular language, and most places in the world are regulated by law, the legal English study will contribute to people's knowledge of legal English, which can enhance communication conveniences on international legal affairs occasions. Studying this topic can familiarize law school students with this particular kind of language, which often appears in their reading materials. In addition, this study may invoke legal professionals to improve their competence on the aforementioned legal occasions.

2. Lexical features of legal language

The shifting standpoint of legal English vocabulary includes words and phrases archaic, technical and foreign, as well as binomials. Some of them are therefore unnecessary. The choice of words is argued to play an important role in the ultimate goal of legal writing in plain English. It is considered appropriate to avoid complex, technological, unfamiliar, irrelevant, unusual, or jargon words and phrases, but beyond this supposition, many types of words encountered in legal language will be introduced next.

2.1.1. Archaisms

One of the most remarkable features of legal English is the use of archaic words, which mainly refers to frequent use of old words including Old English words and Middle English words in legal English—a highly regular written language. Actually, this feature suggests legal English is traditional, serious, standard, authoritative, and straight. Here, Old English or Anglo-Saxon, a West Germanic language closely associated with Old Frisian, is an early form of English spoken and written by the Anglo-Saxons and their successors. And Middle English, which developed approximately between the late 11th and late 15th centuries, on the stage of the High and Late Middle Ages, is the English language present in England.

It is widely known that modern English, particularly general English nowadays, is influenced by Old English and Modern English. But legal English maintains a large number of Old English words and Middle English words, and their meanings, most of which were never used in Modern English. Archaic words are used less often than other expressions, so in the course of time, they became rather obscure. Archaic words of formal style used by lawyers are called legalisms and

Archaic terms belonging to formal style used by lawyers are called legalisms. Also, texts may also include multiword phrases in which at least one of the terms is archaic. The Online Glossary of Archaic Terms and Phrases provides us some examples of archaic terms and phrases:

banco (sittings of superior courts of law for the purpose of determining points of law) *decreets* (court judgements in Scotland)

de lunatico inquirendo (a writ or process issued to inquire into the state or condition of a person's mind)

nisi prius (jury sittings in civil clauses; actions tried by jury before a single judge)

poindings (distrainments in Scots law)

2.1.2. Technical terms

In every profession there are its own technical words, called technical terms or terms of art, which actually refer to a group of words with different definitions to describe concepts in the field of some occupation. In the field of law, technical terms apply to legal art concepts, which have their own special connotation and extension in the legal sense. Such kinds of terms are often and widely used to explain complex concepts of law more concisely and will not be replaced by another glossary. Therefore, prosecutors, judges and other legal experts are useful for sharing their thoughts in their own forensic practices.

Technical terms, words, phrases and expression, which are also called terms of art, are the words that legal professionals use in specific contexts as technical terms for their purposes. (Chiriac 2012, 104). As a characteristic, technical terms have accurate and fixed meaning and cannot be substituted by others:

clerk of court= the court officer who oversees administrative functions, especially

managing the flow of cases through the court

common law= the legal system originated in England and is now in use in the United States.

injunction= a court order preventing one or more named parties from taking the same action

petty offense= a federal misdemeanor punishable by six months or less in prison

The legal field abounds in terms of art and it is important to use the technical word in its proper context. You will also need to learn to distinguish terms of art from mere jargon or argot. Often a word which was at first argot or a jargon becomes a term of art over the course of time. On the other end of the artistic use of legal terms, you should know

which terms have now become archaic, after they were once terms of art. For example, the word *appeal*, which was once a technical term, but now there are much often used its synonyms: *application*, *call*, *claim*, *demand*, *petition*. In this case, the word is someway out of use, being considered an archaism. Another example, *felony*, once a technical word, now it is very rarely in use in legal language. Its synonyms: *crime*, *violation*, *assault*, *burglary*, *offense*, have replaced the word in the last years. On the other hand, the word *prescriptive right*, which was once an argot, it is now fully used in legal language as a technical term, having the legal meaning of *a long-standing-right that is legally valid*. Nevertheless, art terms are different from legal jargon. Words that are not sufficiently accurate belong to the legal jargon, a specialized language that allows a professional group to communicate quickly and efficiently. In this way, the internal contact of lawyers is strengthened, but for non-lawyers, who face the difficult task of understanding them, individual definitions of words are elusive. (Chiriac 2012, 104)

Law is a wide profession that can be shown first of all through its specific language, legal language, which is because forensic or other practices are very harsh and serious, and legal or forensic professionals must be careful and precise in describing related activities. The enduring feature is that every technical term only has a single, fixed meaning. Each term of legal art represents one particular legal concept, and other words can not replace it. Besides, it can only be used as one term of legal art to express one meaning in common sense in the legal field, although it has different general meanings. But some terms of legal art have more than two meanings, and their meanings must be grasped according to the context in which they appear.

2.1.3. Foreign words

2.1.3.1. Legal Latin

Matilla (2006) states that Legal English is a strikingly mixed language of interaction between foreign words and phrases of Old/Middle English, Latin and Old French. (Matilla 2006). Some of them look strangely typical. Words derived from foreign Latin or French have either been transliterated or borrowed directly. However, all three languages left a deep mark on legal English—a mark that remains clearly visible especially when referring to vocabulary but also to language structure. Latin and French words often form part of the most basic vocabulary of English law. Some of these represent the very roots of English legal theory.

English is a mixed language, and one of this linguistic characters is that this language borrows a large number of words from Latin. As one of varieties of English, legal English also loans many words from Latin, and these words can be divided into three kinds. One kind of them often appear in people's activities involving forensic affairs and have been recognized in our daily lives. Latin is in use in legal English everywhere. That is demonstrated by the general principles of law. Legal Latin maxims and phrases are still often articulated in Latin nowadays and are typically used to explain the theoretical development process. Legal Latin maxims and phrases are still often articulated in Latin nowadays and are traditionally used to describe the intellectual process formulating:

a fortiori= with even stronger reason

coram non iudice= before one who is not a judge

corpus delicti= the body of the crime

bonus iudex secundum aequum et bonum iudicat et aequitatem stricto iuri

praefert= a good judge decides according to justice and right and prefers equity to strict law.

Ordinary Latin is often of little or no help in recognizing the Latin words in legal documents. The sense of a phrase may be purely technical. An example may be *annus luctus*, which refers to the period which a widow is morally supposed to remain chaste. As a legal specialist or not, to correlate the meaning of the phrase with legal language and use, it is properly necessary to consult a good dictionary of common law. Lexically, the influence of Latin on English has been important. There is a significant portion of English stock of French words, which comes from Roman and Latin sources. Latin words of 66 percent -80 percent are known to exist in English, and even a large number are borrowed directly from Latin. Latin influence on English is primarily lexical in nature, limited in the form of Latin roots mainly to word origins. As far as Old English is concerned, the first way to influence Latin is through the Germanic tribes, such as the Angles, Saxon and Jutes, who often engage by trade and war with the Latin speaking Roman Empire. The second way is through Christian missionaries who came into Britain in the seventh century or so and introduced religious terms to Latin. Some words came from the Norman language spoken by the royal court and influenced by Latin as regards middle English. And the Church and academic centers tended to use Latin, which in fact was happening through Latin lexical borrowing. As the source of modern English, English in the English Renaissance borrowed words directly from Latin

in the form of classic or medieval Latin.

Industrial Age came after Renaissance, and was the dawn of the age of scientific discovery. This style of exploration had to represent new words, and many borrowing words from Latin appeared in English. In addition, some of the Latin word elements are used to coin English words with other language components like English. In fact, to this day people have always used Latin words to coin words. According to the above, Latin words were borrowed exactly for coin words, and legal English, as one of the English forms, is featured with Latin loan words.

2.1.3.2. Legal French

Legal French is particularly noticeable in the classic branches of English law. There are many historical, political and legal factors contributing to loan words from French in legal English. In addition to these effects French had on general English, the judicial system influenced the legal language at the time, and one consequence of this influence is also that official language borrowed several words from French in judicial operations.

In fact, at the beginning of his rule, William the Conqueror did not oppose English native culture, especially including the judiciary, and he even permitted the native culture to evolve to some degree. At that time, England's original local courts were also held and allowed to administer justice in accordance with England's ancient law or customs. But in reality the King's Court was a gathering of King and his courtiers, most of whom were French Normans. At that time forensic practices in England were heavily influenced by French, and even final decisions were made by French-speakers like King and his courtiers. After Norman Conquest, French were employees of judicial bodies, especially in higher courts in British territory, and some of them, although not French, were more French, directly influencing forensic terms like loan French words.

French influence reflects not only in the words of French origin :*appeal, claim, counsel, charterparty, demise, defendant, larceny, layperson, recovery, torts, sentence, sue, verdict*, but also in the utilization of adjectives which are placed behind the nouns which they modify in phrases like: attorney general, court martial, fee simple absolute, letters testamentary, malice aforethought, solicitor general. (Chiriac 2012, 105). Nevertheless, the influence of Old French goes much deeper than one might expect on the basis of these examples. However, most of the technical vocabulary of legal English goes back to Old French, the roughly equivalent word in modern legal French often has another root, as seen in the following cases provided by Glossary of

French Legal Terms:

canvass (Fr.*soliciter*), *case-law* (Fr.*jurisprudence*), *compensation* (Fr.*indemnisation*), *case* (Fr.*affaire*), *drunkenness* (Fr.*ivresse*), *evidence* (Fr.*preuve*), *felony* (Fr.*crime*), *hearing* (Fr.*audition*), *oath* (Fr.*serment*), *rape* (Fr.*viol*), *stiquer* (Fr.*eliminer*), *tenant* (Fr.*locataire*), *warrant* (Fr.*mandat*), *vacate* (Fr.*vider*), *venue* (Fr.*vandalisme*), *utterance* (Fr.*expression*)

According to Tiersma (1999, 30-33), French law allowed the formation of worlds that ended in –ee, which corresponds to the letter -e in Modern French (Matilla 2006, 232), to denote the person who was the subject or object of an action: *acquittee*, *arrestee*, *condemnee*. (Matilla 2006, 232). Consequently, the ending -or was given to a word which denotes an active person (the doer). Thus, opposing positions were created: employer / employee, trustee / trustee ('person creating a trust, 'usually referred to as settlor / 'person administering trusted property'), mortgage / mortgagee, vendor / vendee. (Matilla 2006)

Lawyers are coining new words on this trend even now, including *refuge*, *rejection*, *detention*, *dismissal*, and *tipping*. The question is whether this multitude of expressions could be avoided, and whether one should use, for example, when equally appropriate among other things. Another example of French influence is that adjectives in that language normally follow the noun they modify. In legal English, several such combinations are still common, including *attorney general*, *court martial*, *fee simple absolute*, *testamentary letters*, *malice aforethought* and *solicitor general*. (Tiersma 1999, 30)

2.1.4. Repetition of words

The lack of anaphoric reference in legal English caused words to repeat themselves. Anaphoric reference is avoided although it is used by personal pronouns, demonstrative adjectives and demonstrative pronouns in other registers. Instead of pronouns, the nouns are repeated; for it is not always clear which word in the document refers to a certain pronoun, which is not accepted in legal writing. So the repetition is used to avoid ambiguity. Williams (2004) considers that the frequent repetition of particular words, expressions and syntactic structures are used instead of pronoun references or other forms of verb tenses, repeated repetition of particular words, sentences, and syntactic structures.

2.1.5. Synonymy

One of the most important lexical feature of legal language is synonymy. Legal language, as we mentioned before, abounds in

synonyms, due to its many historical influences especially French and Latin. One of the main reasons for occurring the phenomenon of synonymy in the legal terminology of English is the frequent interference of meaning among French and English terms. Linguists find that synonymy is a common enough feature of legal terms. In legal languages with several layers of language, such as English, this phenomenon is especially frequent.

A prominent feature in legal English is the accumulation of synonyms within the idioms in cases where one word would be enough. Binomials are the most common types of synonymous pairs and synonym strings, also called doublets and triplets. In legal terminology, we may often find synonymical doublets or triplets in which one or two terms are English and the other one is French. For example, the triplet *rest-residue-remainder*. While *rest* and *remainder* derive from Old and Middle English, *residue* has a French origin. Also, the triplet *cancel-annul-set aside*, where *cancel* and *annul* are French words and *set aside* is an English expression. Legal English has a curious historical tendency to collect two or three words to classify and accurately convey a single legal concept (Bouras and Zouari 2014)

Chiriac (2012) states that binomials have two lexical units (nouns, adjectives, adverbs or prepositions), usually accompanied by a conjunction and are called *doublets*: *release and discharge, finish and complete, bind and obligate, null and void, power and authority, furnish and supply, deemed and considered, final and conclusive*; or three lexical units connected by a conjunction and are called *triplets*:

build, erect and construct, cost, charge or expense, obey, observe and comply with, place, install and affix, give, devise and bequeath, advice, opinion and direction.

What makes legal drafting complicated is the existence of a number of synonyms which refer to the same legal concept, as in the examples:

duty: charge, burden, contract;

appeal: application, bid, call, claim, demand;

counsel: admonition, caution;

procedure: act, commission, exertion

The widely held view is that they should choose one term. Consistency, however, is hard to achieve, because a legal document must be effective and legal drafters are primarily focused on achieving this. A huge number of synonyms caused idioms to emerge:

assume liability=to accept the responsibility for paying the cost of something

to assemble a case=to gather evidence needed; to break the law=to

fail to obey the law fee

simple=absolute title of ownership of real estate

go on record=to make an official statement rather than an informal one

Since in legal English they consist of two words with the same semantic meaning, one of them is redundant and does little for the meaning itself. The simultaneous use of two words with the same conceptual meaning, usually taken from different languages, illustrates the legislator's confusion over whether or not they have the same meaning. In such instances use of both was the easiest. (Chiriac 2014, 105). In this respect, it was a temptation to bring the idiom into every alternative. It resulted in a large number of double synonymous pairs: *breaking and entering, goods and chattels, made and signed, will and testament* accentuating the English word with its equivalent in French or Latin. (Chiriac 2014, 105)

Synonymy as a concept is diametrically opposed to polysemy: two or more words describe the same idea. For example, where magistrates arrange a scene inspection, the legal French use synonymous words: *visite des lieux, transport sur les lieu, descente sur les lieu* or *vue des lieux* (Matilla 2006). Terminological synonyms are not completely different to common synonyms, synonymy being a paradigmatic class which presents semantical features both common and particular. This presupposes a closely examination of contextual relations among two or more terms. In this regard, there are imperious necessary to analyse the similitudes of meanings, proportional distribution and reporting of the same concept.

3. Syntactic features

3.1. Complexity and length of sentences

According to Matilla (2006), sentences are usually very long and complicated in the legal language largely due to the influence of tradition: legal language includes a language for special purposes of great antiquity whose stylistic elements mostly originate from medieval Latin. In the context, among other things, lies the old language of royal chancelleries and of the notarial profession of Latin. (Matilla 2006)

In the recent decades, language specialists have have sought to improve the quality of the legal language, notably by proposing to shorten over-long sentences and some improvements can be seen nowadays. The length and complexity of sentences are the most obvious syntactic features. Plain English movement disputed the structural

complexity in legal writing and explored the opportunities for the shortening of sentences. Specific sentence structure is caused by the fact that in the past every part of a legal document used to consist of a single sentence. Sentences included a great deal of information, repetitiveness, long noun phrases with plenty of modification, peculiar word order, prepositional phrases, as well as coordinate and subordinate clauses. As a result, lawyers are advised to measure the sentence length, or cut out superfluous words and sentences, or even delete redundant words and phrases. Only words that support the arguments given in the text add value to the sentence.

The feature of lengthy and complex sentences in legal English depends on the legal English setting. These contexts involving legal activities and the legal environment require several verbs, phrases or clauses to change and validate headwords so that legal speech can achieve the communication purposes. Additionally, in long and complex sentences of legal texts, there are many fixed sentence structures with many special legal significances. And in certain contexts outside legal contexts, the definitions of these sentence structures in such contexts vary from these. A few examples are: *come as...subject to..., provided that/provided... that, where..., for the purpose of..., notwithstanding..., without prejudice to..., to the extent that..., save.../except (for)...*, etc. (Feng 2012)

3.2. Impersonal style

Depending on which group they represent, attorneys frequently make use of features that minimize the agent's visibility while emphasizing the action—a tactic issue that impedes comprehension as a result. The use of passive voice and the unusual use of pronouns are characteristics of a highly impersonal writing style. Passive voice is inherent in legal language, but is also overused in legal documents of all types. Legal drafters naturally stick to it, so both laws and court decisions usually include a passive verb, particularly when it imposes a duty or a condition. We tend to create the illusion that those laws are infallible because we exist without the human agent's control. Legal drafters are advised to change the texts by turning passive voice into active, as passive is only permissible when the action's deceiver is unknown or deliberately left out. The same is true of law.

Another feature is the omission of person pronouns. The omission of the singular first person is motivated by judicial efforts to achieve maximum objectivity. The first singular person is often used in this case. Also, the singular second person is excluded when there are no direct

orders and warnings or when legal rules are considered to be impersonal. Therefore, the use of a singular and plural third person is prominent. When a rule extends to all, everyone, everybody, every person is used, and no one is used in prohibitions. The aim is to create the impression that law is unbiased, but such generalizations are ambiguous, and often uncertain regarding their effectiveness.

3.3. Declarative sentences

Feng (2012) states that from the point of view of syntax, there are four kinds of sentences: declarative sentences, imperative sentences, interrogative sentences and, in general, exclamatory English. Law is often used to render the interrelationship of definite persons, and in a general case or in a special case, legal documents are often used to recognize these relations. In these legal texts, the legal language must be precise, well-designed, objective and standardized, so that people can do their own acts in the legal sense according to the law and other relevant legal rules. Therefore, in legal English there are primarily many declarative sentences other than imperative sentences, interrogative sentences and exclamatory sentences. For example, the following sentences are considered to be declarative:

Judges asked defendant complete identity.

Please, prosecutors, read indictment defendant's letters in courtroom!

Declarative phrases can make legal language simple and conclusive, and they are commonly used in legal text, which is also one of syntactic-level features.

4. Conclusions

The stylistic features of legal English at various levels are easily caught by us from the above study. Analysis indicates that the legal language is a distinct and unusual language variety. It has its unique lexical and syntactic characteristics. On the lexical level, these features occur as technical terms such as archaisms, loan words from Latin and French. At last, there are also some features on the syntactic level including declarative sentences, long and complex sentences and an impersonal style.

In our opinion, the above-mentioned stylistic features must be helpful to legal practitioners, legal scholars and other relevant persons because legal matters have become increasingly international and their documentation is mainly in legal English, as English is the most important international language and the most popular language in the world.

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THE IMAGOLOGICAL PERSPECTIVE OF WEAPONS ARTS - FENCING, THE DUEL AND THE IMAGE OF POWER IN THE THEATRE OF CALDERON: *"EL POSTRER DUELO DE ESPAÑA"*

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Abstract

The material proposes a phenomenology approach to fencing and duel in Spain, realized in the imagological perspective. The study reveals the outlining of two images: on the one hand, an image of fencing as science and art of weapons, and on the other hand an image of the duel as a form of combat which plenary manifests the power. The image of the combative art of fencing is analyzed by conveyance of fencing as means of human act in the physical and moral plane, seeking to reveal its the imagological perspective, transferable from the perspective image of power in the Spanish theatre of the Golden Century.

Keywords:

weapons arts – fencing, master of fence, code of honor, duel, power, image of duel in Spain, image of power, theatre, Pedro Calderon, dramatics duel.

Medieval Europe was the area that knew extraordinary changes, especially in its first half, dictated by the spirit of national reawakening, of defending Christian views. The weaponry way and war became the main means of regaining the right for spiritual and territorial identity.

The Hispanic peninsula became an important theater of military actions extending over a long period of time. The numerous war campaigns fully contributed to the increase of military knowledge that would eventually help attaining high challenges. Such a step was, for example, the Reconquista, the war for reconquering Spanish territories from Arabic domination, whose military campaigns extended for over 300 years. The bloody episodes ended in the 13th Century with the victory of Christian kings, but the crusades became the new military obligations serving Christianity. The transformations that took place in the second half of the 15th Century led to the establishment of the Spanish Empire. The discovery of America and its colonization will represent the beginning of a new era in the area of developing as an economical and military force, whose effects would also manifest in the area of spiritual activities with a peak in the 17th Century.

Tradition and continuity in manipulation of weapons

The first information related to the existence of some weaponry training centers, about gladiators and their competitions on Spanish territory came from Isodor de Sevilla (560-636 A.D.) that asserts the existence of gladiator schools led by "Lanistae" (gladiator leader) ever since the period of the Roman Empire. These schools also activated after the fall of the Roman Empire, adapting to difficult work conditions created by numerous barbarian invasions, followed by the Moorish occupation. The knowledge acquired by the Lanistae regarding the fight with all categories of weapons had been passed from one generation to another in these schools. Such weaponry schools functioned in Leon, Toledo and Valladolid, being frequently mentioned by numerous authors. (Castlle 1885, 31)

Thus, in Spain, there was a culture, an advanced science of weaponry that reached a major recognition starting from the 15th Century, by the contribution of the important weaponry masters Ponce de Perpignan and Pedro de Torre who, through their works, would establish the basis of the great science of weaponry. The existence of some powerful weaponry schools (fencing) and a profession in this area -- fencing master -- proved that there was provided a qualified training and justified the notoriety held in that time, with a monopoly over the 15th and 16th Centuries.

Regarding the strictness of training in the Spanish fencing schools there were numerous statements that highlighted the fact that obtaining the status of fencing master required an intense training and special qualities. Important facts also appear in the writings discovered in the Hotel de Ville de Perpignan, among which a writing support by Jayme Ponce de Majorca de Perpignan, highlighting that there was provided a rigorous academic training in the Spanish fencing schools at the beginning of the 16th Century. According to the description performed by Egerton Castle, the document contains well-defined Latin terms, showing that they are based on an evolved and known doctrine:

„The art of fence is described as "Ars Palestrinae;" the beginner, the "tyro" or student, the undergraduate in short, is called "Lusor in Arte Palestrinae." After a given period and an examination in the use of a variety of weapons—five or seven in number—the "lusor" proceeded to the degree of "licentiatus in arte et usu Palestrinae," which corresponds to that of bachelor in the universities, or of "provost" in schools of arms. Lastly, when he had acquired the use, theoretically and practically, of all weapons, the "licentiatus" assumed the dignity of "Master of Arms," or

as the Latin document has it, "*Lanista, seu magister in usu Palestrinae.*" (Castlle 1885, 32)

The ethical and esthetic image of physical training

Fencing was seen, beyond the image of combative art, as a means of human expression both physically and morally, based not only on power, violent expression, but also on a level of physical and moral training level subject to strict rules. The physical exercises based on manipulation weapons were, on the one hand, conceived for facilitating the process of movement learning, and also for strengthening the body, for obtaining a superior power and resistance and a greater reaction speed, and, on the other hand, as means of knowing one's own abilities, like attention focus, cultivation of self-improvement spirit through perseverance and consistency, as well as self-proof by cultivating high virtues. Mentally speaking, they contributed to the development of personality, of a resistance by the power of character against violence and to fight back injustice, by defending a righteous and noble cause, by forming the image of an "alter ego".

From another perspective, physical exercises, by manipulation weapons, were a means of enriching physical and moral qualities preserving the character ingrained by the Greek culture through that symbol of unification or harmonization between beautiful and good, expressed by the *Kalokagathia* ideal.

The training, based on exercises of weapon handling, contributed to the formation of self-conscience, alter-ego, power to overcome the aggressive impulses, violence and manifestation of ethical values, etc. This process of self-transformation impregnated, through training and education, through listening of one's own conscience, a responsible action based on an ethical decision even in critical situations where the protagonists confronted each other to defend a right cause, while the combat of injustice highlighted rationality and humanity.

Influences upon expression

Weapons and war have had a great influence upon expression, generating profound mutations in the individual or collective mind, involving the whole synoptic of sensations and feelings, on the one hand, positive feelings (joy, trust, contempt, peace, etc.), and, on the other hand, negative ones (fear, anger, sorrow, sadness, etc.), thus enhancing some character traits and causing agonistical, defensive, avoidance or tolerance behavior (aggressive, of conflict or fight).

In front of a threatening or aggression, like in the case of duel or

war, the emotional reactions influence the way of action and, depending on the situation, the action may be offensive or defensive. In the light of such logic, there have been developed the fight technique and tactics, which have been constantly been perfected.

The creation of some military elites was based on a plurality of factors, such as: physically and technically well-trained human resources, excellent weaponry, logistics and financing. The historical and military realities have allowed the accumulation of valuable theoretical and practical knowledge, while during the 16th Century, their setting in action became to be seen as *de facto* elements of a certain fencing and of a system called “La Destreza”.

Art and science of weaponry manipulation

The Spanish rich cultural tradition, innovating spirit and strong aspiration of being the first, led to recording great progresses in all fields of action: sociocultural, economical, political and military.

The Spanish masters in weaponry manipulation brought important contributions to the development of fencing, both as an art and as a science. Masters of weaponry became those who had great experience in manipulation of weapons, who stood out through an exquisite fighting spirit, instructed during long trainings under the coordination of other masters, and who, after a thorough examination performed by a group of masters, were certified and granted the right to exercise this profession. The weaponry masters proved to be persons with a highly evolved intellect, with a vast culture, capable of attaining excellency both physically and intellectually, restless seekers for new technical solutions, which they used to call “secret strikes”. The practical activity developed a certain pragmatism regarding the body energy saving, by avoiding useless movements, improving the control on the body position in action and non-action, by improving the precision of attack strikes and the intuitive capacity of accurately respond in order to surprise, combat or avoid the adversary’s strikes, while the observations became technical or tactical solutions ensuring high efficiency and action.

The Spanish fencing school was the first one established in Europe and, ever since the end of the 15th Century, it had the greatest reputation. This thing justifies or is justified by the fact that the first fencing book printed in Europe was written in Spanish in 1474, being signed by Ponce de Perpignan and Pedro de la Torre. There are not too many things known about this first printed book because it was lost (it is thought to have burnt in a fire), still it was mentioned in the papers written by Luis Pacheco Narvaez (1600), Giuseppe Morisicicato-Pallavicini (1670) and

Francesco Antonio Marcelli (1686). Although its title is unknown, specialists think that the book was about sword fighting techniques with two hands (two hands on the sword), but also techniques from other weapon categories. Also, there should be mentioned the fact that the first Spanish book was printed in Italy in 1474, but the first Italian fencing book was printed 35 years later, in 1509; after 55 years the first German book was printed, in 1529, and after 99 years there was printed the first French book, namely in 1573. These observations show the progress and authority of the Spanish fencing school that was remarkable through its style and contents. (Ionescu-Petrovici 1984)

The aspect of contents was related to the theoretical and practical parts, seen on the overall, which included a thorough research of techniques and tactics, in a progressing contextualization, a theorizing and methodization that ensured a teaching efficiency coherently and logically exposed in papers that will contribute to its spreading and popularity. In order to be complete, these criteria of formation and recognition of a fencing school, there should also be mentioned the capacity to produce/ project excellent weapons and fighting devices (in the manufactures on the territory they work on) that should prove their viability and prestige (on the battlefield or in war). From this point of view, the quality of the steel manufactured in Toledo and Seville, the manufacturing possibilities in these areas, they all provided a superiority of the Spanish weapons blades. The military Spanish manufactures produced a major change by inventing the “rapier” (espada ropera), a light and refined spade, with a thin, straight blade, with one or two blades, enriched with a complex guard that protected the hand very well, designed for cutting-sticking. The beautiful ornaments of the guard and sheath, the ease in manipulation and resistance to strikes, made that the rapier became one of the most commonly used weapons for duels in the 16th and 17th Centuries (1525 - 1675). It is not known for sure when the rapier appeared, but the name of “Espada ropera” was mentioned first in a burlesque war satire called “*Coplas de la Panadera*” (1445), written by Juan de Mena (1411-1456), an important poet of the 15th Century. An interesting description of the rapier was performed by German Duenas Beraiz (2004, 218) who presented it as a secret weapon used by the pilgrims.

Giving up the heavy and expensive equipment as a complete armor, which was not efficient anymore as it was easily penetrated by the fire guns, giving up the massive swords (with one hand or two) and the shield, these all were in a favor of a lighter and long weapon, whose use did not require any force, but agility, thus allowing a higher mobility, a

lower energy consumption, efficiency through the use of a single arm both for attack and for defence. Also, the Spanish fencing school developed a fighting style with two weapons, the weapon for left hand being called “daga” (the dagger).

Until the end of the 15th Century, the Spanish fencing school increased the portfolio of specific papers by publishing another two works: “*Doctrina de los Cavalleros*” created by Alonso de Cartagena (1487) and “*Lo Cavaller*” by Ponc de Menauguerra (1493).

The 16th and 17th Centuries will mark a great doctrine change, especially in the second half of the 16th Century, when Jeronimo de Carranza set the basis for a new system of fencing called “*La Destreza*”. As a true humanist, he brought a great deal of knowledge in the system of “*Ars Palestrinae*”, especially philosophical and mathematical ones, with the intention of improving and make more efficient the fighting techniques that involved a high reaction speed, a better precision of strikes, a better control of the body position. In his work “*Libro de Jerono de Carranza, que trata de la filosofia de las armas y de su destreza y de la agresion y defension cristiana*”, written in 1569, there will be found methods of analysis and synthesis from the Aristotelian philosophy, but also theories, axioms and postulates from the geometry and mathematics of Greek school that will interfere, in a logical manner, with the study of body movement and reaction. Thus, fighting with a weapon does not rely solely on instinct, basic technique and power, but on a logical manner based on the quality and speed of thinking, on precise and energetically economical movements, on the rational use of time and space, on anticipation and elasticity. This method, “*La Destreza*”, triggered a high interest and also confusion, due to its complexity. Carranza’s book circulated a lot, being printed in Italy (1569), in Portugal (1582) and in Spain (1600). For his contribution, Carranza was considered the father of the Spanish school, and for his merits he was granted the title of “*El Primer Inventor de La Sciencia de Las Armas*”, thus entering the Pantheon of the greatest fencing masters.

His ideas were embraced by his student, Luis Pacheco de Narvaez, who will study and develop this subject in a few works, being, from this point of view, the most prolific Spanish fencing master. Starting from the principle of “*Concimiento de la Cosa por su Cauza*”, Narvaez will insist on the development of “*La Destreza*”, by applying numerous geometrical studies, by identifying four fundamental criteria that would help the fencer, through practice, find a logical, methodical and unemotional way of thinking, thus making him more combative and efficient. “*La Destreza*” brings on a new technique, based on multiple combinations of

movements and actions of the body with a weapon, having the following principles: “*Diestro*”- accurately oriented posture, in an imaginary circle, “*Treta*” – technique, “*Tretas*” – various technical combinations.

The two masters of Spanish fencing, Carranza and Narvaez, aroused the interest of all his contemporaries and followers, which made that their system “*La Destreza*” be considered in over 50 books between 1569 – 1700. As a sign of appreciation, Don Pedro Calderon de la Barca dedicated the next sonnet to Narvaez:

„*Si por la espada es inmortal la gloria / Si por la pluma es la ambicion diurna, / Bie nuno otro geniote destina / Del tiempo, y el oluido la victoria. / ... / Aquel por la destreza que inventaste, / Este por la virtudque endrandeciste, / tomando, ora la espada, ora la pluma.*” (Narváez 1635)

Image of the duel in Spain

Some authors stated that the sword duel was also practised during the Visigoth monarchy, being taken into consideration the existent manners, and they mentioned a duel taking place in the Chindasvinto period, king of the Visigoths between 642-653, who introduced the code of laws entitled “*Codigo de recesvinto*” (*Liberludiciorum*) by revoking the older “*Breviario de Alarico*” and „*Codico de Leovigildo*”. Other authors denied the use of the duel due to the fact that there was no mentioning related to this in the code of “*Fuero Juzgo*”, even though it appeared a little later.

“*Fuero Juzgo*” was the first Spanish code of laws released by Ferdinand III, king of Castilia (1217) and Leon (1230), in 1241. The fact that in the code of laws there were no observations regarding the duel made lots of specialists think that the duel was not practised. Nevertheless, this code of laws was not new, but an adaptation of the code from the Visigoth period, “*Liber lucidiorum*”, written in 654, adding another 200 laws to the old 300 ones, judicial commands and procedures used in the justice system in the Iberian Peninsula. Still, during the 11th Century, the duel was a practice used to avenge a personal insult. Of the numerous duels known in that period, there remained famous the one between Rodrigo Diaz de Vivar (1043-1099), also known as El Cid, and Count Lazano, registered in numerous chronicles, poems and theater plays. This duel is also described in “*Poema del Mio Cid*” where the famous sword “*Tizona*” appears for the first time, the one used by El Cid to kill his adversary.

Starting from the 12th Century, there appeared new forms of duel manifestation, due to the influences of the chivalry, mostly expressed in

the last period of the Middle Age, where the private characteristic of the duel was changed with a more pompous one resembling the tournaments in military greetings. In the duel, there appear the assistance of the king and law court, field judges and their assistants. The fighters rivaled through the skillfulness in manipulation of weapons and bravery, also using the horses, luxurious and expensive armors. The fight took place according to strict rules found in judiciary codes. Through its fast, the duel had the grandeur of a real celebration, enchanting the audience present in a large number.

The first legal regulation regarding the duel was recorded in the book “*Fuero de Sahagun*” published in 1084 and completed in various stages until 1322. This first code, written during the reign of Alfonso VI (1072-1109), stated that the duel may be a crime if the participants break the rules and if there is evidence supporting this fact. In 1138, Alfonso VII de Leon and Castilia (1105-1157), through the code “*Fuero de Yangua*”, recognized the justice duel and proposed a series of judicatures, but *Cortes de Najera* adopted the regulations from “*Fuero vije de Castilia*” that proposed a quenching of the effects caused by the duel.

Nevertheless, the duel, even though it had a solemn and public characteristic, through its effects of causing harm and death, proved to be a bloody and unjust practice regarding the right to life. Besides the fact that the duel was an equal right confrontation, a way of manifesting strength, physical power, it offered satisfaction and justice to the one who manipulated weapons better. In this way, justice became only a thing invoked and without any ethical value. It became a means of avenging insult, calumny; still, defending honor by duel was also a discretionary practice for using force, of the strong over the weak, a fact that led to various atrocities. Eventually, towards the end of the 14th Century, the justice duel disappeared, being forbidden; nonetheless, the practice of duel revived in the 15th Century under the name of “private duel” that manifested for a long time, in various forms.

In Spain, the facts of weapons and history and the multitude of heroes inspired lots of authors, as examples and models in their works. The representatives of the Spanish classical theater, Lope de Vega, Tirso de Molina, Pedro Calderon, surprised by their weapon actions, and in their dramas, the symbols of force and power gained new dimensions.

The fact that there was a great interest in the duel was proven by the important works on this subject. This thing can also be observed in the work of Fortun Garcia de Ercilla entitled “*Tratado de la guerra y el duelo Fortun Garcia de Ercilla*”. This first treaty was published at the beginning of the 16th Century, being a manuscript that presents a broad

view on the duel. Garcia de Ercilla (1494-1534) was a member of the Royal Council in Navarra and Comandor de Santiago who led the Royal House of Carlos V. (Nonell 1963)

Weapons as image and symbol

The symbolism of weapons was varied and complex, with a refutable connection to the human being, both physically and mentally. Weapons became the first instruments of the warrior, capable of imposing by force the will of a fighter, winner, dominator in military conflicts. They have always created a complex of superiority and personality, being seen as “*noble*” objects – as a symbol of elites.

Medieval weapons, beyond their intrinsic image, as fight destined objects, were always present in the people’s garments at that time, being distinctive objects for certain categories of bearers according to the rank or social position, thus, through the particularities related to shape and ornaments became objects of high valued art. In this category there were included swords, spades and daggers that presented insertions or plating with precious metals, such as gold and silver, precious rocks, quite refined engravings that represented emblems or other distinctive signs performed by famous armorers, jewellers, painters and engravers. Among them, there was created a real tendency to confer, through creativity and ingenuity, quite an expressive image of their creation. They become a “*symbol of power*” for some monarchs or some brave fighters, as objects with a historical and sentimental value. Also, they were often used as “*ceremonial pieces*” for rank ascending as knight or king, or as protocol objects offered as a sign of great appreciation. (Pinter 2001)

The duel and the image of power in historical comedy

The well-known Spanish poet and play writer Pedro Calderon de la Barca (1600-1681) distinguished himself as a refined intellectual man, actually the most appreciated play writer at King Philip IV of Spain, as well as through its abilities of a fighter. In 1636, Calderon was appointed by the king as Knight of the Knight Order of Santiago. By activating as a military under the command of Duke of Infantando, Calderon distinguished himself during two military events: in 1638 (siege of Funterrabia) and in 1640 (civil war of Catalonia). (Wikipedia 2019)

The weaponry actions and his military vocation remained alive in his memory, being evoked in a few lines of his famous comedy “*Para vencer a amor, qverer vencerle*” written in 1650, of which there came out the qualities of the “*poor soldier*” but “*honest*” that endures hard times in order to defend high ideals with his life. The soldiers were presented

as people with high qualities, with a great moral power, who are willing to defend ethical ideals: (Calderón 1654)

„Aquí, en fin, la cortesía, / el buen trato, la verdad, / la firmeza, la lealtad, / el honor, la bizarría, / el crédito, la opinión, / la constancia, la paciencia, / la humildad y la obediencia, / fama, honor y vida, son / caudal de pobres soldados; / que, en buena o mala fortuna, / la milicia no es más que una / religión de hombres honrados” (Calderón 1654)

Calderon created the image of the soldier, of the man of arms, of confrontations, in whom, during a war, the skills and expertise are not enough if the destiny is against him. But fighting for a good cause, faith, creates that special support between the soul and the body.

The expressed mentality and state of mind highlighted, once more, the power to fight out of conviction and with devotion for justice, thus building a man with high principles.

Pedro Calderon de la Barca, as a real knight, brought the “code of honour” and the duel within the world of his characters, as in his comedy “*El postrer duelo de Espana*”, where he stated: “*Que antes que todo es mi honor*”. (Hartzenbush 1850) Honour, honesty and love, similar to philosophical principles, are in contrast and opposed, as a vital force, to ration, deceit, falsity and recklessness. Thus, the image of Calderon’s characters overlaps one another, given by personal ambitions and romances, where duplicity and honesty are found at two opposite poles, whose movement made in a circle of a high society, from where there come out love and jealousy, caution or imprudence, firmness or oscillation. In such a behavioral setting, extortion and speculation alter the pure and create weakness, uncertainty. This confusion, as perceived by one’s own feelings and states of mind, is in contrast to the other people’s feelings, as an attitude aspect and lets the evil disappear.

The inner fight becomes physical, leaving to finally transpiring, under the impulse of unchaining, the wish for defending honour physically, of body movements by action, as an inter-personal fight through a body-to-body sword duel: „... *Amirante / A la batalla, Don Pdro; / Que ya que aceptado el campo / Cuerpo a corpo esta, aunque en duelos...*” (Hartzenbush 1850, 145)

Calderon dramatizes the duel practiced in Spain in the 16th Century, from the first years of Carlos Quintus reign (1500-1558), being inspired from real facts.

According to the studies of Guy Rossetti, the duel described by Calderon in “*El postrer duelo de Espana*” was inspired by the writings of some Spanish chroniclers, Prudencio de Sandoval, Juan Francisco Andres de Uztarroz and Vicencio Blasco de Lanuza, who mentioned a

famous duel taking place at the court of Carlos V, a story taken after the description of a Fleming chronicler, Ponte Heuterio, who wrote it based on the sayings of an eye-witness. (Rossetti 1977, 12)

According to the description of Prudencio de Sandoval, mentioned by Guy Rossetti (1977), two young friends from Saragossa decide to resolve a conflict caused by a ball game, through a private fight that will take place in an isolated place outside the city. The two noble young men, Pedro de Torrellas and Jeronimo de Ansa, duel with each other for a long period of time until Pedro, either because of tiredness or due to a fighting incident, drops his sword and, unarmed, he admits himself defeated but asks his adversary, Jeronimo, not to kill him and to keep their fight secret; the latter accepts and the two embrace one another as a sign for their friendship and return to town. Still, a few days later, the story of their duel becomes public after the release of one of the two witnessing priests. Pedro, feeling humiliated and denigrated, accuses Jeronimo of breaking their secrecy vow, ignoring the story of the priest, and challenges the former one to a public duel, by requiring the consent of Carlos V, according to the legal practice in Aragon. The king tries to mediate the conflict, but he does not succeed and, in the end, he accepts the duel request, planning it on December 29th 1522 on the Plaza Mayor battle field, in Vlladolid, he himself being present in the arena. The two opponents fight hard until their swords break and, thus, start a bare-hand fight. Eventually, impressed by their bravery, the king stops the fight, separating the two by force, considering that each of them defended their honor and proposing them to come and work for his service. The two refuse the king's orders, asking to continue to fight. Upset about their stubbornness, the Commissar incarcerates them, keeping them locked until they decide to become friends again. (Rossetti 1977, 12-16) About the end of the two young men, Sandoval wrote:

„El Emperador, enfadado de su dureza y mal miramiento, los puso en sendas fortalezas, donde estuvieron muchos días presos, hasta que cansados de la prisión se hicieron amigos y dieron seguridad. Mas nunca lo fueron de corazón; y así acabaron las vidas necia y apasionadamente, que son condiciones de los pundonores humanos.” (Prudencio de Sandoval 1634, 740)

The fact that it is used a real happening with a historical duel, inspired after Sandoval's work, is proven by the outstanding resemblance of the names of the two characters of the duel. In Sandoval, we find Pedro de Torrellas and Jeronimo de Ansa, while in Calderon we find Don Pedro Torrellas and Don Geronimo Ansa.

It is more than possible that, after reading Sandoval's story and

others from that period, the play writer was impressed by the development of such a historical event, as to use it for expressing his own opinions regarding the duel, namely that this could not be a rational reason for making justice. Adopting the historical duel is a pretext for Calderon to underlie its absurdity as a means of public fighting. Quite a refined intellectual, the play writer took the theme of the historical duel, changing the reason that led to it, and, thus, from a common reason as playing with a ball, in Sandoval's version, it is cleverly brought into discussion the reason of getting married in secret and defending honor. In Calderon, these become real vehicles for criticizing the moral principles from his time regarding the duel and secret cohabitation. Nevertheless, as Guy Rossetti observed (1977), Calderon highlighted that irrationality of the duel that, under the prerogative of a so-called "*honor code*", became a code of brutal manifestation, of power, a danger code causing numerous atrocities. As such, history mentioned numerous attempts to take the duel outside the law, but also observations related to a great number of victims. According to the observations of the memorialist Peter de L'Etoile (Pierre de L'Estoile), in France for over 17 years, namely between 1589 and 1608, over 7000 nobles died in a duel. (Encyclopedia Americana 1965, 385)

By choosing to name his play "*El postrer duelo de Espana*", Calderon managed to adapt the historical reality to his dramatic time, leaving the impression that, after the duel between Don Pedro and don Geronimo, king Carlos V prohibited this kind of fighting in his kingdom:

„... *Carlos / Escribase luego al papa / Paulo Tercero, que hoy Goza la sede, una carta / En que humilde suplique / Que esta tirana / Ley del duelo, que quedo / De gentiles heredada / En mi reinado prohiba / En el concilio que boy trata / Celebrar en Trento, siendo, / Si en este duelo se acaban / Los duelos de Espana, este / El postrer duele de Espana.*" (Hartzenbush 1850, 150)

The letter to Pope Paul III, where he expressed his wish for the assembling of the Council in Trent, regarding the prohibition of the duel in the Christian world, was transmitted in 1542 and was solved in 1563, 21 years later in the historical reality.

As a matter of fact, Calderon does not make any specification regarding the period of time when the action takes place, still, artistically speaking, the intention of his character, Carlos Quinto, should be seen as a willing distortion of the historical time, whose purpose is to emphasize the main idea suggested by the theme, namely "*El postrer duelo de Espana*". Also, the idea of the atemporality of the action, in relation to the historical time, is doubled by the characteristic of prohibition in a

spacial aspect, because the effects of prohibiting the duel did not affect only Spain, but the whole empire.

In Calderon, the reason for fighting in a duel is also a pretext to suggest the idea of power, strength, on the one hand, that of the adversaries, and on the other hand as a social phenomenon on which the power of the king relies through measures of civil order.

The image of power is caught by Calderon in all the aspects of his century life. His imaginary finds an ingenious way of using the duel as a dramatic action, by using numerous conventions through which he showed his militant spirit oriented towards the real values, other than those in his society. His dramatic duel is one against false moral and false honor, thus gaining the value of a symbol and means for fighting, not only in a physical setting, but also in an idealistic one.

Calderon becomes a fighter and takes action against the practice of chivalry and the warrior burst of the duelists in the Spanish society: “¡Ah tirana ley del duelo!”. Found in an anachronic and pro-duelist society, Calderon responds according to his convictions, denouncing the false values and habits, choosing to oppose comedy to the duel, as this fact becomes obvious through the anti-duelist attitude suggested even by the chosen title – “*El postrer duelo de Espana*” revealing a fact without a perspective or left in the past.

The ideology of Spanish fencing was changed through the duel, its most vivid form of manifestation, due to the excess of using it that, sometimes, reached paroxistic limits.

The excessive use of the duel, most of the time irrationally, made it became a subversive practice, most of the time reaching the proximity of the illegal. This image was created not for the fact that it did not have the ability to create that frame of defending dignity, honor, but by the fact that it became an evil used in a discrediting way.

Under the cover of a noble identity, the aristocrats went beyond the honor code axiology, by means of the duel, thus manifesting their sadism and desire of killing. Placed at the border of honor, as a means of combat for defending high principles, the duel became a morbid practice that caused, through its effects, suffering and pain.

As a fine observer and artist, Calderon introduced the duel in the theater, thus creating a semantic field whose inflexions plasticize the vibration of the mental processes and physical reaction, providing it with expression. The duel becomes a visible “*social and moral corpus*” in the history, having a human part that puts it into act, a multitude of personal elements that bring into action the anatomical systems, structures, principles and codes, categories and social status, civic representation

and justice characteristic.

Calderon, obliged by his own conscience, enters the game of the duel, accepting the challenge and searching for satisfaction, and gives a spiritual answer by means of play writing.

Play writing has always been a vivid corpus of creation. The spectacular becomes alive on the stage where the artists, under the cover of acting, atemporally meet the characters, facts and happenings inspired by the creative force of the play writer, creating a vivid intrinsic co-articulated image through the relation body-space-time. The image created as an actor integrates in the intrinsic image of the dramatic structure, thus becoming a “sui generis” mirror of another world. For this thing to be possible, there is required a thorough research leading to a deep understanding, but also a search for heterogeneous forms and means of expression that combine in harmony.

From a syncretic point of view, the theater remains a field open for the process of renewal that, by its flexibility, admits and receives the influences of other arts, thus enriching itself by new and unimaginable ways.

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THE ART OF NEGOTIATION: BETWEEN THE VERBAL AND THE NONVERBAL

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Abstract

The purpose of this paper is to explore the concept of communication from the standpoint of pathways of negotiation, analysing binary systems such as both the verbal and the nonverbal, objectivity and subjectivity honesty and manipulation. Negotiation entails specificity, selling not only a product, but also yourself. Selling means having something in common with your buyer and, if that is not the case, you are forced to forge that bond yourself through communication, empathy, emotional and factual eloquence. The seller's constructed message represents an important cog in the mechanism of efficient communication, yet that is sometimes prone to vulnerability. The articulated message can often be overruled by the partner of discussion who is unable to find himself or herself in what you are selling, in what you are communicating. The interlocutor may reject the necessity of admitting or recognising certain truths or limitations and reject a message based on the simple flaw that it is not subjectively self-evident. No matter how well we might describe the general qualities of the goods and services we are trying to sell, no matter how objectively and explicitly we might expound the situation, any such arguments may fall prey to platforms of disavowing in the absence of a personal functionality of language, a direct human connection.

Keywords:

negotiation, bargaining, manipulation, suggestion, nonverbal.

1. Introduction

The development and fulfilment of the entire negotiation apparatus is meant to produce an acceptable future outcome derived from a current or present unacceptable situation. The main objective of the negotiating parties is to make sure that a solution arising from one part to another is achieved based on the enactment of an equivalent reaction on the other side of the negotiating table. The fuel behind a negotiating is basically the desire to obtain the benefits that can only be the product of an accord while at the same time fearing the losses and negative consequences that might ensue in the event of disagreement. Thompson defines negotiation as "an interpersonal decision-making process by which two or more people agree how to allocate scarce resources" (Thompson 2000:2). Any negotiation is motivated by interests and the two partners would not be

part of that negotiation if they did not desire to reach a solution or agreement, no matter how strict or different their initial standpoint might be. Both parties may be deadlock if, from a communicative perspective, they are reluctant to make the first step or accept and tolerate the slightest modifications in the status quo. This is also an issue when weak negotiators crack under the pressure and get a bad deal that is detrimental to the interest that they represent. Researcher Yuxian (2013), in his paper *The Politeness Principles in Business Negotiation*, believes that:

Business negotiation is the solution to reach an agreement or to solve the disagreement. It is also a process of exchanging, discussing and even arguing about the issue. Any party in the negotiation wants to cooperate with the other party to reach his purpose and try to win the most benefits as well. Therefore, it is necessary to adopt the appropriate language strategies. Among them, politeness strategies are most commonly used to contribute to a successful business negotiation. Politeness strategies can enhance the mutual trust and understanding among negotiators so as to increase the opportunities. This article attempts to highlight the politeness principles and analyze their application in business negotiation. The appropriate treatment to the threat of face in communication can retain both positive and negative aspects of the face, thus making the negotiation go on smoothly. (Yuxian 2013:50)

The main issue facing negotiators is how to present a reasonable amount of flexibility as to the initially formulated demands without conceding too much, thus, jeopardizing their own interests, but providing just enough in order to break the ice and forge a bridge of dialogue that can swiftly expand the negotiating potential of the entire discussion. Most individuals engaged in the art of conversation shall also resort to methods of manipulation and intimidation against their interlocutors. These elements can be easily decoded if one focuses on the artificial, unnatural scaffolding of the dialogue. We owe it to ourselves and our partners to overlook the negative and keep an open mind to those hints that betray a genuine willingness to come to a mutually beneficial agreement. These positive signs are basically a covert invitation, indirectly granted to the partner in dialogue, fostering the idea to reject the unacceptable and negotiate honestly and in accordance with the principles of profit and synergy.

Certain eventual indicators act as transitional vectors which signal both perception and convenient response as it applies to the other. It

would be functionally erroneous not to fully analyse and interpret the complete ramifications of an elusive conversational undertaking. The generation and formulation of hints in negotiation do, by no means, guarantee an automatic response, but they go a long way towards mitigating the differential objectives of the parties, keeping the negotiation open, hoping for a possible solution and the drafting of an agreement. Every time such aspects are afforded the privilege to intercede, the entire process of negotiation is somewhat reset in order to interpret and integrate the desires of other negotiators, as well as their reactions to new propositions.

The nonverbal provides an invaluable gathering of intelligence for negotiators. The entire outcome of an act of communication can, sometimes, be changed through a single look. Accepting the other means understanding the other, and this can only be done if we display a willingness to connect to our partners of discussion. A proper attitude can shatter the flood doors of dissent and make way to a river of cooperation and harmony. Eye contact, a relaxed and familiar voice, open arms replacing rigidity, touching one's face or hair, even unbuttoning one's coat can act as a facilitator for good dialogue. Hostility, on the other hand, is the great enemy of negotiation. Aggressive body language, maintaining an excessive distance, hostile staring, as well as a high-pitched tone of voice can crush a potentially productive dialogue before it even gets the chance to be formed. In analysing the traditional versus the contemporary as they relate to communication and negotiation, Thomas West believes that:

Whereas traditional understandings of negotiation are characterized by a willingness to compromise, understandings of mutual critique are characterized by uncertainty and risk. And whereas negotiation is invested in maintaining the status quo, mutual critique realizes that strong critique may serve as an impetus to upset the status quo. Mutual critique involves an understanding of social relations as dependent on both the need to critique other positions as well as the need to listen critically to them. (West 1997, 16)

Negotiation must always be an act of equality. If this precondition is not achieved, an agreement will be almost impossible to reach and even if one is produced through fear and intimidation, it will undoubtedly fail the test of time. The person seeking to establish dominance will attempt to express force, speak loudly, harshly, not allow the other to communicate, even point fingers and systematically attack the other interlocutor. The other person, finding himself or herself under the

spectre of dominance, may be inclined to reduce the intensity of all channels of communication and avoid eye contact in an attempt to elude confrontation. This will swiftly make way to frustration, shortness of breath and isolation, both self-imposed as well as external. If the status quo is not rapidly modified, the entire process of communication will fall under the tentacles of disappointment and dismay, triggering an absolutely minimal amount of eye contact and connectivity.

2. Manipulation

There is a multiplicity of perspectives regarding negotiation, and one such perspective is based on the underlying truth that there can be no negotiation without manipulation. Therefore, manipulation is not necessarily a strictly negative element but rather a direct consequence of strategy and tactics. Each and every negotiation is reliant on the formulation of specific strategies. There are multiple scenarios and procedures of control that can be successfully employed in a discussion. The exploration of these factors is very important in order to perfect them or avoid them at all costs, depending on which side of the negotiation we are. The purpose of manipulation in the procedure of a negotiation is to generate the perception of a broken power report. Thus, a power struggle will be able to generate a superior level of expectations or, quite the opposite, it will reduce the horizon of expectation should we vastly overestimate the power of our interlocutors and significantly underestimate ours. Simply put, if the other party seems stronger, you will be willing and even happy to walk away with far less. Therefore, manipulation will influence and control all levels of expectations and behaviour within the framework of a partnership in negotiation. In the paper *Power Dynamics in Negotiation*, it is postulated that: “the conceptualization of potential power allows us to incorporate prior negotiation research, which has typically operationalized power in terms of power-dependence theory’s two dimensions. Negotiation researchers typically have altered the power relationship between negotiators by manipulating either the benefits negotiators can bring to the bargaining table.” (Kim, Pinkley and Fragale 2005:803)

There are very effective tools in resisting manipulation. The first would be the procurement and allocation of preconditions for negotiations. In this case, one might postulate a safe framework of discussion that can actually shield from any attempts at manipulation. Secondly, we might also find solace in declaring certain parts of the discussion non-negotiable. Although there may always exist a vulnerability, it is up to us to distinguish stability from instability.

Thirdly, we can set a strict agenda for discussion. This agenda shall not be influenced by context or illusion, allowing one to consolidate and stabilise personal power and interest. Sometimes, it is enough to simply not let yourself fall prey to illusions or artificial perception if you always perceive things as objectively as possible, grounding arguments into facts rather than subjective constructs which rely solely on declaration and manipulation. Another tactic of manipulation will see one party try to impress the other by appearing extremely well-prepared, bringing forth props such as an abundance of files and documents that may bear little relevance but will undoubtedly as powerful visual vectors of consolidation. A very efficient strategy in trying to dislodge the defences of the other party will see the opposing negotiator morph into an ally of sorts that totally agrees with you and supports your standpoint, but who is somehow limited by a superior authority. The negotiator will justify his or her reluctance by invoking tough bosses that somehow, indirectly, are now basically, to a certain extent, your bosses. The conversational possibilities are negatively controlled by an elusive third party that cannot be dealt with or negotiated with because it is not even in the room.

The construction of a self-deprecating image can also act as a powerful tool of manipulation in a negotiation. It will significantly disarm the other party as you yourself will fully agree that they are offering a more than fair deal, which you are unable to comply with, based on your own artificially constructed limitations. Paradoxically, by portraying a weak image of yourself, you are actually consolidating your role in the negotiation, making the other party believe that a deal cannot be reached if they do not lower their standards significantly in order to accommodate your deceptive weakness.

Apart from these psychological constructs, there are also cheap tricks that are meant to influence and destabilise the physical and psychological wellbeing of an opponent. Providing an inferior, low quality, smaller chair, making the other person face the light in a room, triggering interruptions are meant to disrupt and destabilise the other party. Even the location where the negotiation takes place can be important as it can provide the proverbial home advantage for one interested party. Once the home advantage is established, you can resort to all manners of tricks such as adjusting the temperature in a room in order to make people uncomfortable or uneasy, placing a big clock in the middle of the room in order to subconsciously suggest there is a time pressure involved. This manner of trickery can be successful if they remain cloaked, perceived only by the subconscious mind. When placed under such circumstances, the simple acknowledgement of the situation

can turn the tables and grant you the power to ask to adjust the temperature, demand a better chair, pull the blinds and shutters etc.

3. Formulating suggestions

Confrontation tends to make negotiations more difficult as it sabotages the process of agreement. Proposals, on the other hand, will help the negotiation process move along through concrete steps and initiatives. That is why they must never be deemed as taboo or inappropriate.

When our partner in discussion presents a set of proposals, he or she attempts to provide an ideal outlook regarding personal objectives. Therefore, the objectives presented can be compatible or incompatible, thus, the subject of the negotiation process shall be to harmonise incompatibilities. The desire for compatibility is a strong enabler generating a strong platform of agreement for opposite objectives, striving to achieve agreement and unlock a seemingly tough and inaccessible negotiation. It is paramount for us to comprehend an order of priorities and acknowledge the strengths and weaknesses that facilitate flexibility based on the manners in which he or she communicates. Uncovering that which is genuine, real and vulnerable will open a lot of access points that can ultimately overlap and connect to our own desires for the discussion. If we have compatibility, an agreement will be more than likely, but if this compatibility is compromised or cancelled, then we are prone to failure as both negotiators and communicators.

Timing is also of the essence when it comes to bringing forward proposals and options, and the ability to simply feel when the moment is right separates the experienced negotiator from an inexperienced beginner. Any negotiation sees deadlocks, moments of difficulty, portions of dialogue that simply demand something special in order to restore equilibrium. If the other party shows a willingness to put pen to paper and reach an agreement, then we are looking at a mutually advantageous undertaking. Being in a hurry or rushing things can also compromise the objectives of the negotiating parties, as too much desire and willingness must always be tempered by wisdom and pragmatism. Usually, however, any act of communication that seeks to obtain something from the other partner will see vast portions of time and energy drained by little things and capricious aspects of human interactions and unwillingness. It is, therefore, up to a skilled and intuitive negotiator to be able to navigate through the uncertainties and reach the proverbial end of the maze, without the added risk of seeing the agreement revised or revaluated because of poor construction. In his

analysis of the complexity of communication in negotiation, Gardani (2017) expounds that:

Due to its necessarily cross-disciplinary character, the topic of negotiation has been studied by students from different backgrounds, most prominently by sociologists, anthropologists, psychologists and political scientists. In the wake of globalization and the rise of free trade, the transformation of the general context in which negotiations take place has increasingly shifted the focus of research to the cross-cultural aspects of business communication, and business negotiation in particular. Researchers have shown that four elements of culture – behavior, attitudes, norms and values – may impact negotiating practice and, based on this insight, have set up catalogues of factors and variables to which negotiators should pay attention in intercultural settings. (Gardani 2017:91)

All proposals must be structurally sound and allow for a solid development of stages. When bringing forth the proposals, we should consider and integrate both our desires and those of our interlocutor, and an honest and open dialogue can go a long way towards achieving this status quo. It is for this exact reason that we see an extended use of conditionals and modal verbs in order not to challenge or make the other person feel pressured or constrained. Proposals must entertain the conditional dimension of an eventual hypothesis, as one cannot simply provide a framework of concession from the get-go. A conditional element will generate a lot of space for the subsequent implementation of the negotiating process. The level of assertiveness has to be toned down, limited as much as possible, and we must shy away from structures of imperative aggression.

Vagueness, as a functionality of language, can open an astonishing platform of flexibility as it relates to an initial stratagem of variation. Too little flexibility can kill a negotiation before it even gets a chance to get off the ground while too much will be synonymous to weakness and an unwillingness to fight for or defend your own personal position. Being silent in times of uncertainty represents a great tool for avoiding utterances that can be detrimental to the position for which you are trying to find arguments.

A harmonious dialogue is often predicated on the principle that we should never push our partners into a corner, and always provide two or more options and suggestions when we ask for something. This will prevent an immediate and instantaneous rejection and harness the power

of vagueness by demanding additional adjustments and clarifications.

When the questions are asked and the answers are listened to, the next step is, almost always, to provide a counteroffer. An additional proposition will also integrate the willingness of the other negotiator to bring forward a personal brand of solutions and stratagems in order to soften and possibly even eliminate the possibility of impasse, thus, reaching a reasonable state of compromise. The exchange of proposals and ideas shall be managed by using non-restrictive conditionals for the betterment of specific solutions. When negotiators achieve a level of sufficient trust, they can accelerate the honest exchange of proposals, and this will, in turn, accelerate the discussion process itself, reaching objectives that are desired or at least tolerated by all the people involved.

4. Bargaining in communication and negotiation

Bargaining implements the precise preconditions of the agreement. It is a stage in the communication and negotiation process where clear objectives must be reached. The concept behind it is to always implement a quid pro quo, to offer but always ask for something in return. Conditionals are an integral part of the whole implementation process evolving towards a final offer that is no longer subject to revision and is able to mediate and regulate the fair conditions for an honest and clear agreement. In his study *Negotiation as a Learning Process*, Cross (1977) asserts the fact that:

bargaining should place great stress on the rules on which the game is to be played. Any game must be governed by some system of rules, and since the bargaining game is not described by any other acknowledged authority, these rules must be established by tradition, or perhaps even by the parties themselves. Naturally, they may vary from place to place. [...] By inadvertently breaking an unwritten rule, he may even terminate the negotiation altogether if the other party interprets his action as evidence of bad faith and an unwillingness to play the game fairly. [...] The aspect of the bargaining process which receives the greatest stress in formal analyses is, of course, its mechanism for dividing the fruits of cooperation among two or more participants. The emphasis is on division rather than cooperation, however, in that the dimensions of the benefits to be allocated to the parties are assumed to have been well established already, and the range of possible settlements is taken to be relatively large. (Cross 1977:584-585)

What is specific for bargaining is that it no longer deals in terms of

vagueness, moving towards strictly conditional prerequisites and precise terminology. The final form of the transaction and agreement, which is the manifestation of both verbal and nonverbal communication, comes as the result of an accord between parties, an alchemy transforming negations and hypotheses into negotiated certainties. Even the slightest contradiction can revert negotiations to previously inferior versions, potentially leading to renegotiated or even cancelled agreements between parties. Under these negative conditioned, one would prefer going back to just a phase of analysis and recalibration, a stage in which additional information is solicited, exploring those specific parts that can be renegotiated and revaluated. In any eventuality, an agreement that has been reached through dialogue should be regarded as a fully functional mechanism in which all the integrated components are bound together to form communicative and pragmatic synchronisation.

Were one to adopt a consistent perspective from the beginning, then the cooperative negotiation shall remain unfulfilled until the harmonisation of all its constituent elements. In this respect, a problem that has only been dealt with in a provisional manner can be utilised in overcoming a lack of communication and agreement in other problems. If we negotiate precisely on concrete aspects, we can get to a situation in which we no longer require space for interpretation or ulterior adjustments. Therefore, bargaining is only successful as a process of communication when the parties come to a complete and consistent agreement on all the issues. The core of a good deal is fuelled by the fact that both parties get what they want without, of course, significantly affecting the interests of the other, thus, ensuring everyone prospers.

The people engaged in negotiation are driven by the desire to get more out of the deal, thus, often compelling them to postpone final decisions out of fear that there is something they are missing and that the other negotiators might manipulate them into signing something that is detrimental to both them and their business. When a negotiation comes to an end, the collective hope is that everything was done in complete understanding and agreement without the slightest bit of deception. It is often considered that the best moment to end a negotiation is when the communicative partner seems to want it more than you, though such circumstances may harbour ill feelings in the long run. If the ultimate objective envisions an extended and mutually profitable collaboration, one should try to avoid such undertakings in order not to be caught in an unpleasant, peculiar or deceptive frame of events.

By bringing negotiations to an end, you are sometimes still negotiating, because you are truly communicating that you are no longer

interested in improving any offers and that a deal must be struck now or never at all. This technique may, of course, backfire if used unreasonably or too early, or when of course your final offer has been blatantly rejected. The best principle upon which to ascertain the exact moment of closing the deal is to act decisively when you know you have achieved your objectives and the other party is content as well. One of the most important rules of communicative interaction is, without a doubt, the refusal to accept the initial offer. Even if your partners start off with a great deal, you must still mimic reluctance and hesitation because everyone is usually willing to surpass their first bid and also a quick acceptance of the first bid might make those who made the offer reconsider it if you are to meet that offer with an extremely positive attitude.

The sustainability of the final offer simply depends on how good the timing is, as well as the force and credibility displayed by the maker of the offer, the communicator. The reality of the matter is that negotiations often end in failure as even a single malfunctioning element can ruin the entire mechanism of trust and agreement. For a negotiation to be concluded successfully, it is often advantageous to focus on progress rather than the elements that separate. The repetition of positive aspects helps redirect focus towards bridges of agreement while at the same time ensuring the fact that partners understand clearly what they stand to benefit, sitting aside confusion or lack of clarity. A full recap act as a catalyst in the negotiating process even if all issues have not been dealt with, the revisions of facts must, by no means, include bullet points that may drive the parties apart, and in this respect, we must focus not only on ourselves, but also on our opponent, redirect the conversation so that neither party falls prey to this situation.

Focusing on what we have in common rather than what separates us is an exploration of flexibility and the willingness to grant concessions. In turn, these concessions can act as the foundation for the entire agreement. Forming a chain of positivity and shattering that which is negative should be the focus point of any eloquent negotiator, able to see everything in context, as something interconnected, rather than their simple, immediate desires.

If the art of negotiation is ultimately the art of compromise, any communication act based on this paradigm must concern itself with the absolute reduction of differences between two different positions, unearthing pathways that will help make differences obsolete, tear them asunder towards the mutual benefit of both parties. All points of view should be considered and moulded effectively in a final, symbiotic

proposal, which will encompass the hopes and objectives of both parties.

The most popular methodology, when it comes to reaching a final agreement, also employs the deployment of one final concession meant to seal the deal, acting as a prerequisite for the final draft. The utilisation of conclusions, concepts of summary and virtual reassessments will firstly form an alignment with the view of underscoring the concessions made on both sides, the effort and communicative reasonability that naturally lead to a final accord. It is even possible to end an agreement by postponing the final decision for a definite date in order to grant both parties the opportunity to better explore and understand the benefits of their shared discussions and explicitly comprehend the potential negative consequences of a dissociative failure.

The agreement which assimilates a construct of both offers should not make us let go of the fact that, before ending the discussion on both sides, everything must be recorded and put to paper as the oral dimension of communication is sometimes susceptible to revaluations or deliberately malignant misalignments. Each specific point of the concluded negotiation must be morphed from the oral into the written, using very clear terminology and a strong degree of eloquence. If possible, we should also correlate those agreements with stable reference and undeniable, quantifiable elements, thus, definitively clarifying the act of communication and eliminating all subsequent dispute or divergent thought.

5. Platforms of negotiation in sales

Selling, bargaining, as forms of advanced communications, undoubtedly rely on the epistemology of negotiation. A plethora of strategic undertakings, the tactical awareness, as well as the negotiation techniques are bestowed functional applications in sales. You cannot have selling without communication, or without negotiation. They are inextricably intertwined and all form the intricate mechanisms of business communication. Their melding is so intense that we can, beyond a shadow of a doubt, assert that there can be no negotiation without communication.

Negotiation entails specificity, selling not only a product, but also yourself. Selling means having something in common with your buyer and if that is not the case, you are forced to forge that bond yourself through communication, empathy, emotional and factual eloquence. The seller's constructed message represents an important cog in the mechanism of efficient communication, yet that is sometimes prone to vulnerability. The articulated message can often be overruled by the

partner of discussion who is unable to find himself or herself in what you are selling, in what you are communicating. The interlocutor may reject the necessity of admitting or recognising certain truths or limitations and reject a message based on the simple flaw that it is not subjectively self-evident. No matter how well we might describe the general qualities of the goods and services we are trying to sell, no matter how objectively and explicitly we might expound the situation, any such arguments may fall prey to disownment in the absence of a personal functionality of language, a direct human connection. Logic itself is a powerful tool, yet it cannot, under any circumstance, exist independent of emotion. If the needs of the individual are also susceptible to the psychological justification, then the emotional undertones will overlap the purity of logic and reject the purchase of a product or service, based on purely subjective means.

It is never enough for your partner of discussion to understand the product, he or she needs to understand you. Effective communication in sales will first focus to establish the fact that both parties are on the same page, that a willingness to speak is automatically complemented by a willingness to listen, and that the time spent interacting is not wasted, but valued and precious. Objective arguments have to be moulded to the subjective whims and preferences of the interlocutor. Sometimes, a lack of empathy is the key towards unlocking a potentially complicated negotiation. If we are addressing someone very stern, who possesses a rigid personality and the propensity for cold, harsh, objective facts, then friendliness or empathy can be perceived as manipulative, parasitic, deceptive, as well as time-consuming. In this case, psychological flair must dictate the implementation of strict conversational boundaries and rely only on facts, readiness and preparedness in order to make your case and capture the attention and trust of the other party involved in the negotiation.

Communication and negotiation should not only focus on an initial agreement, but also finding a middle ground of discussion that will subsequently produce an agreement at later stages. A skilled communicator will understand that the generation of information does not constitute an act of singular independence. A pertinent act of communication will ensue the moment both parties have been made aware of the importance of both transmitting and receiving of coding and decoding their respective messages. Playing the blame game, under the unwanted circumstances of a failed act of communication, entails the rejection of personal flaws and responsibility and, thus, an unwillingness to improve both as a communicator and as a human being.

Sales are ultimately an act of empathy envisioning walking the proverbial mile in the shoes of others, making them understand you and your product by allowing yourself to understand them, to empathise with them, to know what others need and what they can offer in return. From this standpoint, communication and honesty are essential pillars of functionality. Sales are about more than objectivity; they are reliant upon a context and inter-relational climate, which will enable clients to make the best decisions for both you and themselves. In theoretical terms of communication, this is known as establishing a rapport. Communication means connectivity, bonds that are forged by the power of both the spoken and the written word, as well as the information and emotion embedded with all form of communication, even the nonverbal. The construction of such platforms of conversation and awareness will generate strong signals conscious or otherwise, regulating the proximity or separation of individuals, spurring on affinity or flat out refusal and rejection.

A good connection does not necessarily rely solely on communicational empathy and sentimentality. Adoration is not a prerequisite for communication and we do not necessarily have to really like someone in order to effectively communicate with him or her. Any foundation of adaptation can host a good relation with an interlocutor that is somewhat negatively perceived by us. A good bridge of communication can also be the product of a rational mind, not only a subjective perception. If we use basic communicational techniques, we can harness the power of both the verbal and the nonverbal and base future interactions on honesty, objectivity, predictability and reliability.

6. Nonverbal structures of interaction

The simple encounter of gazes when one meets another for the first time, maintaining and respecting personal boundaries can go a long way towards the establishment of an honest chain of communication. A simple shake of the hand, its intensity, its duration can convey respect as well as politeness and a willingness to adhere to social taxonomies. The information sent by our body, face and tone of voice can set up the perfect background for a successful communication. A handshake can even convey importance, interest, and is often associated with balanced synchronicity. We can choose to initiate the base, intensity and rhythm of that handshake, or simply mimic and adapt to the handshake of our interlocutor, thus, conveying a climate of trust and submission, giving the other communicator the sense that he or she is in control, and this circle of safety will open countless pathways towards productive

communication in conversational awareness and reciprocity.

Maintaining the right distance from the people we seek to interact with is also paramount and full of relevance. Breaching protocol and invading one's personal space can activate territorial self-defence mechanisms and hinder the willingness of the other to communicate. Too much proximity can even be misconstrued as aggression and trigger the body's natural defence mechanisms of rejection and abandonment. Too much distance will automatically be deemed as abnormal behaviour, hiding an entire range of negative emotions such as a lack of compassion, weakness or even a negative hidden agenda that you are unable to keep under control. Communication is about more than finding the right message, it is also about finding the right distance, about learning how to get close to people but not too close and not too far. Moreover, too much distance outright sabotages communication, both psychologically and even physically. One might have trouble seeing the expressions of the other person's face, even see the phatic function of language compromised by simply not being able to hear the message of the other person. In addition, too much distance can also disrupt an entire range of subjective factors, which are contested by many such as charisma, flair or chemistry.

Physical and psychological distance in communication do not rely on a concrete and objective operational equation. Talking to people and listening to them in return represents an everchanging paradigm requiring continuous adaptation and intuition dependant on temper, personality, contextual reasoning and even mood.

An evolving sense of awareness of distance management, as they relate to communicational undertakings, shall instruct us to intuitively assess a situation and make the best possible decisions as effectively and naturally as possible. Establishing visual contact, the use of facial features in negotiation promotes a substantial force of nonverbal messaging. An effective act of communication would entail that both communicators make direct eye contact for approximately half the conversation. Any figures that are lower or higher than that can elicit negative undertones. Avoiding eye contact may be misconstrued as deceptive, as if you are trying to hide something, viewed as a sign of lying. Overusing eye contact can also be deemed as aggressive and intrusive behaviour, separating procedures and protocols from the society-accepted norms.

The way in which we carry our bodies can act as gestures of separation with respect to our willingness to get close to our partner. Certain rigid postures can challenge communicational partnership and

bring forth arrogance and vanity. Being too tense or shaking will betray weakness, fear and vulnerability or a negative hidden agenda that is putting obvious pressure on the psyche. Posture can establish dominance or respect, and it is up to us to decide how we control our bodies in order to use the meta-verbal so as to influence a discussion or a negotiation with our peers.

7. Conclusion

In conclusion, each person communicates in their own rhythm or personal style. It is important for us to learn to respect each other and boundaries and also learn not only when to speak, but only when and how to listen. The purpose of communication is not only to understand the message, but also to understand and respect that person and his or her values. When we listen, we should use more than our ears alone, we should use our soul, our empathy and negotiate new ways of personal and collective self-improvement. Last but not least, every discussion, every negotiation should start and end with a smile. If the eyes are the windows of the soul, then a smile is that very soul reaching out to capture the affections of another, to express emotions of humanity and empathy, to shout out not just a message of love, but also a willingness to listen and understand, to ensure the fact that we need not negotiate out of fear, but must never fear to negotiate in the name of our shared humanity and sentimental likeness.

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CONTEMPORARY BRITISH WOMEN POETS WITHIN THE EUROPEAN CULTURAL CONTEXT

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Abstract

In this paper the author attempted to briefly highlight some aspects of British contemporary women poets within the European cultural context, the relation of their writings with cultural theories (Tzvetan Todorov, Jacques Lacan, Michel Foucault, Helene Cixous), and emphasize the specific character of this kind of poetry that eventually may prove to be a valuable contribution to the building of an important cultural bond between British authors and their colleagues from other European countries, Romania included. A further and extended analysis of this topic may prove to be a stimulus for the increase of both students' and academics' interest in contemporary feminine poetry writing with all its varied themes, motifs and nuances that emphasize the literary value of the authors.

Keywords:

Contemporary British women poets, cultural theories, themes, strategies

The aims of this paper are:

1. to emphasize the link between contemporary British poetry and the present-day cultural context represented by the theories of Tzvetan Todorov (identity and alterity), Jacques Lacan (structuralism- symbol of the Borromean knot), Michel Foucault (self-empowerment by language), and Helene Cixous (liberating the female mind and body).

2. to point out the particular character of contemporary British poetry within the European cultural context. This may eventually prove to be a contribution to the building of a credible cultural bond between British contemporary women poets and their colleagues from other European countries, Romania included, as well as a stimulus for the increase of students' and academics' interest in contemporary feminine poetry writing with all its varied themes, motifs and nuances that emphasize the literary value of the authors.

Mention must be made that the postmodernist British women poets included in the paper are the subject of articles and translations published by me since 1981 in various Romanian literary periodicals.

As Michael Schmidt and Grevel Lindop note in their critical survey of British poetry since 1960, the postbellic decades have marked a shift

in the insular poetic imagination and language as poets explore more consciously 'areas of language and relationship, considering and responding to place, object, history, tradition, people.' (Schmidt and Lindop, 8) Consequently, poems become ever more celebrative of the new pluralism that grants greater diversity in terms of age, race and gender, ethnicity and sexual affiliation, concerned with the new personal versions of postmodern Britain. Philosophically, the Todorovian doctrine of the interplay between identity and alterity can bring together poems concerned with the self opening to the other (poems about the plenary or altered female mind and body, as well as verses concerned with issues of domesticity and femininity), poems concerned with the self opening to the other (poems about travelling as internalisation of otherness and verses related to history and contemporary politics). Similarly, Lacan's triadic structure of the Borromean knot is accommodated in the preoccupations with writing as the site of resistance, rebellion and extreme emotionalism. It is a writing style that is biologically and psychologically feminine, as advocated by Cixous's philosophical system: women write about themselves and about others, about social roles and activism.

In order to express their private inner worlds and identities poets employ a wide range of strategies:

- vigorous, biting poetry: Fleur Adcock, (Victor Olaru: Fleur Adcock - Presentation and translation, poetry- in Ramuri. June 1985, p.10), Carol Ann Duffy (Victor Olaru: Carol Ann Duffy - Perspectiva critica, in SCRISUL ROMANESC, Nr. 7-8, 2007, pp. 29);

- glacial, unsympathetic tone: Liz Lochhead (Victor Olaru: Liz Lockhead - Presentation and translation, poetry – in Ramuri, Jan - Feb. 1997, p.16), Jo Shapcott (Victor Olaru: Jo Shapcott- Presentation and translation, Ramuri iunie-iulie, 1993)

- flexible, energetic voices: Helen Dunmore (Victor Olaru, Helen Dunmore Introduction and Translation, poetry, in Ramuri Dec. 1995), Anne Stevenson (Victor Olaru: Anne Stevenson - Presentation and Translation, poetry, in Ramuri, Jan. 1993);

- generous, benevolent poems: Ruth Fainlight (Victor Olaru, Ruth Fainlight - Presentation and translation, poetry, in Ramuri, Jan - Feb. 1997), Elaine Feinstein, (Victor Olaru: Elaine Feinstein, Presentation and translation, poetry, in Ramuri Oct - Nov. - Dec. 1996, p. 17);

- tender, emotional lines: Mimi Khalvati (Victor Olaru, Mimi Khalvati, Presentation and Translation, poetry, in Ramuri Oct. 1993), Kathleen Raine (Presentation and Translation, poetry, in Ramuri May, 1994)

Most poems can be interpreted through different philosophical and theoretical ideas developed under the term 'postmodernism', and be incorporated into several clearly defined patterns of thinking that dominate the intellectual scene.

Philosophically, one may mention the Todorovian doctrine of the interplay between identity and alterity, Lacan's triadic structure of the Borromean knot as well as Cixous's philosophical system, according to which women write about themselves and about others, about social roles and activism.

Linguistically, Foucauldian empowerment through the agency of the word is often expressed in Hassan's terms of unmaking, echoing A. Alvarez's belief that 'good poetry should be immune to gentility' (Alvarez 32) – and thus remaking aesthetic tradition by bringing forth subjects of interest to womanhood.

Although, the various forms of imagination and expression existent in contemporary poetry by women prevents a clear-cut categorization, in her book Elena Nistor identifies several features of present female-feminine-feminist poetry in the UK as regards themes and style. (Nistor:27)

A) THEMES

1. **Displacement.** Contemporary poetry displays an extreme sense of displacement and need for relocation. Elaine Feinstein's travel poems being an example of the individual's appropriation of the universe and creation of a significant private cosmology. (Victor Olaru: Elaine Feinstein – Presentation and translation, poetry, in Ramuri Oct - Nov. - Dec. 1996, p. 17)

2. **Confessionalism.** Contemporary British women write highly autobiographical poems that set the self in relation with the other. Fleur Adcock's 'Bogyman' may be considered representative for the opening of the self to the outside world. (Victor Olaru: Fleur Adcock - Presentation and translation, poetry - in Ramuri. June 1985, p. 10), as well as the confessions offered by women poets in interviews. (Victor Olaru: "Poetry is the most ethical form of art" -interview with Jo Shapcott, in Ramuri, June-July - 1991, p. 5).

3. **Duality.** Poems arise as a complex migration between the self and the other, emphasising the personal over the objective. Self-segregation is best exploited in such poems as Liz Lockhead's '*The Other Woman*'. (Victor Olaru: Liz Lockhead - Presentation and translation, poetry, in Ramuri, Jan - Feb. 1997, p. 16),

4. **Domesticity.** The philosophy of routine is conspicuous in women's poetry. Home place can be both the locus of oppression and the

source of power, cooperation and solidarity. Ruth Fainlight explains household concerns in '*Ephemeral Lives*', a poem that assigns a universal meaning to the microcosm of home. (Victor Olaru: Ruth Fainlight - Presentation and translation, poetry – in Ramuri, Aug. 1997, p. 13),

5. **Seclusion.** Feminine identity is articulated in a confident language that dispenses with conventional patterns of representation and traditional rigid language. Writing is a reclusive act; illness and suffering also dissolve the self into loneliness and isolation as shown by Ruth Fainlight's '*The Knot*', '*Vertical*' and '*Two Monologues*'. (Victor Olaru: Ruth Fainlight - Presentation and translation, poetry – in Ramuri, Aug. 1997, p. 13).

6. **Multiplicity, openness.** Reality is constructed and reconstructed through and within the ironic and undermining plays of language. Self-liberation takes the form of evasion to the outer world or to the inner realm of creation as in Patience Agbabi's '*Osmosis*'. (Victor Olaru, Patience Agbabi - Presentation and translation, in *Scrisul Romanesc*, 1-2, 2005, p. 25).

7. **Myth-revisioning.** Contemporary poetry by women is concerned with reshaping the exemplary stories of ancient mythology in order to devise alternative tales that describe feminine experience. The perfect characters of the primordial fictions turn into common women with ordinary responsibilities, among which supporting their 'better halves' like in Carol Ann Duffy's collection *The World's Wife*, (Victor Olaru: Carol Ann Duffy-*Perspectiva critica*, in *SCRISUL ROMANESC*, Nr.7-8, 2007, pp. 29) or criticising the closest family members like in Liz Lockhead's '*The Mother*' (Victor Olaru: Liz Lockhead - Presentation and translation, poetry, in Ramuri, Jan - Feb. 1997, p. 16).

8. **Metropolitanism.** British women poets exhibit a marked preference for the urban environment, as proof of the emotional division between London and the rest of Britain. Often terrifying, the capital is a dystopian universe that nurtures estrangement and dissolution of identity as shown in Jo Shapcott's poems (Victor Olaru: Jo Shapcott-Presentation and translation, poetry, in Ramuri, iunie-iulie, 1993), and interviews. (Victor Olaru: "Poetry is the most ethical form of art" - interview with Jo Shapcott, in Ramuri, June-July - 1991, p. 8).

9. **Emotional disorder.** In poetry, mental imbalance takes various forms: infantophobia, sexual fascination with cruelty, madness – the typically 'female malady' since women are socially and culturally associated with irrationality and emotionalism. Excellent examples of emotional distrust are provided by Anne Stevenson's '*The Victory*' (Victor Olaru: Anne Stevenson - Introduction and Translation, poetry, in

Ramuri, Jan. 1993), Fleur Adcock's '*Advice to a Discarded Lover*' (Victor Olaru: Fleur Adcock - Presentation and translation, poetry - in Ramuri. June 1985, p. 10), and Jo Shapcott's '*Ink*' (Victor Olaru: Jo Shapcott - Presentation and translation, poetry, in Ramuri, iunie-iulie, 1993, p. 20)

10. **Eccentricity.** Milder version of madness, unconventionalism and behavioural oddities occur as neurotic outbursts that provide the self with the freedom to make bold statements as illustrated among others by: Stevie Smith, '*The English*' and '*Not Waving but Drowning*'; Jenny Joseph, '*Warning*' (Victor Olaru: Stevie Smith, Introduction and Translation, poetry, in Ramuri, Jan. 1995); Fleur Adcock, '*For Heidi with blue hair*'; Susan Wicks, '*Rings*'. (Victor Olaru: Fleur Adcock - Presentation and translation, poetry - in Ramuri. June 1985, p. 10).

11. **Irony.** Considered strategies of excess that undo the logical binaries of Western rational thought, undermining the prevailing patterns, banter and mockery codify a mode of self-expression that help the spirit survive and live with oneself at peace. Among others, Sophie Hannah offers a malicious satire directed at tourist philistinism in such poems as '*Postcard from a Travel Snob*'. (Victor Olaru: Sophie Hannah - Presentation and translation, poetry - in Luceafarul. June 1996, p. 20).

12. **Subversion.** Refusing withdrawal within the simplicity of the domestic universe, women poets engage themselves in clever sneering at conventional norms and standards often directly attacking real or imaginary official positions of power, like Carol Rumens's political poems ('*The Song of Jack Flag*', '*Words for Politicians*', '*The Skin Politic*') (Victor Olaru: Carol Rumens- Presentation and translation, poetry - in Tomis. June 1999, p. 19), or Stevie Smith's spiritual rebellion ('*Egocentric*', '*The Reason*'). (Victor Olaru: Stevie Smith - Presentation and translation, poetry- in Romania literara. June 1995, p. 25).

To conclude, we may assert that governed by understatement and sarcasm, contemporary British poetry written by women oscillates between playful, detached irony and aggressive, emotional ridicule. On the one hand, there are poems that pose an interest in the general and the abstract, being characterised by extrovert, large gestures anchored in tradition by topics alluding to tradition and conservatism. On the other hand, there are introvert, extremely personal verses whose inclination towards the inward reflects pathos rather than pure logos.

Thematically and lexically innovative, women's poems are often conflicting, advancing an energetic, sometimes surprising, poetic imagery whose naturalness follows the ebbs and tides of female emotions. There are, however, poets whose work reveals them as

conservative guardians of poetic tradition as illustrated by Anna Adams (Victor Olaru: Anna Adams - Presentation and translation, poetry - in Romania literara, June 1999, p. 19), in opposition with the new-comers who promote innovative themes and linguistic devices.

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THE ROLE OF THE LITERARY TRANSLATOR IN ENHANCING CROSS CULTURAL COMMUNICATION

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Abstract

The current paper focuses on the translator's complex role and multilayered competence in the process of translating and cultural enrichment. The manipulation of language and culture underpins global communication, and translation plays an important role in this process. Literary translation can be considered a work of art involving in-depth knowledge of language and culture. Thus, literary translators become influential participants in the intercultural communication process and highly active cultural mediators. We shall also focus on the translator's style as a form of original writing and on other factors involved in the process, which contribute to create successful translations and to enhance cross-cultural communication.

Keywords:

literary translation, cultural mediator, cross-cultural communication

Introduction

In the context of *Europeanization* and *globalization*, cultural diversity and interculturality play a key role for creating a borderless space which promotes spiritual and intellectual freedom. Human relationships have widely developed due to the new technologies, and language is the perfect tool for communication. Therefore, interculturality means interaction and influence between cultures without altering or destroying human identity since tolerance, respect and responsibility are important in preserving cultural identity.

The culture and history of other people have always been a mystery for new generations, and writers have tried to describe different aspects in literary texts which mirror social, historical or religious features of a certain society. The increasing interest in reading and translating literature and in raising cultural awareness is partly influenced by literary translators who have become *cultural mediators* in the process. In this context, we shall try to identify the translator's role in bridging the gap between people and nations, between cultures and literatures. For a better

comprehension we need to envisage the relation between language and culture, globalization and translation as well as the great impact it has on cultural and cross-cultural communication.

1. Cultural and intercultural communication

1.1. Language and culture

Many translators and linguists have tried to define *culture* as the sum of people's customs and ways of thinking. According to Palumbo, *culture* is “that dimension which is linked to the knowledge, activities and artifacts associated with a given language community and which provides added meaning to the basic linguistic, referential meaning of words” (Palumbo 2009: 31).

On the other hand, human beings can express different aspects of their own culture through the use of language. We cannot understand and appreciate one's culture without knowledge of language as culture is seen as “manifestations that are peculiar to a community that uses a particular language as its means of expression” (Newmark 1988: 94).

Language and culture are closely interwoven because language is the reflection of a culture and describes real life situations. “Language is culturally embedded: it serves to express and shape cultural reality, and the meanings of linguistic units can only be understood when considered together with the cultural contexts in which they are used” (House 2014: 4).

Modern societies are multicultural in themselves, encompassing a multitude of various ways of life and customs. Different cultures influence the way the members of a society view and perceive the world. Today, most people's identities are shaped by more than a single culture, they are multicultural as their lifestyles no longer end at the borders of national cultures, but go beyond these and determine cultures to interconnect and interfere. All these aspects are effects of globalization and migration of people and cultures.

Globalization has been a feature of human history for a very long time and it has been characterized as “the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa” (Giddens 1990: 64). It involves human interaction through the use of internet communication and high technology.

The concept of *globalization* underpins that cultures are becoming the same all over the world, and in this context *globalization* can be understood as a concept of uniformization. Yet, multiculturalism refers to “managing cultural diversity in a multiethnic society, officially stressing mutual respect and tolerance for cultural differences within a country's

borders” (La Belle and Ward 1994: 15). Accordingly, multicultural communication means the interaction of many cultures and languages but without losing cultural identity.

In such a multicultural diversity landscape, language receives new valences and it needs to be understood in context. It becomes a key factor in global communication. The language which people use helps them perceive the world they live in and filter the social reality. The manipulation of language can influence people’s thinking or behaving, their world view, but also the way they communicate and interact with one another. A person’s own environment and cultural background influence the understanding of the message. Hence, language is a means of communication, but also an influential factor in people’s lives, improving human relationships at all levels.

1.2. Literary translation and cross-cultural communication

Many scholars have been preoccupied with finding the best definition for *translation* and more precisely for *literary translation*, in terms of *accuracy*, *equivalence* and *fidelity*. According to Catford, translation is “a process of substituting a text in one language for a text in another” (Catford 1965: 1). Thus, *translation* is considered an operation performed on languages. He briefly states that translation involves reproducing the message in terms of equivalence and style.

Translation is communication and in the process translators decode the original message and reformulate it into their own language. Then the reader of the translation decodes the message of the translated text. In this case “a binomial chain of communication is established” (Corness 2011: 23). Considering the communicative aspect of translation we may say that it is a secondary act of communication. It provides access to knowledge, traditions and ideas from other cultures which could not have been possible without the use of languages since globalization involves translation and “a planet without translation is a planet without languages” (Cronin 2015: 492).

Nevertheless, our main interest in this paper is to focus on the relation between translating literary texts and raising cultural awareness. The circulation of literature throughout the world with the help of literary translators enables readers to create cultural and multicultural bounds and thus, literary translation becomes a binder between generations and cultures. From this perspective, translation has been described as “a builder of bridges, an extender of horizons providing its recipients with an important service enabling them to go beyond the borders of the world staked out by their own language” (House 2014: 3).

Although communication requires the ability to understand language, to produce and reproduce words and meanings, intercultural communication does not necessarily imply language proficiency. It is a transactional and interpretative process in which people from different cultures create contexts and share meanings. Intercultural communication focuses on the interaction with different cultures, whereas cross-cultural communication focuses on the comparisons of different cultures.

In cross-cultural communication, differences are understood and acknowledged, and can bring about individual change, but not collective transformations. In cross-cultural societies, one culture is often considered “the norm” and all other cultures are compared or contrasted to the dominant culture. Our cultural understanding of the world affects our style of communication. Cross-cultural communication refers to the attempts that may exchange and mediate cultural differences by means of language. It creates a feeling of trust, tolerance and cooperation.

To put it in a nutshell, literary translation is a revolutionary act which brings ideas and concepts across cultural boundaries, offering life-changing possibilities. In a world of increased movement and migration, translation plays a vital role in enabling people to cope with multilingual identities.

2. The translator’s (in)visibility

Venuti (1995) considers the term *invisibility* in connection with translated texts in Anglo-American culture and refers on the one hand, to the effect of discourse of translator’s own manipulation of English and on the other hand, to the practice of reading and evaluating translations. A translated text is accepted by publishers, reviewers, and readers when it is fluent, “when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer’s personality or intention or the essential meaning of the foreign text” (Venuti 1995: 1). The illusion of transparency is the effect of fluent discourse. Fluency means translator’s invisibility and hence author’s visibility.

A similar view is adopted by Hermans (1996) who promotes *translator’s voice* as a co-producer of the narrative. In the case of the activist translation, the translator’s voice is audible, and visible, in the case of stylistic transparency according to target norms, the voice is less audible and visible.

In relation to the translator’s presence in the text, Baker argues that “it is impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one’s

fingerprints on it” (Baker 2000: 244). Several other theorists have been concerned with the translator’s presence in the text in terms of *visibility*. Hermans’ main focus remains that of the translator’s voice who “breaks through the surface of the text speaking for itself, in its own name, for example in a paratextual Translator’s Note employing an autoreferential first person identifying the speaking subject” (Hermans 1996: 27).

In this context there appears a discussion of the real and implied readers and real and implied authors. The implied reader from the source text should not be considered the implied reader of the target text because the text has been transferred from one culture to another and has undergone a process of *decontextualisation* and *recontextualisation*. According to O’Sullivan, “The implied reader of the source text, the reader inscribed in the text, is generated by the implied author. By the same token, the implied reader of the target text is generated by a similar agency: the implied translator [...]. The narrator, narratee and implied reader of the target text [are] all generated by the implied translator” (O’Sullivan 2003: 201-202).

In the process of narrative communication the translator is more or less present in the text and has a double position as addressee and sender, as reader and author. S/he has *two faces* and looks in opposite directions. One direction is the original work which awaits to become revealed to the readers and the other direction is the translator’s own culture and language which needs to be assimilated. “In between those gravitational centres lies the space where the translator resides and produces her own artefacts in a delicate act of balance” (Koster 2014: 149). The interpretation of a text by a reader involves reconstruction of the text in terms of means and effects. At this stage the role of translator is not different from that of the author’s.

Apart from the requirement of fidelity, the question of the importance of translators being invisible arises - that is to remain at the margins of the production of meaning in the texts they produce, and simply transfer the meaning intended by the author.

Translators constantly go back to the original text “in search for nuances of meaning and socio-cultural data embedded in the text in a more or less visible way” (Vilceanu 2018: 27), but whatever the translators’ level of implication or influence to the final text might be “translators must take responsibility for their decisions and cannot pretend they are invisible by hiding behind the notion that they are simply repeating what they find in the original or what the author might have intended” (Van Wyke 2020: 551).

3. The work of literary translator - a key factor in raising cultural awareness

3.1. The literary translator's multilayered competence

In the process of translating literary texts the translator's role is of major importance and in order to be effective and to create successful translations a translator needs to be a skilful and intuitive writer above all. The ability to communicate is an innate human skill but the ability to communicate in a foreign language requires special skills such as listening, nonverbal communicative skills, clarity and concision, friendliness, confidence, empathy, respect and feedback.

The literary translator's work is difficult and it is based on three main principles: *apprehension of the source*, *interpretation of the source*, *re-stylisation of the source* (notably, Corness 2011). In terms of apprehension, translators need to be good readers and to know both languages in order to make a good translation. "Original artists are expected to be able to apprehend the reality they depict, and translators are expected to apprehend the works they are rendering" (Corness 2011: 31). Hence, apprehension of a text means understanding linguistic and literary terms.

Translators need to find the best equivalent with the same concept in the target text but there are many words in each language for which there are not complete equivalents. In terms of interpretation, if in the process of translation there could not be a complete semantic correspondence between the source text and the target text, then translation is inadequate and therefore, an interpretation is required. "The translator must then specify the meaning, selecting a narrower concept, and this demands knowledge of the reality behind the text" (Corness 2011: 38).

One aspect related to translation is the *translator's interpretative position*. Compared to the common reader, a good and experienced translator adopts a certain interpretative position and has a clear image of the message of the translation he/she wants to transmit. The second aspect refers to *translation conception* (i.e. the degree of freedom adopted by a translator) but all translators use more or less their own style and personal conception, especially in poetry. However, Corness argues that "the translator should not impose his personal conception, either ideological or artistic, on the original text through abridgements or additions, because these might result in an adaptation rather than a translation; any such adaptation would entail a distortion of the work of art" (Corness 2011: 44).

Nevertheless, translators may find themselves in the impossibility of rendering the real message of the source text or the author's intention when they lack creativity and inventiveness or when they use stylistically inappropriate expressions and this may be the case of translating poetry.

Considering the aspect of *re-stylisation* “from the original author we expect an artistic stylisation of reality, and from the translator we expect an artistic re-stylisation of the source” (Corness 2011: 47). It is the literary translator's gift to use his/her style to create and recreate the source text, to write and rewrite it, but what is important for a translator is the purpose of conveying the message of the source text in a natural and explicable way for the audience in the target text. It is the translator's task to make the best choices of vocabulary and stylistic devices and to find the means to bring correspondence. A competent translator will find the perfect balance between the meaning of the source text and the translated text.

3.2. The translator's style

Translation studies has inherited from literary studies its preoccupation with the style of individual creative writers and from linguistics the interest in studying the style of social groups of language users. Hence, it has inherited the association of style with ‘original’ writing. A translation is the product of one's individual reading but also one's individual rewriter. Every translation is the result of a translator's own choices.

From another perspective the translator's position can be seen as a problem of translating *style*. The notion of *style* is difficult to describe but Baker best defines it “as a kind of thumb-print that is expressed in a range of linguistic — as well as non-linguistic — features” (Baker 2000: 245). *Style* can be defined as the result of *motivated choice* from “a repertoire of possible expressions to construct a text in order to create a fictional reality” (Koster 2014: 151). The author makes choices from all means of expression from the target language in order to create literary, aesthetic, or narrative effect. In terms of translation, the notion of style includes the translator's choice of the type of material to translate, the use of specific strategies (i.e. the use of prefaces or afterwords, footnotes, glossing in the body of the text, etc.). A translator's style must focus on the manner of expression and not just on simply instances of open intervention. Hence, an experienced and competent translator is an original writer whereas an inexperienced translator is just a reproducer of the original text.

The translator needs to decide which aspects of meaning are most relevant considering the local and global contexts that determine the

register of the target text. Hence, “the choices that he or she makes should be understood as meaning negotiation and are justified by the need to convey as closely as possible the multi-dimensional meaning of the source text in an appropriate form of the target text” (Vîlceanu 2017: 142).

The literary translator’s personal style associated with creativity, originality and intuition, on the one hand, and communicative competence on the other hand, underpin the complex process of translation and raise readers’ interest.

3.3. Literary translators as cultural mediators

Understanding the development of every aspect of culture in other civilizations, people can also enrich the understanding of their own culture. Through translation, translators become transmitters of different civilizations. Every translation will reflect the translator's own mental and cultural outlook and every translator has her/his own beliefs, knowledge and attitudes. The translator is an active participant in the communication process and “brings his/her own socio-cultural and educational background, ideological, phraseological and idiosyncratic stylistic preferences to the task of rendering a source text in the target language” (Munday 2001: 2).

Therefore, the literary translator is perceived as a cultural agent who brings together two cultures and two languages, who mediates between two worlds, a sort of director of a show whose characters are brought to life through the use of translation. The process of translation may be compared to a theatrical performance, which combines different elements such as actors, stage elements, musicians, costumes or objects, each having their own specific role but with the same goal, that of entertaining the audience, hence the reader. “Translation, like theater, is a multi-vocal process, where multiple agencies combine to contrive the final product that goes out to readers and audiences” (Bassnett 2002: 119).

Translating literary texts is a very challenging and laborious work as it involves numerous factors related to the reader’s taste and their cultural background, the language used, the style of translator and multilayered competence. Admittedly, “a truly professional translator needs to know languages, but also the social norms, reading habits, and stylistic preferences of the culture from which he takes, as well as of the one to which he contributes” (Anderman and Rogers 2003: 116).

One of the most difficult problems a translator faces is how to find lexical equivalents for the fields which are not known in the target culture. So, the translator’s main concern is to find the best equivalent for culture specific items. In this case, a translator has to consider not only

the two languages but also the two cultures. Even if close equivalents are found, they can rarely reveal and convey exactly the same messages. It is also the translator's role to try to bridge the differences between cultures and the linguistic, stylistic and literary repertoires of the source and target culture.

Besides, literary translators need to experiment new ways of bridging the language and culture of other people, of creating relations between authors and readers through the use of high technology. In this context "translators are the mediating agents enabling the cross-cultural and cross-linguistic circulation of literature" (Koster 2014: 147).

Conclusions

The present paper aimed at describing the literary translator complex role in raising cultural awareness. The literary translator is a skillful and original writer, a highly educated person who deeply emerges into the process of literary translation. We also tried to present the translator's aggregate competence and also his/her intervention in the text in terms of (in)visibility. Undoubtedly, the literary translator is an important cultural mediator and strives to bridge cultural gaps between generations and civilizations.

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CROSSING THE BOUNDARIES OF METAPHORIC MILITARY JARGON

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Abstract

This paper starts from the assumption that metaphors are not an exclusive feature of literary or formal language. The main objective is to demonstrate that metaphors are widely used in specialised languages as well, with a focus on military language. Moreover, the presence of metaphoric expressions in the military jargon makes use of a great deal of imagination and requires skilful mastery of the translation techniques.

Keywords:

metaphor, military jargon, translation, translation techniques.

1. Introduction

A metaphor can apparently be perceived as an unpredictable and an unclear transfer, but, in fact, in most cases, it designates a very clear reality and a more or less easily comprehensible relationship between the “signified” and the “signifier”. Especially under the influence of the works of Lakoff and Johnson (1980), Lakoff (1993), the metaphor is not seen solely as a figure of speech, as pertaining to figurative language and abstract thinking, but it has become one of the most important modes of depicting and understanding the world around us, a process by which the world is structured, rendered and understood. Therefore, the treatment of metaphors as objects for scientific research is fully justified. Being more than an abstract notion and having a largely pragmatic dimension, it is not surprising to find metaphors in every discipline, in every branch and area of study. Our interest in the study of metaphors comes from the idea that their use in military discourse is neither superfluous nor incidental. The terms used to describe and explain situations, problems and issues, to motivate or stir feelings play a fundamental role in the dynamics of military speeches.

On the other hand, the process of translation is not an easy one, let alone the translation of metaphors. Paradoxically or not, metaphoric language makes the source text if not more easily understandable, at least

more relevant, but the translation of metaphoric language raises a lot of problems and brings unexpected challenges.

Our study of the role of metaphors in military language attempts at finding answers to the following questions: Are metaphors used in military speeches? If so, what is the purpose of metaphors in military speeches and how do they influence the rhetoric and the style of military speech? Does military terminology appear in other types of discourse, possibly leading to military metaphors? Do metaphors facilitate or impede communication? What does the translation of metaphors in the military jargon involve?

2. The presence of metaphors in the military jargon

Many industries and domains (such as the medical field, the legal field, the technical field, etc.) have their own jargon. The military field and/or the military jargon is no exception and it is perhaps, one of the most prolific domains from this point of view.

Traditionally and historically, the metaphor has been situated somewhere between rhetoric and poetics. But the metaphor is a conclusive proof that language has an inner capacity of adjusting to the surrounding world and strives to designate reality and thought as faithfully as possible. Language can be considered as an instrument which must agree with a prior reality it designates and, in this respect, the metaphor is not only a linguistic but also a cognitive and a pragmatic tool.

Military terminology derives out of the necessity of expressing precision, clarity and the wish to avoid ambiguity. Military men have in common the military terminology, the military jargon of everyday military life and a set of technical terms specific to military operations and procedures. Do technicality and specificity exclude embellishment of language? We believe these two aspects are not in an antagonistic relation.

The place and the role of the metaphor in technical language is now generally accepted. Therefore, metaphors should not be excluded from the military language either. The role of metaphors and their translation have been extensively studied but not so much in the context of technical languages, in spite of the fact that the place of metaphor in specialized discourse and lexicon has been the subject of many recent studies, encompassing linguistic, terminological and especially cognitive points of view. However, it is well-known that the metaphor plays an important role as a technical terminological creation in language planning. But

before analysing and translating metaphors, they have to be identified first.

The following examples are taken from various articles from “Army Times” magazine, the section “News” and military metaphor makes its presence felt in such articles with a focus on military terminology and information.

... requests will be *routed* to a centralized office to better *keep track of* them.

In response to the report, Army officials told the *watchdog* that ...

I think we are way *ahead of schedule* from where we ought to be, ...the chief of naval operations, wanted to attack right *into the heart of* the Japanese outer defense perimeter.

About all that can be said is that by the time they departed for Makin, *the first strangeness had worn off*, ...

The garrisons at Tarawa and Makin *were left to their fate*.

The *stillness did not last* long.

Those conditions *threw* the carefully rehearsed landing schedule *into confusion*.

We had already found that *snipers* were used more as a *nuisance* than an *obstacle*....

The *fighting was bunker to bunker, pillbox to pillbox*.

From the examples above, it can be clearly seen and concluded that metaphors are encountered in military language and contribute to rendering not only a more suggestive but also a more straightforward message.

3. The purpose of metaphors in the military jargon

Metaphors have been the subject of extensive and intensive studies and yet there is a long way to go until we fully understand how metaphors work, why and how exactly people resort to metaphors, and the mechanisms that lead to the creation and the use of metaphors. What we do agree upon is the fact that metaphors are part and parcel of our language and thought.

Kövecses (2010) emphasises the role of metaphors in our life.

“The reason is that metaphor plays a role in human thought, understanding, and reasoning and, beyond that, in the creation of our social, cultural, and psychological reality. Trying to understand metaphor, then, means attempting to understand a vital part of who we are and what kind of world we live in.” (Kövecses 2010: xii-xiii).

Metaphors are neither good nor bad. They serve a purpose. Since different source concepts can make reference to the same target concept

(for instance, *happiness is light*, *happiness is force*, *happiness is up*, *happiness is being in seventh heaven*, etc) or the same source can stand for several target concepts (for instance, *life is war*, *politics is war*, *business is war*, *sport is war*, etc), it is not surprising to find metaphors in different types of discourse and registers.

Like all figurative language, metaphors serve several functions: they have a cognitive function, to provide understanding, to make abstract concepts more comprehensible. They also act as a cohesive device in discourse, and Kövecses speaks of “intertextual or intratextual” (Kövecses 2010: 285) coherence. Metaphors can also have an emphatic function, to highlight ideas and draw people’s attention. Let’s not forget the rhetoric function of the metaphor which has been more extensively studied than any other function or role the metaphor may fulfil.

In specialised language, metaphors can also be used to create a link between the specialist and the non-specialists, to surpass a barrier and to bring the specialised discourse closer to everyday language. Metaphors represent a linguistic expression of a certain way of thinking shared by a certain group and their use can actually transform a complex notion into a simplified explanation; they “pre-exist as independent entities in long-term memory” (Gibbs 1999:146). Sometimes they are so effortlessly used that they become a routinised practice, even for specialised discourse, metaphors are an important part of discourse and discourse is an important part of the social reality we live in.

4. The influence of metaphors

Metaphors have undeniably made their presence felt in other types of discourse and even in our everyday language. They can, metaphorically speaking, be considered ambassadors of language. They are a diplomatic way of saying things we think and which cannot or will not be expressed literally. Different types of discourse have various barriers, but these barriers are not insurmountable. Sometimes, the line is so fine that it does not look like border crossing. The metaphorical expression in question becomes an integral part of that type of speech.

In this context, it is not surprising to find a lot of military metaphors in types and registers other than the military one and vice versa, metaphors belonging to other types of discourse present in the military discourse. Metaphors become a sort of witness of the evolution and changes that a language undergoes in time and space. However, it is not difficult to identify military language that has left its institutional framework in various domains since the military and the civilian fields are historically and culturally different.

For instance, military metaphors have influenced the medical language and the ways diseases and health problems are dealt with or better said *fought against*. People *fight disease* and they can *win* or *lose* the battle; they struggle to *annihilate* the illness or to *destroy* harmful cells by using all the *weapons* at their disposal. Any disease is an *enemy* and instinctively we *defend* ourselves against any kind of enemy; expressions such as *clinical armamentarium*, *doctor's orders*, to *eradicate an illness* or *eliminate a virus* are not unknown in medical language.

The world of economics or business is also sprinkled with military metaphors: *target* customer, product/job *hunt*, training sometimes is done during a *boot camp*, different companies *battle* for different domains, or they are trying to *conquer* different domains, you can *launch* a product or a *campaign*, businesspeople sometimes speak of *command-and-control* management; one company may *attack* another; companies have their own *enemies to fight* and they use their own *strategies*.

Politics is another domain which makes use of military metaphors: politicians are sometimes *under fire* and they are *bombarded* with questions, or they *fight* their seats; they *join the ranks*; in order to win the elections, they apply and use different *strategies*; elections can be *won*, *lost* or sometimes they end with a *truce*; the party that *loses* the elections is *defeated*.

The world of journalism is a *competing* one; journalists *bombard* people with questions; you can feel *besieged* during an interview; a certain topic or investigation can create a *firestorm* of controversy; a press conference can look like a *salvo* of questions.

Even everyday language is also heavily influenced by words borrowed from military terminology: life is sometimes felt like a *battlefield*, when you want people to start saying something, you may tell them *Shoot!*; people have *conflicts* with one another; they *fight* over more or less important matters; they *win* or they *lose* an argument; people can agree on a *truce/ceasefire* over a certain argument.

It is interesting to notice that metaphors are recurrent in different types of discourse, but this fact is not unexplainable, as they are a matter of speech as much as they are a matter of thought. Metaphors help us express and verbalise our thoughts. As Lakoff and Johnson (2003) stated, metaphors occur when literal language would not be sufficient and, on the other, hand, by using metaphors, abstract notions and concepts make sense. Metaphors create links, they become a bridge between reality and abstract thinking, activating ideas.

Since metaphorical expressions in our language are tied to metaphorical concepts in a systematic way, we can use metaphorical linguistic expressions to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of our activities. (Lakoff and Johnson 2003: 7).

5. Metaphors – barriers or freeways?

Generally speaking, metaphoric language is extremely expressive and gives colour to language. What is more, no word or expression is always totally metaphorically or non-metaphorically used. The border between metaphorical and non-metaphorical language is sometimes very difficult to identify. Although used instinctively and naturally, identifying metaphors is both difficult and time-consuming. When used in jargon, it is even more challenging as it resorts to vocabulary restricted to people from the specific field. In this case, a two-way process is needed: “translating” the jargon into common language and then decoding the meaning and the connotations of the expression in the context in which it is used.

For instance, when used in military slang some notions would make no sense for an outsider or would be used with a different meaning:

The big voice – is the loudspeaker on a military base;

Comics – used with a pejorative meaning when referring to the inaccuracy of maps;

Fast Mover – is a Jet Fighter;

Fruit Salad – a slang term to refer to a display of medals and ribbons on a uniform;

Oxygen Thief – a person who is seen as useless or much too talkative;

Sometimes, metaphoric language can be considered a barrier, especially for outsiders, who are not familiar with all the nuances and connotations of the words or expressions used. The same concepts can be rendered through different words, which, in their turn, may have different connotations. For instance, the word soldier can be rendered through a lot of different words, each with slightly (or not so slightly) different connotations: *fighter*, *fighting man/woman*, *serviceman/servicewoman*, *comrade-in-arms*, *warrior* (especially for a brave or an experienced soldier), *doughboy*, *11b* (US Army infantry soldier), *trigger puller* (a derogatory term), *trooper* (cavalryman). Or an affirmative response, which confirms that the message has been understood, especially when communicating via radio, can be rendered through various expressions such as: *Roger*, *Roger that*, *Copy*, *Copy that*, the slang *Hooah!*

(misspelling for the acronym HUA – Heard, Understood and Acknowledged), *Wilco* (understood and will comply).

Metaphors and different mappings between source concepts and target concepts are not used randomly or arbitrarily, they reflect a systematic way of thinking, they dwell upon our experience, knowledge and way of thinking. If misunderstood or superficially treated, such metaphoric language can lead to miscommunication or barriers in communication, but if decoded correctly, it can facilitate communication besides making language not only more accurate but also more expressive.

6. The translation of metaphors in the military jargon

The use of metaphors is, undoubtedly, efficient because it draws our attention; it makes us grasp abstract ideas and concepts in a faster and unambiguous way. A language full of metaphors arouses not only our intellectual capacity but also our imagination. Yet, the translation of metaphors is not as easy as it may seem. The translation of metaphors is one of the many challenges that a translator comes across while doing his job. He/She must render into the target language not only the content but also the connotations that metaphors carry with them. One would be tempted to believe that the translation of technical texts would be much easier as this is seen as one area which raises the least problems, both because it is an area which is extremely precise and because it lacks metaphorical language. But technical language, in general and military language, in particular are not devoid of metaphorical or figurative language and the translation of texts belonging to such domains is not an easy task and it should be taken for granted.

Vinay and Darbelnet (1958:199) make reference to Charles Bally who proposed a three-category classification of the figurative language. These three categories are: *les images concrètes* (concrete images), *les images affectives (ou affaiblies)*, that is *affective (or weakened) images* and *les images mortes* (dead images). They think that these categories can be useful to translators when they try to figure out how to translate certain parts of the text. Vinay and Darbelnet also believe that there are two ways to translate metaphors, according to the type of metaphor: the metaphor that can be translated literally and the metaphor that cannot be translated literally.

Different linguists and researchers propose different taxonomies and different classifications, but the core is the same: the work of a translator involves a lot of meticulousness and subtlety when working with the input from the source text and the output into the target text.

Nida (1964) proposes a practical procedure which can help a translator perform his task. His procedure involves several steps: *analysis of source and receptor language* – the translator must have lexical, cultural competence, but a specialisation in a certain field is also required and advisable in order to come up with an appropriate style; *analysis of the source-language text* – which depends on the type of text; for an oral text, factors such as intonation, tone, voice, gestures must be taken into account; for a written text, the translator must detect and render the original intention of the writer, taking into account factors such as lexicogrammatical features, discourse context, communicative and cultural context and without making any “hostile distortions”; *determination of equivalence* – that is decomposing the content and the message of the source and text and recomposing it into the target language.

A title such as “She survived the Fort Hood shooting. Now she’s counseling Dayton’s first responders.” published in the magazine “Army Times” needs decoding from the target language and recoding into the target language. It also requires cultural competence to understand the significance of the events referred to as “Fort Hood shooting” and “Dayton”.

Newmark (1988) differentiates between semantic and communicative translation – which are in a relation of interdependence – and he clarifies the difference between translation method – which refers to an entire text – and translation strategy – which refers to smaller units. He describes the following translation methods: *word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, communicative translation*. Moreover, he considers that “the form of a translation may change depending on its function.” (Newmark 2003: 56).

Any translation can be more or less semantic just as it can be more or less communicative. The translation of the following sentence “As the Army Reserve’s chief psychologist at the time, Platonî said she asked her chain of command to bring in professional teams to debrief the unit.” requires several procedures at the same time, such as transference but also shifts or transpositions, through the translation of “her chain of command” as “superiorii ei (her superiors)”, recognised translation (the term debrief/ing is widely accepted and recognized by the Romanian military language as such or as “o şedinţă de debriefing”).

Chesterman (1997) considers that the literal translation is the standard one, the default one, but he also proposes other translation strategies (which can be syntactic, semantic or pragmatic strategies):

literal translation, loan/calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion.

On the contrary, following the line set up by Vermeer (1978) and the *Skopos Theory*, Nord (1997) considers that the literal translation – termed as functional equivalence – is not the purpose of a translation. Literal translation can even cause problems and hinder communication. “Salty dog” or “Old salt” cannot be translated literally as it is actually used in the Marines to designate either someone who has retired or someone who has a lot of experience.

We favour Nord’s (1997) perspective on translation, which emphasises the importance of knowing the purpose of a translation, and the functionalist approach she adopts. Translation is seen as a kind of transfer of verbal and non-verbal signs from one language into another, as a sort of a functional product with a strong relationship between the source text and the target text or a form of interaction between the source text and the target text.

However, translation is not an easy process given a text’s feature of untranslatability and according to Catford, untranslatability can occur due to two factors, which can be *linguistic* or *cultural*. The linguist considers that some texts “are *more* or *less* translatable rather than absolutely *translatable* or *untranslatable*” and that “translation equivalence depends on the interchangeability of the SL and TL text”. (Catford 1978: 93). In this respect, we can also adopt Venuti’s (2004) point of view who considers that the more readable and fluent a translation becomes, the more invisible the translator is. Vilceanu (2018) pinpoints that today’s world relies on translation, but it is also affected by it.

With an accelerating and globalised world and lifestyle, many more people and fields have been affected by and become dependent on translation. (Vilceanu 2018:126).

Translation involves a process of negotiation and renegotiation between the source text and the language text, which cannot be neglected. It is the process of transferring meaning from the source language into the target language, provided that all the qualities of the original message are preserved.

7. Conclusion

The five questions that this paper started with have hopefully found their answers, albeit incomplete and in need of further reading and study. The first question: *Are metaphors used in military speeches?* Yes, metaphors are used in military speeches, as they are used in every type of speech or register, since they are part of our language and of our

thinking. The second question was: *What is the purpose of metaphors in military speeches and how do they influence the rhetoric and the style of military speech?* The purpose of metaphors in military speeches (and not only) is to give substance, to make communication not only more expressive, but also more comprehensible and subtle. At the same time, they can be used to persuade and to stir emotions. The third question: *Do they facilitate or impede communication?* Although they have to be decomposed and recomposed, even in the original language in which they are used and, in many cases, this process is a natural, instinctive and almost instantaneous one, metaphors do not impede communication. On the contrary, they help clarify concepts and idea. They may need some time and some thought to be processed but, in many cases, they express what literal language by itself would not be capable of expressing. The fourth question was: *Does military terminology appear in other types of discourse, possibly leading to military metaphors?* Obviously, military terminology appears in other types of discourse and there are even easily recognisable military metaphors in domains such as: medicine, economics and business, politics, or everyday language. And last but not least: *What does the translation of metaphors in the military jargon involve?* Translation, in general, and the translation of metaphors, in particular, require a lot of skill and a lot of hard work. A multitude of strategies can be used, but it also takes endeavour and sometimes numerous come-backs to the translation process.

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DEICTIC SHIFT THEORY IN ROMANIAN POETRY: A SHORT VIEW ON THE POETRY OF THE '80S

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Abstract

Over the past few years, the poetry has been in the middle of a new type of analysis through cognitive poetics. All the categories of analysis proposed by this specific science contributed to a deeper understanding of a literary text in general, but also of a poetic text in particular. The main benefit of the cognitive poetics is that it enlarges the analysis towards text through the context, but also through the personal experience of the reader. In this paper, I discuss poetic texts of some of the most prominent authors of the '80s in order to identify the deictic terms, but also to show how the reader is attracted to the text by them. Moreover, I attempt to examine how the deictic shift takes place between the deictic elements in the text. I focus my analysis on the personal deictic and on the zero-point: *I-now-here*, the central point of every reference in the text. The theoretical issues that I address in this short research come from the reassessment of the categories of analysis using a different research methodology proposed by the cognitive researchers. The poetry I selected for the analysis is representative of an obvious passage to a personal deictic in the Romanian poetry, but also to a street culture with which any reader is familiar.

Keywords:

cognitive poetics, deixis, deictic shift theory, Romanian poetry of the '80s

I. Some theoretical aspects

Deixis, as defined by most researchers, refers to the entities that are present in a communication act, including spatial and temporal marks in which this act takes place. The term *deixis* was introduced by Karl Bühler (1934), who also introduced the concept of *origo* - the point of reference in the meeting of deictics "here-now-I", given that any speaker who is the center of discourse comes into contact with an environment, either real or imagined. There are three most common categories of deixis: personal

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deixis, temporal deixis, and spatial deixis. Other classifications have been added, such as social, textual, discursive, descriptive, etc. (see Filmore 1971; Lyons 1975; Levinson 1983; Green 1992; Stockwell 2002). In this analysis, we will consider the basic categories of deixis, namely personal, spatial and temporal, following with a reinvented approach to the concept introduced by Bühler, i.e. *the* 'zero-point' within the framework of cognitive poetics.

The term was introduced by Peter Stockwell and refers to the common center between the reader and the text: 'I-here-now' (2002: 43), in this respect, the coordinate of the person involving the speakers in the discourse, the temporal deixis anchoring the message on an axis of time, and the spatial deixis denoting the identity of the message in relation to the place. Also, regarding the term *deictic*, we will follow the definition given by Green, by which we will consider the term *deictic* "any personal or demonstrative pronoun, adverbs and all those that are part of a closed grammatical set", while *the deictic element* can be "any part of a word that may have deictic implications" (1992: 122).

The label of 'cognitive deixis' refers to a different model of interpretation of the relationships built within discourse which, although based on the same deictic coordinates, seeks to explain how the human system interprets linguistic data. In recent years, numerous studies have focused on the relationship between language and mind, trying to identify how the individual works, how he relates to the external context, what are the factors that contribute to the selection and coding of information and what are the criteria for interpretation. Regarding cognitive deixis, we can discuss the 'textual X-ray', which helps the reader to perform more activities of attention orientation, filtering and organizing information from any possible context to create a set of concise and coherent meanings.

Regarding the relationship between cognitive deixis and literature, it can be seen that through cognitive deixis we can observe the main elements of meaning construction in the text, which appear as a meeting between reader and author. The point where the two meet, called 'the zero-point', indicates, in fact, a common structure, which shows that the use of language in literature is not a special one; actually, the literature only seeks different linguistic structures to represent the individual experience. The connection that can be made between the poetry of '80s and the daily use of language comes precisely from the simplistic linguistic structures that can be identified in these specific poetic texts, constructions that are common to the individual, but which are carried out by various analogies in texts.

The act of imagination by which the reader is introduced to the world of literary text introduces the new concept of *deictic shift theory*. The act of imagination, as presented by Erwin M. Segal (1995: 14), started with Aristotle's *Poetics*, in which the author discusses mimesis and representation and experience not directly presented in the text. Studies on this act of imagination have been resumed, and in time have moved towards a 'fictional pact' (Marie-Laure Ryan 1991) and, more recently, to the deictic shift. In short, the deictic shift theory explains how transitions from a textual deictic center to an external one occur through the position that the reader adopts on the text. The deictic center works like a trigger that causes the reader to take certain steps in 'receiving' the text. The explanation of the concept in the analysis of the literary text is not exactly simple, given that, in fact, it refers to an act of imagination – which can be quite abstract – through which the reader empathizes with the text.

How can it be shown that the reader experiences the text in a possible world, and this determines the interpretation of the text? How can it be demonstrated that by deictic shifting from text to text, a mental model is created that represents the world of discourse? By starting from what is already known through pragmatics, that is, the author of a communication act uses language with a multitude of purposes and intentions, and "much of the text is mimetic, represented, and not just stated" (Segal 1995: 17). In 1990, Wiebe discussed the fact that, if in the referential communication the interlocutor must use only true statements in order not to be contested, in the literary text this aspect is no longer relevant because the statements have other functions of realization in the text. In neurological studies, changes can be seen in certain areas of the brain when the reading process takes place.

Regarding the research corpus, two volumes of Romanian poetry of the '80s were chosen, i.e. 'Aer cu diamante' [Air with diamonds], and 'Cinci' [Five], to help us identify the deixis shifts. One reason we selected these texts over others was that in the texts of the '80s, the rules of deixis were not respected, thus representations of some fragmented worlds were created, oftentimes impossible to identify.

The Romanian poetry of the '80s is considered by most theorists and critics (Magda Cărneci 1996; Andrei Bodiu 2000; Ion Bogdan Lefter 2002/2005; Gh. Crăciun 2009; Mircea Cărtărescu 2010) as representatives of the most homogeneous group of postmodernist writers. Beginning in 1977, with the establishment of the 'Cenaclul de luni' [Monday Cenacle] (Cărtărescu 2010: 369), about which Bogdan Ghiu stated that "in history, the Cenacle remains a unique model for

transforming constraints into a construction” (2017: 93), the poetry of the ‘80s comprises a series of new features that lead to a necessary cognitive analysis. Given the phenomenon of ‘reformulation’ typical of the generation of the ‘80s, we consider that in addition to existing analyses based on traditional research tools, cognitive analysis methods and models are needed to highlight the processes of ‘receiving’ and producing poetic language. Apart from a strictly linguistic description, we tried to relate the linguistic interpretation of language to the cognitive interpretation. This way, a new method for the postmodern analysis is a necessity for the interpretation of the postmodern poetry of the ‘80s.

Some of the main hypotheses in our analysis were formulated based on the following questions: How does the reader interpret the poetry of the ‘80s? How much does he identify with it? How close is language to his everyday reality? The study of this poetry began with identifying the effects of it from the perspective of the language of the reader.

Two important features were brought in the poetry of the ‘80s: the poetry of the real and the poetry of the everyday. Both the poets and the literary critics agreed on these two great characteristics that represent the Romanian eighties. In the context of postmodernism, eighties poetry entails biographical originality based on realism. In a discussion on the presentation of the real and the attitude of the eighties towards reality, Crăciun (2017: 444) distinguished two main directions: (1) attitude of negativity on the real, among the signature poets of this category are Florin Iaru, Mariana Marin and Ion Stratan; (2) attitude of embracing the real², represented by Mircea Cărtărescu, Romulus Bucur and Alexandru Mușina. In this last category, we will add Bogdan Ghiu, calling attention to the fact that Ghiu outlines a deconstructivist style “through himself”³, (see Lefter 2010: 160), in which the exercise of language becomes relevant to reality commitments.

Finally, we consider that the poetry of the ‘80s proposed a new code for writing poetry. Although many times postmodernism was defined as “a movement that lacks the state of postmodernity” (Martin 1998; Ceașu 2005) from a linguistic perspective, the eighties postmodernism is a source of experiments whose postmodernity is “indisputable” (Cărtărescu 2010: 372), by rewriting the forms of previous poetry and highlighting the author and the poetry as “recovering” (Simion 1989: 467).

² (1) Atitudine de negativitate asupra realului; (2) atitudine de îmbrățișare a realului.

³ ‘Prin el însuși’.

To sum up, the poetry of the '80s is a mixture of elements of contemporary civilization and a representation of multiple clichés in today's world. Being built on a narrative thread, the poetry of so-called 'the generation in jeans' starts from banal, twisted events, by capitalizing on the spoken language and represents "a poetry of voice, of hearing and touching that restores the relationship with the reader"⁴ (Crăciun 2017: 445).

II. Deictic shifts – a short analysis

In the proposed analysis, we investigated the deictic structures and centers to see the way in which the deictic framework becomes the zero-point which meets his reader. The first hypothesis proposed in this analysis is that, in its most simplistic form, poetry appears as a common point that the author creates in order to meet his reader. In this sense, the text is not complex, with puns, play on words, intratextual or intertextual elements, but rather is a literary experiment based on deictic elements, in which the reader recognizes the elements that attracts him to the text, namely the three referential deictics of zero-point. On one hand, by utilizing explicit deictic centers, the reader is placed inside the text; on the other hand, texts that lack explicit deictics do not allow the reader free access to the text.

Following the model of the deictic center or the zero-point, i.e., 'I-here-now', in Ghiu's poem the referentiality indices that place the reader on the same level with the autobiographical discourse can be identified easily:

"If the improvisation from **now**
is (**here**)
I am (no
something else)."⁵
(Ghiu, *Stoc I*, p. 218)

The effects of depth are given precisely by the construction of another type of text, namely 'metapoetry', as explained by some theorists (see Lefter 2010: 160), through which the relationship between language and reality is experienced. This mechanism of introducing the reader in the text represents an experimental tool, through which the poet does not descend in everyday life but brings the reader on the same level where he is. If the act itself is 'an improvisation', the author affirms his current existence: "I am (nothing else)", constructing a determined but 'generic

⁴ 'O poezie a vocii, a auditivului și a tactilului care reface relația cu cititorul'.

⁵ „dacă improvizația de **acum**/e (**aici**)/**eu** sînt (nu/altceva)”.

self' at the same time, given that „the use of the first person takes place in a hypothetical construction” (Zafiu 2010: 30). The author assumes the minimum information he shares with the reader, by creating an illusion of identity, through which the reader can identify with the self-narrator in time and space. The rules for centering deictics start at this zero-point, which always has a subjective element in its structure.

As a language experiment, starting from the same zero-point, the author constructs his deixis of the person in the form of a self that, this time, exists in an uncertain daily life, “here, next to, down, below, in the middle”. These adverbs of place result in a blended space but with a precise destination: “the center of your negligence”:

“So **I**, **here**, *next to, down, below, in the middle,*
there where you look blankly,
in the center of your negligence.
Leave your abandoned glances on me.”⁶
(Ghiu, *Așa (protocol)*, p. 98-99)

Bogdan Ghiu builds ‘his self’ using deictics, showing that the elements of everyday life are no longer so relevant because the self itself no longer has meaning, existing in “the center of your negligence” where the receiver has an “abandoned glance”. The author uses the cognitive deixis of person to concentrate the whole action around him, as in a lyrical experiment in which discourse becomes metadiscourse, shifting from uncertain to certain. As for the spatial deictics, *here/there*, and their functions, they have been discussed in numerous research. However, the deictics behavior in the poetic text may have other purposes and functions than those in everyday use. From a cognitive perspective, spatial deictics not only do they indicate a particular context (here, in this place), but also show a cognitive perception of ‘a receiver’. In the poetic text, the deictic ‘here’ appears, most of the times, as a mark of the intentionality of the self, through which an imaginary textual place is emphasized, attracting the reader to the same axis of perception with itself. The role of the lyrical voice is to orient the reader towards the visualization of the poetry imagined spatial index. Here, the reader is expected to compare the two worlds (i.e., his own and that one of the text).

The pattern *here-now* can also be identified in Traian T. Coșovei’s poetry, but in a context foreign to ‘the self of the text’, with the role of

⁶ „Deci **eu**, **aici**, *alături, jos, dedesubt, în mijloc,/acolo* unde voi priviți în gol,/în centrul neatenției voastre./Lăsați privirile părăsite în seama mea”.

supporting an antithesis: “in the mouths of fools and emperors”. The spontaneous shifting from one element to another may indicate that the author contextualizes easily the changes in the text. ‘Here’ and ‘now’ become referentiality indicators that are anticipated by the verb ‘to hesitate’ and that contribute to the formation of the subsequent images of the text (‘the suitcase of cravings’), but also of the antithesis. The poetic game is amplified in this case, the reader having to spend more time on matching the shapes.

“And on top, the taste of your flesh ignites barbaric prayers.
Regardless the brightness of the teeth – hesitating a moment
on the language of **here and now**,
carrying suitcases of cravings in the mouths of fools and kings –”⁷
(Coșovei, *Noapți înfiorate, cantine vechi, părăsite*, p. 112)

In the poetic text, there are various ways to relate the lyrical voice to the spatial and temporal deictics; for example, in Alexandru Mușina's poetry it appears undetermined many times. What makes this example interesting is that one can observe how the speech intensity increases, emphasized by the exclamation points. The relationship between ‘I-now-here’ becomes ‘a voice-now-here’ enabling the reader to discover who the voice is. In this regard, conceptualization has an important role because it shows how culture and one's own mental representation differ from one reader to another, each identifying ‘a character’ that suits his cultural, social, etc. context. The deictic center is explicit through the adverbial variants ‘now’ and ‘here’, and its presentation takes place “in a whisper”:

“Children in ecological jars, uterine ...
And a voice whispers to us Now and here!”⁸
(Mușina, *Acuma & Aici*, p. 255)

Also, in Mariana Marin's poetry there are indications of the zero-point, ‘I-now’, without the spatial being contextualized. Unlike other poets of the ‘80s, in Mariana Marin's poems, more hermetic patterns, closer to previous literary movements, can be observed. The shift of deictics highlights a conceptual metaphor of ‘life as a journey’, which is about to end:

“And **I now**, towards the end,

⁷ „Iar deasupra, gustul cărnii tale aprinde ruguri barbare./Indiferent la strălucirea dinților – stăruind o clipă/pe limba lui **aici și acum**,/cărând valize de poftă în gura proștilor și-a împăraților –”.

⁸ „Copii în ecologice borcane, uterine.../Și-o voce ne șoptește **Acuma și aici!**”.

I quietly gather my papers
And destroy any trace of fidelity
Any trace of what I expected to happen to me”⁹
(Marin, *Scrisorile lui Emil*, p. 91-95)

The construction of antithetical structures is the basis for the creation of literary effects well-recognized by the reader and often encountered in the poetry of the ‘80s. From the daily use of language it can be observed a series of such constructions through which the transfer of meaning is made: “it is painfully sweet” [*este dureros de dulce*] – with reference to the human condition, “good, bad, it is yours” [*bun, rău, e al tău*] – with reference to the child, and so on. Common language is based on such stylistic structures, which show the well-concentrated contrast of features that are attributed to an animated or inanimate entity. The antithesis also appears in the case of deictics, when referring to the same category of deictics in structures such as: “Do you live here or there?”. Here, the speaker is usually referring to two immediately close spaces, although the two suppose a fairly large distance.

In Ion Stratan’s poems, these types of structures appear as an antithesis based on the “down-up” spatial deictics but, at this time, with a descriptive role, entering into the composition of a series of **a or b** parallelisms:

“Frightened, at midnight with blackbirds
When, without any news, from its snout with pearls
the one below, the one above
the good or the evil
the living or the dead
the worm, the apple
will grunt the Truth”
(Ion Stratan, *A doua seară eram cu amicii*, p. 76-77)

In Ion Stratan’s poetry, the self is no longer easy to access, because it takes different forms, his poetry detaching itself from an explicit organization of language through the elements of everyday life, given that the author seals his creation. In the face of such a text, the reader will notice two parallel plans, starting from the opposition *down-up*. Finally, like a parable, the last two verses of the text reflect a moral learning.

Similarly, in Musina’s poems, the text seems to follow the same construction patterns, where the referential point is precisely the deictic

⁹ „Iar **eu acum**, spre sfârșit,/Îmi adun în liniște hârtiile/Și distrug orice urmă de fidelitate/Orice urmă despre ceea ce așteptam să mi se întâmple”.

center or the zero-point from which the author starts to construct the discourse:

“And **I**, and **I**, **now** and **here**,
Away from your stupid and squint breasts
The trace of the knife in the flesh of the Idea
It is full of memories and red blood cells.”¹⁰
(Mușina, *Elegie*, p. 370)

The author starts from the deixis zero-point to build the structure of the poem, so that the resulting lyrical discourse will consist of various descriptions or portraits in which absurd situations are presented. The distancing of the self from the reader also appears in Alexandru Mușina's text, this time in a much more explicit way, by using the adverb *away*. The construction of the self is abandoned in the text above because *the Idea* is more important.

The construction of Musina's poetic imaginary is based on multiple overlappings between banal and ideal or between ordinary and absurd. Thus, possible worlds are created in which inventions merge with reality. However, as McHale (2004: 34-35) claims, “fictional possible worlds and real world inevitably overlap to some extent because they borrow entities and properties from the ready-made world of reality”. Thus, the center of the possible worlds that are constructed through the text is deictic, which helping the reader to use the imaginary world through the elements of the real world: ‘I-here-now’.

Sometimes, the construction of the self, starting from the zero-point, takes place through deconstruction and self-reflection, by (de)constructing a unique, unnamed identity, in the form of a self-reflection:

“[...] Here
I am. Me, me, me. Say “I”, lunkhead, you bastard. Ah, why
do I have to need you? Look, I'm blowing: I. How can I lift you up
other than with your own hands?”¹¹
(Ghiu, *Pantalonii și cămașă*, p. 288)

Ghiu uses a deconstructivist experiment in which ‘I-here-now’ represents the center of identity construction. The creation of a false ‘I-you’ antithesis within the text leads to the identification of a semantic

¹⁰ „Iar **eu**, iar **eu**, **acum** și **aci**,/Departa de sânii tăi proști și sașii/Urma cuțitului în carnea Ideii/E plină de amintiri și de hematii.”

¹¹ „[...] **Aici**/sînt, mă. **Eu**, **eu**, **eu**. Zi „**eu**”, netotule, prăpăditule. Ah, de ce/trebuie să am **eu** nevoie de tine? Uite, îți suflu: **E-U**. Cum să te ridic altfel decât cu mâinile tale?”.

parallelism on the basis of which self-reflection is used: “How can I lift you up than with your own hands?”. The deictic center of the person is clearly determined in the text by the personal pronoun ‘I’, whereas the zero-point represents a common ground of self-development. The author’s attempt to mimic real thinking is visible through conversation or, rather, through a pursuit to receive an answer, the spoken register being consistent throughout the entire sequence.

Unlike Ghiu and Mușina, Cărtărescu researches the real world more closely, using more of the elements of everyday life in the construction of the self. The deixis zero-point appears towards the end, the person being implicit in the verbal form (I) *know*:

“At almost five months, the baby is not at all conventional
(I am writing this poem in the absence of a photograph)
she already has hips of a patootie and slanted eyes, a bit lazy
not in vain her mother was called Turcoaica.

[...]

If she grew continuously even after adolescence
Ioana would become immortal.

I know, **now**, when **I** imagine her (she plays over there with her little hands)

that it will be so, that she will never die.”¹²

(Cărtărescu, *Câteva cuvinte despre Ioana*, p. 575)

The style that Cărtărescu develops is more detailed one, more closely resembling everyday life, until it gets confused with it. Some of the chosen lexical items, such as “hips” or “patootie”, can be associated with this influence. At the same time, the author structures his lyrical discourse in a form of a confession. Regularly, he uses autobiographical elements or other referential clues, well-known identities, such as *Ioana*, his wife’s name: “If she grew up continuously after adolescence/Ioana would become immortal.” The use of other temporal indicators (e.g. “at almost five months”, “after adolescence”, “now”, “never”) outlines the skeleton of the poem that is projected in the future. The author uses somatic elements, specific to a physical portrayal, to create the present-future relationship. The construction of the self takes place in the background, given that in the foreground is presented the portrait of

¹² „La aproape cinci luni găgălicea nu-i deloc convențională/(scriu poemul acesta în lipsa unei fotografii)/are deja șoldulețe de gagică și ochi oblici, nițel lenevoși nu degeaba maică-sii i se zicea Turcoaica./Dacă ar crește continuu și după adolescență/Ioana ar deveni nemuritoare./Știu, **acum**, când **mi**-o imaginez (ea se joacă *dincolo* cu mânuțele)/că așa va fi, că ea nu va muri *niciodată*.”

Ioana, which takes place in the imagination of the self.

From another perspective, following only the deictic center of person in Cărtărescu's poems, it can be observed that the structure on which the descriptions of identities are built is 'I', strengthening the idea by using his own name:

I. mircea cărtărescu	my own prisoner. I, an "individual" mixed with gastric juices and IMAO. I a "dreamer", a conscience.
I, m.c.	learned to interpret colour spots to cut the rumble with the blade (and to use my larynx).
I	dreamed of neighborhoods under yellow skies and copper statues and my fingers have grown as many as there are stars in the galaxy (rubbing them like a fly, I smoothed my wings and like in pantagruel there live people contemplating my canines with large radio telescopes
I. mircea cărtărescu	31 years old. professor. married (a child)
I. mircea cărtărescu	who can sleep and knows how to digest. and exists. (today, September 12, 1987, I live)

The poetic formula that Cărtărescu¹³ constructs in his poetry offers a framework of cognitive analysis that can be visible when the reception takes place through the deconstruction of the poem, starting from the deictic shifting. The reader must rely on the context to see if the personal pronoun refers to the name of the character or to the author himself. The presence of a self-narrator who tries to label all the events in the text in a linear/chronological order also can be noticed. This way, the idea of a

¹³ "eu./mircea cărtărescu/propriul meu prizonier. eu, un „ins”/amestecat cu sucuri gastrice și IMAO. Eu/un „dreamer”, o conștiință./eu, m.c./am învățat să interpretez petele de culoare/să tai hurele cu lama (și să îmi folosesc laringele)./eu am vizat cartiere sub ceruri galbene și statui de aramă/și mi-au crescut atâtea degete câte stele-s în galaxie (cu ele/frecându-le ca o muscă mi-am netezit aripile/și ca-n pantagruel acolo trăiesc oameni/ce-mi contemplă caninii cu mari radiotelescoape./eu. mircea cărtărescu/31 de ani. profesor. căsătorit. un copil (o fetiță)/eu. mircea cărtărescu/care poate să doarmă/și știe să digere. și există./(azi, 12 sept. 1987 trăiesc)”.

narrative voice, textually omnipresent, and of deictic elements that have the role of highlighting the passing time, through the use of ages, can be strengthened. In this case, we can discuss about a blended mental space, through which the self is presented to go through at least two stages, from “I – an individual, a dreamer, a conscience” to “I – a teacher, married, a child”.

The relationship between the author and the reader is clearly visible by direct addressing to the latter; direct addressing being another way of constructing identity in the poetry of the ‘80s. The author uses a reverse rhetoric to manipulate the reader and attract his attention.

III. Conclusions

The analysis of the cognitive deixis in the poetry of the ‘80s come to meet several theories of cognitivists, namely: (1) the deictic center shown by a zero-point, ‘I-here-now’, represents a conceptual structure integrated into the human system; (2) in general, in receiving any literary texts, the reader connects with a referential center; (3) in the text, the spatial, temporal and social deictics represent the connection between fictional and referential; (4) the human system interprets linguistic data in relation to its own experience, and in this sense, the author uses deictics, voluntarily or not, as a way of integrating experience into the fictional text.

The poetry of the ‘80s contains many common conceptual features. In the texts of several authors discussed in the previous sections, the identification of the deixis zero-point, ‘I-here-now’, leads to the cognitive researchers’ hypothesis, according to which the deictic switching from the reader to the text and vice versa, contributes to position the reader on the same level as the poetic discourse. The coordinates of the text that are found in the zero-point not only guide the reader in the text, but also contribute to the exchange between textual and referential entities. Most of the time, the authors use the deixis as a means of approaching the reader.

Ultimately, the poetry of the ‘80s presents a series of common elements from the perspective of cognitive deixis theory: from the identification of zero-point to the identification of deictic centers in similar forms, as universal conceptual structures.

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SPECIALISED TRANSLATION - TRENDS AND CHALLENGES

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Abstract

The main aim of this paper is to describe the nature, trends and challenges of specialized translation. Currently we witness a lot of controversies about the tools of translation, and many authors discuss their impact on the development of translation. There are three major translation types: literary translation, translation of sacred texts or Bible translation, and non-literary or technical translation, and three translation competencies: a solid understanding of the subject matter, a good knowledge of the source language and command of the target language.

Keywords:

specialized translation, trends, challenges

Introduction

Sager (1998) distinguishes among three broad translation categories: literary translation, translation of sacred texts or Bible translation, and non-literary or technical translation. On the basis of the features of the texts belonging to the corresponding category, we can identify them and adopt the optimal method of translation. One of the central elements in his typology is represented by the parameters which determine the appropriate translation strategies for each translation type. According to Sager (1998:72), these parameters run as follows:

- the situational antecedents for the translation in the target culture;
- the availability of suitable document types in the target culture;
- the purpose of the target document, by comparison with the purpose of the source document;
- the relative status of the target document in relation to the source document;
- the target readership's degree of awareness - i.e. reading translation as an original;
- the availability of textual models in the target language, as well as the appropriateness and extent of their use.

1. Translation competencies

A high-quality translation means that it is generally held three of the most important criteria required to produce are an understanding of the subject field, an excellent command of the target language, and a good knowledge of the source language.

Translation is always an approximation – imagination brings it nearer and increasingly, use of language is important in translation – "writing well", as aptly put by Anderman and Rogers (2003) and it needs a fully-fledged definition.

Mainstream literature discusses the following three competencies in relation to translation and specialized translation (Bowker, 2000): comprehension of the subject matter presented in the source text; command of the target language (usually the translator's native language, i.e. native-language competence); and a good knowledge of the source language (typically a foreign language). Bowker (2000) focuses on the first two competencies - subject-field and native-language competence by reference to the potential of a specialized monolingual native-language corpus as a resource for translators' professional development. Accordingly:

- Subject-field comprehension and knowledge becomes vital in order to secure a referentially accurate target text;

- Native-language competence - the translator is a bilingual, showing the highest degree of proficiency in his/her mother tongue (Bowker, 1998).

2. Scientific and technical translation in the making and as an end product

The activity of translating in scientific and technical fields has been rather neglected by translation scholars, if we take into consideration the insights that have been gained from theorizing and analyzing the translation of canonical literary and religious texts.

Of course, there are scientific practices and scientific theories that have examined and reflected upon notions in ways that have been largely neglected within translation studies. Before embarking on that discussion of how translation studies might derive benefit from these, theoretically and methodologically, we shall outline the main strands of research and publications to date on scientific and technical translation. As the history of translation indicates, scientific and technical translation has always played an instrumental role in imparting knowledge down the ages, and - ever since the invention of writing – has been "the great pollinator"

(Fischbach 1992) of science and technology and "the great multiplier" (Montgomery 2000: 293-294).

Scientific and technical translation (STT) plays a pivotal role in imparting knowledge internationally and at all levels, all the way from research and development to industrial application. The growth in the exchange of information and in the transfer of knowledge due to the internationalization of science and technology, the globalization and diversification of business and commerce, and the greater sophistication of industrial products has also led to a growth in translation needs.

The examination of the concept of *equivalence* in scientific and technical translation (STT) is theoretically and practically motivated, since these two aspects are closely interrelated. The theoretical aspect addresses the low status of *equivalence* as a concept in translation studies (TS) today, while the practical aspect involves the discrepancy between the growing need for high-quality technical translations and the short supply of competent technical translators to produce them, a situation which may itself be due in part to the recent neglect of the equivalence concept in the theoretical/descriptive and applied branches of TS.

It is generally accepted that a text-based notion of *equivalence* is the most promising basis for obtaining meaningful equivalence-relevant insights, we ourselves consider it to be necessary to stress the text-in-context-based approach employed here. The text as "an integral part of the context" - or as is often the case in STT - of several contexts (intersecting fields).

Translation studies has adopted ethnographic methods for a small number of studies, but a few (notably, Buzelin 2006) has attempted a study of translations "in the making" in the manner of the laboratory studies. The author focuses on the literary translation in Quebec, producing thick descriptions of the processes by which literary translations come about and are published, from contract negotiation to the marketing of the book, drawing on interviews, field notes and direct observations as well as the study of materials related to the management of the translation project and different versions of the translations. Although methodologically challenging, similar studies of how technical and scientific translations are produced would be of considerable interest, complementing existing work in the sociology of science and technology, and doubtless of value to that field as well as to translation studies.

3. Corpora and specialized translation

The use of corpora in the field of translation studies has enjoyed ever increased popularity. Among the pioneering contributions, we

mention Van Doorslaer (1995) who discusses the requirements for compiling corpora to be used in descriptive translation studies, and Zanettin (1998) who prefers a broader range of corpus applications "in cross-linguistic research".

Nowadays, contrastive linguistics and translation studies share a pool of common resources, although terminology has not yet been firmly established. Contrastive linguistics proposes two main types of corpus for use in other areas of cross-linguistic investigation:

- *translation corpora* consisting of original texts in one language and their translations into one or more languages;

- *comparable corpora* made up of original texts in two or more languages, matched by criteria such as the time of composition, text category, intended audience, etc. – let us call these. (Johansson and Hasselgård 1999).

It is worth noting that contrastive linguistics uses the corpus-related terminology in a more or less consistent manner. For instance, the term *parallel corpus* is sometimes preferred for *comparable corpus*, a *translation corpus* or a combined *comparable/translation corpus* (Johansson et al 1999).

In point of the corpus usability, contrastive linguists recommend that the two types of corpus should be used concurrently due to the fact that each of them shows both benefits and shortcomings. The major plus is related to providing original texts in the two or more languages for comparison purposes, i.e. language spontaneously produced by native speakers of those languages (Altenberg and Granger, 2002).

4. Teaching specialized translation

It is important to provide guidance for translators on how to use parallel texts and produce a good translation.

- **Pre-translation text**

The very first step is to identify the linguistic and stylistic elements of a particular source text. This identification is called *source text analysis*, and it is meant to enhance a good translation. In order to provide the best translation solutions, it is important to detect regularities or patterns; in the case of a specialized text, translation requires even greater precision than compared to a literary text, for instance. The most efficient and effective method is given by the comparison of parallel texts.

Under the circumstances, the translator should clearly represent for himself what a specialized text is, needs to search for and identify the characteristic traits of the text in question, etc.. Some voices say that this

comes with extensive practice and experience, yet theory also proves helpful in catering frameworks, guidelines and clues for the constructive analysis of specialized texts. Also, databases and workbenches may be built or used to this end.

As far as terminology is concerned, it is always based on specific terms of relevance for a particular field of science or activity. The term may be represented by a single unit (one word) or multiple units (a few words taken together), by an abbreviation, or by combination of word(s) and symbol(s) that express different notions. Sufficient frequency of using a lexical unit in relation to a given notion has a decisive role in constituting a term. Multi-word and international terms (often having Greek or Latin roots), the same as neologisms, are also used.

Opinions about the grammatical and semantic features of specialized texts do not always converge. According to Arsentyeva (2003), a typical feature of specialized texts is the extensive use of some grammatical structures, such as the passive voice with the verbs: *suppose, assume, conclude, infer*, etc. It reflects the impersonal style of specialized texts. The use of the third person singular or plural with verb such as: *declare, confirm, commit, or consent verbs (permit and authorise* are typical of legal texts especially). The same is true of the extensive use of modal verbs characteristic of contracts, as they regulate obligations, rights and prohibitions. Newmark (2004) states that "terms usually consist of not more than 5% of the text vocabulary".

- Analysis of parallel texts

Pre-translation is followed by the analysis of parallel texts – the source text and a parallel text in a language into which is translated. The effect of those analyses will be the identification of a set of features shared by the two texts, which can be used as the model in translation.

- Methodological guidelines provision

The methodology of translation is, undoubtedly, an incorporated next stage. Basically, there is need to adopt one of the two widely recognised methods of translation: semantic translation and communicative translation. The former is author-centred or source text oriented, the latter is readership oriented or target text oriented. We think that the functionalist perspective (skopos theory) provides very useful methodological guidelines securing the fitness for purpose of the translation.

- Corpus Analysis Tool

Descriptive translation studies and computer applications for corpora are interesting and important areas of research, but they cannot

directly help us to remedy the problems outlined above (Bowker, 1996). The most popular corpus analysis tool seems to be Word Smith Tools, developed by Mike Scott. Word Smith provides the following features:

- a concordancer, which finds and displays, in an easy-to-read format-key word in context, all occurrences of a search term (and minor variations thereof);

- a collocation viewer, which allows users to see which words "go together;"

- frequency operations, which provide statistical information about the centrality of a pattern, i.e. whether it is just one author's idiosyncratic usage or an accepted pattern in expert discourse.

5. Mapping the market

It is common knowledge that translation has become a well-established academic discipline (within dedicated translator training programmes) in many countries, but this is not the real world; the real life is the market or the industry. The values embodied by the academic world in this respect – as promoted by Cardinal Newman and by Wilhelm von Humboldt are humanistic in nature, based on more general ideas, but language has been marketised.

In this climate of opinion, a related area is the sociology of translations, aiming at the needs analysis of the translation market, particularly in the business environment, and at detecting the *modus operandi* of translation (Lambert, 1996). The key concepts include: job satisfaction, conflict resolution (disagreements and clashing role perceptions between clients and translators), and translation policy.

To what extent, for instance, are translation and language policies and practices integrated with the rest of a company's activities? What kind of feedback systems are available? Finally, mention should be made of work in language planning, which is directed towards the application of research-based knowledge to particular social situations and problems. Typical issues concern language and/or translation policies in multilingual countries or institutions, or for minority languages. These issues have obvious relevance for language rights, democracy, and political development, all of which lie within the sphere of sociological interest. (Chesterman 2006: 17)

Conclusion

Translation studies can be rightly described as intersecting several different academic disciplines, a science still evolving by borrowing and donating: "it is an area in which many other disciplines have legitimately

expressed an interest, and conversely one which has provided its own experts with insights which can profitably be shared elsewhere" (Shuttleworth and Cowie, 2014: 1), i.e. as a general framework, with specialized translation fully benefitting from it.

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A THEORETICAL EXCURSUS INTO TERMINOLOGY

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Abstract

The evolution of human civilization has led to the emergence and development of various economic activities and, implicitly, of various scientific fields that have determined the use of terms specific to each field of activity. If, at first, specialized language - terminology - was exclusively used by specialists in various technical or scientific areas, terminology became a point of interest for linguists, too, in the 19th century. Considered a practical activity by some linguists and a science by others, four stages were identified on the “route” of terminology: the first stage - marked by the postulates of Wüster and Lotte, the second stage - marked by the emergence of computer science which became a very important auxiliary for linguists, the third stage - marked by language planning seen as the finality of terminology and the emergence of socioterminology, the fourth stage - marked by the relocation of terminology among sciences. The stages of the development of terminology reflect the perspectives of its approach by linguists over time: first approached from a normative perspective, then from a descriptive-linguistic perspective, perspectives that led to the emergence of the normative theory of terminology (internal terminology) and the descriptive-linguistic theory (external terminology). This evolution of terminology has influenced the definitions of terminology, the identification/ delineation of its objectives, the working methods, the status of terms, the types of semantic relations existing between the terms, semantic relations identifiable in specialized, semi-specialized and non-specialized linguistic contexts.

Keywords:

terminology, internal terminology, external terminology, term, meaning

As a consequence of the emergence and development of various branches of economy and, implicitly, of various technical and scientific disciplines, terminology gained followers among the linguists only in the nineteenth century, a period from which the first attempt to define terminology dates.

Gerhard Budin identifies William Whewell as the first to use the term *terminology* and the first to attempt a definition of terminology:

“le terme *terminology* fut employé pour la première fois par W. Whewell dans *History of the Inductive Sciences* (1837).”/ ‘the term *terminology* was first used by W. Whewell in *History of the Inductive Sciences* (1837).’ (Budin, 2007: 12)

In his definition, W. Whewell considers terminology “a system of terms”, and the terms are assigned the role of “describing objects”:

“système des termes employés dans la description des objets de l’histoire naturelle”/ ‘a system of terms used in describing objects of natural history’ (Apud Cazan, 2009: 84)

A few years later, in 1864, in “Dictionnaire des sciences, des lettres et des art”, Bouillet develops Whewell’s definition of terminology, using the notions “technical terms of a science or art”:

“ensemble des termes techniques d’une science ou d’un art et des idées qu’ils représentent”/ ‘a set of technical terms of a science or art and the ideas they represent’ (Apud Cazan, 2009: 84)

Both Whewell and Bouillet use the notion of *term* rather than *word*, demonstrating that the authors already delimited the *term* from the *word*.

The “birth” of terminology can be traced back in the 1930s of the twentieth century through the doctoral thesis of Eugen Wüster:

“Specialists consider as capital for the emergence of terminology, the doctoral thesis of the Austrian professor Eugen Wüster, *Internationale Sprechnormung in der Technik, besonders in der Elektrotechnik*, published in 1931.” (Pavel și Rucăreanu, 2001: 17)

In his doctoral thesis, Wüster delineated the principles necessary for the research of terminology and the working method as far as terms are concerned:

“Dans sa thèse de doctorat, Wüster explique les raisons qui justifient la systématisation des méthodes de travail en terminologie, il établit les principes qui doivent présider aux travaux sur les termes et esquisse les grandes lignes d’une méthodologie du traitement des données terminologiques.”/ ‘In his doctoral thesis, Wüster explains the reasons that justify the systematization of the working methods in terminology, he establishes the principles that should guide the work on the terms and outlines a methodology for the processing of terminological data.’ (Cabré, 1998: 27)

Wüster’s doctoral thesis marks the beginning of the first stage of terminology development. M.T. Cabré took over Auger’s classification and established “four fundamental stages in the development of modern terminology”:

“Suivant un axe chronologique, nous pouvons distinguer quatre étapes fondamentales dans le développement de la terminologie moderne:

- a) les origines (de 1930 à 1960);
- b) la structuration (de 1960 à 1975);
- c) l'éclosion (de 1975 à 1985);
- d) de larges horizons (depuis 1985).”/

‘Based on a chronological axis, we can distinguish four fundamental stages in the development of modern terminology:

- a) the origins (from 1930 to 1960);
- b) the structuring (from 1960 to 1975);
- c) the boom (from 1975 to 1985);
- d) broad horizons (since 1985).’ (Cabr , 1998: 27)

The first stage - the origins of terminology - bears the imprint of W ster and Lotte, the former- a representative of the Vienna School, the latter - a representative of the Moscow School. The foundations of terminology as oriented to linguistics were laid and the necessity of standardizing terms and concepts was outlined in this stage.

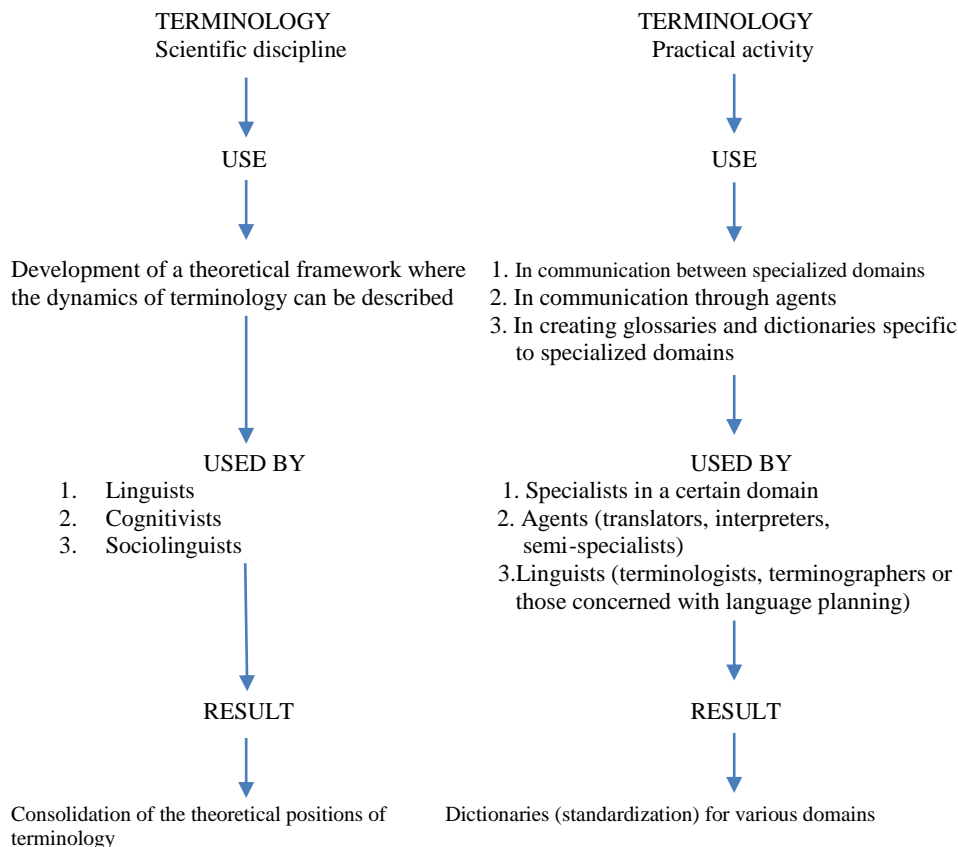
The second stage, the structuring stage - the translation-oriented terminology stage - is marked by the “development of information technology and documentation techniques” (Cabr , 1998: 28), by the creation of the first data banks. The ideal of standardization begins to take shape through the establishment of the International Organization for Standardization.

The third stage, of maturity, is the stage of language planning, language management, eloquent examples being Quebec and Catalonia, which initiated and implemented programs to impose their mother tongue (French and Catalan) in all compartments of society.

In the fourth stage – which has not ended yet - terminology is considered a science, the research methodology is oriented towards the diachronic and the synchronic perspective, the term is no longer “separated” from context. The development of computer science also brings its contribution to terminology by facilitating real-time communication means between linguists around the world, by creating and using electronic terminology data banks.

The stages of terminology development were also reflected in the linguists’ position regarding the status of terminology, which was considered, in turn, a branch of linguistics, a practical activity and, starting with the 1990s, a science.

Controversies related to the status of terminology throughout its evolution were synthetically rendered by Sageder (apud Anghelina, 2018: 20) from the perspective of the purpose of the use, users and end (result):



The evolution of the research in the field of terminology has shown that, although presented as divergent, the two hypotheses of “setting” terminology within “its own boundaries” complement each other. Emerging from practical needs, terminology has a practical character (which argues for the view of practical activity), but the linguistic intentionality of a specialized nature required the establishment of a theoretical framework specific to communication between specialists in a scientific/technical field. In all the development stages of terminology, the common intention was and is the normalization of specialized languages also reflected in the creation of glossaries, dictionaries, online databases containing terms specific to various terminologies and aiming at addressing a large audience, made up of specialists in scientific/technical fields, as well as non-specialists, ordinary speakers. The practical character of terminology, seen in the creation of glossaries, dictionaries, databases, sends to terminography which is:

“part of terminology, namely its practical part” (Pitar, 2004).

The idea of the complementarity between the practical-applicative part of terminology and its theoretical part is also supported by Mariana Pitar:

“If terminology studies the way of formation, the linguistic behaviour of terms, their relations with the signified, terminography deals with the collection, management and dissemination of terms.” (Pitar, 2004)

The relation terminology-terminography was similarly explained by Daniel Gouadec:

“La terminographie est l’ensemble des activités de collecte, traitement, organisation, gestion, diffusion, et exploitations des terminologies et des collections terminologiques vues comme des ensembles construits de données et d’informations.”/ ‘Terminography is the set of activities referring to the collection, treatment, organization, management, dissemination, and exploitation of terminologies and terminological collections seen as constructed sets of data and information.’ (Gouadec, 2005: 14)

One may note the acceptance, by linguists of different nationalities, of the theoretical character and of the practical-applicative part of terminology.

If at the beginning of terminology, the approach was from a normative perspective, in the modern period, terminology is approached from a descriptive-linguistic perspective. The approach from the normative perspective generated the *general theory of terminology* known, at national level, under the name of *internal terminology* or that of *specialists* (Bidu-Vrănceanu apud Anghelina, 2018: 23) or *traditional, classical terminology* characterized by the normative, prescriptive orientation. The *theory of descriptive-linguistic terminology* or *external terminology* (Bidu-Vrănceanu apud Anghelina, 2018: 24) arose as a result of approaching terminology from a descriptive-linguistic perspective, according to which the interdisciplinarity of the term is accepted.

Internal terminology (T1) was considered a “terminology of specialists”, considered a “necessary communication tool” between the specialists in a field, as Cabré considered:

„Les usagers directs de la terminologie sont les spécialistes de domaine, pour qui la terminologie est un instrument de communication nécessaire et un élément de conceptualisation important de leur discipline.”/ ‘The direct users of terminology are domain specialists, for whom terminology is a necessary

communication tool and an important conceptualisation element of their discipline.’ (Cabr , 1998: 36)

Considered an “element of conceptualisation” within the scientific/technical discipline, the term - as a basic unit of terminology - had to be unambiguous, to name a single concept, the interference of the linguistic context in the interpretation of the term was not accepted. The aim of internal terminology was a universal monosemy, the total rejection of polysemy and the treatment of polysemy as homonymy.

“Given the reservations regarding polysemy in the internal terminology of specialists, it is suggested to treat it as homonymy.” (Bidu-Vr nceanu, 2007: 113)

External terminology (T2) - descriptive-linguistic terminology - which appeared in response to the general theory of terminology postulated by W sterian terminologists, regards the term in its possible migration common vocabulary – specialized vocabulary and extends the area of possible users (including the non-specialized speaker), one purpose being:

“the proper use of the specialized meaning and employed by the ordinary speaker due to the extension of many specialized terms in the common language, in the current stage.” (Bidu-Vr nceanu, 2007: 23)

Approaching the term from the perspective of the possible migration common vocabulary-specialized vocabulary (possible migration vice versa) generated the concepts: *terminologization*, *determinologization*, *reterminologization*, *interdisciplinary scientific vocabulary*, *interdisciplinary scientific term*. The process of migration of terms from specialized vocabulary to common vocabulary, to ordinary speakers, is called a determinologization process:

“The transfer of the term into texts and contexts of wide circulation entails a process of determinologization of the specialized meaning in different degrees.” (Bidu-Vr nceanu, 2007: 38)

Even if they have been determinologized, the respective terms can be reactivated -reterminologized - either within the domain of origin or within another domain.

The transfer of words from common vocabulary to specialized vocabulary is called terminologization:

“Terminologization is the process by which a word from common language becomes part of specialized language, where it undergoes semantic changes, it specializes and becomes a term. Once assimilated by the new domain, within the semantic transfer, the

term will designate a new concept. Assigning specialized meanings to words already existing in a language, responds to some needs of the specialized language and creates an inexhaustible source of new terms.” (Dumitrașcu, 2017: 392)

The polysemy of some terms, the existence of interdisciplinary terms, is explained through the notion of interdisciplinarity. Based on the contextual analysis of terms, linguists have found that a term can be used in different specialized languages, either with the same meaning - naming the same concept or with a different meaning - naming a different concept.

In descriptive-linguistic terminology, A. Bidu-Vrănceanu (Bidu-Vrănceanu apud Anghelina, 2018: 25) identified two orientations: *lexical terminology* and *textual or discursive terminology*.

Lexical terminology aims at:

“identifying the specialized meaning of terms and analyzing them in rigorously delimited paradigmatic classes.” (Anghelina, 2018: 25)

Lexical terminology concerns the term from the perspective of paradigmatic classes such as polysemy, hyponymy, synonymy, antonymy, lexico-semantic fields. The analysis of the term starts from dictionaries (of general and specialized use) towards the linguistic contexts identified in the practice of the occurrence of the analyzed term, considering texts of different specialization degrees.

Unlike lexical terminology, textual terminology identifies the term in texts of different specialization degrees (it starts from text to dictionaries) and correlates it with its occurrence in dictionaries. The rapid progress of sciences leads to situations in which specialized terms identified in specialized communication contexts are not found in dictionaries; in such cases, the definition/explanation of the terms is made according to the context. From this point of view – of research from practice towards theory - textual terminology has a point of interference with internal terminology. What distinguishes textual terminology from internal terminology is the acceptance of the analysis of the term depending on the context, the identification and acceptance of the linguistic variations of the term, of the possibilities of achieving different semantic relations, of the possibility of developing terminological metaphors.

From the perspective of the types of terminologies and the above-mentioned characteristics, terminological research is carried out by means of the syntagmatic analysis method and the paradigmatic analysis method. In the paradigmatic analysis, one starts from the definition of the

term in general and specialized use dictionaries, identifies meaning similarities, verifies the types of paradigmatic relationships accepted by the term (hyponymy, synonymy, antonymy, lexico-semantic fields). The syntagmatic analysis starts from the text (specialized, semi-specialized, non-specialized) to the term, which is assigned:

“a preliminary role as regards the texts and a refining role as regards the contexts” (Bidu-Vrănceanu, 2007: 27)

The contexts of the actual occurrence of the term, its terminological variation, its combinatorial possibilities are identified in order to discover possible semantic extensions or semantic deviations. The syntagmatic analysis attempts to make ordinary speakers get used to the terms denoting concepts that ordinary people are forced, by the circumstances of the economic and social development, to use.

Jean-Claude Corbeil identified, among the terminologies in Quebec, punctual terminology and systematic (systemic) terminology:

„Au Québec, en 1970, la recherche terminologique était liée aux besoins de la traduction avec l’anglais comme langue de départ, conséquence de la prépondérance de la langue anglaise évoquée plus haut. La recherche se faisait au mot à mot, presque toujours à partir d’un texte et en utilisant les dictionnaires bilingues comme outils de référence. [...] C’est ce qu’on appelle aujourd’hui la terminologie ponctuelle, toujours pratiquée par les traducteurs”/ ‘In Quebec, in 1970, terminological research was linked to the needs of translation, with English as the source language, a consequence of the preponderance of the English language mentioned above. The research was performed literally, almost always starting from a text and using bilingual dictionaries as reference tools. [...] This is what we nowadays call punctual terminology, always practiced by translators.’ (Corbeil, 2007: 96)

The word-for-word translation was not approved by either linguists or specialists in the technical-scientific fields. The “word-for-word” translation had many gaps, many shortcomings: the lack of knowledge of specialized terms and, implicitly, of their correspondents in another language, led either to the incorrect translation of specialized documents, or to the agglomeration with neologisms of the target language, neologisms which were not needed.

Terminology understood as an instrument/auxiliary of translation appears previously mentioned in Gouadec:

„On pourrait penser que les disciplines que sont la terminologie et la traductologie entretiennent des relations étroites. Or, il n’en est

rien. Les relations entre l'une et l'autre sont totalement déséquilibrées.”/ ‘One might think that the disciplines of terminology and translatology have close relations. However, it is not true. The relations between them are totally unbalanced.’ (Gouadec, 2005: 15)

Gouadec highlights the unbalanced relationship between terminology and translatology, although close relations should have existed between the two disciplines. This situation was generated by the translators who did not attempt to translate the specialized term by its target language correspondent, but limited to translating the meaning that occurred in a given document. Due to such practices, the meaning of the term in the source language was no longer conveyed precisely, clearly, unambiguously in the target language. The need for a correct translation was required by the gap between cultures and languages, considering that some countries experienced faster industrial and computer development than others, and specialized terminologies broadened their spectrum with new specialized terms. These new terms that occurred in the developed countries were not found in the underdeveloped countries, and nor were the concepts denoted by them. Hence the necessity of translating the new terms appropriately, of making a reliable translation, not according to the context that existed in a document (for example, an instruction for using the remote control, the cell phone, a new machine needed in an industrial branch).

The punctual terminology used in Quebec in the 70s of the twentieth century for translations from English into French, did not correspond to the franchising intentions within the language planning strategy of the French-language Office (l'Office de la langue française – OLF). Systematic terminology emerged as a counter-response to this type of terminology, and it represented terminological research in the direction of Pottier's semantic structuralism. Systematic terminology was well delineated in the stages of organization and development, still being studied and applied in the universities of Quebec.

The ideal of modern terminology is to combine the work of terminologists with that of specialists in different scientific/technical fields, this permitting a reliable identification of specialized terms, of interdisciplinary terms, a definition as close as possible to the domain reality intended to be reflected by the term, a semantic description of the term as close as possible to its combinatorial possibilities (semantic and/or syntactic). Alice Toma is the supporter of terminology research teams made up of linguists and specialists in

scientific/technical fields, emphasizing the need:

for the linguist to offer the “prescriber tools to ensure the perennality in language of the designation of the concept, and for the specialist” to offer “the linguist access to conceptual taxonomies without which the semantic description would remain arbitrary, inaccurate” (Toma, 2006: 40)

The same ideal is found in Corbeil, who performs a description of the stages of the research specific to systematic terminology in which he pays special attention to the recruitment of the best specialists in the scientific/technical fields to help validate the results of researching the terminologies studied:

„Recrutement d’experts du domaine disposé à faire partie d’un comité de référence lors de la validation des résultats de la recherche terminologique.”/ ‘Recruitment of domain experts willing to be part of a reference committee when validating the results of the terminological research.’ (Corbeil, 2007: 99)

We also subscribe to this desideratum of modern terminology, being aware that only a specialist in a certain scientific/technical field is familiar with the terms used in his field, he knows exactly what concept the indicated term denotes, he knows the hierarchical relations existing among the concepts in his field of reference. The collaboration of linguists with specialists in technical and scientific fields can only be beneficial in order to correctly decipher the terminologies of various specialized fields, to correctly analyze the terms, their semantic relations, possible linguistic variations.

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ADMINISTRATIVE TRANSLATION - IMPORTANCE AND CHALLENGES

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Abstract

The main aim of the paper is to feature administrative translation as a distinct field, from a theoretical and practical standpoint, while highlighting its importance and challenges. Under the circumstances, the administrative translator's competence is defined as paralleling the specialized translator's declarative and procedural competence. To put it crudely, administrative translation is an emerging field, shaped by specific challenges such as asymmetrical linguistic and administrative systems involved in the translation process, the need for standardizing terminology or even updating it, the need for systematic approaches to the management of pragmatic aspects, etc.

Keywords:

administrative translation, challenges, translatorial action

1. Introduction

Numerous studies discuss legal translation defining it as a distinct type of specialized translation, in its turn assimilated with the even more inclusive category of non-literary translation.

Advocating that administrative translation should be considered one of the branches of legal translation, although its independent status seems to be still controversial, begins to gain importance with the intensification of the free movement of the labour force, the furthering of international relations, and the global expansion of the business environment, among other factors, etc.

Whether traveling for occupational or academic purposes, or in any form of immigration, those concerned have to interact with the authorities of the host country in order to get the permit stay, to obtain a work visa, to be granted approval for their studies, and not only. Needless to say that all these administrative actions and procedures are accompanied by the submission of documents. With few exceptions, these documents must be translated and legalized in the official language of the host country, which is why the interested parties rely on sworn or authorized translators.

2. Typology of administrative documents

Empirical data show that the workload of translation offices, 80% of the commissioned translations are represented by the civil status documents (birth certificates, marriage certificates, divorce certificates, etc.) and study documents (certificates, diplomas, titles, employment contracts, etc.), and only about 20% of the demand concerns legal documents proper: legal proceedings, court decisions, minutes of the hearing, minutes of the police authority) and scientific, medical and commercial texts.

We acknowledge several classifications of administrative documents. From the point of view of the characteristic features of the text, the following categories can be listed:

- normative texts (the text of the law, government ordinances, the Official Journal, etc.);
- informative texts (notices, notifications, announcements, declarations);
- documents for the internal use of institutions and organizations (minutes, protocol, resolution, contract, invoices, nominal tables, etc.)
- study documents (diplomas, certificates, transcripts of record, etc.)
- official correspondence (letters, offers, calls for tender, etc.).

In turn, all these categories rely on the accurate use of a technical vocabulary, specific to the field of activity. For example, the language used in the documents that are part of the commercial protocol differs from the one used in the medical protocol, etc.

From a functional perspective, we think that it is better to operate with overarching notions such as style, to be analysed at the macro- and micro levels. Obviously, it is possible to derive microstyles from macrostyles, and discursive genres should be seen as embedded in microstyles. Accordingly, it can be said that the administrative macro-style includes the normative micro-style that can be further divided into the discursive genre of the law text or ordinances, etc.

Next, we shall focus on the document types for which the the translation service demand and provision is the highest.

Civil status documents such as birth certificates, marriage certificates, Single person certificates, or extracts from the civil status records are generally deemed to be standard documents, whose headings are, most often than not, trilingual. Nevertheless, the host state administrative authorities insist on the certified translation for several reasons:

- different formats of birth documents and civil status documents (monolingual and trilingual) are already in place, due to the different dates of issue - a fact that creates confusion for the recipient authorities;
- the need for translations of manuscript texts within the headings (eg: headings defining gender, months of birth / marriage, residence;
- the need for certification in order to avoid forgery, in accordance with the provisions of the Hague Convention of 5 October 1961;
- limiting the validity of civil status documents, from "lifetime" to six months from the date of issue.

In this regard, in order to meet the requirements of the European Union, in accordance with the policies of harmonization of the laws of the Member States, Romania introduced the concept of Extract from the civil status register which allows, for example, the issuance of multiple birth certificates and/or marriage certificates, at the request of the holder, thus replacing the single document issued on the occasion of the birth or marriage of the holder.

Study documents represent an important share of the translator's workload as well as a major challenge. Unlike civil status documents, the variety of these documents, in terms of form and of translatable text, is much larger. The differences are generated by the date of issue, the programme attended and completed, and last but not least, by the education institution issuing the study document.

As with legal translation, the accuracy of the administrative translation overrides the other criteria of quality assurance. The successful academic recognition and equivalence depends heavily on an error free translation. Linguistically and culturally, there should be optimal equivalence of terminology and of the educational systems in question.

Certificates of residence and/or certificates of fiscal residence, European forms (for instance, E401, E411, S1, etc.), which specify the qualifying period and determine the right to social and health benefits for migrant workers, also require the translation of the text inscribed inside headings.

Even if the European forms have versions in all the languages of the EU countries, the authorized officials issue the documents in the language of the country in which the request is made and not in the language of the country in which the form is to be used.

All the above mentioned reasons increase the number of requests for translation and certification services.

3. Translation errors and prejudices

It is worth mentioning that the damage caused by administrative translation errors can be significant and should not be neglected at all, even if, in most cases, it is smaller than in the case of errors embedded in legal translation.

A concrete example is the French translation of a Romanian Baccalaureate Diploma, issued in by a high standing theoretical high school in 1990, specialization: Physique - Mathématique (Physics - Mathematics), field: Mécanique (Mechanical science). The graduate, according to the study document, is awarded the Baccalaureate Diploma in Mechanical science. Given the fact that the high school had a theoretical profile and that the section Vocational training is not filled in, the translator rightly assumed that it was about theoretical studies rather than vocational training and provided the correct equivalent in French, namely, Mécanique.

Nevertheless, the translator's choice to translate *ne varietur* generated serious confusion on the occasion of the equivalence procedure initiated by the Diploma holder in Belgium. According to the decision of equivalence issued by the Belgian authorities, the level of studies is equated on account of the fact that the holder is a graduate from a technical study programme and not from a theoretical one, which may limit his access to higher education full-time programmes.

Moreover, the improper rendering by Mechanical engineering would cause serious confusion. The specialization Mécanique (equated to Mechanical engineering) gives the holder the right of access to the occupations related to the fields of Mécanique (Mechanical science) and of Véhicules à moteur intersectoriel (Motor vehicles) / Véhicules à moteur ayant une masse maximale jusqu'à 3,5 tonnes (Vehicles with a maximum permitted mass of 3.5 tons)/ Véhicules à moteur ayant une masse maximale de plus de 3,5 tonnes (Vehicles with a maximum permitted mass of more than 3.5 tons). On the other hand, Mécanique (equated to Mechanical science), gives the holder access solely to the first occupational field, according to the DIPLO database (Vlaanderen - BHG-RBC - Région wallonne).

The post factum analysis of the translator's choice, raises the question of his/her liability. The fact that he decided to translate the official name of the programme/field using a word-for-word procedure is understandable. What the translator should have taken into account is the purpose of translation and its fitness for purpose, while trying to bridge the cultural gap between the Romanian and the Belgian system of

education.

We consider that in similar situations, and in particular cases, we may resort to the "abusive translation" method as defined by Laver and Mason (2018), in A dictionary of translation and interpreting:

translation n. a mode of translation that abandons the usual objective of creating a text that reads as if it were a domestic product of the target rather than the source culture. It instead deliberately incorporates elements that emphasise its foreign origin particularly such elements that are to some degree incompatible with the dominant cultural values in the target language). (Laver and Mason, 2018:1)

We suggest a combination of the two methods, namely, an initial *ne varietur* translation accompanied by a footnote (Translator's note) to provide further explanations assisting the readership, this gloss underpinning abusive translation.

4. Cause and effect considerations

It is known common knowledge that the work of a specialist requires interdisciplinary knowledge and skills. Under the circumstances, the administrative translator's competence is multilayered, covering not only linguistic areas, but also cultural and thematic knowledge and insights.

Based on this assumption and considering the negative consequences of translation errors, especially in the legal field, further training in thematic declarative and procedural knowledge is required.

Houbert (2001), a member of the French Translators' Association, by quoting the slogan of an insurance company advertisement "*Être spécialiste en tout, finalement c'est n'être spécialiste en rien*" ("Being an expert in all fields eventually means you are no expert at all" - our translation), signposts the issue of specialization in the field of translation. According to the author, there are three main categories of translators:

- general translators (*les traducteurs généralistes*) - having benefitted from translation training without specializing in a particular field, and who translate any type of text (legal, economic, technical, etc.), assuming all the risks that a possible erroneous translation entails. This category usually includes beginner translators;

- specialized general translators (*les généralistes spécialisés*) - represented by those who, without having a particular specialization, have acquired in-depth knowledge in a small number of specific fields via the provision of regular services for a client operating in a certain

field of activity;

- specialized translators (*des vrais traducteurs spécialisés*) who never work outside their field of specialization. These translators possess technical skills and linguistic competence at comparable extents (e.g., lawyers - linguists).

According to the European legislation in force, in some Member States, the obligation of legal training for translators who wish to keep their right to translate and interpret for the justice bodies (courts of justice, courts of appeal, tribunals, police authorities) has been introduced. In Belgium, for example, translators already authorized to practice in this field must undergo additional legal training, in accordance with the requirements of the Federal Public Service of Justice, regulated by the Royal Decree of 30 March 2018.

The minimum training required is of 150 hours (26 ECTS) and aims to develop the knowledge and skills needed for translation and interpretation in a legal context (cognitive, communicative competence, technical knowledge; terminological competence, ethics).

In the same logic, we ask the question whether, to the same extent, a mandatory training would be relevant for translators who want to specialize in administrative translation. The training programme should take into account, in addition to the general aspects of the administrative style (specific terminology, general functional characteristics of official texts, etc.), notions regarding different administrative systems (local, governmental, institutional, etc.). Moreover, the diversity of the areas of social life in which the administration penetrates should equally be envisaged.

In other words, what represents the administrative part of the education system, for example, differs radically from what administration represents in the medical, commercial / business environment, public institutions, or the military setting. As a result, the related documents, the language used, the functional style sometimes differ so radically that a novice translator in the field may encounter stumbling blocks.

In the same line of approach it should be noted that administration is defined as the activity by which the authorities interact with the citizens to meet the needs of public interest. The specialization in this area should, therefore, equip the translators with the procedural notions and administrative measures, with insights into the important aspects of bureaucracy and of public interests.

As it has been demonstrated in theory and in practice alike, solid knowledge of the administrative system leads, without a shadow of doubt, to the improvement of the quality of the translation, especially in

what concerns accuracy and level of naturalness.

5. Conclusions

In view of the corpus generated by the translation of administrative documents, we consider that a delimitation of the domain is required, as a distinct branch from the legal translation.

As with any type of specialized translation, administrative translation should aim at the faithful transmission of the message not only by a close reading of the source text, but also by its correct and meaningful transfer into the target language, by translatorial action (Vîlceanu 2017).

In order to improve his/her performance, the translator should first be well documented in relation to the administrative, educational, legal, etc. systems of the country in which the translated document is to be used, and know the purpose for which the translation serves (e.g., the translation of a study document for employment purposes versus translation for academic or professional recognition or equivalence of the conferred degree, qualification, title, etc.).

The accuracy of the translation therefore depends on the level of training and documenting of the translator:

The holistic approach to the translator's competence and translation quality assurance from a process-oriented perspective highlights the need for “optimisation and harmonisation of translation strategies and of quality standards with respect to experiential learning and professional development, and individual accountability, translated as (self-)monitoring, (self) assessment and strategic planning. (Vîlceanu 2013:198)

The harmonization of different methods of translation is a steady pursuit of specialists. Many initiatives have supported the idea of a quality standard in translation. Currently there are some national and international standards for translation, the best known is EN 15038, initiated by EUATC - European Union Association of Translation Companies.

Furthermore, The European Commission provides a plethora of databases for interested translators and draws guidelines for Romanian translators (and not only) (please visit https://ec.europa.eu/info/resources-partners/translation-and-drafting-resources/guidelines-translation-contractors/guidelines-contractors-translating-romanian_en and http://ec.europa.eu/translation/maltese/guidelines/documents/dgt_translation_quality_guidelines_en.pdf). All these databases can be consulted on the DGT website and contain information regarding:

- the EU terminology available in IATE (European Union terminology), Eurovoc (multilingual thesaurus covering the field of EU policies), etc;
- Style guides (Roman style guide used by DGT; practical guide for the people involved in drafting the European legislation, etc.);
- terminology and glossaries (Normative Memory (EN-RO and FR-RO));

The identification of the available tools (dictionaries, glossaries, databases) supports the translators, improving the quality of their performance.

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THE RELATIONSHIP BETWEEN SPECIALIZED VOCABULARY AND TERMINOLOGY

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Abstract

In this article we aim to approach some theoretical aspects of specialized vocabulary terms, terminology and the relationship between them. We will present a brief background, definitions provided by both foreign and Romanian linguists, as well as the typology of terminology, in parallel with specialized vocabulary definitions. Further on, we will highlight the relationship between specialized vocabulary and terminology, developing on the basis of common literary language.

Keywords:

terminology, specialized vocabulary, term, relationship, meaning

The word *terminology* is an international term the etymon of which is the Latin *terminus* (“limit”, “boundary”, “border”) and the Greek *logos* (“science”). Most European languages (Fr. *terminologie*, Engl. *terminology*, Russ. *terminologija*) use this word to refer to the science dealing with the study of terms or to designate the set of terms belonging to various fields of science or technology.

The French linguist Alain Rey attentively approached the study of terminology. He argued that the term *terminology* first emerged in the nineteenth century and meant, in the beginning, only the totality of the terms specific to a domain, recalling the first definition of *terminology* proposed by the English researcher William Whewell in his work *History of the Inductive Sciences* [1837], in which *terminology* had the value of a set of terms in a particular domain: “*système des termes employés dans la description des objets de l’histoire naturelle.*”/ ‘a system of terms used to describe objects of natural history’.¹

In parallel, he noted that in France, the word *terminology* was defined, for the first time, in Bouillet’s dictionary, *Dictionnaire des*

¹ Alain Rey, *La terminologie: noms et notions*, Paris, Presses Universitaires de France, col. *Que sais-je?*, 1979, p. 7.

sciences, des lettres et des arts [1864, 7th edition] and also signified a set of terms in a domain: “ensemble des termes techniques d’une science ou d’un art et des idées qu’ils représentent.”/ ‘a set of technical terms of a science or art and the ideas they represent’.² One may notice that both definitions use *term*, and not *word* which means that the authors already made the distinction *word* - *term*, implicitly *linguistics/lexicology* - *terminology*.

In the following paragraphs, we aim to analyze the definitions of terminology proposed by Romanian and foreign linguists, according to the chronological order of their publications.

Canarache and Maneca considered that “by technical or scientific terms one understands the words or combinations of words that denote notions in a certain specialized field. The terms in a branch of science or technology form together the terminology of that domain.”³

Constant Maneca captured the idea that terminology was: “The totality of the terms that denote notions of science and technology in general; including all the words specific to the special vocabulary of farmers, shepherds, craftsmen of all kinds and scientists. In this way, one can equally speak of technical terms of shoemaking, of apiculture, of technical terms in the theory of literature, in physics, in natural sciences, etc. In general, each branch of human activity, each discipline has its own special terminology.”⁴

Marcu associates terminology with a lexical set: “Scientific terminology is a lexical set that denotes the special notions in the field of science and technology.”⁵ In using the phrase *special* notions, the author, we infer, considered the specialized vocabulary of science/ technology that he differentiates from common vocabulary.

In defining *terminology*, the French linguist and professor Helmut Felber states that the lexeme *terminology* contains three notions, namely: “the set of terms that represent the system of notions belonging to a domain of knowledge; the publication in which the system of notions belonging to a domain of knowledge is represented by terms; the science of terminology, ie the interdisciplinary and transdisciplinary field of knowledge that deals with notions and their representation (terms,

² *Ibidem*, p. 7

³ Canarache, A., Maneca, C., *În jurul problemei vocabularului științific și tehnic*, *Limba română*, IV, no. 6, 1955, p. 16.

⁴ Constant Maneca, *Terminologia științifică și tehnică în Dicționarul general al limbii române*, București, no. 1, 1955, pp. 33-44.

⁵ Marcu Florin, *Bazele elaborării și însușirii terminologiei științifice*, *Limba Română*, București, no. 5, 1974, p. 393.

symbols, etc.).”⁶

Ion Coteanu said that by “terminology we mean all the special words used by sciences, art, research and professions, in general, but also by a researcher or a group of researchers.”⁷

Maria Teresa Cabré discusses “the degree of specialization of some texts or discourse depending on the field. Obviously, when dealing with biochemistry, robotics or mechanics, the text will be more encoded, more ‘closed’ and the degree of specialization (coding) will be even higher as the interlocutor is within the domain, thus the dose of common vocabulary being reduced in favour of the specialized one. However, if it is about areas such as sports, leisure activities, bakery products or fashion, although they have a strictly specialized vocabulary, they are more open, being aimed at the general public.”⁸

Guțu argued that “terminology is a set of terms correlated with a sphere of professional activity, the terms being linked to each other at the notional, lexical-semantic, grammatical and word-formation levels.”⁹

Some researchers draw attention to the fact that “specialized languages are not homogeneous: the terminological regime of texts varies according to genre and discourse. For example, the semantics of technical and scientific texts is not identical. Moreover, even within the same technical or scientific field genres differ.”¹⁰

Like Teresa Cabré, the Romanian linguist Mariana Ploae-Hanganu concludes that “terminology has three meanings, but the Romanian author considers terminology not just a set of principles, but a pluridisciplinary science: the set of terms in a field of knowledge or a discipline; the totality of the methods of inventory and classification of terms, of neological creation, of normalization, spread and diffusion of these terms; science whose object is linguistic in nature, but fundamentally pluridisciplinary.”¹¹

⁶ Helmut Felber, *Manuel pratique de terminologie*, Paris, Editura Unesco, 1987, p.1.

⁷ Coteanu Ion, *Terminologia tehnico-științifică. Aspecte, probleme.*, *Limba Română*, București, no. 2, 1990, p. 95.

⁸ Cabré M. T., *Terminologie ou terminologies? Spécialité linguistique ou domaine interdisciplinaire?* In *Meta*, XX, 1991, p. 59.

⁹ Guțu Slavian, *Considerații cu privire la principiile terminologiei tehnico-științifice*, *Revista de lingvistică și știință literară*, Chișinău, no. 1, 1992, p. 33.

¹⁰ Rastier F., *Le terme: entre ontologie et linguistique*, http://www.revuetexto.net.inedits/Rastier/Rastier_Terme.html, 1995.

¹¹ Ploae-Hanganu, Mariana, *Specificul terminologiei ca știință în raport cu celelalte științe ale limbajului*, LR, XLIV, no. 9-12, 1995, p. 530.

The Catalan linguist Teresa Cabré considers that “terminology can refer to at least three different concepts: the totality of the terms used in a certain specialized field; the set of rules and directives that are used in the terminological activity; all the principles and conceptual fundamentals that govern the study of terms.”¹²

Terminology, in a general sense, is defined as “that field of interdisciplinary scientific investigation whose subject matter are the specialized words which appear in a natural language and which belong to a specific field of usage.”¹³

As for the relationship terminology–specialized languages, it is rightly stated that “terminology is the matter of specialized languages, and not just specialized texts, and the specialized text is also a *user* and a *provider* of terminology.”¹⁴

Olga Cazan concludes that: “the definition proposed by ISO (‘Set of designations belonging to one special language’) is the most successful and, at the same time, the simplest. The idea we can draw from all these definitions is the following: there is no terminology without domain and no domain without terminology. It is interesting to mention that terminology can also designate a set of terms used by a specialist or a group of specialists.”¹⁵ The author distinguishes between all the terms in a domain and the publication in which they occur. In contrast, she does not recognize terminology as an activity.

In Romanian, in lexicographic works, the situation is slightly different. In *Dicționarul explicativ al limbii române*/ ‘The explanatory dictionary of the Romanian language’, only its primary meaning is mentioned: “All the specialized terms used in a discipline or branch of activity.”¹⁶ In *Noul dicționar explicativ al limbii române*/ ‘The new explanatory dictionary of the Romanian language’, besides the primary meaning of terminology, the following sense is recorded: “Compartment

¹² Cabré M. T., *La terminologie. Théorie, méthode et applications*, Paris: Armand Collin, 1998, p. 68

¹³ Cabré, M. T., *Terminology, Theory, Methods and Applications*, Amsterdam/Philadelphia, John Benjamins Publishing Company, 1999, p. 32 (paragraph translated from Romanian).

¹⁴ Lerat P. *Texte spécialisé et terminologie*, 2009, <http://www.intralinea.org/specials/article/1732>

¹⁵ Olga Cazan, *Terminologia - un termen polisemantic*, Revista de lingvistică și știință literară, no. 5-6, 2009, p. 85.

¹⁶ *Dicționarul explicativ al limbii române*, ediția a II-a, București, Academia Română, Institutul de Lingvistică „Iorgu Iordan”, Editura Univers Enciclopedic, 2016, p. 1235.

of lexicology that deals with the study of terms”¹⁷. Therefore, the authors of the dictionary consider terminology a branch of lexicology and not an interdisciplinary discipline or science having its own principles, differing from those of lexicology. The meaning of terminology as a science is mentioned, in Romanian, only in *Dicționarul de științe ale limbii* / ‘The dictionary of language sciences’: “terminology is also used with the meaning of an interdisciplinary science concerned with the general problems of terminology, which analyzes the logic of knowledge, the hierarchy of concepts, linguistic and non-linguistic coding, as well as the problems of creating words necessary for sciences/ technology.”¹⁸

It is interesting to note that, in the last dictionary, the authors equalize specialized language and terminology: “A specialized language or a linguistic subsystem that uses a terminology and other linguistic or non-linguistic means, in order to achieve a non-ambiguous specialized communication, with the major function of transmitting knowledge in a particular field of professional activity”. We do not agree with the last definition, because we consider that terminology is not a specialized language, but a set of terms belonging to a specialized language.

Scientific language and terminology emerged and developed based on common literary language, which is natural because they are built on the phonological structure of literary language. Intended for specialized communication, *terminology*, as a subset of the vocabulary of literary language, represents the core of scientific style. Over time, especially in the second half of the twentieth century, *terminology* distinguished itself as a science manifesting through two eloquent theories in defining the basic concepts with which it operates: *internal terminology* and *external terminology*. The vocabulary used for transmitting scientific information in a particular field of activity and used for communication by its specialists constitutes the so-called *internal terminology* (cf. Bidu-Vrănceanu 2007: 20), for strictly specialized, prescriptive, normative communication, found in the texts specific to that domain. *Internal terminology* is implemented and supported by E. Wüster, the founder of *The General Theory of Terminology* and is related to the activity of the Vienna Circle, but also of the other schools, ie Russian, Czech. The main objective of this theory is “to ensure accurate, univocal communication in

¹⁷ *Noul dicționar explicativ al limbii române*, București, Editura Litera Internațional, 2002.

¹⁸ Angela Bidu-Vrănceanu, Cristina Călărașu, Liliana Ionescu-Ruxădoiu, Mihaela Mancaș, Gabriela Pană Dindelegan, *Dicționar de științe ale limbii*, ed. a II-a, Editura Nemira, București, 2005.

a certain scientific field, a fact reflected in the activity of conceptual and denominative standardization of terms.”¹⁹ The supporters of this theory conceive the *term* as opposed to the word, aiming at two distinct dimensions: the purely conceptual one, specific to the term, and the lexicological one, characterizing the word. Such an approach to *terminology* and the notion of term leads to an artificial rupture, which is created between the two entities discussed.

“Terms are different from words by their constitutive characteristics such as: belonging to a certain field of science, accuracy of meaning or monosemy, contextual independence, conventional character, stylistic neutrality. These opinions were formulated by researchers who note the major differences between the term and the word as regards meaning, form or function (Cf. Béjoint/ Thoiron 2000, L’Homme 2000, Depecker 2000, Slodzian 2000).”²⁰ The second approach to *terminology* is made from a linguistic perspective, a theory known as *external terminology*, whose supporters we also are in this work. This perspective has drawn the attention of linguists to the existence of high affinity bridges between the term and the word, of obvious functional-semantic interference segments. In addition to terminology as such, the object of interest of specialists in a particular field, one can delineate an external terminology or socioterminology, which aims at “the proper use of the specialized meaning, employed by the ordinary speaker due to the extension of many specialized terms in common language, in the current stage.”²¹ The primary objective on which the theory of this type of terminology is built is, as Angela Bidu-Vrănceanu shows, “the recording, explanation, description of domain specific terms, as such or in relation to common language”²².

From our point of view, the two approaches to *terminology* are complementary and we support the theory of doors, the multiple inputs issued by M. T. Cabré, according to which the term can be interpreted from two different directions: “This model (the theory of doors) attempts to represent the plural, but not simultaneous, access to the object; and in such a way that, whether starting from the concept or the term or the situations, the central object, the terminological unit, is directly

¹⁹ Bidu-Vrănceanu, Angela, *Lexicul specializat în mișcare. De la dicționare la texte*, București, Editura Universității din București, 2007, pp. 19-20.

²⁰ Staicu, Nicoleta Simona, *Linguistic concepts in terminology. Medical terms in context in Journal of Romanian literary studies*, Universitatea de Medicină, Timișoara, no. 8/2016, p. 241.

²¹ Bidu-Vrănceanu, Angela, *Idem*, 2007, p. 23.

²² *Ibidem*, p. 31

addressed.”²³ The author admits the hypothesis that “terminology can be analyzed from two perspectives: on the one hand from that of non-specialists, who use terms for current communication (direct or through intermediaries) and, on the other hand, from the perspective of specialists in a field that use terms for fixing scientific information and achieve specialized communication.”²⁴

From the above study, we can say that terminology is a polysemantic term. Most linguists usually assign it three meanings: 1) set of terms specific to a specialized field; 2) terminological activity, 3) study methodology. In addition to the primary meaning, some authors also mention the product of terminological activity (eg: legal terminology with the meaning of legal dictionary).

The third meaning is a controversial topic. Absolutely all linguists and terminologists admit the existence of a method of studying terms, namely a series of principles and fundamentals that govern the study of terminologies (the first meaning). However, very few authors venture to claim that terminology is a branch of linguistics or, even more, an interdisciplinary science, having its own object of study (the term) and a series of specific principles.

What distinguishes specialized vocabulary from terminology is *standardization*, “a specific activity carried out by a recognized body and according to established principles, through which standards or other standardization documents are developed.”²⁵ Wüster²⁶ is the first to intuit and support the need to standardize specialized languages, a necessity seen as a process of normalization of specialized languages. The standardization of specialized languages was one of the development directions of the Vienna School.

The standardization activity is organized at international level (International Electrotechnical Commission - IEC, International Standards Association - ISA and International Organization for Standardization - ISO), European (CEN – the European Committee for Standardization, CENELEC – the European Committee for

²³ Cabré, M. T., *Theories of terminology. Their description, prescription and explanation* in *Terminology* vol. 9, no. 2, John Benjamins Publishing Company, 2003, p. 186.

²⁴ Cabré, Maria Teresa, *La terminologie-théorie, méthode et applications*, Ottawa, Presses Universitaires d'Ottawa, 1998, p. 32.

²⁵ https://www.asro.ro/?page_id=2, accessed 23.05.2018.

²⁶ Wüster took over the secretariat of the Technical Committee 37 “Terminology” of ISO, in 1952, whose activity he coordinated in the direction of the principles set by the Austrian Standards Institute.

Electrotechnical Standardization and ETSI - European Telecommunications Standards Institute), and national (the Romanian Association for Standardization - ASRO).

By establishing standardization organizations and, above all, by their activity, the initial purpose of standardizing terminology was achieved, namely: the normalization of specialized vocabularies, the difference between the two fields, specialized vocabulary and terminology, being clearly delimited.

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Abbreviations

DEX = *Dicționarul explicativ al limbii române*, ediția a II-a, București, Academia Română, Institutul de Lingvistică „Iorgu Iordan”, Editura Univers Enciclopedic, 2016.

DȘL = *Dicționar de științe ale limbii*, Angela BIDU-VRĂNCEANU, Cristina CĂLĂRAȘU, Liliana IONESCU-RUXĂDOIU, Mihaela MANCAȘ, Gabriela PANĂ DINDELEGAN, ed. a II-a, Editura Nemira, București, 2005.

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THE INTERPLAY OF TRANSLATION AND TRANSMEDIATION IN SHAKESPEARE'S LANGUAGE

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Abstract

In this paper we examine the dynamic intersection between translation and transmediation of Shakespeare's language, focusing on the invisible "performance" of the translator in order to sustain authentic meaning. Shakespeare wrote "All the world's stage" and the concepts of *translation* and *transmediation* of his plays is now making this truer than ever by preserving Shakespeare's language alongside aesthetic beauty. Our investigation of the topic is driven by the need to gain insights into the technicalities and practicalities of translation and transmediation, analysing exclusively scenes from Shakespeare's plays. The translator responsibility is to pass over the differences of the two languages (target language/source language) and to convey the complete meaning of the original, preserving the flavour of Shakespeare's language. Correspondingly, the translator must determine the writer's intent in connection and correlation with the readership expectations. Distinguishing among the global networks (textual, theatrical, digital), the concept of *transmediation* is essential for the modern dissemination of Shakespeare. Theoretical approaches highlight a wide range of modalities of translating Shakespeare's language and, particularly, for drawing attention to certain means through which the meaning of Shakespeare language can be extracted into another language perpetually.

Keywords:

Shakespeare's language, translation, transmediation.

1. Introduction

The translation and transmediation of Shakespeare's plays has raised an undoubtful interest in the last decades, and research in the field has expanded considerably. Defining *translation* has been a topical issue in the sense that one finds more than one definition and they reflect different perspectives. For every translation definition there is a theoretical basis in which scholars seek the same goal, namely, *equivalence*. One can usually identify two different senses of *translation* in common practice. The former one stands for transferring ideas and messages via rewording or paraphrasing just as an in everyday life. For example, when a layman tries to express or explain ideas in a different manner by using different words only even if within the same language.

The second one understands translation as an act of transferring messages from a source language into a target language. As Yowell (2000:40-42) pleads: “transfer can be it oral or written, for the sake of establishing equivalence to get the appropriate meaning”

2. Methodological setting

The present methodological setting adopts various research methods based primarily on procedures of investigation, *qualitative* and *quantitative*, accommodating it to Shakespeare’s language translation into Romanian.

Thus, the first main part of the paper is predominantly based on qualitative research methods. In this respect our linguistic investigation underpins of empirical data. Therefore, the method of research is to analyse and compile the most relevant theoretical assessments regarding the topic of translation of Shakespeare’s plays, from a stylist, linguistic and cultural perspective in correlation with the mediatic impact and future transmediation of it. Synthesis, contrastive textual analysis and evaluation of the Romania translation of Shakespeare language, more exactly of two chosen scenes from “Hamlet”, come into play.

The second part is structured around the transmeditation analysis of Shakespeare’s “Hamlet” (Ophelia’s Tragic Sinking Act, Reimagined in Contemporary Animation by Sharon Liu), in order to quantify the quantitative study in a vivid manner. With reference to this aspect, an in-depth study of text typology and of the related discursive features, follows the close and critical reading, while also providing personal insights. Formerly, the findings revealed by both intralingual and interlingual analyses are combined within a contrastive quantitative framework.

3. Mapping Shakespeare

Shakespeare surrounds us. We are always in “connection” with Shakespeare whether we are reading Shakespeare, performing Shakespeare or watching a Shakespeare film. His plays change with every culture, with every new generation because we ask new questions of Shakespeare and that leads us to new discoveries.

In Romania, talking about Shakespeare surrounds us. For example, we do have the International Shakespeare Festival in our home city, Craiova, every two years. Thus, Shakespeare “checks-in”, transporting real-life relevance, survival literature with his work, travelling all around the world in different languages and in different manners such as translation and transmediation.

We love Shakespeare and we have Shakespeare festivals all around the world, for instance in America, or the Globe in London, and, of course, Royal Shakespeare Company in Stratford-Upon Avon. Therefore, the writer, the actor and the translator of Shakespeare's language build the continuity of his legacy in a process of osmosis.

Shakespeare has been translated in more than 100 languages and one of them is Romanian. For instance, "Hamlet" has been translated in more than 75 languages since 1960, "Romeo and Juliet" has been performed in at least 24 countries in the last decade and over 70 films adaptations have been made so far. Shakespeare surely imagined a future for his plays. He believed in the power of language and the power of translation to survive the irreversible chain of time.

4. Translating Shakespeare's language

Shakespeare language has a very powerful poetic imagery, combined with extraordinary music quality and these characteristics often survive in translation.

Brislin (1976:1) defines *translation* as: "The general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf."

Baker (1992:89) highlights the term *equivalence* because it is the meaning which is transferred in the target language. On this assumption, translators are faced with text as unit of meaning in the form of sets of words or sentences which means that language used represents the unit of meaning.

From Nida's (2003:23) point of view, translation is to "reproduce" the closest natural corresponding information and meaning, whereas for translators it is to find the presupposed meaning and express it out. Alternatively, "closest" likewise presupposes that there exists an ultimate information or meaning and any translator is due to discover the absolute correct translation. Yet, as Venuti (1992:6) stresses that "meaning" represents a contingent and plural relation, not an unchangeable unified essence. Therefore, a translation cannot be judged in accordance with the basic mathematics concepts of *semantic equivalence* or *one-to-one correspondence*.

One vital assumption of the analysis will begin with the idea that that the translation of Shakespeare's plays involves not only two different languages, but also two different cultures which may display functional

asymmetries such as lexical and cultural gaps alike.

The term *translation* itself has come to be ambiguous: sometimes it is taken to mean word-for-word *transfers* (e.g. *pocket translations* which are only lexical correspondence dictionaries, devoid of context), sometimes it includes *localisation* (of software, websites, video games), versioning (of audiovisual documents), *transediting* (of information from press agencies, newspapers, television reports), *multilingual and technical writing*, *adaptation* (of advertising), revision, summary translation, etc.

The translator of Shakespeare's language has to be fascinating with the musicality of his language, the long flowing lines of blank verse, to feel the rhythm and the peace and the sheer material quality of the words that Shakespeare language has in order to faithfully transmit the meaning from the source language into the target language. To appreciate the fact that these lines are all about sound and words, is the translator duty, daring you to believe in the power of language, to move us.

The translator of Shakespeare's plays has an important responsibility: to bridge the cultural gaps and to convey the complete meaning of the original, while also preserving all its artistic beauty.

As a metaphor, the translator of Shakespeare's plays can be regarded as an air traffic controller, but instead of taking care of one country airspace, s/he takes care of the meaning from the source language to be faithfully and artistically transmitted into the target language.

When dealing with his incredible and unique language of Shakespeare, the translator makes sure Shakespeare's words get "safe" at their destination. According to Vîlceanu (2006:2), "translators are aware that they have to create a space of in-betweenness, a space in which foreign cultural elements are smoothly inserted. Their strategic choice is motivated by the need to find cultural equivalents. The two cultures may interfere on a smaller or a larger scale."

5. Towards translation corpus design

The Romanian translators had access to the original English texts beginning with the 19th century. Yet, the first Romanian translations of Shakespeare's plays were made after a series of German and French versions. The translators were prohibited to perceive the subtleties and refinement of the Shakespearean puns mainly because the employment of these intermediary texts that had been previously filtered by other minds. The different English editions used in the translation process can also account for the significant discrepancies and differences between the

Romanian versions of the same play. There are major differences between the *in-quarto* and the *in-folio* versions and between the in-quarto variants, such as: omission or addition of whole excerpts, scene order change, verse arrangement, change and spelling change. It is worth mentioning the fact that the printing or the transcription with mistakes led to countless problems in understanding Shakespeare's works even for contemporary native English speakers.

In this climate of opinion, our examination of the topic is driven by the need to gain insights into the difficulties in translating Shakespeare "language" and to highlight some stylistic means which can affect the real meaning of the text or if something essential to the original evaporate in the process when Shakespeare's work is translated into foreign languages, in this case Romanian.

The present work aims at providing not only the specialised audience, but also to the general public with ways of understanding the language, translation and transmediation of Shakespeare's language, as well as offering a starting point for further linguistic research studies within Shakespeare text translation both in English and Romanian.

Moreover, this study might be appealing to those who are interested in analysing Shakespeare global cultural embeddedness in translation. Also, it will be a useful reference study for the investigation of specific linguistic, cultural and stylist features within the fields of text typology and translation studies.

To perform such a parallel corpus-analysis, two Romanian versions are envisaged: one by Dan A. Lăzărescu in 2009 (T1) and the second by Victor Anestin in 1908 (T2).

The first example is taken from Arden Shakespeare in 2006 "Hamlet", Act II, Scene I, opening with Ophelia's monologue:

O my lord, my lord, I have been so affrighted!

My lord, as I was sewing in my closet,

Lord Hamlet, with his doublet all unbraced;

No hat upon his head; his stockings fouled,

Ungartered, and down-gyved to his ankle;

Pale as his shirt; his knees knocking each other;

And with a look so piteous in purport

As if he had been loosèd out of hell.

Romanian Translation by Dan A. Lăzărescu in 2009 (T1):

Vai, tată!

Mi-a fost așa de frică!

La mine în iatac

Stam și coseam. Deodată intră Hamlet

Cu haina descheiată, cu ciorapii
Căzuți în vine și cu capul gol.
La față alb cum i-e cămașa albă,
I se izbeau genunchii între ei...

Privirea îi era atât de tristă

De mi-a părut c-ar fi scăpat din iad.

Romanian Translation by Victor Anestin in 1908 (T2):

Oh!... tată, tată, am fost atât de înspăimântată!

Pe când ședeam cosând în camera mea, Hamlet a venit înaintea mea cu mantaua neîncheiată, fără pălărie pe cap, cu ciorapii murdari și nelegați, căzându-i în jos, alb la față ca o cămașă. Genunchii i se loveau unul de altul, *privirea lui era disperată*, ca și cum ar fi scăpat din infern.

The Romanian versions for the construction “so piteous” are not synonymous. The first equivalent “with a look so sad / *privirea era atât de tristă*” does not convey the idea that Hamlet is mad. Ophelia looks more like she’s trying to work it out as she’s saying it. She’s trying to work out what is wrong with Hamlet. He comes in as she’s describing all the things that were wrong with his appearance and the look that he gave her. It’s as if she’s trying to figure out, put the pieces together as she’s remembering them. The definition of the term “piteous” in the source language does not have the same meaning as in the source language, the Romanian equivalent “tristă” translating back as “sad”.

The second version “his look was desperate / *privirea lui era disperată*” is more direct, representing the first sign we get that Hamlet is mad. Indeed, he is described by Ophelia as being in a state of distress and desperation. Therefore, the second Romanian equivalent, seems to render more of a strong intention to communicate that. Both structures preserve the original form, but resort to the technique of particularization.

Another example is the moment of Hamlet grabbing Ophelia by the wrist.

To speak of horrors—he comes before me.

My lord, I do not know.

But truly, I do fear it.

He took me by the wrist and held me hard.

Then goes he to the length of all his arm,

And, with his other hand thus o'er his brow,

He falls to such perusal of my face

As he would draw it. Long stayed he so.

Romanian translation by Dan A. Lăzărescu in 2009 (T1):

Să-mi povestească ce-a văzut acolo...

Vai, tată!
De unde vrei să știi? Mi-e foarte frică!
De-încheietura mâinii
M-a apucat, strângându-mă puternic,
M-a îndepărtat, și cealaltă mână
Privirii lui și-a pus stăvilă
Ținându-mă...de parcă-ar fi voit
Portretul să mi-l facă. Multă vreme
A tot privit la mine...”

Romanian Translation by Victor Anestin in 1908 (T2):

Și a început să- mi spună grozăvii.
Nu știu, dar, în adevăr mi-e frică de așa ceva.
M-a luat de mână, strângându-mă cu putere. În urmă, depărtându-
se cât lungimea brațului lui și cealaltă mână punându-și-o pe frunte,
începu să se uite la mine așa de lung în fața mea, ca și cum ar fi
voit să mă deseneze. A rămas mult timp așa.”

The solution in the second translation differs from the first one, using the technique of modulation “He took me by the wrist and held me hard / *De încheietura mâinii m-a apucat, strângându-mă puternic*”. The translator presents Hamlet as taking her by the hand (“mână”) while in the 1st version, Hamlet is described as taking her by the wrist (“încheietură”).

The first translation version is more poetical. He holds her pulse, which is quite fascinating. Just feels her heart beating in her veins and then lets her go and walks out, looking at her. This scene quite transmits and marks a lot of intensity with Ophelia because it's kind of very specific in the things that she picks out to remember.

It's very common for editors, translators and, indeed, for theatre directors to pick and choose between variant versions of a text to kind of put together their ideal or their sort of Utopian version. This proves once again that Shakespeare is always the same, yet always different in translations.

The translator picks between texts in order to create what was imagined to be an ideal text. This process is called *conflation*, and it puts the translator at the heart of the action, because the translator is the one who is leading the decision making. What the translator is seeking to do is to give the reader a play as Shakespeare would have written it, at least in their imagination. Those attitudes that go into that process, change across time. Consequently, the Shakespearean text is never quite stable in translation.

6. Transmediation and the Global Impact of Shakespeare's plays

As Bosman (2009:287) states "Shakespeare is transmitted in the entire world among three global networks":

- Textual Network (composing writers, editors and translators);
- Theatrical Network (composing performers and directors);
- Digital Network (composing a wide range of media and devices).

Shakespeare's plays travelled the world and began his journey around the world with performance. Foreign versions took shape on stage and in real time as an actor, years before literary translations of the plays appeared.

On one hand, the role of the actor in transferring a play across cultures remains central, but on the other hand, the translator disguises the text anew, making it once more familiar and more remote.

Today, every engagement with Shakespeare's plays is necessarily intercultural. Technology and translators share the same objective: to facilitate communication among people in a globalised world.

Suhor (1984:34) characterized the process of translating or representing content, i.e. *transmediation* - mediating or "representing" meaning across sign systems. He perceived transmediation as a syntactic concept because it deals with the relationship between different sign systems and the structure of sign systems". For instance, when we are reading a play of Shakespeare on our EBook or on the Web, when we buy a DVD of that play from an online source, when we download an audio file of the play without leaving your computer, in these and many other instances we are dealing with Shakespeare's transmediation.

Semali (2002:2) defines *transmediation* as "the process of taking understandings from one sign system and moving them into another". An example of the transmediation of Shakespeare's plays is "Hamlet"-Ophelia's Tragic Sinking Act, reimagined in Contemporary Animation by Sharon Liu. With the title "Ophelia 2.0 is an animated short inspired by the Shakespeare's play Hamlet and John Everett Millais painting, completed between 1851 and 1852. This reimagined animation it is commissioned by Film London and Shakespeare400 to celebrate William Shakespeare 400th anniversary.

Transmediation contributes to the "transport" of Shakespeare's words across, beyond, through media. While watching the animated video and after, a viewer is forced to confront Ophelia's underwater fate, with hair fanning out upon the water's surface. Similar to Everett Millais's painting, the short animation "transmedites" the tragic end of

Ophelia's story, giving it room to breathe and exist in new and digital way as Barnden (2016:3) points out into his project. With reference to this example in particular, Shi (2016) states that "then again, Shakespeare was an artist and wordsmith, able to color a miserable demise with a prolific amount of lyricism."

7. Conclusions

The present paper concentrates primarily on translation-oriented contribution to research of Shakespeare's plays, and on an overview of the theoretical approaches to *translation*, *transmediation* and *Shakespeare's language*.

The discrepancies between the Romanian translations of the same play "Hamlet" performed during different time periods can be accounted for by the temporal distance that separates them and by the evolution of the Romanian language. In this way, there is an aim in understanding the dilemmas of the Romanian translators of William Shakespeare's plays, who face great linguistic, temporal and cultural difficulties during the translation process in order to create their ideal or their sort of Utopian version of the Shakespearean text.

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GENRE-BASED PERSPECTIVES ON DISCOURSE

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Abstract

We start from the premise that genres are socially connected to meanings that subsequently belong to systematic patterns. Moreover, genres have cultural functions, distinguishing one discourse from another, since at this level, genres represent what is said or written, the production and the result of it at a particular level, taking into account factors such as, culture, society, religion, level of education, defined in a particular context. Under the circumstances, discourses become more like sets of rules that must be known by participants so that the meaning could get through and contexts gain further importance. Random utterances are not acceptable as any small piece of communication must achieve a certain meaning in the big piece, which is discourse. The first level of analysis covers the *genre* definition and the interpretations attributed to it, based on different linguists' approaches. The paper focuses on the functionality of discourse as a specific genre, with rules that are to be followed and understood at all levels of the participants, speakers or hearers.

Keywords:

genre, discourse, language functions

1. Introduction

Linguistic analyses have become much more than simple descriptions, often attempting to offer an explanation for a specific use of language in conventionalized and institutionalized settings, being more explanatory than descriptive. In more recent years, genre analysis has developed more in the direction of a larger comprehensive exploration of the social space. Genre views language in relation to the social function of the text, as so to the social environment and place where that text is used.

The idea of genre marks large-scale repeated patterns in human symbolic production and interaction, patterns that are taken to be meaningful. Most generally, approaches to genre might be divided into the formalist-thematic and the pragmatic, with formalist - thematic approaches prevailing in the early 20th century through the 1970s, mainly because of the dominance of literary and other aesthetic uses of genre theory, and pragmatic approaches gaining prominence since then,

reflecting the interests of linguistics and media studies.

Language in discourses is determined very much by the functions it takes in relation to the message it needs to convey. Following concrete purposes language has functional characteristics in discourses just because the groups or individuals that produce them need to express something and lead the addressee into accepting and believing what is expressed. Language functions can be used to make the argument better and attain its purpose. If the discourse is uttered in a random manner, then the content is affected, but not the meaning, because the function of the words will do the job. Emotions and opinions condition how humans communicate with each other and how they motivate their actions. Needless to say that discourses become more functional in their purpose since the goal is to communicate and render meaning to its smaller piece, that is to words and sentences.

2. Genre-based interpretations

Bakhtin (1986), whose work on genre has influenced a number of scholars expands traditional genre analysis to take in everyday genres, such as personal conversations. He situates genres in the shifting realms of the social and cultural. That is, he argues that genres grow out of and, in turn, shape the interactions in dialogues and influence their actors. The interconnections between genre and social and cultural context are further underlined by Fairclough (2003) who examines the character and functions of genres. Fairclough defines *genres* as social actions, relates genre to discourse, and proposes methods for analysis. He also assigns ways of representing and ways of being to both discourses and styles. That is, he describes genres as offering those to communicate flexible ways of acting but not ways of representing and being.

Jorgensen and Phillips (2002:67) states that "a genre is a particular usage of language which participates in, and constitutes, part of a particular social practice", i.e universities genre. Within an order of discourse, there are specific discursive practices through which text and talk are produced and consumed or interpreted. For instance, within a university's order of discourse, the discursive practices which take place include professor-student consultations, the scientific staff's technical language (both written and spoken) and the public relations officer's spoken and written promotional language. In every discursive practice, meaning in the production and using up of text and talk, discourse types (discourses and genres) are used in particular ways.

The understanding of the notion of genre is necessary because "discourse is neither absolutely homogeneous nor absolutely

heterogeneous” (Blackledge 2005: 8). Blackledge claims that discourse is variable, but not variable or without pattern. Also, there have been definitions of *genres* as global linguistic patterns which have historically developed for fulfilling specific communicative tasks in specific situations. As such, genre refers to the type and structure of language typically used for a particular purpose in a particular context. Blackledge (2005) argues that:

”Members of a community have knowledge of the type and structure of language used for a particular purpose in a particular context because language has been used for that purpose in that context on previous occasions. While there is no rigid typology of genres, structures within genres are related to the function these genres fulfil.” (Blackledge 2005: 8)

He explains that certain functions of languages are used previously in a community, by community members, in community purposes, and in situations that were found previously. So, there is a set of patterns, rules that community members use to establish communication in a particular context. They use functions of language to create the discourse necessary to trigger communication. Moreover, they use sets of words with definite meanings to trigger that communication.

Bhatia (2014:26) explains that ”genre analysis is the study of situated linguistic behaviour in institutionalized academic or professional settings, whether defined in terms of typification of rhetorical action”. They are communicative events, recognized by everyone, with a set of communicative purposes identified and mutually understood by members of the professional or academic community in which they regularly appear. Genres are highly structured and conventionalized, in the way that the resources they use are limited in discourses with formal features. High members of communities will better use the knowledge about the genres than those who are mere apprentices, or outside members. They are conventionalized constructs, but in a way that expert members can use to their benefits in exploiting the generic resources of both private and socially recognized resources of certain organizations, seen as institutions. In this way, we may say that genres can become ”reflections of disciplinary and organizational cultures” (Bhatia 2014:27), focusing on social actions mingled with that particular institution practices.

Genres belong to cultures that are organized and disciplined, and they focus on social actions within disciplinary, professional and other institutional practices, but they still have integrity of their own. The factors that determine the genre are the way the texts is assembled, the discourse that is assigned to these texts and the context. Genre basically

refers to language use in a setting where communication is conventionalized in order to express a specific set of communicative goals of a disciplinary or social institution. The fixed structural forms are given by the constraints imposed by the conventions of a certain institution or group of individuals, that is to say, at a certain discourse level. Although conventional in structure, genres continually develop and change, and are used to create other structure from the more basic ones, to suit the community's purpose, private or organisational. As such, genre analysis is generally viewed as a textual, comprehensive investigation, which include textual analyses among other investigations: ethnographic techniques, cognitive procedures or computational analysis and critical awareness.

3. Genre and discourse practice

The relationship between texts and social practices is resolved by discursive practice. It is only through the discourse practice, where people produce and use the language in contexts, that texts shape and are shaped by social practice. At the same time, the text, the formal linguistic features, influences both the production and the consumption process. Discourses and genres which are used together to produce a text have a particular linguistic structure that shapes both the production and consumption of the text.

The real world of discourse challenges what we now know about the genres. "Genres in the real world are often seen in relation to other genres with a certain degree of overlap or, sometimes, even conflict" (Bhatia 2014: 33), that is because genre analysis has been conventionally viewed as the study of "situated linguistic behaviour in institutionalized, academic or professional settings, where one often gets the impression that disciplinary distinctions do not play a significant role". (Bhatia 2014: 26). Genres, Bhatia explains, "are socially authorized through conventions, which, in turn, are embedded in the discursive practices of members of specific disciplinary cultures" (ibidem).

Discursive practices reflect not only conventions used by communities, but also social conventions, including social changes, social institutions and social knowledge, all contributing to what in genre theory is regarded as *genre knowledge*. We may say that genres are institutionalized entities with an understanding of conventions or knowledge and with a rigorous discipline, which are responsible for organizing common constructs, giving them an identity and internal ordering. Although common forms are products of conventional knowledge in conventional institutions, they are dynamic constructs. They

change and expand according to the group, individual or institutions they belong to. That is what happens to the knowledge actually, it expands and changes according to the newly acquired information.

In linguistics, *discourse* refers to a unit of language longer than a single sentence. The word discourse is derived from the latin prefix *dis-* meaning *away* and the root word *currere* meaning *to run*. *Discourse*, therefore, translates to *run away*, and refers to the way that conversations flow. To study discourse is to analyze the use of spoken or written language in a social context. Discourse studies look at the form and function of language in conversation beyond its small grammatical pieces which contribute to the meaning of the whole discourse and conversations, so genre theory must address the issue of discourse construction, interpretation and use. The contexts in which they are interpreted are of different types, which are often related to different discourse genres. We can have the sphere classification (public, private), the mode classification (spoken, written, multimedia, etc.), following the main social domain (politics, media, education, etc.), institution or organization (parliament, university, shop), participant roles and relations (doctor - patient), goals (impart or require knowledge, advice, service, etc.), or (inter)actions (decision making, governing, etc.). Therefore the discourse genre may as well be interpreted as a part of a culture, action, power, register and so on.

Genre theory in the past few years has contributed largely to our understanding of the way discourse is used in academic, professional and a variety of other institutional contexts. The development of such genre has been quite understandably constrained by the nature and design of its applications, which have invariably focused on language teaching and learning, or communication training and consultation. Hence the simplified use of genre in such restrictive contexts. In real world of discourse everything becomes dynamic, unpredictable, often chaotic. Bhatia states that:

”these aspects of the real world have been underplayed in the existing literature on genre theory and practice. As a consequence, we often find a wide gap between genre analyses of texts in published literature, emphasizing the integrity and purity of individual genres, and the variety of rather complex and dynamic instances of hybridized genres that one tends to find in the real world.” (Bhatia 2014: XV)

There are certain ”worlds” that Bhatia (2014) analyses in his *Worlds of Written Discourse - A Genre-Based View*: the world of reality, which is complex, ever changing and problematic; the world of private intentions, where established writers appropriate and exploit generic

resources across genres and domains to create hybrid forms; the world of analysis, which proposes a multidimensional and multi-perspective framework to explore different aspects of genre construction, interpretation and exploitation; and finally the world of applications, where we focus on the implications of this view of genre theory, interpreting applied linguistics.

Apart from the "worlds" that Bhatia envisages, and which play a specific role in determining discourse analysis, generally, the term discourse is used to refer to language used in institutional, professional or more general social contexts. It includes both the written as well as the spoken forms. Discourse analysis refers to the study of naturally occurring written discourse focusing in particular on the analysis of the sentence and beyond it at the level of the functions of words used in such contexts. Discourse analysis therefore can focus on lexico-grammatical and other textual properties, on special organization of language use, on language used in institutional, professional or organizational contexts, or on language use in a variety of other well known social contexts, often highlighting social relations and identities, power and social struggle.

There is a distinction between the formalist and functionalist approach to discourse analysis. The meaning of the words, inflections or constructions of that sentence, their discourse function, or their production and comprehension in language use are of outmost importance to the understanding of a specific discursive genre. A typical formal explanation is closely associated with the theoretical position that the organization of grammatical knowledge in a speaker's mind is divided into components which separate a linguistic form from its conventional meaning and use in discourse. Phonological, syntactic and semantic components of a discourse are part of the grammatical knowledge that need to be taken into consideration when dealing with discourses. Linguistic form is linked up to its phonetic realization or semantic interpretation: formal models have rules linking syntax to semantics and phonology to phonetics. The formalist hypothesis does however imply that linguistic form is organized in a purely formal way to a high enough degree that it can be described best as existing in separate components. We do not totally agree with the idea, purely because all these small pieces form the whole and each of them have a function in the whole, that is in the meaning conveyed. If we take each of them separately, phonemes, words and sentences, they all render a meaning in the discourse, playing a function, whether it is about aesthetic, informational, expressive or phatic.

Functionalist approaches, on the other hand, disagree with the idea

that there is a relationship between form and function. However, all functionalists accept that not all aspects of grammatical structure can be accounted for by meaning and use. Therefore, discourse becomes more functional through the use of words with different meanings. Individuals choose these words in sentences to render strict patterns in their discourses and different functionalist schools define discourse as sentences in relation to each other, which define "language", and they also believe that language is a mental phenomenon. The functionalist paradigm focuses on language use and is based on the premise that language is a social phenomenon. As such, language is influenced by anything that happens in real life and discourses are generated accordingly.

Linguistic process and structure are at the basis of understanding the functional theories of grammar. As a tool, language is best understood with reference to its functions. Functionalists study the context where linguistic elements are used and the way they are instrumentally useful or functional in the given environment. This means that they pay attention to the way language is actually used in communicative contexts. Language in discourses are created at the level of many contexts which have many functions. These may be described in many terms, such as "influence", "control", "mapping", or "expression". Contextual discourse may be influenced by notions such as style, register, genre, variation and related notions. In some ways discourses are systematically controlled by context structures, and structures are controlled by discourses, which may, in turn, influence the context models of participants, that is, their interpretation of the ongoing communicative event. Both in everyday conversation and in scholarly discourse, we frequently use general notions, such as "language", "discourse", "action", "mind", "knowledge", "society" or "power". The notion of "context" is used whenever we want to indicate that some phenomenon, event, action or discourse needs to be seen or studied in relationship to its environment. So, we define the discourse in terms of its contexts, or the contexts in terms of discourse, because there is always a connection between the world in which the interlocutors communicate. That is why there are different types of worlds studied along the time by linguists.

The study of discourse "is entirely context-dependent because conversation involves situational knowledge beyond just the words spoken" (Renkema 2009: 2). Renkema stipulates that the meaning cannot be taken from a conversation only from the verbal utterances because there are many semantic factors involved in authentic communication.

The analysis of discourse must also be the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which those forms are designed to serve in human interactions, and they go to the meaning of what the language is used for. It would be unlikely that, on any occasion, a natural language utterance would be used to fulfil only one function, to the total exclusion of the other. Socially speaking, language has some functions that are determined by social organizations, understood as institutions. We must bear in mind that our needs determine the language we use in different situations as we tend to focus on the most effective type of language according to the circumstances, both in speaking and writing. What is more, both verbal and non-verbal types of language shape reality, becoming the method by which people interact, learn and connect, and so the most basic function of language is to communicate. People give and receive messages between themselves with a definite purpose, using definite words to express what they want.

Blackledge (2005) defines *discourse* as a complex, simultaneous and sequential interrelated linguistic acts, in oral and written contexts that belong to specific semiotic types, called genres. Discourse, that is, refers mainly to language used in relation to a particular topic. He mentions Fairclough who suggests three ways in which discourse features in social practices:

”First, it figures as part of the social activity within a practice. Second, discourse figures in representations of social practices. And third, discourse figures in the constitution of identities, or ways of being.” (Blackledge 2005: 8)

Discourse can be defined as of language in use, of any length and in any type, which achieves meaning and coherence for those involved. It can also be seen as the use and development of theories and methods which elucidate how this meaning and coherence is achieved. In a communication the speaker or writer has at least some power over the addressee, giving it a manipulative power, that is, this type of manipulation is intentional on the part of the speaker or writer and it can not happen by accident. Manipulation in discourse comes down to intentionally deceiving one’s addressees by persuading them of something that is very important in for someone through the use of communicative devices that are not in agreement with what is generally considered within standard terms. So, the addressee uses more or less sophisticated devices which him/her to the desired result. In the process, Saussure (2005) suggests that there is a “central mechanism” of manipulation through discursive strategies, which means that in case the

hearer has problems understanding the utterances, there must also be a resolution to the problem with proper solutions offered. A number of linguistic techniques are used in manipulation, such as omission, minimization, exaggeration, repetition, distortion, figurative speech, connotative or substandard language and emotional appeal. Saussure adds that manipulation is not about using metaphors, particular syntactic structures or specific semantic features of quantifiers, but about making them play a particular role at the pragmatic level. If testimony is given with a deceptive goal that is not made clear, it is manipulative. We often use arguments to gain the trust of the addressee that is needed for the acceptance of testimony.

"Mental changes produced by discourse interpretation are a consequence of intentional and unintentional uses of language by the speaker. In standard cases of conversation, these mental changes are achieved through benevolent respect of unconscious principles of discourse or conversation. Such principles are identified in linguistics and pragmatics through various concepts: the Gricean principle of cooperation, the presumption of relevance, and other principles within speech act approaches, within trends of sociolinguistics, from Labovian approaches to discourse analysis and cognitive linguistics, and within many frameworks in social psychology and theory of communication." (Saussure 2005: 1)

The idea is that whenever the speaker is not benevolent in one way or another, one may be tempted to say that he manipulates the addressee, leading to changes in the addressee's concepts and views, without providing the hearer with the necessary information, intentionally leading him/her into believing something that the speaker really wants to impose. Such benevolence is questioned at the level of perceptiveness. That is to what extent is benevolent or not because both the speaker and the hearer must be cooperative in the fact that one has to produce the discourse, communication, and one has to perceive it. Manipulation needs to take into consideration the kind of communicated material, the ways in which communication is achieved, the intentions of the speaker and the recovery of these intentions by the addressee, the sincerity of the addressee's consent to the propositions conveyed.

We go back to functionalism, to say that in linguistics, it is the approach to language study that is concerned with the functions performed by language, primarily in terms of cognition (relating information), expression (indicating mood), and conation (exerting influence). Manipulation is one of the aspects that turn discourse mainly a functional tool to help the addresser convey the meaning that is desired

to a certain context. There are, according to linguists, three dimensional framework of analysis of discursive contexts. It is the spoken and written text, the production and interpretation of the text, and the social practice, where that particular text occurs and the purpose of reading that text. We assimilate the discourse to texts, written or oral pieces, since the arguments have to be stated before the utterance. The speaker has to carefully think about the ways the words are used to state a certain meaning, which can be known or unknown to the addressee. The power of domination is seen in the manipulation of such textual discourses so that they can render particular meanings to make the addressee believe what they need to believe.

Hoey (2005) endorses the image of the *colony*. He compares the texts with the action of bees:

“What distinguishes the beehive from the human being is the fact that the former's organisation does not depend on its parts being connected in one and only one way: the bees enter the hive in no order. This property of the hive is sufficiently distinctive for it to serve as a working definition of the discourse colony: let us say that a colony is a discourse whose component parts do not derive their meaning from the sequence in which they are placed.” (Hoey 2005 :75)

If the discourse is uttered randomly, then the content is affected, but not the meaning, because the function of the words will do the job. Reordering the sections and the sentences to give a proper meaning would get to that particular meaning. It is interesting how this concept of a colony reflects the way discourses can work and how manipulation is done. If you make the hearer believe that you say something of a great importance, use words with meanings, but still make the hearer question what you are delivering, then you have managed to attain the goal. In an institution mainly, where individuals believe what other individuals believe this effect can be attained more frequently. People will not judge the utterances at all since the majority will acknowledge the discourse the way the speaker wants. To go further we may say that individuals may perceive the discourses differently but still accept the general view due to this “colonial” perception of discourses. Jorgensen introduces the idea of *sedimented discourse* - “a long series of social arrangements that we take for granted and therefore do not question or try to change” (Jorgensen and Phillips 2002: 55). Everyone does not have equal access to all subject positions in our society, and we have to take into account certain constraints, for instance, class, ethnicity and gender. Discourses can be analysed as investigations on how people are categorised and how that affects their possibilities for action, whether they are groups of

individuals or individuals. The function of discourses therefore depends on the notions mentioned before.

The power of discourse must stress two aspects according to Fairclough (1989), that is, the power in discourse, and power behind discourse. Power in discourse is concerned with discourse that is where the words are actually used and enacted, while the power behind discourse which is the exploration of discourse in social contexts. When discussing the role language plays in an interactive event involving speaker, or writer, and audience, Munday and Zhang (2017: 65) take into consideration Halliday's statement: "In the act of speaking, the speaker adopts for himself a particular speech role, and in so doing assigns to the listener a complementary role which he wishes him to adopt in his turn". They both adopt Halliday's classification of interactions into two types of speeches: giving and demanding. Going further we may say that discourses can be, according to their intentions, either of *goods-&-services* or *information* (ibidem). The two variables, when taken together, define the four primary speech functions of offer, command, statement, and question. All of these previously mentioned can have manipulative functions, as they all are instrumented by the groups or individuals. Whether it is about informing or just stating services, discourses are mainly functional. These functions of languages are used in a communities in certain sets that are well known, by community members, in community purposes, and in situations that were found previously. Language is used, taking into account the social criteria, or gender ones to deliver the wanted discourse, and lead to a specific type of communication that are either known already, or must be induced to new individuals in the group. Emotions and opinions condition how humans communicate with each other and how they motivate their actions. Linguistically speaking, the relationship between these emotions and opinions and the meaning that the words take in discourses form models, patterns, that are analyzed when discourse is analyzed, in terms of content and communication since "every utterance is characterised by the speaker's subjective emotional evaluation (Angeles, at al. 2014: 87).

Usually discourse analysis requires linguistic description and explanation. It does so in three ways: first, by adding discourse within the linguistic accounts; second, by discussing the role in grammar of a number of relevant pragmatic/discourse notions such as contextualisation, directness/ indirectness, subjective evaluation; third, by offering specific corpus-based techniques for the objective contextualisation of linguistic data. How do these relate to functionalism in linguistics? There is the need to endow the linguistic accounts with the

highest degree of explanatory adequacy. This is how linguists view the relationship between linguistic structure and language functions. Functional accounts of language are by definition concerned with how linguistic structure is affected by the use to which it is put. Form is thus connected to function. There is almost universal acceptance among linguists that language serves two essential functions: to represent the world and to interact with other people. The first function is subsidiary to the second since humans describe and reason about the world not for the sake of describing and showing their reasoning abilities, but for communicating with other people in a productive way. This is the first important point where the interests of linguistic functionalism are the same with those of pragmatics and discourse analysis, since language is more than a means to exemplify the world, it is one of the crucial ways in which humans relate to other humans. Therefore, linguistic explorations need to take account of the way in which linguistic structure functions from how humans relate to one another through language. Angeles et al. (2014) explain that:

”One of the aims of functional linguists is thus to make their accounts of language sensitive to constraints on human interaction. This aim is quite close to what Dik (1997) referred to as pragmatic adequacy: [...] we want a functional grammar to reveal those properties of linguistic expressions which are relevant to the manner in which they are used, and to do this in such a way that these properties can be related to the rules and principles governing verbal interaction” (Angeles, et al. 2014: 3).

Following his statement we may assume that discourse is governed by sets of rules that need to be followed in case we want to have a proper communication. Individuals, as part of communities must know the rules, as part of a whole. Proper discourse happens when linguistic expressions are best produced, even in the case of manipulations. We may continue by saying that even the whole, in our case institutions, use the rules to best exemplify their purposes, so grammar is used to formally state the most accurate meanings, whether it is about explaining or describing something. The goal, in the end, is reaching the best communication. Verbal interaction needs to follow the sets that the communities know the best to deliver the message. Language functions in discourses play an important role in organizing the sets of rules, and setting the communication in discourses on the right paths.

4. Conclusion

Genres are particular uses of language that are part of a specific practice when texts or talks are produced. In every discursive practice,

where meaning is the production and using up of text and talk, discourse types (discourses and genres) are used in particular ways. To understand them we need to understand how discourses work and are analyzed. Every type of discourse is related to a set of rules that may be comprehended and acknowledged by the individuals belonging to a certain group or institution, but there are some who know more than others. To make the discourse more intelligible there has been the idea of language and words treated as bees in hives or as colonies. Thus we have the homogenous pattern of meanings that are generally understood and taken for granted by the group members, both speakers and hearers, addresser and addressee. The role of grammar shouldn't be diminished since we contextualize the communications at the level of discourses. Language is by definition a functional tool by which discourses are created. Therefore form is connected to function and language serves two essential functions: to represent the world and to interact with other people. As such discourse genres must follow the social patterns that are instilled in a particular discourse.

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SYNONYMY: METHODOLOGICAL PERSPECTIVES IN ROMANIAN LEXICOGRAPHIC AND LINGUISTIC WORKS

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Abstract

In this article, we will look at the scientific perspectives of approaching the category of synonyms in different specialized papers, as well as the methods of analysis in writing the dictionaries. We will consider the development of synonymy dictionaries according to several criteria, considering their organization, regardless of typology, and we will pay special attention to the diachronic criterion, because we have noticed a rather restrictive specialization of these. An objective of this article was the situation of the synonymous series and we established to identify them at the level of the standard language, also taking into account the geographical distribution, insisting on identifying the denominated and the relationship of all the terms with the referent.

Our approach emphasizes that synonymy is a phenomenon that does not belong only to the lexicon, but extends to the relationship with semantics, syntax or stylistics.

Keywords:

synonymy, referent, denoted, dictionaries, typology.

1. Introduction

An obvious component of the systemic character of the lexis is synonymy, because by classifying the terms by identical signs facilitates a structural look and highlights those parts of the vocabulary where the synonymous series is manifested.

Lexicological and lexicographic studies consider on the one hand the explanation and semantic definition of words, on the other hand, their recording in dictionaries, glossaries and encyclopedias.

Viewed chronologically, lexicography appeared several centuries before lexicology and the lexicon specialist mastered extensive knowledge of semantics, grammar, phonetics, language history and the culture of the people.

2. Synonymy in dictionaries

In general, dictionaries contain information with a strong conventional character, so there is a wide variety of lexicographic works after the main techniques after which they were made. In the nineteenth

century, there is a large number of bi and multilingual dictionaries and fewer monolingual, and the way to explain the meaning of the word title is achieved either by the equivalent/series of periphrasis equivalents, either by synonymous/series of periphrasis synonyms.

We will briefly follow the evolution of the definition of the terms in the dictionary in this century, given the typologies of explaining the significance. At first, in a dictionary one was interested that the explanation of a title word encompasses “what is universal, necessary and constituent for lexical competence” (Marconi 1994), taking into account the pragmatic part sufficient to speakers at a certain time to understand each other or to understand the information of that time.

The group represented by Josette Rey-Debove pays more attention to the lexical perspective of the lexicographic classifications, while another group, represented by Robert F. Ilson, reckons that the semantic perspective must be subordinated to the lexicographic one. Thus, Bogdan Harhăță, exemplifies in the work “Lexicographical Definition. The current types in the Romanian dictionaries of the ninth century”, this dispute by the word “man blind” “woman blind”, recorded in “DEX”, which, according to Debove's idea, would look like this

“who sees only with one eye, who lacks an eye; blind/which gives a weak, insufficient light/through which the light is hardly difficult, which is too small or (partly) covered” (Harhăță 2015),

while in Refeilson's perspective

“for each explanation should be added the defined segment,

ex: Blind, Chime, adj (often substantial)=who sees only with one eye, missing an eye” (Harhăță 2015);

It is noted in the two trends the omissions that generate blur in the reception of the word defined because there are no clarifications regarding the *diastat*, the appearance in certain structures, expressions, the precise situations referred to so as seen in the definition given in “DEX”, therefore, the dictionaries in this period are distinguished by the empirical and even simplistic character of the definitions, noting the tendency to explain by periphrases, following the description of the distinctive traits.

As far as dictionaries are concerned, a fairly restrictive specialization in areas or specialized on different aspects of the language can be seen, and a classification of the dictionaries can be made after several criteria.

The method of Semitic analysis was based on the drawing of dictionaries of synonyms, antonyms, paronyms, etc. Among these, the synonyms record words that have close meanings in different plans of

expression. In general, in these works, the word title indicated the grammatical class, and the added synonymous appear in a simple enumeration, without marking the nuances of meaning, semantic particularities according to the expression plan, because it does not specify each time the reference is not taken into account by semiotic coincidences from one term to another.

In this article we will follow the evolution of the elaboration of dictionaries of synonyms in Romanian, according to the diachronic criterion, noting the news brought by each one.

3. First dictionaries of synonyms

In the specialty works it is reported as the first dictionary of synonyms of the Romanian language, the one created by C. Canella appeared in 1867 with the title “Vocabulary of a few synonymous words”, in which 152 pairs of synonyms are recorded, which are more composed of Neologisms because it had as its source a work in the French language from which it accepted and defined synonymous, focusing on the idea that the lexemes of a series are not covered, with greater or lower differences being visible depending on the overlapping means. The author sees in the synonym “the word expressing the same meaning to another, or of which the meaning is close to the meaning of another word” (Canella 1867).

The first Romanian dictionary dealing exclusively with the etymology of the words was drawn up by Alexandru Cihac in 1870 (“Dictionaire D'etymologie Dacoromane, I, Elements Latins compares avec les autres langues romanes”, 1870; II: “Elements slaves Magyars, Turcs, Grecs – Modern, et Albanais”, 1879) and is followed in 1905 by the “Etymological Dictionary” of Sextil Puscariu, appeared in Heidelberg “Etymologisches Worterbuch der romanischensprache”, in which the etymology of the Romanian word is seen in relation to all the Romanic languages. Almost at the same time, Ovid Densusianu and I. A. Candrea perform another “Etymological Dictionary of the Romanian Language” (1907-1914), which remains unfinished and takes into account only the latin elements. “Diccionario Etimologico Rumeno” is the result of the work of Romanian linguists Alexandru Ciorănescu and was published in La Laguna place between 1958 and 1966. A large work is the “Etymological Dictionary of the Romanian language”, recently appeared under the direction of Alexandru Graur, in which etymology is pursued in relation to all languages (Șerban and Evseev 1978).

The number of synonymic series increases in the following works, such as the “Etymologicum Magnum Romaniae” of Hasdeu and, more

significantly, in the twentieth century. For example, in the dictionary “The synonyms of the Romanian Language with different radicals: in relation to the To the Divine Works, worship and ecclesiastical terminology”, conducted by C. I. V. Severin, a work in three volumes, the author intending to treat synonymous from several points of view, thus “first treating synonymous with different radicals, second with identical radicals, the third volume should have been a complete dictionary of synonyms” (Munteanu 2007).

The work is unfinished, succeeding to realize only the first volume, and the 254 synonymous series are “made up of three, four and sometimes even ten components, and although C. I. V. Severin considers synonymous a word that has the same meaning with other words, in practice includes in the same series also words only from the same semantic sphere: house/cottage/hut/tent/booth” (Munteanu 2007).

We believe that in the formation of the synonymic series, there is a pronounced subjective bias, which leads to sometimes considerable differences between dictionaries, generated by the different degree in which the approximation is manifested in the relationship of synonymy. By analyzing the means to be taken into account in all dictionaries of synonyms, we note that a common trait has been considered. Most of the time the identity of the object named by multiple words must be suggested as best by each term, even if it passes some peculiarities, because they are insignificant, in context or for the speaker. Thus, the determination of the quality of synonyms is a matter of skill and not of scientific specification, considering whether the approximation is large or very large, small or very small.

The same conception also stood at the base of the synonymous dictionary coordinated by Gheorghe Bulgăr, which appeared in 1972, comprising 13,000 words and which has a broad and rigorous scientific preface, in which the linguist stated that:

“Thus, we found it interesting, in this dictionary, the synonymic series for the noun house: 1. dwelling, shelter, house, home, 2. property, building, construction, 3. family, housekeeping, marriage, dynasty, lineage, 4. enterprise, company” (Munteanu 2007), because it groups the four series after a common trait to each and ignores at one of the series the ones taken into account. Therefore, it can be noted that between the synonyms of this word is a relationship of partial synonymy, they are synonymous with the same reviewer, but not between them, because used in certain statements do not allow substitution between them, and sometimes not even the term reference. For example, in the statement *Where is your domicile?*, domicile cannot be substituted by *house*,

building, home, and in various documents the lexeme *domicile* has the meaning of *address*, cannot be linked synonymous through *dwelling*.

By studying a larger number of series present in the cited work, we deduced that the approximation in the establishment of a synonymous series, represents the secondary passage of one or more of the defining semis.

Taking into account the various techniques adopted by the authors of dictionaries, it can be said that two or more language units may be in synonymy if they generally refer to the same object, neglecting regional and stylistic-functional use, synonymy became a matter of conventionality and generates a substantial enrichment of the Romanian language due to the nuances of the expression through the artistic additions and the affective load.

Very important in the establishment of a synonymous series is the ratio between the lexeme and the defining semis that can overlap even only in context, taking into account semantic and even stylistic criteria, in permanent relationship with denotative functions or connotative words. Thus, relations between internal content and corresponding expressions may be inclusiveness, intersection or cohyponymy and, very rarely, overlap, the latter representing total synonymy.

Looking at how to group the seams characteristic of the three contents, it is noted that each of them has particular marks, which in the composition of this definition of the reference have been ignored.

On the basis of this approach, it is found that, if the geographical distribution is not taken into account, insisting on the identification of the denoting, synonymous series in the standard language is obtained, and between the central concept and the denotes, approximations are made only on account of common, obvious, verifiable only contextual traits and, in this situation, we are talking about an incomplete analysis as if differentiation is determined by the expressiveness of speech as in the series *cheek=face=image* because the *lexem image* is more of an artistic type (Eminescu, *Luceafărul*: *What do you care, image of clay /Whether it's me or another?*, *Glossa*: *Spectator as in a theater/ You in the world to imagine yourself: /Play one as for four/Yet you will guess his face,/And if cries, if quarrels,/You in the corner keep it all for yourself*, Călin (*File din poveste*).

Due to the fact that the authors of the dictionaries do not always consider the same criteria appear inconsistencies between the synonymous proposed for a particular title word. Comparing the proposals for the verb *to rely on* from “DSR” (Mircea and Luiza Seche) and “DES” (Liliana Agache and Petru Petuhov), we observe a few

mismatches, thus, in the “DSR” are mentioned two synonymous series illustrated by examples:

a) *To rely on, to count, to fundement, to trust, to rely, to support, to entrust, to trust, to commit, to sign, to stand, to sit, to settle, to swoon, (fig.) of the stakes: his theory relies on...;* (Seche and Seche 1982).

b) *To rely on, to count, to trust, to leave, to support: Can I rely on you?;* while in “DES”, for this verb, only a synonymic series is provided *to rely, to count, to trust, to support, (fig.) to stake* (Agache and Petuhov 2008) for which no illustrative example is offered.

This approach emphasizes that synonymy is a phenomenon that does not only belong to lexis, but also extends to the relationship with semantics, syntax or stylistic, being “a complex relationship that is defined at the intersection of all language levels” (Uşurelu 2010).

In this direction we recall the “Analog dictionary and synonymous”, (Bucă, Evseev, Kiraly, Craşoveanu, Vasiluța 1978) elaborated by the researchers' collective M. Buca, I. Evseev, Fr. Kiraly, D. Craşoveanu and Livia Vasiluța, of the University of Timisoara, comprising 612 analog groups, plus terms linked to gender relations and species: “sheep=sheep species” or by the semantic-ontic relationships “peasant=to plow” or “action and object to sew=seam”, “action and instrument to tread=combine”, completing with phrases and expressions. A first attempt of this kind belonged to Stefan Florescu (Florescu 1938) in the “Analog Dictionary”, with 375 groups, following the example of “the French lexicon”, where there were such works that had enjoyed appreciation and which represented the beginning of a new vision in the history of Lexicography. With interesting and quite rich material, 35,000 words, it is noted in this field in Romanian linguist “Dictionary of synonyms of Romanian language” (Seche and Seche 1982), drafted by Luiza and Mircea Seche. In organizing the material, the authors are interested in “an exhaustive inventory of existing synonymous relations”, aimed at “the entire vocabulary of the Romanian language from all eras, regions, styles and special languages”, respecting the “condition of their common content” in order to establish equivalence between words, meanings or shades, taking into to the fact that “all pairs or lexical series which, substituted in a specific message, do not alter its essential content” (Munteanu 2007).

It differs from the other dictionaries of the same type by the way it addresses the referent relationship and synonyms, both by words and by equivalent lexical joints semantic to the term explained, being mentioned even unsuitable neologisms of the phonetic system. It is noted by extensive explanations, with detailed exemplifications, specified in

parentheses, which will mean an original technique in such works, and the words are from the literary field, from the popular and regional language, from the specialty languages, but also from the familiar one, even the argotic meanings to which are added the figurate ones, proving the semantic richness of the Romanian language.

Continuing to the higher level of understanding and interpretation “DES” (Agache and Petuhov 2008) (with 11,500 words), “The Dictionary of Synonyms” (Seche and Preda 2003) or the first large “Dictionary of Synonyms” (Seche and Seche 1997), “The General Dictionary of Synonyms” takes, processes and enriches much information from which are referred to in the preface of the work.

4. A new approach to synonymy in recent dictionaries

The most recent dictionaries are the “Explanatory Dictionary of the Romanian language” and “Small Academic Dictionary”, which represents the fruit of a sustained work that lasted for decades and trained groups of renowned linguists. Thus, the “Explanatory Dictionary of the Romanian language” appeared the first edition in 1975, and the second, reviewed and revised, in 1998 and was elaborated by the Institute of Linguistics “Iorgu Iordan–Alexandru Rosetti” of the Romanian Academy and appeared at the publisher house “Univers Encyclopedic”, Bucharest, being the most comprehensive dictionary by that time and contains 65,000 definitions.

“DEX” was republished in the years 1980 and a supplement appeared, called “DEX-S”. A new edition only appeared in 1998, 23 years after the first “DEX”, produced by the Institute of Linguistics “Iorgu Iordan” and brings as a novelty the adaptation to the new spelling rules (set out in March 1993) and comprises more than 7,000 novel articles compared to the former edition and series of new words, but writing is adapted to the new spelling rules of March, 1993.

In Romanian linguistics appeared “Little Academic Dictionary” (2002: Vol. I–Vol. II, 2003: Vol. III–Vol. IV, and in 2010 appeared in two volumes), a work essential for the Romanian culture, the fruit of the staff activity of lexicography and lexicology of the Institute of Linguistics “Iorgu Iorgu-Al. Rosetti”, Bucharest.

Marius Sala stated in an interview with the “Ziarul Financiar” that:

“This dictionary is a unique work in Romanian culture. In essence, it is a dictionary comprising, in a compressed form, all the words and variations in the Thesaurus Dictionary of the Romanian language, known as the Academy Dictionary. Said otherwise, it will be the richest dictionary of the Romanian language, with 175,000 entries, of which

125,000 are the words themselves, and the remaining 50,000 are lexical variants” (<https://www.zf.ro/ziarul-de-duminică/interviu-acad-marius-sala-nu-voi-părăși-această-lume-până-nu-voi-anunța-că-ediția-definitivă-a-dicționarului-tezaur-e-gata-6113419>).

The number of items taken from the “Thesaurus dictionary” is the same, but in “MDA” the quotations are missing, and some explanations are summarized. When comparing the articles of “MDA” to those in “DA”, we will notice that the editors of the dictionary “MDA” have accurately taken the information without making any updates, thus being a non-quoted rewording of the “DA” lexicographic information.

The emergence of this dictionary generated extensive debates, being linguists who found that there are elements not in “MDA”, although they are included in the reference “yes” or that some words are challenged with regard to the said etymology, but especially, the non-critical attitude is debated in taking over the terms of the “Academy Dictionary”.

Lazar Șeineanu and Sextil Puscariu recommend to speakers a principle highlighting the attitude towards synonyms

“He who speaks, and especially the one who writes, shall choose between two or more terms which are available to the most appropriate with the situation in which the speaker is found. It is necessary the careful selection of the most appropriate term in the context, following the stylistic, regional, familiar, possible differences in the meaning of each word” (Șeineanu and Puscariu 1940).

problem also found in the works of other specialists, such as Maiorescu, Eminescu, Slavici, Hasdeu and Odobescu.

It is concerned in the building of the relationship of synonymous and the semic relationship in the contextual free variation report, if the reciprocal substitution does not make changes to the message, because it can be contexts in which the same words cannot be substituted. For example: *It's nice outside-beautiful weather. I thought-I reflected-I pondered much to the said*, but it is not possible *the time of the verb* and not *the times of the verb/we closed the bird in the cage-in the cage*, but not *the cage of the prompter* or *the cage of the dog*.

In many of the interpretations relating to synonyms, the classification in terms of the degree of coverage of equivalence, perfect, absolute/total or partial synonymous is sought, largely remaining at the extra linguistic level, having in attention more the appropriations of the reference, ignoring the ability of the terms to create effects in the usual combinations. Therefore, the interest has emerged that in their studies, linguists also take into account the functional stylistically role, regional

spread, as a consequence of the emergence of dictionaries comprising equivalent terms with synonymous or even with synonym periphrasis, belonging to the various ad layers, archaic terms (*rifle=gun*), *regionals* (*sheet=lepedeu*) *familiars* (*dust=colb*), *neologies* (*fear=phobia*), *jargon* (*Ciao=Goodbye*), *argotic* (*Turkey=policeman*), *scientific* (*womb=belly*), *poetics* (*whirl=hatch*).

B. P. Hasdeu in the “Etymologicum Magnum Romaniae” indicates to each word the entire network of possible synonyms, e.g.: the synonymy of *banat*: *plague, grief, dissatisfaction, annoyance or anger*.

Semantic equivalence between several lexemes is marked by the context, because only in such situations, by replacing the speaker of a term with another selected, it can be ascertained whether the meaning of the statement remains unchanged, resulting in may consider a relationship of synonymous, but it excludes the idea of generalizing this conclusion because it would require more types of contexts.

On this principle, in the work of “Synonymy issues”, Onufrie Vinteler attaches importance to the identity of the meaning, which must be as close as possible, as the substitution “is an additional criterion compared to the identity of meaning” (Vinteler 1983), adding Between the criteria the need to take into account the “national identity and identity of the objects”, because the replaceable terms must express “the same concept on a synchronic basis and within the same system, having the possibility of substitution and within context, without the meaning of the contexts being altered” (Vinteler 1983).

5. Conclusions

Dictionaries remain the lexicographic works used by a wide audience, of all ages and with different degrees of culture, therefore, the linguists have paid particular attention throughout their time, noting the concern of enriching along the way the content, as well as the form of presentation, reaching even a rather restrictive specialization on domains or specialized on different aspects of the language.

Following the representative dictionaries in the Romanian linguistic language, we found that synonymous plays a special role in classifying the terms and structuring them in dictionaries, even if, in this approach, the nature of the extra linguistic expression of the word, elements of diastral, stylistic valences.

This approach has highlighted that each dictionary enriches this branch of lexicography in terms of techniques and modalities of accomplishment and in explaining the denoting of several perspectives, taking into account the two components quantitative and qualitative

synthesis of synonymy. The idea is that synonymy is a complex phenomenon and does not remain just an element of the lexis, but also interacts with the other compartments of the tongue, such as semantics, syntax and stylistic.

We have strived to observe these dictionaries the way they approached the lexical news, how they integrated the neologisms from multiple points of view, ortoepical, spelling, semantic, semiotic, and stylistic, especially in the approach of synonymous on several planes, diatopical, diastratic, diafasic or diachronic.

We found that it was considered that the Romanian language is a historical language with a complex journey, with multiple influences, but also with a pronounced internal evolution and the dictionaries paid attention to changes in language, taking into account the presence of diachronic in synchrony, because they all have as a common note the presence of old words, revitalized in circulation through literary works, also following differences between speakers of different ages.

At the same time, the evolution of the Romanian vocabulary is reflected in line with the social and cultural evolution of the people, because the language is a mirror of the speaker, as said by Cristinel Munteanu "If the language as such is always presented by speakers, at individual level, in the form of >> speeches<<, and the Historical language (Romanian) appears to us as a collection of functional languages, then it can only be studied appropriately in the speech or on the basis of the texts" (Munteanu 2007).

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