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DEPARTMENT OF FOREIGN LANGUAGES AND COMMUNICATION

UNIVERSITATEA DIN BUCUREȘTI

ARS DOCENDI

"IN THE BEGINNING WAS THE WORD" ON THE LINGUISTIC MATTER OF WHICH THE WORLD IS BUILT

Technical University of Civil Engineering Bucharest

Department of Foreign Languages and Communication

"IN THE BEGINNING WAS THE WORD"

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Foreword

"In the beginning was the word", and then everything that followed has been based on great creations. It is the creative drive that has never been lost in people and research in all fields implies not only new creations but also a diversity of ideas, approaches and methods, which should be disseminated. This is what the present volume is about.

We gathered here research papers from the conference on Professional Communication and Academic Discourse in the Global Context of Multilingualism, held at the Technical University of Civil Engineering and organized by the Department of Foreign Languages and Communication on June 12, 2014.

The title of the conference "In the Beginning Was the Word" on the Linguistic Matter of Which the World Is Built was chosen considering that our university has been a well-known "construction" place which has always provided a suitable venue for initiating dialog between researches as well as for sharing experiences and approaches.

In order to accommodate all papers within the time frame of the conference, three thematic concurrent sessions were set up:

- Translation Studies and Intercultural Studies,
- Linguistics and Communication Studies,
- Didactics of Foreign Languages.

The International Conference welcomed researchers from Romania and from different countries around the world providing opportunities not only to discuss on various research topics but also to create and tighten academic bonds between institutions.

As organizers of this event we would like to thank all the participants for the opportunity that was offered to us to have in one-place academic colleagues and friends that enabled a wealth of new knowledge and expertise to be shared, making the conference a memorable event.

Zoia MANOLESCU

Bucharest, Romania

I. TRANSLATION STUDIES AND INTERCULTURAL STUDIES

LOCALIZING THE SOFTWARE USED IN RADIOCOMMUNICATION: A CASE STUDY

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Abstract. Nowadays, telecommunications are tremendously important and certain applications belonging to this field need some synthetic tools such ICS Manager Software – a database which proves to be not only a useful tool, but also an essential one, for all the activities concerning radio spectrum. For these activities, engineers employ the ICS Manager Software which is quite accessible for the majority of those who are in charge with radio spectrum administration. Localizing this software is not an easy task and requires lots of adaptation processes and explanations for many specialized concepts using an encoded terminology. The present article introduces the main aspects of localization and proposes a short variant of how the Software ICS Manager could be localized into Romanian.

Keywords*: radio spectrum administration; skopostheorie; localization; internationalization; translation difficulties.*

Introduction

As ICS Manager is the software which cannot miss while speaking about radio spectrum management, an analysis for this case study is rather challenging. This software along with ITU Radio Regulations may be seen as important reference tools for every employee in radio spectrum management.

The use of the software application involves an appropriate understanding of the radio communication terminology. Thus, the aim of this paper is to show that the equivalence in localization is significant since a device has only one function and a misinterpretation of a term may produce confusions in using a function of the software.

1. Theoretical background

Regarding the theory of localization, Anthony Pym argues that usually, only some parts from a software menu have been localized and some others have been not. In the writing process of this paper, we have encountered the same

situation because there were only few strings localized into French and Spanish making the present research a new one.

The method we use for our theoretical support is the so called "skopostheorie" which actually is the engine of any localization as the words in the menu of a software are no longer a text, but a product which needs being implemented. In translation, the features of *skoposthoerie* are the following:

> *1. Translation must be focused on **semantic features** (topic, text content and meaning structure), as well as on elements of form (syntax, morphology, vocabulary and style).*
> *2. The target reader group is important, as well as the type of message that is sent to them and the effect that the translation will have upon them.*
> *3. The translator needs **to analyze** the text, then to devise **a strategy** for its translation according to the purpose of the target text, in full agreement with the text type concerned. (Ardelean, 2009: 103)*

In our study, localization is focused on semantic features specific for the field to which the software is addressed. Sometimes, common concepts are adapted in order to describe new meanings in science and technology and that may create dreadful confusions for the linguist accustomed with the common language, but not with the new technical terminology. Should it be the lack of time for thinking or the lack of communication among specialists from the different fields (linguists and telecom engineers) for causing mistranslations or bad translations or even translations that are in a total disagreement with the specificity of our mother tongue? The answer to this issue is given by the theory of localization explaining that we have to take a product and tailor it to an individual local market (i.e. 'locale') as Pym argues in his video conferences *Theories of localization 1 and 2 (Exploring Translation Theories)*. Therefore, the factor "x", in our case, is represented by the common ones: internationalization for terms such as acronyms: CDMA (Code Division Multiple Access), TDMA (Time Division Multiple Access), TDD (Time Division Duplex), FDD (Frequency Division Duplex), BER (Bit Error Rate) etc., product reengineering and product testing as well as project management.

In an attempt to successfully localize software, we need a typical localization team which includes apart from the translator, the customer, the contact person, the in-country reviewer, the technical expert, the localization project manager, the engineers, the desktop publisher and quality assurance specialists.

2. Implementation

ICS Manager is a software application and is developed for the Microsoft Windows operating system. The program is developed with an intuitive and user friendly graphic user interface (GUI). Installing the client part of the application on PC is rather simple without requiring advanced knowledge in database or programming. An important step in implementation is the migration of the actual database to the new system by keeping database existing structure. Another significant step in implementation is adapting and customization of the application to the specific requirements for each customer.

3. Prerequisites

The purpose of this software is to be worked with; therefore, the producers of this software identify the necessities of the customers. The producers may provide goods and services to suit to the customer's needs and among these the language equivalences of the menus and messages should be kept in mind. The application contains a function for language shifting (Fig. 1) through which the user can access the localized text in the mother tongue. In IT terms, the producer facilitates the text localization (messages, menus, and devices) by simply creating a text file with the message in English and the blanks to be filled in for each equivalent in the required language as in Fig. 2.

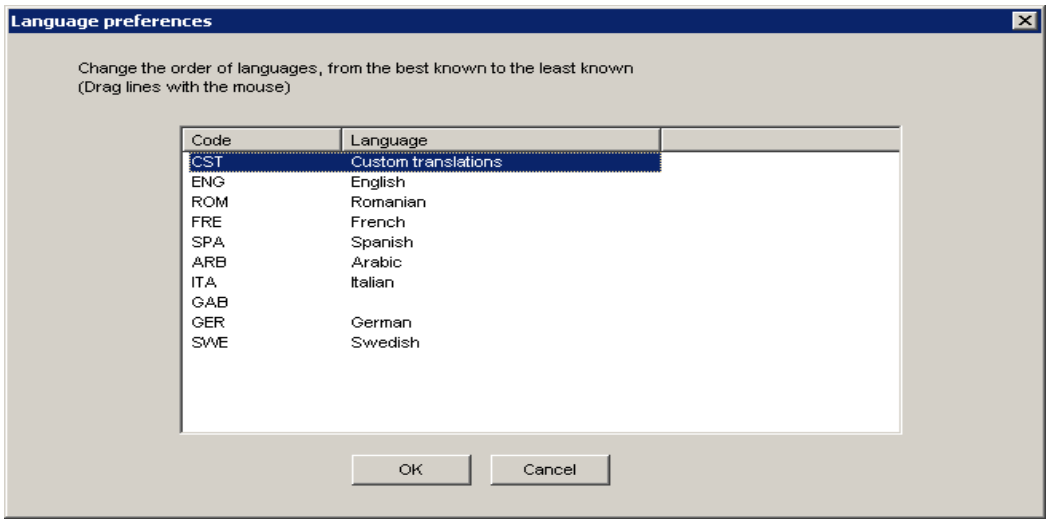

Fig. 1 ICS Manager, Language Preferences

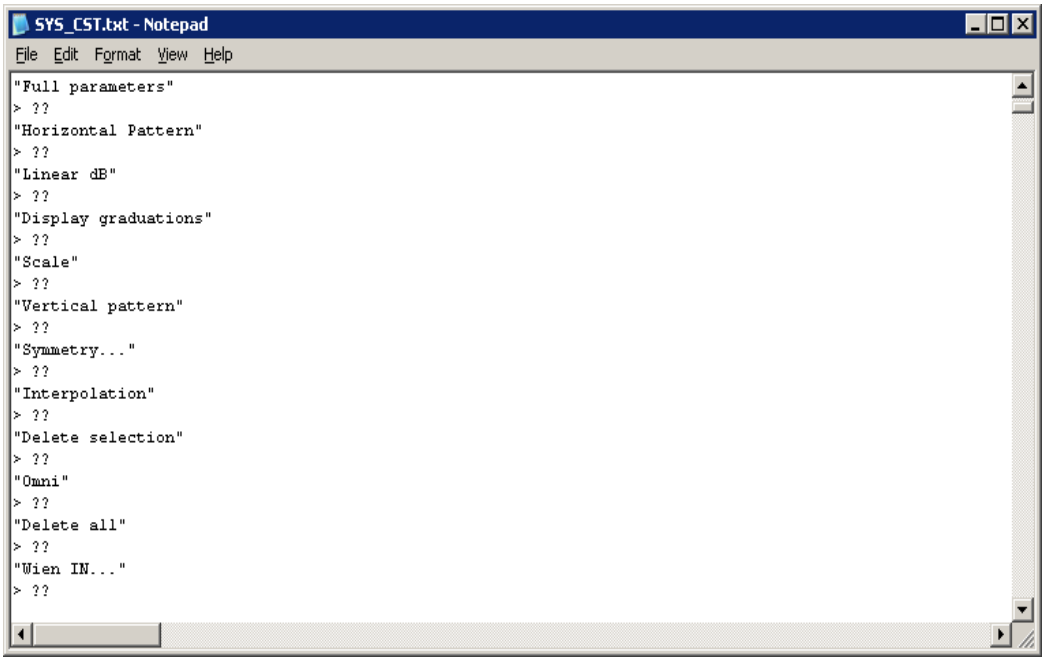

Fig. 4 ICS Manager, Custom Translations file

4. General description of the ICS Manager software as a platform for radio spectrum administration

This integrated IT structure for radio spectrum administration consists in the main application: a database system and spectrum administration application (client part). ICS Manager represents the global platform where the operators access the database and keep the evidence of different processes administered by the regulator (licenses, fees, coordination, notifications and so on and so forth). Each department may have a particularized access to this system for radio spectrum administration with different menu configurations and different rights for accessing the tables with databases for different profile users.

The database of the system contains the national databases for radio spectrum administration which includes: stations, equipment, antennas, and allotments of radio frequencies or channels, reports, invoices, fees as well as the digital maps.

This database is populated through a semi-automat process from the already existing database the customer has. This process requires an active participation from the customer. Parts of the database are filled with the customer's inputs (for instance: forms, invoice templates etc.).

The system uses a real architecture on three levels (3-tier) or client-server where the data view, the processing and data administration are separated.

ICS Manager Software contains a central database, an application (ICS Manager Server and the database) and the clients distributed to this database. For that reason, the clients distributed in this way can exist in different physical locations.

The implemented solution uses a standard architecture; first of all, it is opened with a high security level which allows the integration of any Web interface (Front Office) for the online applications/request forms.

Secondly, the Front Office application is an included package installed on the web server. It uses a local mirror database in order to isolate the master database from the internet.

A firewall is necessary with the intention of protecting the web server, the database and the application server from potential intrusions or hacking.

From exterior (via Internet), operators working in regional units may access the services through ICS online module (part of ICS Manager). Among the functionalities available one can find: the notification of a form filling, the consultation of the database, the validation of the data, checking the previous applications status, checking previous accepted data, asking/ reporting data etc.

The Front Office application has its own database (application forms, the confirmation or information results).

5. Equivalences in translating a sample from the ICS Manager Software

In chapter five, "Equivalence in Translation" from *Exploring Translation Studies*, Carmen Ardelean states that:

> *The latest translation term which places under question the role of equivalence is the 1990s concept of "localization" which starts from the assumption that an appropriate translation should be preceded by a neutralization of all culture-specific elements of the text, meant to give the respective text an "international" character. This intermediate stage of "internationalization" can be then followed by an adaptive procedure, whereby the respective text is endowed with a form that can be more easily recognizable to local readers - that is, "localized". (Ardelean, 2009: 86)*

In the next adapted translation of a small part from the ICS Manager Software, there are terms such as "script" and "dBL" which remain the same in Romanian being internationalized in the telecom field.

The localization of the next list is the result of teamwork as, for a linguist, would be difficult to "guess" the right Romanian terminology and thus the telecom engineers are not only helpful, but a mandatory presence because they have their own specific system of equivalences. Therefore, the correct meaning of "Horizontal Pattern" is „Diagrama de radiație în plan orizontal" and "Wien OUT" is „Calculează cod Wien" where "Wien" is the type (technical procedure) of coding the antenna pattern.[1] *Wien* is the place where this technical procedure (part of the HCM Agreement) was developed for the first time.

Next, there is a list of some strings (some quite easy to be translated others required revision from the specialists as already mentioned) that have been partially localized as for the whole document the localization have not been done yet. For the Latin string *omni*, a Romanian translation has been added because the term is usually used as a prefix whereas in this context, it is a string by itself.

LANGUAGE / LIMBA	> Elevaţie max.	"Set Value font..."	> Incărcă…
"Map"	"(in degrees)"	> Setare font valoare	"Save..."
> Hartă	> în grade	"Display grid"	> Salvează…
"Map image"	"Min. elevation"	> Afişaj grilă	"Show points"
> Imagine hartă	> Elevaţie min.	"Text Alignment"	> Arată punctele
"Terrain (DTM)"	"Y scale"	> Aliniere text	"mechanical tilt"
> Teren (DTM)	> Scală Y	"Value names"	> înclinare mecanică
"Colored"	"Percents"	> Numele valorii	"electrical tilt"
> Colorat	> Procente	"Parameter List"	> înclinare electrică
"Shaded"	"dB"	> Listă parametri	"rotary"
> Umbrit	> dB (decibeli)	"Power"	> rotație
"Display coverage"	"Text Box"	> Putere	"rotate"
> Afişează acoperirea	> Casetă text	"Antenna"	> rotește
"Display map scale"	"Font style:"	> Antenă	"Wien OUT..."
> Afişează scala hărții	> Stil font	"Frequency"	>calculează cod Wien
"Object properties"	"Size:"	> Frecvenţă	"Symmetry"
> Proprietăţi obiect	> Dimensiune	"Channels"	> Simetrie
"Def."	"Apply"	> Canale	"preview"
> Def.	> Aplică	"Coordinates"	> previzualizare
"Cancel"	"Help"	> Coordonate	"Source"
> Anulează	>Asistenţă	"Full parameters"	> sursă
"Refresh"	"Effects"	> Toti parametrii	"Import .H"
> Reîmprospătează	> Efecte	"Horizontal Pattern"	> Import .H

[1] For further information see: http://www.hcm-agreement.eu/http/englisch/verwaltung/index_-berliner_vereinbarung.htm. Retrieved on 24.01.2014

"Display Type"
> Afișează tip
"East to West distance"
> Distanţă Est-Vest
"meters"
> metri
"Brightness"
> Luminozitate
"Contrast"
> Contrast
"Hue"
> Nuanţă
"Saturation"
> Saturaţie
"Coverage"
> Acoperire
"Map display"
> Afişaj hartă
"Transparency"
> Transparenţă
"North to South distance"
> Distanţă Nord-Sud
"Vertical Pattern"
> Diagramă în plan vertical
"Polar view"
> Vizualizare în coordonate polare
"Cartesian view"
> Vizualizare în coordonate carteziene
"Max. elevation"
> Setări imprimare
"Save template"
> Salvează template-ul
"Delete template"
> Șterge template-ul
"Print"
> Imprimă
"Strikeout"
> Tăiat
"Underline"
> Subliniere
"Color:"
> Culoare
"Sample"
> Eșantion
"Script"
> Script
"Info"
> Informaţie
"Insert field..."
> Inserează câmp
"Template"
> Şablon
"Template name"
> Denumire şablon
"Rescale"
> Rescalare
"Width"
> Lărgime
"Height"
> Înălţime
"Keep proportions"
> Păstrează proporţiile
"units"
> unităţi
"Properties"
> Proprietăţi
"Set Field font..."
> Setare font câmp
"Load template"
> Încarcă template
"Items"
> Articole
"Report"
> Raport
"LAYOUT"
> Diagrama de radiație în plan orizontal
"Linear dB"
> dB linear
"Display graduations"
> Afișează gradații
"Scale"
> Scală
"Vertical pattern"
> Diagramă de radiație în plan vertical
"Symmetry..."
> Simetrie
"Interpolation"
> Interpolare
"delete select."
> ștergere selectie
"omni"
> omni [toate]
"delete all"
> Şterge tot
"Wien IN..."
> Introdu cod Wien[2]
"dBL"
> dBL
"Select..."
> Selectează…
"Load...
> Configurație
"3D Options"
> Opțiuni 3D
"Hide"
> Ascunde
"Terrain"
> Teren
"Azimuth (°)"
> Azimut (°)
"Image"
> Imagine
"Image filename"
> Denumire fișier imagine
"Browser"
> Program de navigare
"Frame image"
> Cadrare imagine
"Reset size"
> Resetare dimensiune
"Legend properties"
> Legendă proprietăți
"Horizontal"
> Orizontal
"Vertical"
> Vertical
"Frame legend"
> Legendă cadrare
"Orientation"
> Orientare
"Labels"
> Etichete
"Show labels"
> Arată etichete
"Show values"
> Arată valori
"Printer setup..."
"Arrow keys: Forward, Backward, Left, Right"
> Tastatură săgeți: Față, Spate, Stânga, Dreapta

Conclusions

Institutions and associations from the public sector, such as ISO or IEC have initiated principles and strategies for software internationalization. Yet, software has many localized versions and its localization remains a constant challenge especially for translators. Current attempts to apply these principles showed

[2] It is a function used in converting data.

numerous deficiencies which are still in working. Regardless of this fact, software translation is sometimes discredited by developers and during the process of translation many translators give up this endeavor thinking that this job may be done after the application is completed and, the customers are familiar with this kind of software and there is no need for the product to be localized as long as it is purchased anyway.

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REVISITING TRANSLATION THEORIES AND MODELS OF CHILDREN'S LITERATURE[1]

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Abstract: Out of the multitude of translation theories, some are more likely to be applied to children's literature translation especially under the present circumstances which oscillate between globalizing and anti-globalizing approaches to translation. The international success of contemporary series for teenagers and the modern phenomenon of crossover fiction have started to operate changes at the level of children's literature status in the sense that it is no longer placed at the periphery of the mainstream adult system and consequently its translation has witnessed an unprecedented growth both quantitatively and qualitatively.
This paper aims at viewing literature for children in the light of a number of modern translation theories based on interdisciplinariness and multiperspectivism (the prototype theory, the polysystem theory, the skopos theory, the corpus-based translation theory and the audiovisual theory). In terms of translation models, we shall focus upon the analogue models and the functionalist interactive models offering the translators of literature for children equal status with authors, editors or clients and entrusting them to make the most appropriate decisions in the elaborate translation process which involves cross-cultural communication.

Keywords: *prototype, polysystem, skopos, corpus-based theory, audiovisual theory, functionalist interactive model*

1. Introduction

In a plea for Children's Literature Translation (CLT) to lose its marginal position in the translation polysystem, this paper traces some important guidelines in terms of translation theories specific to Children's Literature (CL) and of translation models functioning during the translation process. Unity and translation guidelines are imperiously needed especially since CL is a heterogeneous field ranging from picture books to novels for teenagers, covering various types of discourse and addressing readers of different ages and with various interests and preferences.

[1] This paper was supported by Project SOP HRD – PERFORM/159/1.5/S/138963.

2. Children's Literature Translation (CLT) Theories

According to Lathey (2011), "Recent developments in translation studies offer new methodologies for the analysis of translations for children" (211). She considers that the theory of prototypical translation, the computer analysis of large corpora of translated texts and the reader-response theories highly contribute to the understanding of the translation process of children's literature.

Modern translation theories are characterised by interdisciplinariness and multiple perspectives hence they are relevant to our present concern. The prototype theory, the polysystem theory, the skopos theory, the corpus-based translation theory as well as the audiovisual theory reveal some of the most interesting issues related to Children's Literature Translation (CLT).

2.1 The Prototype Theory and its Influence on CLT Strategies

Developed by Rosch (1978), the Theory of Prototypes and Basic-Level Categories relies on the fact that human beings recognise distinctive features in objects and thus combine the objects into certain categories according to different levels of inclusiveness and abstraction. Superordinate is the highest level of inclusiveness and abstraction, basic-level is one level below and subordinate is the lowest level of inclusiveness and abstraction (e.g. animal – dog – retriever).

Following Rosch, Lakoff (1987) explains that most of our world knowledge is organised at the basic-level since this is the level at which one uses the shortest description for an object and terms at this level are most commonly used by people.

Prototype theory and especially the basic-level acquire a lot of significance in translating literature for children if we look at the definition of the basic-level provided by Shalomi-Hen: "It is the level at which terms are used in neutral context, it is the first level to enter the lexicon, and the first level named and understood by children" (2000: 27).

On the other hand, Vîlceanu (2007: 25) considers that the semantics of the prototype is in fact a referential mode much more flexible than the classical model of the necessary and sufficient conditions.

The superordinate is one level of abstraction above the basic-level and the categories included here share only a few attributes with each other whereas the subordinate is one level of abstraction below the basic-level and its

categories share most of their attributes with each other, many of which overlap with other categories.

Children usually learn new words by including them in one category or another. Picture dictionaries might be organised according to this criterion. To put it differently, the translator of children's texts has to acknowledge the importance of categorisation for children especially when he/she is confronted with situations of non-equivalence when the target language (TL) may lack a term belonging either to the superordinate or to the subordinate levels.

Another interesting aspect about these categories is that most of them, if not all, do not have clear-cut boundaries. In these situations, "there is no one to one correspondence from language to language" (Thomson-Wohlgemuth, 1998: 69). In those clear cases given by people as the best example for category membership we can refer to the prototypical members of a community with the amendment that "the more prototypical of a category a member is rated, the more attributes it has in common with other members of the category and fewer attributes in common with members of the contrasting categories" (Rosch & Mervis, 1975: 602).

Understanding the cognitive models of both the source culture (SC) and source language (SL) and that of the target culture (TC) and target language (TL) is of vital importance for any translator of children's literature especially since different cultures might have different representatives of a category.

As a consequence, if different cultures have different judgements of degree of prototypicality for different reasons then translating literature for children would mean substituting a particular prototype of the SL with another prototype in the TL. An instance of domestication, this technique will help children form an idea of prototypes in their own culture or at older age just recognise the prototypes in their culture. On the other hand, translators might choose to preserve the prototypes in the TL if their intention is to introduce the young readers to prototypes in other languages and cultures.

2.2 The Impact of The Polysystem Theory upon CLT

Developed by Even-Zohar in the 1970s, the Polysystem theory relied upon "high" literature while overlooking the importance of literary systems or genres such as children's literature, thrillers and the whole system of translated literature. Even-Zohar (1978: 118) focuses upon the fact that translated literature operates as a polysystem defined as "a heterogeneous, hierarchised conglomerate (or system) of systems which interact to bring about an ongoing,

dynamic process of evolution within the polysystem as a whole" (Shuttleworth and Cowie, 1997: 176). When translated literature occupies a primary position, it can change the centre of the polysystem determining new orientations in Translation Studies (TS): "Often, leading writers produce the most important translations and translations are a leading factor in the formation of new models for the TC, introducing new poetics, techniques and so on" (Munday, 2001: 110).

Translated literature may occupy the primary position when a "young" literature is being established and looks initially to "older" literatures for ready-made models; when a literature is "peripheral" or "weak" and imports those literary types which it is lacking or when there is a critical turning point in literary history at which established models are no longer considered sufficient. For Thomson-Wohlgemuth, the second case reflects "the situation in smaller nations" whose "resources are limited" and "their literary tradition is weak" (1998: 100). She considers that the outcome would be a peripheral position within the hierarchy of European literatures. Moreover, in these countries translated literature would become the main source of innovation.

If when she refers to limited resources Thomson-Wohlgemuth has in mind the economic resources then she is right in assuming that this would be a reason for the peripheral position in the literary polysystem. When it comes to literary tradition and to translated literature as the main source of innovation. The example of the Romanian literature is eloquent in this respect. In the 1840s there was a true invasion of translated literature in Romania and Kogălniceanu, one of the Romanian leading figures of the literary movement of the time warned Romanian writers against the danger of translating mediocre works of foreign writers to the detriment of their national productions. In his opinion, original autochthon literary works should exceed the number of translated books.

A long tradition of valuable Romanian literary productions both in adult literature and in children's literature proved that Kogălniceanu was right. Unfortunately, statistics in contemporary Romanian literature for children are again in favour of translations, especially from writers of English expression. Comparative analysis shows that Kogălniceanu's warning in the 1840s holds valid today when translated literature threatens to suffocate original Romanian productions of literary works for children.

On the other hand, translated literature might assume a secondary position and in this situation it represents a peripheral system within the polysystem, it has

no major influence over the central system and even becomes a conservative element, preserving conventional forms and conforming to the literary norms of the target system. Even-Zohar (1978: 196) points out that this secondary position is the "normal" one for translated literatures. However, translated literature itself is stratified (*ibidem*: 195). Some translated literature may be secondary while others, translated from major source literatures, are primary.

In addition, Even-Zohar (*ibidem*: 196-7) suggests that the position occupied by translated literature in the polysystem conditions the translation strategy. If it is primary, translators do not feel constrained to follow target literature models and are more prepared to break conventions. They thus often produce a TT that is a close match in terms of adequacy, reproducing the textual relations of the ST. This in itself may then lead to new SL models. If translated literature is secondary, translators tend to use existing TC models for the TT and produce more "non-adequate" translations (*ibidem*: 197).

Even-Zohar's polysystem theory has been easily extended and applied to the translation of children's literature. Only the fact that children's literature and translated children's literature have been integrated in the literary system as a whole is an important step forward for CLTS.

To emphasise the importance of the polysystem theory, Carta mentions the fact that this theory "has provided useful instruments to look into the reception of both original and translated children's books in the target literary system and to understand its influence on a wider socio-cultural context" (2008: 38).

Irrespective of its primary or peripheral position, translated literature for children preserves its dynamic character requiring a continuous adjustment of the translation strategies in accordance with its integration in the literary polysystem. In addition to Even-Zohar's observations, Shavit (1986: 112) expresses her wish to examine the implications of the systemic status of children's literature upon the translation of children's literature. She considers that the systemic affiliation of a text entering the children's system "is very similar to that of a text entering another peripheral system – the non-canonised system for adults" (ibid.: 114). The model transferred from adult literature to children's literature functions initially as a primary model. Once accepted by the canonised children's system, the model enters the non-canonised chidren's literature and is perhaps reduced and simplified.

According to Shavit (1986, 1981), the low and marginal status of children's literature and its development out of non-canonised adult literature have influenced the translation practices of drastic change and adaptation of the ST.

On the contrary, Tabbert (2002) questions the low status of children's literature and argues that in the case of former East Germany "the overall status of children's literature was higher, due to its ability to function as a form of social criticism" (256). The situation described by Tabbert was in fact similar in other totalitarian regimes. Another critic of the polysystem theory, O'Sullivan (2000: 134-147) challenges the universal nature of Shavit's idea of the development of children's literature and provides two examples of children's literary systems (one in Africa and one in Ireland) which show different developmental patterns from Shavit's model. She also suggests that the internal stratification of the fields according to differential status may equally play a role in determining the degree of change in translations of literature for children and contends that there is some evidence that low status texts are adapted more than high status texts (*ibidem*: 236-237). She is in favour of a functional theory for the translation of children's literature which takes into account these differences in status and type of text (*ibidem*: 190-191).

To conclude, the translation of children's literature might relate the text to existing models in the target system or might change the original text in order to adjust it to a model existing in the target system. The merit of the polysystem theorists is to have shown that translation represents a creative process which involves the original adaptation of the ST to the TC.

2.3 The Double Addressee in the Skopos Theory

Translating children's literature involves main aims and purposes, therefore the so-called "skopos theory" mentioned by Carta "has proven to be useful in uncovering the mechanisms involved in translating this body of literature" (2008: 41). In translating children's literature, the objectives and functions have a major influence upon the final product:

> *In the framework of this theory, one of the most important factors determining the purpose of a translation is the addressee, who is the intended receiver or audience of the TT with their culture-specific world-knowledge, their expectations and their communicative needs. Every translation is directed at an intended audience, since to translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances. (Vermeer 1987: 29 cited in Nord 1991: 12)*

The relevance of the skopos theory to the study of children's literature in translation is given by the focus on the addressee. The translator has to consider a double addressee (the child and the adult) and consequently choose

the educational, pedagogical or entertaining goals he/she thinks are appropriate.

If CLTS neglects to specify the commission or the skopos, then there will be no possibility of choosing the best method to translate a given text. The skopos theory expands the possibilities of translation, increases the range of possible translation strategies and releases the translator from the corset of an enforced literalness.

Intentional and unintentional changes affect the entire translation process. Unintentional changes may arise from the different language structures as well as from differences in translating competence. Intentional changes frequently occur in translating, if the aims pursued in the translation are different from those of the original. As far as intentional changes with a negative impact are concerned, CLT has been under the influence of ideology which lead to manipulation and censorship in the countries of the totalitarian regimes.

On the same lines, Shavit (1986) and Klingberg (1978) agree that there are two main intentions pursued in translating children's literature.

The first consists in trying to adapt the text in order to satisfy the socio-cultural expectations prevailing in the TC, expectations related to what is regarded as pedagogically and morally appropriate and useful for children. The second involves the adaptation to what are believed to be the children's reading and comprehension skills according to their age. These two principles affect the different stages of the translation process and determine the acceptance and the affiliation of a text to the TC. They both coexist and should be integrated in the guideline of a translator of literature for children.

The skopos theory has been criticised and objections mainly concern the definition of translation and the relationship between ST and TT.

Vermeer himself brings arguments against these objections. In his opinion,

> *The notion of skopos can in fact be applied in three ways, and thus have three senses: it may refer to*
> *a. the translation process, and hence the goal of this process;*
> *b. the translation result, and hence the function of the translatum;*
> *c. the translation mode, and hence the intention of this mode. (cited in Venuti, 1995: 224)*

If a given act of behavior has neither goal nor function nor intention, then it is not an action in the technical sense of the word. Another objection would be

that not every translation can be assigned a purpose or an intention. On the contrary, the translator of literature for children has specific goals, functions or intentions in mind when he/she translates a text dedicated to children.

In the present theory of translational activity the task of the children's literature translator includes matters of ethics and the translator's accountability. Specific goals, functions and intentions do not restrict the translation possibilities or limit the range of interpretations of the TT in comparison to that of the ST.

In text linguistics and literary theory a distinction is often made between text as potential and text as realisation. When a text for children is actually translated, this is done with respect to an assumed function. The same text might be used later in ways that has not been foreseen originally: "The skopos theory merely states that the translator should be aware that some goal exists, and that any given goal is only one among many possible ones" (Vermeer cited in Venuti, 1995: 228). Consequently, the trajectory of a translated book for children is not always the one expected by the translator or by the publishing houses. After all, success in the SC does not necessarily guarantee success in the TC but it is unquestionably a determining factor.

The claim that the translator has no specific addressee or set of addressees in mind is clearly dismissed in the case of CLT which has to constantly report to the needs and expectations of the child-readers.

The translator of literature for children makes a number of decisions during the translation process. They are primarily based on the skopos, the concrete purpose and aims in a concrete translation commission.

2.4 The Mandatory Presence of The Corpus-Based Translation Theory

A corpus-based approach is an asset valuable for both the theoretician and the practitioner in the field. In the development of such a theory, the term corpus is used to mean "any collection of texts held in machine-readable form and capable of being analysed automatically or semi-automatically in a variety of ways" (Baker, 1995: 226).

According to structure and organisation, the most frequent type of corpus is the parallel corpus usually made up of SL texts and their translated versions. Two other types could be added. The first is comparable corpora described as either a selection of similar texts in two or several languages or language varieties (Sinclair 1994 cited in Laviosa, 2002) or as a combination of sub-corpus comprising texts written by native speakers of a language and a second corpus

made up of translated texts into the same language as the ones written by natives, the two not being source and target language versions, but independent of each other. The second type is the so-called "learner type" meant to determine the improvement of translator training programmes by investigating the performance of would-be translators based on their examination papers.

Judging by the language or languages involved, corpora are classified into monolingual, bilingual or multilingual ones. A classification by domain or content divides corpora into reference versus specialised ones. Temporality brings about the distinction between synchronic and diachronic corpora. From the viewpoint of the written or spoken modes, corpora can be written, spoken or mixed (written and spoken). In terms of length, the corpus types are: full-text, sample, mixed (full-text and sample) and monitor (made up of full texts which are scanned on an ongoing basis so that the corpus is continually updated).

Translating literature for children would require bilingual or multilingual, parallel or comparable corpora. Written full-text, sample or mixed corpora are also necessary. Since a large number of books for children is written and published every year, a monitor corpus type is recommendable in order to provide an update of the latest developments and changes in the field.

Representativeness, size, authorship, time-span and issues of confidentiality and copyright have to be dealt with when opting for any corpus in TS. In this respect, CLTS is no exception.

So far, studies in the field of corpus-based translation have indicated that simplification, explicitation, normalisation, repetition avoidance, leveling out, disambiguation and standardisation are some of the tendencies of translation products.[2] The research team is supposed to report both quantitative and qualitative results.

The tools for quantitative research are borrowed from corpus linguistics and include word frequency lists, text concordances and statistics (Laviosa, 2002). In addition, originals as well as translations are analysed contrastively at both the textual and the linguistic levels in terms of discourse (cohesion and coherence), morpho-syntactic structure, lexis (frequency and density, distribution, contextualisation), stylistic and semantic features or register.

The advantages of corpus-based translation are numerous: lexical search and documentation cease to be so time-consuming and counterproductive; if the

2 See Baker (1995); Laviosa (1998); Schmied&Schäffler (1996).

data are reliable, then immediate accessibility is a point in favour of a good translation; the richer the corpus, the higher the chances to translate better finding the word, collocation, phrase or idiomatic expression that fits the context.

Using the corpus-based analysis method, researchers could highlight differences between literary translations for children and for adults. For example, the degree of explicitation varies in books for children in comparison with books for adults.

A corpus-based research regarding noun density, added connectives and added notes would most probably prove that CLT displays a higher degree of explicitation than adult literature translation. In fact, a variety of translation variables of CLT versus adult literature translation would be understood and explained if corpus-based translations were given priority. Last but not least, universals of CLT (features which are hypothesised to be common to all translated texts regardless of text type and language pair) could be identified.

2.5. The Audiovisual Theory or Changing Landscapes in CLT

First of all, translating literature for children in the wider context of globalisation means being aware of the multiple and different modes of translating in contemporary society. The audio (radio), the audio and the visual (screen), or the written, the audio and the visual (multimedia) channels could represent the ST. In all these situations, audiovisual translation is called "to encompass all translations – or multisemiotic transfer – for production or postproduction in any media or format, and also the new areas of media accessibility: subtitling for the deaf and the hard-of-hearing and audiodescription for the blind and the visually impaired" (Orero, 2004: VIII).

At present, the quantity of output is huge so audiovisual translation is indeed one of the fastest growing areas in the field of TS. Training in audiovisual translation, particularly subtitling and dubbing has gradually become part of the curricula of some major Romanian universities.

Diaz Cintas (2008: 4) has also noticed a general surge in interest: the Schools of Translation and Interpreting have proliferated enormously in recent years and compulsory or optional modules on audiovisual translation are common on university undergraduate programmes as well as on a number of postgraduate programmes, notably at masters degree level.

Since younger children are unlikely to be able to read subtitles "screen translation for this age group is therefore dominated by dubbing" (Lathey,

2011: 209)[3]. On the other hand, screen adaptations for older children and teenagers allow for subtitling which should be the work of a professional translator.

In addition to the obvious difference in price (subtitling is cheaper than dubbing), there are other elements that distinguish the two forms of screen translation[4].

For instance, while there is over-representation of SL features in film subtitling, TL-specific features are more commonly found in dubbing scripts. One of the difficulties in dubbing is the inability to express foreign accents and local dialects. Nevertheless, both forms of screen translation should be employed taking into account the age and comprehension-abilities of the children in the TC.

Children and young adults also form a significant audience for translated video games. Mentioning Bernal-Merino's (2006) investigation of video game software based on children's books, Lathey (2011: 209) contends that this investigation proves that the localisation of such texts requires considerable technical acumen, since localisers have to translate multiple formats including operating instructions, coded text and periodic game updates.

Professional training in the field is mandatory: "Translating games for child viewers demands that such expertise be combined with an understanding of the child audience and the role of text and image in games designed for children" (*ibidem*).

Some might argue that audiovisual translation and literary translation have nothing in common. From my perspective, the former was generated by the latter and audio and screen productions for children are in fact ramifications of the written texts. Moreover, they have emerged as an answer to changing landscapes dominated by new media and technologies. For example, Rowling's

3 As an illustration, O'Connell's (2003) study of the dubbing of a German-language animated children's television series into Irish identifies both lexical simplification and the reduction of dual address, thus replicating findings in studies of written texts.

4 O'Connell (1999: 214) elaborates upon the dubbing process. When a film or video is to be dubbed, a script translator usually provides a complete draft translation which serves as a basis for the final, usually somewhat adapted, version that emerges when dubbing actors, producers and directors get together in the dubbing studio. The dubbing script translator usually faces many of the same linguistic challenges as those associated with the drafting of foreign language versions of other oral material, for example radio and theatre plays. The task is typically complicated by the constraints imposed by the need to achieve good quality lip synchrony whenever as possible, syllable count and sentence length in the source and target versions.

Harry Potter book series has given birth to an entire entertainment industry, audio books, film series and video games included.

If we expand the notion of children's literature to a very broad field encompassing everything that a child reads or hears, "plays, puppet shows, computer and video games, radio and TV programmes, films, videos etc. are just as important as books in terms of the education and entertainment of young people" (O'Connell, 1999: 214). In the case of such texts, it is more appropriate to speak of listeners or viewers rather than readers, therefore Oittinen (1993: 10) suggests that the more general term of receptor should now be used.

Last but not least, the impact of new computer technology changes our conceptualisation of translation in general and of CLT in particular. For Littau (2010: 435), the environment and format of the hypertext influences the way in which people write, read and translate.

Hypertext allows people to arrange and rearrange text, to disperse fragments of text, insert them into other texts, connect, dis- and interconnect texts as well as images. Computer technology can display texts in a variety of formats and layouts to the benefit of translators for children who have to profit from the possibility of using this technology since it is well-known that children are attracted to sound and image.

To sum up, the current discourse of the translator's visibility is nowhere better realised than in the hypertext environment which locates visibility in the text rather than outside the text (in prefaces, footnotes and critical commentaries).

3. CLT Models

Models of translation range from iconic or diagrammatic representations (known as analogue models) to conceptual and theoretical models. Different types of models could be employed:

> *It is possible to consider the relevance of models in the context of translation from four different angles:*
> *the use of theoretical models as heuristic tools in translation studies;*
> *the use of diagrammatic or analogue models to represent certain aspects of translation;*
> *the view of translating as a modeling activity;*
> *the relation between models and norms. (Hermans, 2001: 154-155)*

All types of models have their relevance and it would be futile to attempt a clearly defined listing of theoretical models of translation.

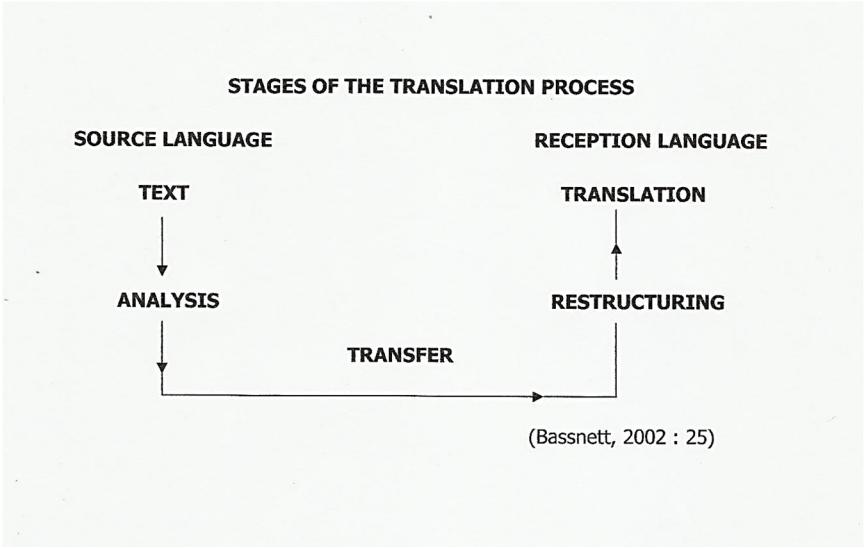
3.1 Analogue Models

Some well-known analogue translation models will be further employed and applied to CLT since they represent the characteristics of a prototype relevant in the case of CLTS.

Firstly, Nord's model of translation is close to the idea of a "hermeneutic circle": "translation is not a linear, progressive process leading from a starting point S (=ST, source text) to a target point T (=TT, target text), but a circular, basically recursive process comprising an indefinite number of feedback loops, in which it is possible and even advisable to return to earlier stages of the analysis" (1991: 30).

In translating children's literature, this circular model asks for a constant reevaluation of the ST which could have been initially dedicated to children or not, but which has to be carefully examined for the translator to decide if it needs adjustment to the TL or not, if it is still appealing for contemporary child readers or not.

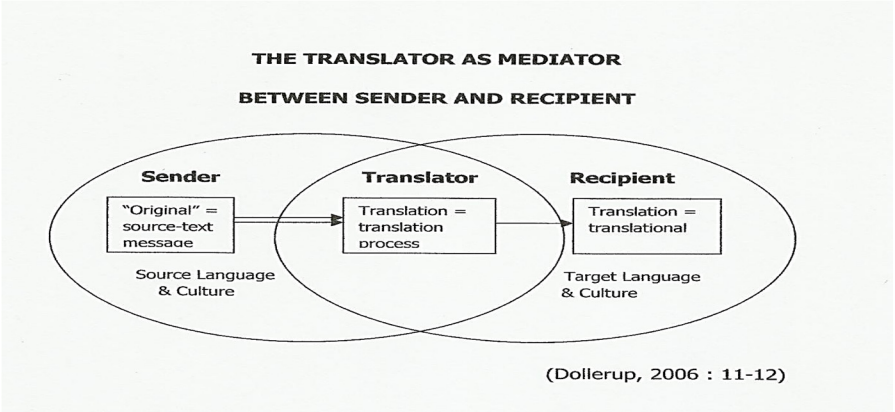
In *Translation Studies* (2002), Bassnett refers to Nida's (1969) model of translation process which illustrates the stages of decoding and recoding necessary in a good translation:



Translating children's literature implies a thorough analysis of the ST and a transfer of data towards the TL. This transfer is not just a simple act of

transposition from one language into another; it is a complex activity of restructuring in the reception language. Only in these conditions is translation possible.

In his book entitled *Basics of Translation Studies*, Dollerup (2006: 11-12) considers that any model of translation presupposes the existence of a sender in the SC who encodes a message uttered in the SL which is received (=decoded), mediated (=encoded) and sent (in the translation process) as a message (the translation or the product of translation) in the TL for subsequent decoding by recipients/ the audience in the TC. The translational activity described can be illustrated as follows:



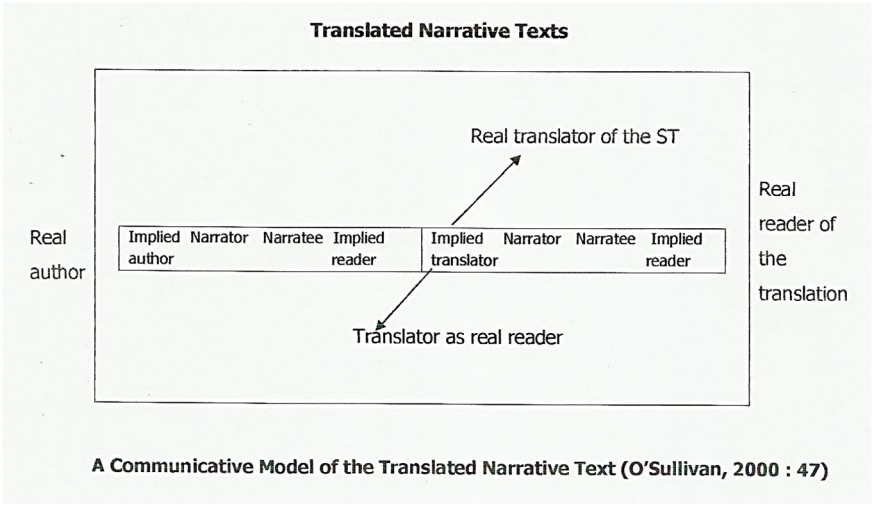
The role of translator as a mediator between sender and recipient is perhaps nowhere else better envisaged than in the case of children's literature in translation since his/her work addresses a dual reader (the child and the adult). As a consequence, training competent translators able to ensure cultural transfer between the SL and culture to the TL and culture remains one of the most important desiderata of CLTS.

Further on, Dollerup underlines the main characteristics of complete written translation which he distinguishes from oral translation or interpretation. In his opinion, this type of translation displays the following features: is proactive, at least in principle; presupposes an analysis of the text in question; assumes that there is a literate audience that has little change of aware that there has been translational activity and the translation product appears to be the authentic TL text unless attention is called to its status as a translation or this is obvious, for instance, from the introduction of features (such as names or phenomena

unknown in the TC) or excessive representations of awkward phrasings, false friends etc.

In CLT, the translator arrives at a decision only after he/she decides upon the translation strategies to be used in key with the text type. As for Dollerup's assumption that the audience is not specifically oriented towards fully realising the status of a text (original or translation), I think that children are less likely to make this distinction unless there are clear references in or outside the text.

The complexity of translating narrative texts for children was investigated by O'Sullivan (2000) and illustrated in the following diagram:



A Communicative Model of the Translated Narrative Text (O'Sullivan, 2000 : 47)

The narrative-communication model is similar to Chatman's (1978) model. However, in the new model the real translator (positioned outside the text) enables communication between the real author of the ST and the real reader of the translation. His/ Her first act is that of a receptive agent, who then, still in an extratextual position, transmits the ST via the intratextual agency of the implied translator.[5]

The narrator, narratee and implied reader of the TT, all generated by the implied translator, can be roughly equivalent to their counterparts in the ST; however they can also differ greatly.

5 According to Lathey (2011: 204), "the translator's voice is heard directly in additions, but may also be responsible for structural alterations". The removal of the layer of adult humour from the first German translation of Winnie-the-Pooh is one of O'Sullivan's (2000: 262-4) most eloquent examples of such an alteration.

In translated texts, therefore, a discursive presence is to be found, the presence of the (implied) translator. It can manifest itself in a voice which is not that of the narrator of the ST. We could say that two voices are present in the narrative discourse of the translated text: the voice of the narrator of the ST and the voice of the translator.

Translators of children's literature have to differentiate between the implied child readers inscribed in the source and target texts. For the latter they sometimes need to insert material and explanations because otherwise they might not understand foreign elements in the ST. Nowadays, due to the impact of mass-media and the changing perspective upon children and childhood, translators may find it difficult to decide upon the best way to deal with children's classic books: "The relationship between translator and implied reader is a particular concern in retranslations of the classics of children's literature, where translators have a choice between producing a scholarly edition for an adult readership, complete with contemporary language and detailed notes, or a version that is adjusted to the modern child reader" (Lathey, 2011: 204).

From my perspective, contemporary retranslations of children's classics should be oriented towards a child-friendly approach, but historical retranslations complete with original illustrations are also necessary. To distinguish between translation types, translators should possess all three types of translation competence.[6]

3.2. The Functionalist Interactive Models

The functionalist models of translation rely on the assumption that texts are produced and received with a specific purpose or function in mind. Scholars working with functionalist approaches prefer to speak of ST and TT, instead of source-language and target-language text, because they want to highlight that translation is not only, or exclusively, a linguistic activity, but rather a purposeful activity, embedded in and contributing to other purposeful activities (Nord, 1997 cited in Munday, 2001: 14).

Initiated by Vermeer's Skopos theory, functionalist approaches have been either challenged or developed.

6 The translation competence types mentioned by Hewson and Martin (1991: 198) are: interlinguistic competence which refers to the acquisition of competence in at least two linguistic systems, dissimilative competence which includes an aptitude to generate and dissimilate homologous statements and an aptitude to define and recreate socio-cultural norms and last but not least, transferred competence which means dissimilative competence accumulated and committed to translation auxiliaries.

Criticism and objections alluded to the fact that the TT apparently becomes more important than the ST whose richness of meaning is neglected[7]. If linguistic approaches differentiate between translation proper and adaptation[8], functionalist models are based on a broad definition of translation which takes into consideration various forms of translational activity which occur in professional practice: "The functional approach offers the possibility of using one and the same theoretical model to account for both documentary and instrumental forms of translation, including, of course, any form of equivalent translation, whatever the specification of equivalence may be" (*ibidem*).

In CLTS, functionalist models become important because they favour the addressees with their knowledge and expectations without leaving the linguistic structure of the ST out of account.

The ethical problems raised by the skopos theory do not hold valid when translating literature for children. Translations adjusted to the child readers' age and level of understanding are not incompatible with the ST author's intentions. They simply fulfill some translation requirements in order to reach a specific kind of audience. Otherwise, how could we explain the success of certain books which were originally intended for an adult readership? For example, Mark Twain's *Adventures of Huckleberry Finn* was originally intended for an adult audience and today is widely read as a part of children's school curriculum. On the other hand, in the vast majority of cases when books are both written and translated for children translators are indeed morally responsible in front of the author of the ST as in front of their future clients. Loyalty is thus bidimensional and in accordance with translation norms.

Besides the translation model established by the skopos theory, the theory of translatorial action developed by Holz-Mänttäri (1984)[9] displays a more elaborate model of translation. Translation is perceived as a complex action designed to achieve a particular purpose, an action that is realised by an expert in a network of translatorial actions involving the initiator, the client and the translator.

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7 See Newmark 1991.

8 In linguistic approaches, there is a clear delimitation between a translation of Shakespeare's Hamlet into German and an adaptation of the text for German-speaking children or an adaptation to a fictional setting in the 21st century (Schäffner & Wiessmann cited in Munday 2001: 17).

9 Schäffner & Wiessmann (cited in Munday 2001: 20) consider that due to the fact that Holz-Mänttäri has published predominantly in German, her important ideas have unfortunately not seen the reception they deserve beyond German-speaking functionalists. In her terminology, text becomes "message transmitter", text production is called "production of message transmitter" whereas translating turns into "translational" or "translatorial action".

The translatorial action model in general presupposes a text required by a client with a specific purpose in mind and consequently, all the specifications for the text production have to be negotiated between client and text producers. In CLT, confusion might arise. If the client is the TR, that is the child in the TL and culture, then he/she is powerless in terms of negotiations including deadlines, fees, potentially contact addresses etc. Adults act on his/her behalf and publishers negotiate with translators as far as the translation terms are concerned. Of course it is also true that publishers decide upon the book to be translated at the translator's suggestion or according to recommendations coming from teachers, librarians, critics and so on.

Functionalist models of translation view translators as experts in text production for interactive communication. Expertise requires translation competence which is mandatory in both children's literature and adult literature translation.

> *Translation competence includes several types of sub-competences:*
> *linguistic competence of the languages concerned;*
> *cultural competence, i.e. general knowledge about historical, political, economic or cultural aspects in the respective countries;*
> *textual competence, i.e. knowledge of regularities and conventions of texts, genres, text types;*
> *domain/subject-specific competence, i.e. knowledge of the relevant subject, the area of expertise;*
> *(re)search competence, i.e. general strategic competence whose aim is the ability to resolve problems specific to the cross-cultural transfer of texts;*
> *transfer competence, i.e. ability to produce TTs that satisfy the demands of the translation task (Neubert 2000; Wilss 1996).*

In the English-Romanian and Romanian-English translations of children's books all of the afore-mentioned sub-competences are required. Being linguistically competent in English and Romanian is not enough in the translation process. On a larger scale, translators of children's literature have to be accustomed with the socio-cultural frame of reference of the two countries. In particular, they need to be familiarised with their assumed area of expertise, i.e. children's literature with its adjacent sub-genres and text types predominant in different age groups. Research competence is also necessary when translators encounter translation problems such as cases of cultural specificity or instances of non-equivalence between the ST and the TT. Last but not least, without transfer competence translators would not be able to produce texts aimed at satisfying the expectations of the future TRs. These observations about translation sub-

competences hold valid for all translators of children's books, no matter the source and TLs and cultures involved in the process.

To sum up, the functionalist interactive models of translation focus on the translator's communicative purpose or goal since he/ she wants the receiver to react in a certain way. Different child readers in different countries may require different translations. As a result, the translator of children's literature is seen as a transcultural actor who can adapt the ST to respond to the demands of the audience, taking into account cultural and behavioural patterns. A functionalist TT will conform to the requirements of the initiator's brief and will be acceptable in the TC. The most important thing the functionalist models put forward is the translators' empowerment offering them equal status with authors, editors or clients and entrusting them to make the most appropriate decisions in the elaborate translation process which involves cross-cultural communication.

4. Conclusions

Contemporary translators for children need to take into consideration the different variables at work during the actual translation process. All the theories which have been analysed in this paper are meant to establish some recurrent features of CLT with the aim of providing a coherent translation model meant to help translators in their activity.

The prototype theory focuses on the (non)substitution of a particular prototype of the SL with another prototype in the TL and the subsequent recognition of SL prototypes or familiarization with TL prototypes. On the same wavelength, the impact of the polysystem theory is visible in the degree of adaptation of translated children's books. Closely connected, the skopos theory relies on the specificity of the double addressee (the child and the adult) and the educational or entertaining goals to be pursued in CLT. The corpus-based translation theory has a high applicability in comparing translations for children with translations for adults and in establishing universals of CLT. Last but not least, the audiovisual theory refers to the modern changing landscapes requiring translators to deal with audio books, film series or computer and video games.

Analogue translation models contribute to the understanding of the inner dynamics of CLT with am emphasis on the translator's role and the idea of permanent transfer and readjustment of translation strategies. All in all, the functionalist interactive model reunites the various actors involved in the process of translating literature for children viewing translators as experts in text production for interactive communication.

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L'IMPACT DE LA COMMUNICATION INTERCULTURELLE DANS LA TRADUCTION SPÉCIALISÉE À VISÉE PROFESSIONNELLE

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Abstract In our days, intercultural communication is a prerequisite to acquiring new market sectors; it also contributes equally to sustainable development and efficient use of resources. Because each language is the carrier of the culture that underlies it, it is considered essential to evolve specialized translation towards the areas of Negotiation, Marketing and Management. Overcoming language barriers promotes process control, profitability and concentration of forces for innovation. As for translators, they need to be not only qualified linguistically but also experienced specifically in industry so as to gain insight into the business mentality in their own culture. Finally, the use of new technologies and especially terminology databases proves essential, given the ambiguities in translation that arise in intercultural scientific and technical communication.

Keywords: *strategic issues of specialized translation with professional aiming, intercultural management, ambiguities in the scientific and technical communication, terminology databases*

1. Introduction

Actuellement, la communication interculturelle représente la condition indispensable à l'obtention de nouvelles parts de marché, au développement durable et à l'utilisation efficace des ressources. De plus, elle favorise la croissance mondiale par le développement d'un réseau professionnel pluriculturel dans un contexte mondial. Dans cette perspective, on va, d'une part, se demander dans quelle mesure on pourrait cultiver des compétences transversales en traduction pour agir dans un milieu professionnel compétitif. D'autre part, on va aborder le rôle du management interculturel et la possibilité d'affronter les défis interculturels dans les contacts professionnels en focalisant l'intérêt sur les qualifications des futurs traducteurs spécialisés. Enfin, on va tenir compte des perspectives d'applications des outils multimédia à visée professionnelle tout en observant dans quelle mesure les gestionnaires

d'information pourront les maîtriser dans un environnement diversifié et exigeant pour faire face aux défis de la traduction spécialisée.

2. La contribution de la communication interculturelle dans le milieu professionnel

Dans le domaine de la traduction spécialisée, il est de plus en plus question non seulement de changer la manière de concevoir les pratiques habituelles mais aussi de construire une thématique neuve qui s'élargit avec la globalisation. La possibilité de transférer des idées d'un contexte à un autre similaire ou même divergent permet de construire des concepts tout en respectant les valeurs de l'écrit. Or, on pourrait s'interroger comment la communication interculturelle contribue à valoriser le milieu professionnel non seulement par l'acquisition des compétences transversales en traduction pour agir dans un milieu professionnel compétitif mais aussi par l'élaboration des stratégies dans la traduction spécialisée à visée professionnelle.

2.1. Comment cultiver des compétences transversales en traduction spécialisée pour agir dans un milieu professionnel compétitif ?

L'apprentissage par compétences désigne de cultiver des capacités liées au savoir, au savoir faire et au savoir être. Sous cet aspect, les compétences langagières et culturelles doivent s'associer aux compétences discursives et pragmatiques. En effet, les facteurs interculturels font partie de la langue de spécialité et conduisent à l'adoption de stratégies comportementales. Comme le signale Hurtado Albir,

> *Une compétence est, en outre, une intégration de différentes sortes de capacités et d'habiletés (cognitives, affectives, psychomotrices ou sociales) et de connaissances déclaratives (savoir quoi). On peut donc dire que la compétence intègre un savoir (un ensemble de connaissances spécifiques d'une discipline), un savoir-faire (habiletés pour résoudre des problèmes pratiques), ainsi qu'un savoir-être (habiletés de type affectif et social). Autrement dit, une compétence est à la fois un savoir, un pouvoir et un vouloir. (Albir, 2008)*

Dans cette optique, on observe qu'au cycle supérieur, les objectifs d'enseignement en traduction se centrent sur la familiarisation des étudiants avec de textes diversifiés dans le but de développer des compétences théoriques et pratiques liées à la vie professionnelle. Les enjeux se définissent d'une part, comme méthodologiques pour être aptes à procéder à des choix

adéquats selon les différents contextes d'utilisation d'une traduction mais encore stratégiques visant à maîtriser les ressources et outils disponibles pour produire une traduction de qualité professionnelle et satisfaire les exigences des entreprises. D'ailleurs, le projet européen Tuning s'intéresse à harmoniser les programmes dans l'espace européen de l'enseignement supérieur.

> *Pour le projet Tuning, les compétences représentent une combinaison dynamique de connaissances, de compréhension, d'aptitudes, de capacités et d'attitudes. Il établit la distinction entre compétences génériques (ou préprofessionnelles et transférables) et compétences spécifiques (ou disciplinaires).Selon le projet Tuning, les résultats d'apprentissage expriment le contenu et le niveau de compétence atteint par l'apprenant. (Référentiels de compétence en licence, 2012,.*

Si l'on tient compte de la valorisation des compétences transversales dans le milieu éducatif, il est de plus en plus essentiel de les appliquer en traductologie. En 1997, selon le **Décret Missions**, article 6,

> *Les compétences transversales y sont définies comme des attitudes, démarche mentales et démarches méthodologiques communes aux différentes disciplines à acquérir et à mettre en œuvre au cours de l'élaboration des différents savoirs et savoir-faire ; leur maîtrise vise à une autonomie croissante d'apprentissage des élèves. (Crutzen, 2005, no 40, 3).*

Ainsi, les traducteurs doivent cultiver des échanges dynamiques pour soulever les blocages de traduction et agir avec créativité aux défis tout en collaborant étroitement avec leurs partenaires. De cette manière, il arrive d'accroître la performance des équipes de travail si on focalise l'intérêt sur la cohésion du groupe et la participation active à des projets communs.

2.2. L'apport de la communication interculturelle pour élaborer des stratégies dans la traduction spécialisée à finalité professionnelle

Même si l'anglais monopolise les échanges dans le secteur économique, on s'intéresse à investir dans d'autres langues telle que le français pour accroître la compétitivité des entreprises. En effet, une étude du marché économique permet de révéler les aspects culturels qui caractérisent une région et même un pays. Ces paramètres locaux font découvrir les compétences interculturelles à acquérir et les stratégies à appliquer pour fidéliser les marchés et augmenter le nombre de ventes.

Sous cet aspect, la communication interculturelle devient un outil de gestion stratégique car elle englobe des identités différentes dans un univers pluridimensionnel. Ce qui importe, c'est gérer les défis dans un contexte interculturel afin d'équilibrer les tensions qui peuvent insulter. Dans ce sens, on doit concevoir un schéma d'interaction où le facteur culturel devient un enjeu pour acquérir un marché concurrentiel.

> *(…) il est clair que la communication est omniprésente dans le monde de l'entreprise. Elle pénètre toutes les dimensions et en raison des interconnexions multiples, les opportunités de communication sont beaucoup plus nombreuses et l'exposition au monde est bien plus large. (…) Il faut partager un message, une information mais aussi entrer en interaction (Bull, Loinard & Sulmona, octobre 2005, 28).*

D'autre part, la diversité culturelle doit s'associer avec une adoption de stratégies qui dénotent des comportements et des attitudes creusant dans un contexte interculturel. Dans le monde de l'entreprise, il est question de gestion des compétences pluriculturelles et d'une expertise des pratiques stratégiques où le savoir faire reste lié au savoir agir. Comme l'indique Challe O., *«La dimension culturelle des discours de français de spécialités s'ouvre sur la culture de l'entreprise en termes de stratégies, d'implantation territoriale et de recrutement de compétences multiculturelles, plurilingues et hautement spécialisées.»* (Odile Challe, 2008 : 51). La prise de conscience des applications multidimensionnelles des langues de spécialité dans les organisations internationales et les entreprises à vocation internationale est plus que nécessaire, puisqu'elle souligne le besoin en expertise interculturelle à travers l'usage des langues où l'instauration des relations interpersonnelles permet, d'une part, de s'identifier soi-même et, d'autre part, de chercher la relation avec autrui.

3. Le management interculturel dans la traduction spécialisée à visée professionnelle.

Aussi faudra-t-il faire face aux défis interculturels dans les contacts professionnels en vue d'assurer une coopération internationale loin des tensions éventuelles.Quant à la formation des futurs traducteurs spécialisés, on va se demander dans quelle mesure ils seront aptes à proposer une diversité de pratiques dans la manière d'agir et de penser tout en ayant une expérience spécifique dans le monde industriel ainsi qu'une connaissance profonde de la mentalité de l'entreprise propre à leur culture.

3.1. Affronter les défis interculturels dans les contacts professionnels.

Comme on vit dans un monde qui bouge continuellement en vue d'atteindre l'innovation dans toutes ses formes, on doit tenir compte de la formation des personnes afin de pouvoir conduire des projets ambitieux dans un cadre pluriculturel.

> *Les recherches menées en linguistique cognitive nous montrent la nécessité de fournir des informations plus générales sur les différentes spécialités, car elles conditionnent l'ensemble de la terminologie, fortement marquée par les attitudes, surtout dans les domaines tertiaires, et par les pratiques, dans les entreprises. (Humbley, sept. 2012, no 9, 11).*

Si les entreprises réussissent à accroître les compétences de leur personnel dans l'adoption des stratégies de management interculturel, elles assureront une coopération internationale tout en évitant les conflits et les malentendus. Pour affronter les défis interculturels dans les contacts professionnels, on apprend à réagir avec flexibilité et efficacité vis-à-vis des partenaires de cultures différentes. Comme le souligne Gomerzano N.,

> *La discipline du management interculturel recouvre principalement la négociation à travers les barrières culturelles, la gestion d'équipes multiculturelles de travail, la formation de futurs expatriés ou encore la gestion de fusions ou d'entreprises conjointes internationales. Le management interculturel est un savant mélange entre connaissance, perspicacité et compétences nécessaires pour jongler correctement entre les différentes cultures régionales et nationales, à différents niveaux de management au sein de et entre les organisations (Gomerzano, nov. 2009, no4, 9).*

Grâce au management interculturel, on fait créer des synergies nouvelles pour affronter les enjeux dans les contacts professionnels. Tout en dépassant les barrières de la langue, les compétences interculturelles visent à la gestion d'équipes de travail par la négociation dans toutes ses formes en s'appuyant sur l'empirisme et l'expertise dans les activités multiculturelles au sein des multinationales.

Pour cette raison, les traducteurs doivent savoir agir dans un marché concurrentiel mondial et mettre en place des compétences stratégiques pour exercer leur influence dans les domaines de communication, de marketing et de

gestion des ressources humaines. L'application des stratégies leur permettra d'ouvrir les perspectives du plurilinguisme pour aller à la quête des cultures différentes. D'ailleurs, il ne faudra pas négliger que c'est à travers le parcours d'un manager flexible que les traducteurs pourront apprendre: a. à mieux saisir le comportement de leurs collaborateurs, b. à se mettre à l'aise pour donner sens à leur action à visée internationale, c. à viser aux paramètres interculturels dans la planification des stratégies de coopération internationale.

3.2. Quelles qualifications faudra-t-il attribuer aux futurs traducteurs spécialisés?

Avec la mondialisation, on vit dans un village planétaire avec des habitudes et des cultures communes. Il s'avère de plus en plus nécessaire de viser au renouvellement de la formation des futurs traducteurs dans le but de répondre aux nouvelles exigences qui se créent dans un marché international et de couvrir les déficiences en matière de spécialisation et de professionnalisation interculturelle.

Un message unique s'adresse directement au public ciblé en faisant appel à des stratégies interculturelles. Le rôle des traducteurs consiste à faire les ajustements nécessaires au texte original et à intervenir efficacement tout en tenant compte des éléments visuels. Il se peut aussi de porter des modifications pour recontextualiser le message.

> *C'est donc aux traducteurs et non plus aux rédacteurs et autres experts que revient la responsabilité de rédiger le contenu des messages présentés dans la culture cible et de prendre des décisions très importantes quant aux ajustements à effectuer par rapport au contenu du message original. (Vandal-Sirois, juin 2011, ILCEA).*

En outre, les futurs traducteurs doivent se procurer du texte original mais aussi des outils et des ressources pour explorer toutes les solutions éventuelles et adapter le texte dans un contexte plus large en l'intégrant dans une entité dynamique. Loin de se limiter à un seul transfert linguistique, l'instauration d'une situation authentique permet de détecter et de mieux saisir la nature des changements à réaliser.

> *Seule l'observation de données authentiques, autrement dit l'analyse conceptuelle, phraséologique et morphosyntaxique des textes produits par les communautés technoscientifiques concernées, permet de comprendre le fonctionnement des unités terminologiques ainsi que de restituer les usages véritables des langues de spécialité, d'où un recours*

> *systématique à de vastes corpus électroniques et aux outils et programmes (concordanciers, extracteurs terminologiques, analyseurs syntaxiques, etc.) permettant d'exploiter ces derniers pour mener à bien les différents projets terminographiques menés par nos soins» (Peraldi, Nov.2009, no 4 : 24).*

De cette manière, on réussit à faire preuve d'inventivité et d'originalité pour œuvrer en partenariat avec des spécialistes et rechercher les qualités formelles, fonctionnelles et culturelles d'un message. La fonction des traducteurs spécialisés s'élargit pour réaliser des études de marché dans le but d'adopter des stratégies de communication qui les amèneront vers une piste de solutions face à des contraintes textuelles. Cette nouvelle dynamique multidimensionnelle ouvre un éventail de changements opérés dans le milieu professionnel où l'on interagit avec d'autres experts. Dans ce cas, il s'avère essentiel de savoir négocier avec ses partenaires mais aussi de pouvoir modifier ses réflexes et, en général, sa façon de s'adapter dans un environnement pluriculturel. La possibilité d'exercer des tâches dans un état d'autonomie offre l'opportunité de mesurer l'impact créé dans la clientèle de la culture cible.

Dans la planification des stratégies de coopération internationale, le facteur culturel se considère comme essentiel pour amener les communautés et les groupes sociaux à la quête de leur identité dans le but d'instaurer des échanges dynamiques. D'après le rapport mondial de l'UNESCO, la diversité culturelle demeure un défi à relever pour œuvrer dans le monde des affaires et optimiser les relations avec des partenaires multinationaux tout en évitant les conflits.

> *Parce que les compétences managériales doivent désormais englober la capacité de travailler dans des contextes culturels très variés, on a vu apparaître dans l'organigramme de certaines entreprises des « responsables de la diversité », chargés de promouvoir et de gérer la diversité au sein de l'entreprise afin de prévenir les conflits qui, dans les activités quotidiennes, pourraient nuire à la performance globale du groupe. (Rapport mondial de l'Unesco, 2009 : 22).*

Sans aucun doute la diversité culturelle gagne du terrain dans la sphère professionnelle mais présuppose une diversité des pratiques de la part des traducteurs spécialisés dans la manière d'agir et de penser. Ainsi, une politique favorisant la diversité culturelle pourrait créer des conditions bénéfiques pour changer la manière de concevoir les pratiques habituelles dans la communication interculturelle en focalisant l'intérêt sur les qualifications des futurs traducteurs spécialisés.

4. Les applications des nouvelles technologies à des fins terminologiques et leur contribution dans la traduction spécialisée à visée professionnelle.

Etant donné que les technologies de l'information et de communication ont proposé de nouveaux outils à la traduction spécialisée, tels que le traitement automatique et la traduction assistée par ordinateur, il est crucial de former des spécialistes en communication multimédia pour répondre aux nouvelles exigences qui se créent avec l'évolution continue dans les domaines économiques et technologiques. On a besoin de vrais gestionnaires d'information qui puissent maîtriser les nouveaux outils multimédia pour s'adapter dans un environnement diversifié et exigeant.

4.1. Perspectives d'application des outils multimédia à visée professionnelle.

Désormais, l'accès à des corpus constitués de documents numérisés se facilite. Avec le développement des TICE, les possibilités d'interfaces avec la mise en ligne de lexiques préférentiels combinatoires ouvrent les perspectives d'application pour les traducteurs spécialisés.

Selon les pratiques usuelles, les traducteurs effectuent une traduction automatique tout en se limitant à une vérification de la traduction. Pourtant, les traducteurs spécialisés doivent, d'une part, recourir à des outils de traduction comme les dictionnaires en ligne, les bases de données de terminologie, les mémoires de traduction et, d'autre part, maîtriser les outils informatiques multilingues et être capables de les évaluer tout en combinant les connaissances linguistiques avec les compétences numériques.

> *Dans une démarche didactique, on (toujours selon Humbley) doit procéder à une évaluation en classe, dans les cours de traductologie et de l'anglais scientifique. Selon cette démarche, on pourra avoir trois types de corpus:*
> *- Un corpus aligné: il s'agit d'une traduction des textes en français.*
> *- Un corpus parallèle: il s'agit des articles, en français et en anglais, qui portent sur le même thème.*
> *- Un corpus des articles créées en anglais par les auteurs francophones, ensuite corrigés à condition que le suivi de modification figure sur ces articles.» (Matas-Runquist. 2008 : 212).*

Cette tâche taxinomique propose de fournir des connaissances terminologiques dans un contexte multidisciplinaire.

Dans le cas où l'on aiderait les futurs traducteurs à prendre conscience de la nécessité de réaliser des recherches en corpus et de recourir aux outils de pointe, on réussirait à exploiter le champ d'expérimentation pour offrir des nouvelles potentialités dans les recherches en traduction spécialisée.

> *Les outils d'aide à la traduction désignent généralement les logiciels de Traduction Assistée par Ordinateur (TAO), plus communément appelés mémoires de traduction – bien qu'une mémoire de traduction (MT) ne soit qu'un composant du logiciel où sont stockées les phrases en langue source assorties de leur traduction en langue cible. (Frérot, 2010).*

Le Centre de Recherche en Technologies Langagières propose des outils de recherche sur corpus tels que les concordanciers bilingues et même multilingues pour des recherches terminologiques à finalité professionnelle. D'abord, TransSearch, mis en ligne, donne accès à une base de données comptant des millions de phrases dans six corpus. Ainsi, les usagers peuvent opter parmi un bon nombre de solutions de traduction variées. Puis Textstat donne la possibilité de combiner des textes et former des corpus dans le but d'étudier la fréquence des termes recherchés mais aussi les cooccurrences existantes.

> *Ce logiciel agit en tant que concordancier multilingue pour l'analyse de textes.*
>
> - *Il analyse les textes (dans différents codages) et les textes HTML (pris directement sur Internet) et produit des listes de fréquence des mots et des cooccurrences de ces textes.*
> - *La version actuelle comprend un robot indexeur qui analyse, dans un corpus TextSTAT, autant de pages que le souhaite l'utilisateur à partir d'un site Web particulier. Le nouvel agrégateur de nouvelles transforme aussi les nouvelles en un fichier-corpus qui est lisible par TextSTAT.*
> - *Ceci permet aux utilisateurs de connaître la fréquence d'un mot ou le contexte dans lequel il est utilisé; les combinaisons de mots peuvent aussi être examinées. (Aperçu des technologies langagières sur le marché, 2011 : 14).*

Enfin, Multitrans est un autre concordancier disponible en version bilingue ou multilingue qui permet aux traducteurs spécialisés de faire des rapprochements dans des corpus analogues et mieux gérer leurs recherches terminologiques et phraséologiques. Il existe aussi une mémoire de traduction mais encore une banque terminologique permettant de construire des banques de données

terminologiques spécialisées. On arrive plus facilement à créer et, par la suite, à gérer et réutiliser la terminologie stockée en mémoire.

Ainsi, les corpus électroniques et les outils multimédia comme les concordanciers et les extracteurs terminologiques offrent l'opportunité de combiner ressources linguistiques et informatiques à l'usage de la traduction spécialisée dans les communications scientifiques et techniques.

4.2. Comment maîtriser les outils informatiques multilingues pour faire face aux défis de la traduction spécialisée ?

Loin d'être une entité figée, une langue vit dans un mouvement perpétuel en incorporant de termes nouveaux. Les traducteurs doivent disposer d'une banque de données renouvelée avec les néologismes qui se créent chaque fois dans les domaines scientifiques et techniques. Dans le cadre de l'enrichissement de la langue française ont été créées des commissions spécialisées de terminologie et de néologie.

A cela s'ajoutent les partenariats avec des organismes francophones qui œuvrent pour la normalisation internationale en réalisant des travaux systématiques et multilingues d'harmonisation terminologique, mais aussi France Terme (www.franceterme.culture.fr), qui est la plateforme numérique de ressources terminologiques officielles de la délégation générale à la langue française et aux langues de France. Quant à la recherche dans la traductologie et le management interculturel, le Centre de Recherche Appliquée sur la Traduction, l'Interprétation et le Langage (CRATIL) fait collaborer des chercheurs français et internationaux dans un projet interdisciplinaire pour réaliser une médiation interculturelle dans les domaines de la traduction, de l'interprétation et du management, tout en étudiant les implications économiques, politiques et sociales de la communication multilingue ainsi que du management interculturel.

Il est vrai que la communication interculturelle vise à la construction de nouveaux savoirs et des savoir-faire dans une société qui se mobilise avec la création de nouveaux concepts scientifiques et techniques. Le défi de la traduction spécialisée existe du fait que la perception du réel diffère selon la culture des individus. En effet, c'est par le transfert des cultures que l'on passe à la reconceptualisation des structures d'expression. Pour cette raison, la création des échanges fructueux avec d'autres partenaires donnera lieu à de nouvelles pistes de solutions face aux défis traductionnels liés aux outils multimédia.

En ce sens, le métier de traducteur spécialisé demeure ambigu car il sollicite des compétences diversifiées et présuppose un savoir agir et une flexibilité d'adaptation dans un contexte pluriculturel. D'un côté, il se perfectionne dans les techniques de reformulation et dans la recherche de phraséologie spécialisée tout en maîtrisant les compétences méthodologiques, lexicales et techniques spécifiques. De l'autre, il se caractérise par une maîtrise des données terminologiques et des outils multimédia multilingues car il devient un gestionnaire de la linguistique et des services numériques tout en étant compétent dans une communication interculturelle. Par conséquent, on s'intéresse plutôt à prêter aux futurs traducteurs spécialisés de nouvelles qualifications en vue de faire preuve d'expertise et de professionnalisme. Comme le signale Scarpa F.,

> *(…) toute définition adéquate du concept d'expertise est de grand intérêt pour la formation des traducteurs, si bien que, pour certains chercheurs, la transformation du traducteur novice en traducteur expert grâce à l'acquisition graduelle de la compétence traductionnelle en plusieurs étapes individuelles devient l'objectif final de tout programme de formation des traducteurs. (Scarpa, 2010 : 317).*

Avec la globalisation, il est donc question de créer une nouvelle génération de traducteurs spécialisés qui creuseront le domaine professionnel afin de répondre aux enjeux de la communication interculturelle. Ces gestionnaires d'information seront aptes à acquérir des compétences méthodologiques essentielles pour agir au sein des entreprises internationales comme la flexibilité intellectuelle, des capacités rédactionnelles et une ouverture vers autrui. Tout en s'intégrant dans un marché de travail international, ils sauront répondre aux attentes des organisations internationales, des associations professionnelles et des entreprises. Tout compte fait, c'est par la dynamique des échanges interculturels que les traducteurs seront en mesure de proposer des solutions créatives et efficaces pour s'adapter dans un environnement diversifié et exigeant et affronter les défis de la traduction spécialisée à visée professionnelle.

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THE IMPORTANCE OF TERMINOLOGY FOR TRANSLATION STUDIES

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Abstract: Terminology as an independent science has emerged as a response to the need for defining and standardizing new specialized terms in various newly created domains. The technological boom, the discoveries in medicine, the increasing concern for the environment and the ways to protect it have all led to the necessity to introduce new terms in the already existing LSPs or to create entirely new LSPs. Therefore, Terminology has emerged as an essential discipline, which grants acknowledgement to the most recent LSPs and facilitates the transfer of knowledge from one field to another and from highly specialized languages to the general language. Moreover, it is vital for the field of Translation Studies, as, without the information provided by Terminology, specialized translations cannot be validated and released on the market. The theoretical principles provided by Terminology help the translators understand the relationships between concepts, the ways to create new syntagmatic units and to choose the best equivalents in the target languages.

Keywords*: LGP vs. LSP; language specificity; standardization; terminological databases; term formation.*

Terminology is important for many scientific disciplines, as it enables them to spread their recently acquired information through articles and other reference materials, as well as to popularize their discoveries.

The wide range of applications and disciplines for which Terminology is important nowadays has been discussed by the members of a European project entitled POINTER, who created a diagram of the potential uses of terminological information in various domains and for diverse purposes. As we can see in Figure 1 below, the role of Terminology in various contemporary fields is so significant that we may say it is one of the disciplines that, in recent years, have increased in importance, popularity and versatility.

Out of these diverse applications, Human Translation, Machine Translation, Computer-Aided Translation, Term Databanks and Technical Writing are strictly related to the domain of Translation Studies, thus making Terminology a

compulsory subject in the curriculum of any faculty, department or specialization of translation and interpretation.

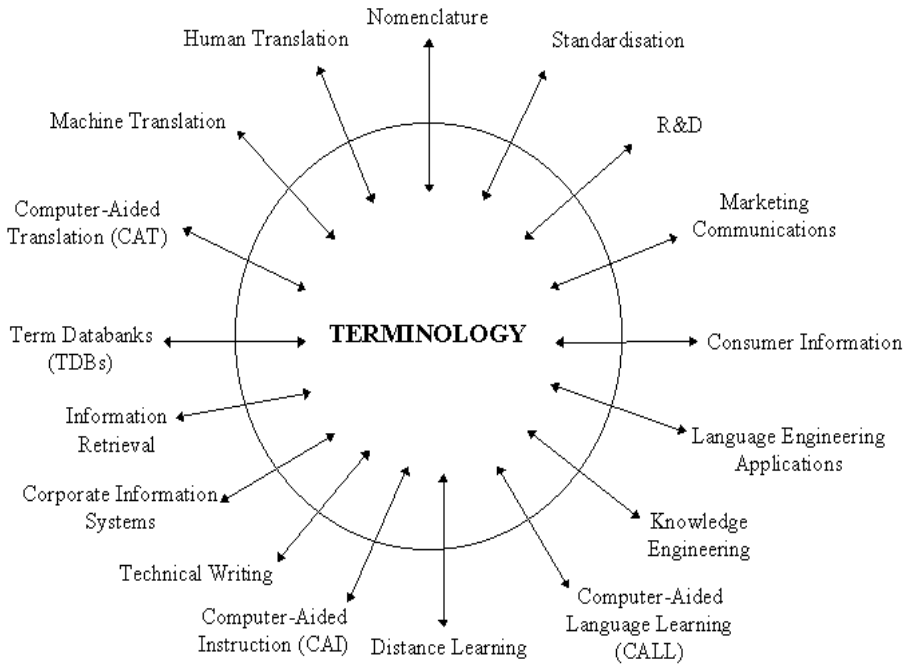

Figure 1: Terminology Applications

In the context of an increased interest in science and technology and a strong tendency to interdisciplinarity in many modern fields, such as biotechnology or environmental engineering, communication in Europe relies more and more on terminological information, in order to facilitate understanding among scientists and engineers from various countries. In spite of using English as the lingua franca of the European Union, there is an ever increasing awareness towards multilingualism and, therefore, the relationship between specialized terminology in different languages and translations is closer and closer.

Many European governments are willing to ensure equal access for all their citizens to new ideas and to keep them abreast of the latest discoveries in science and technology. For this reason, they need specialized translators to make this information available in each national language and, consequently, the market of translations is on the increase. Furthermore, all the member states of the European Union must comply with the same regulations related to product liability and consumer protection and all the documents on these topics must be accurately translated into each national language.

According to EU Resolution C 411, product documentation must be translated into the language of the country in which the product is to be sold (Council of the European Union 1998:4). After it has been translated, this documentation is considered technical documentation in its own right and, therefore, it must comply with the norms and regulations pertaining to original language documents. Wright's axiom that technical translators are technical writers is completed by Göpferich, who states that technical translation is actually "interlingual technical writing" (Göpferich in Byrne, 2007:7). In other words, the technical translators' duty is not only to localize the technical documentation (i.e. to adapt the user's guides or instructions of a product or service to a particular language and culture), but also to know and comply with all the legal provisions related to their translation.

Consumer goods manufacturers are highly interested in localization, as marketing studies show that products sell better when they are localized into the languages spoken by their target groups. Thus, with more than one million pages of localized texts per year only in the European Union, both in the public and private sectors, specialized translations are seen as big business and, consequently, is subjected to a set of strict norms, among which there are the terminological ones; these norms impose the use of a particular term in a particular context, in order to avoid any problem that might arise from the translator's negligence, thus putting the users in danger and leading to severe legal consequences for the translator.

An example that illustrates the technical translator's legal liability, in direct relationship with the terminology used in translation, is detailed by Jody Byrne in her article entitled Caveat Translator: Understanding the Legal Consequences of Errors in Professional Translation. In 1996, in Germany, there were reported many cases of smoke intoxication, as a result of using a particular type of bread making machine. When the Regional Institute for Health and Safety in Düsseldorf investigated the matter, it found that the cause of this problem was the faulty translation of the user's guide. In the original guide in English, users were informed that the bread making machine would release steam while in use, which was perfectly normal. However, the person who translated the user's guide from English into German mistook the word *steam* (*Dampf*) for the word *smoke* (*Rauch*). Consequently, the users, who were assured by the guide that it was perfectly normal for the machine to release smoke, did not turn it off until, as a consequence of overheating, it really released smoke, which unfortunately led to their intoxication. (cf. Révy von Belvárd, 1997:192).

This example demonstrates once again that the information provided by Terminology is vital in specialized translations, which cannot be validated and released on the market as being safe without the guarantee provided by terminologists. Furthermore, the theoretical terminological principles help the translators understand the relationships between concepts, the ways to create new syntagmatic units and to choose the best equivalents in the target languages, as well as to create comprehensive term banks.

Many international bodies, such as UN, Unesco and EU, have set as one of their major targets the creation of multilingual databases, meant to encourage translation-oriented Terminology. Terminological databanks (e.g. TERMIUM of the Canadian government, EURODICAUTOM of the EU) have been created to facilitate translators' work, by offering standardized equivalents in various languages. The terms included in these databases are used as reference points by the translators all over the world and contribute significantly to the quality of translations.

Another important objective of the international terminological networks is to encourage term-formation in various languages, instead of simply loaning the terms from the major internationally spoken languages. As most of the recent scientific and technological discoveries have been made in English-speaking countries, especially in the United States and the United Kingdom, the newly introduced terms are in English and many languages have imported them as such, without trying to find equivalents for them. Therefore, terminologists are now attempting to create a favourable context for the introduction of equivalent terms in various languages, instead of the loans from the languages of the technologically dominant countries.

Terminology as a science, together with its principles of terminological research and management, is extremely useful for specialized translators, because it provides the methods to choose the most appropriate and accurate equivalent in the target language, to understand the conceptual organization of a specialized field in two or more languages, to adapt the target text to the specificity of the target language (i.e. word order, collocations, grammar rules), to find solutions when the target language lacks a specific equivalent term, to choose the best translation solution when there are several equivalents available in the target language and to properly use the most reliable terminological resources, so that the translation would be of the best quality.

The importance of Terminology for different types of users varies in accordance with their purpose to use it. On the one hand, the specialists in a certain

domain, who are considered direct users of Terminology, resort to terminological information in order to communicate the result of their research both to other specialists in the same field and to the general public interested in that domain. Moreover, the teachers in a specific field resort to terminological methods for passing on knowledge to their students, who should understand the relationships between highly specialized concepts and use the proper terms to designate them.

On the other hand, the professionals in linguistic sciences (i.e. translators, interpreters, editors, reviewers etc.), together with the teachers and students in this field, seen as indirect users or linguistic mediators, resort to Terminology as a way to mediate communication between the specialists in a certain field from different countries, speaking different languages, or between the specialists and the non-specialists.

Besides the direct and indirect users of Terminology, a special category is represented by terminologists themselves, who are specialized both in Linguistics and in a particular field of knowledge and are expected to create professional dictionaries, glossaries, computerized databases and computer programs for terminological management.

Translators and interpreters are both terminology users, as they access the computerized databases and glossaries provided by terminologists, and terminology providers, as they introduce newly created terms into glossaries or databases. From this point of view, their work is essential for Terminology, to the same extent in which terminologists' work is vital for translators and interpreters – both of these professions are focused on the connection between linguistic, cultural and specialized knowledge.

Translation Studies take full advantage of the information provided by contrastive lexicology, phraseology, multilingual terminology and pragmatics. Besides the semantic analysis and description of terms in at least two languages, a translator has to search for the best idiom equivalence and the right equivalent specialized terms in another language and to take into consideration the specific context in which a certain utterance (be it in the form of a written text or a conversation) is produced. Nowadays, it is easier to do all these, as most collections of terms, together with their collocations and idioms, are available online and there is the possibility to analyze them automatically on the computer. Both Terminology databases and translation memories (i.e. databases of textual units) are part of any computer-assisted translation.

Terminology is important especially for non-literary translations, where the term-word distinction must be clearly made. If the translator encounters words, he/she should know there is a certain degree of translation freedom, which should be exploited to the benefit of the target readers. If they deal with a term, they should be aware that they must provide the right equivalent in the target language, so that they would avoid any kind of equivocalness. The most difficult distinction to make is the one between genuine words and terms that look like words. For example, a term like "gate" seems to be a word, but actually it is a term with various meanings in no less than 14 different fields and has seven meanings only in the field of Electronics.

In cases like the one mentioned above, a translator may resort to a concept introduced by S.D. Shelov in 1982, namely "degrees of terminologicality", which implies that the more knowledge is needed to understand a lexical unit, the more "terminological" that lexical unit is. In the light of this notion, a term like "gate" has several degrees of terminologicality, from the lowest, which makes it comparable to a word (e.g. gate – Building – a movable barrier, usually hinged, for closing an opening in a wall, fence, etc,) to the highest, which requires a great amount of information in order to be clearly understood and properly translated (e.g. gate – Electronics – the electrode region or regions in a field-effect transistor that is biased to control the conductivity of the channel between the source and drain).

Moreover, for a translator it is important to clearly distinguish between a word and a term in order to search for their definitions and equivalents in the right place: either a general dictionary or a special subject field dictionary or glossary. Even more important, this distinction is the first step towards choosing the right translation strategy, as translation procedures vary in accordance with the degree of specialization and difficulty of the source text.

In translation practice, one of the basic rules is to perform a macro-analysis of the source text before starting to translate it. This implies collecting information on the author, source, topic, style, register, target audience and any other relevant aspects, which make up the so-called communicative setting. Depending on this information, the translator decides whether the text is a general or a specialized one and, consequently, if he/she has to choose equivalent words or terms.

Besides the elements of macro-analysis, a translator should have in mind other features of the source text, such as intentionality (i.e the presence/absence of a purpose of the text), acceptability (i.e. the evidence that the text is meaningful),

situationality (i.e. the location of a text in a socio-cultural context), informativity (i.e. the amount of information in a text), coherence, cohesion and intertextuality (i.e. the complex interrelationship between a new text and other similar texts that we have previously read and that we take as a model for the understanding and the interpretation of the new text).

Together with all these general aspects of a text, the intrinsic terminological information must be kept in mind and reviewed at any stage of the translation process, in order to create a meaningful, accurate, precise, concise and coherent target text, in compliance with all the legal provisions for the field it belongs to.

To sum up, the cooperation between terminologists and translators is extremely important for either of them, as they heavily rely on the linguistic concepts, definitions, equivalents and strategies provided by the other one, in a mutually advantageous process of creating both accurate translations and comprehensive glossaries, dictionaries and terminological databases.

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COLLABORATIVE AND TRANSNATIONAL TRANSLATION: MARGENTO

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Abstract: Literary translation contains all the other species of translation: economic, juridical, technical and so on. This is possible due to the veracious appetite of literature. Literature is an omnivorous phenomenon: it feeds on every type of text. It means that the literary translator has to be proficient in all the other related branches of translation. In my paper I intend to highlight this interdisciplinary prowess of the literary translator by analysing Margento's book *Nomadosophy: A Graph Poem* (2013). This is not a common poetry book, as it is the result of a plethora of philologists and artists around the globe. *Nomadosophy* enhances the archaeology of meanings in subtext discussions, and then weaves them into the transnational fabric of the text.

Keywords*: archaeology of meaning, interdisciplinarity, Margento, negotiated and collaborative translation, expressivity*

Literary translation is a multifarious business, one that encompasses both the skills of a professional translator, and the craft of literary minds. It encompasses the other species of translation: economic, juridical, technical (specialized/professional types) and cultural. That is why the ones who assume the responsibility of going into this "business" have to be masters of the target language but, in the same time, to benefit of the closest contact possible with the source language. These two preliminary conditions imply, first of all, that the genuine literary translator must be an aesthetic writer *and* a technical writer, if we take into account the complexity of literary texts. How is one to translate, for instance, literary works referring to industry, business or sport? Second, the literary translator must be a traveler if she is to have a living knowledge of the source language; especially in the case of English, as this *lingua franca* colonized in the past and is colonized now. There are plenty of versions, of cross-English around the world.

Third, a gifted and expert translator is able to read between the lines. As David Morley showed: "The writer weaves a certain degree of sparseness into their final text. If matters are left unexplained, untold, or the language of a poem is

elliptically economical without becoming époque, then inquiring readers will lean towards that word (Morley, 2007: 2).

And here we are, debating upon the most difficult – since subtle and suggestive- type of translation: poetry translation. In regard to the above-mentioned conditions, Chris Tănăsescu, the leader of band, meets all three of them: he is a published poet, an essayist, a world-travelling academic and an accomplished translator. Margento is an experimental syncretic band with a line-up consisting of a writer and a performer (Chris Tănăsescu), two musicians and (Costin Dumitrache and Valentin Baicu), a painter (Grigore Negrescu) and two vocalists (Maria Răducanu and Marina Gingiroff). The band made its debut 2001 and in 2008 they were awarded the Gold Record. They also took part in international Poetry Slam competitions and won many prizes.

The "graph" concept

In *Nomadosofia - Poem graf/Nomadosophy – A Graph Poem (*Max Blecher Press, 2012), collectively attributed to Margento as an enlarged team this time, Tănăsescu implemented parts of his international project of building a graph poem. This means that diverse poets launch lines of creation and others develop and multiply them. I have to remind that Chris Tănăsescu majored in Computer Science before graduating from Faculty of Foreign Languages, where he also earned an MA's degree and defended a doctoral thesis on rock poetry. So, his graph poetry is related to graphs in *discrete mathematics* and, on the same principle, relies on interconnectedness.

Margento's poetry pays great attention to form; somehow it resumes the haiku's inner contradiction (Altieri, 1995: 72) between a strict structure and a dreamy, highly suggestive content. Because what matters here is the perfect blending of form and content: musicality and thought: This art is complex as it strives to capture both the local, the vernacular, and the international, so, the translation had to resort to different strategies: adaptation, foreignization, localization and so on.

One first obstacle is to feel and reproduce slang or ethnic pronunciations. For instance, "Uvertură: Țigan alfabet, cânt acordeon Roma" is slightly abbreviated in order to avoid hiatus and, especially, to render the uneducated, accelerated pronunciation: "Overture: the Gnorant Gypsy Play Accordion Rome" (Margento, 2012: 9-10). The translation of the second section, "Bucharest – Budapest; More at Home than Anywhere Else", of the symphonic poem: *Europe. A Gypsy Epithalamium* belongs to Martin Woodside.

An idiomatic phrase like: "dumnezeu cu mila" is rendered as "may Lord never put me down", as there is no formal similitude. Of course, as we all know, good poetry is resistant to an exact transfer into another language. The same happens here: "cânt și io pă la metrău/să-mi cresc copilașu' meu" has to lose some phonetic aberrations. They are compensated with the help of ellipsis and idiomatic phrases: "here I play stuff in the subway/t' make some dough and feed my kiddies". The poet knows too well that „technical innovation for its own sake is like the tail that tries to wag the dog" (Barr, 2006: 435). That is why he retains only those linguistic structures able to maintain the local flavour; through the skilful translation they become universal. Woodside dwelled upon the complexity of the text to be translated in a review of the book: "one readily senses the great fun Tănăsescu must have had putting this elaborate pastiche together, and the feeling is infectious. Pop music lyrics jostle with fragments from Charles Wright and Jerome Rothenberg. Conversations with Rothenberg work their way into lyrical mediations on etymology. Poems are translated from Vietnamese into English (and then into Romanian), while an e-mail exchange about the process of translating the poems runs across at the bottom of the page" (Woodside, unpaginated).

Translation procedures

Modulations are the charming side of this translation. For example, „terasele-s calde ca para" is rendered as "the outdoor pubs are as cool as flame" (Margento, 2012: 10-11). Not all the rhymes can be preserved in the English version, as not all the words have an equivalent. A verse like „stăm tolăniți ca belferii-n cafeneaua" becomes "Later we lay cozy in…" (*idem* :12-13). So, Woodside tries as much as possible to stick to the original and keeps a keen eye on puns, allusions and idiomatic phrases.

Tănăsescu translated himself some of his poems. One representative poem is *Corul Ţânţarilor/The Mosquito Chorus*. His expertise in translations allows him to preserve almost all the rhymes, but some sensitive and humoristic hints had to be compensated. „Da' mă gândesc cu dor la mama" gets reformulated as "But I still miss my good old mama", where „dor" is paraphrased. A highly idiomatic line: „s-o duc mânca-ți-aș la bodega muilie-n ruj de la las veghea" needs modulations and idiomatic compensations in English: "I gotta take her to the bodega named wanky bangy in lost vegas". The pun „las" -> "lost" functions only in the translated version. Almost untranslatable is a traditional Romanian poetry song refrain: „Trai neneacă, hop și hopa". „Neneacă" is an ironic-sentimental way of addressing a relative or a friend, and "hop și hopa" suggests

a hopping dance. The translation could have straightly landed on hip-hop, but the traditional suggestion would have been lost. That is why he reformulates everything in an American country-like fashion: "one, two, dance, you dudes on dope!" (ibidem 26-27), a choice which also preserves the orality and euphony of the original.

Diaspora and cultural contaminations

At this point, I have to dwell upon Tănăsescu's diasporic condition. Wherever he has travelled, he immersed himself in the local culture by getting into contact with the local artists. This is the explanation for his capacity of and ability to localize and foreignize in translation. As Benzi Zhang remarked, the "term 'diaspora', as we use it today, indicates not only a condition of 'out-of-country' displacement, but also the mishmash 'out-of-culture', 'out-of-language' and 'out-of-oneself' experiences […]. Diaspora hence refers not only to a movement from one place to another, but also to the transition that implicates a paradoxical, multilayer rehoming process." (Zhang, 2004: 105); of course, "evading" a culture means plunging into another/others. The diasporic individual gets even more culturally contaminated than those who stay home and do not take heed of local art and tradition. Maybe diaspora represents the utopia of translators: "Since diaspora develops crossroads that connect and span cultural and national borders, home occupies no singular cultural/national space, but is situated in a web of social, economic and cultural links encompassing both factual and fantastic conditions" (*idem*: 106). Only in these conditions translators become intermediary agents and mediators.

Nomadosophy begins with two great gates: 1. *Europe. A Gypsy Epithalamium* and 2. *Asia. Planetary Rhythm Marriages.* The second gate contains some pastiches**.** *The EURO-GATE MARGENTO. Hungry Hell-Romania 1948* is a pastiche after Randall Jarrell's *The Death of the Ball Turret Gunner* and it has a problematic line in terms of translation. "Au băgat un furtun, totuși, când m-au dat la câine" needs an explanatory paraphrase, which also, fortunately, enhances expressivity: "they washed me out of the cell with a hose and fed me to the hounds" (Margento, 32-34).

Coming to the cycle *Uverturi/Overtures,* we are offered glimpses into the intricacies of translation. In working on Ly Doi's poem *Who do you take me for?* Chris Tănăsescu collaborated with Alec Schachner. The volume includes exchanges of e-mails between the two translators. One of the problem is the line "you are too shy of thinking": "Chris: Does that mean *too shy to think*? Or if not, how would you put it? Alec: I wouldn't translate 'shy'. 'Vo tu' has a number

of meanings - literally 'absent of thought', but could be positive or negative. 'Carefree, unworried, headless, jaunty' OR 'disinterested' OR 'impartial, unbiased.' The pronoun 'bon may' indicates a strong negative attitude towards 'you', almost like 'you motherfuckers are so thoughtless', though not quite that vulgar". Then, there is a remark on the quality of the products of a Vietnamese translator: "Tien Van's translations are a little wacked out at times bc he's steeped in academic English but doesn't have a great sense of idiomatic language (he's told me this himself)" (Margento, 57). The discussion in the subtext struggles to clarify some *unique items*, as Yves Gambier termed them:

> *translated texts would manifest lower frequencies of linguistic elements that lack linguistic counterparts in the source languages such as that these could also be used as translation equivalents. I will refer to these unique items or unique elements. The unique elements are not untranslatable, and they may be frequent, typical and entirely normal phenomena in the language; they are unique only in respect of their translation potential, as they are not similarly manifested in other languages (Gambier, Shlesinger and Stolze 2007: 4).*

These unique items are the dread, but also the pleasure of a fulfilled translator.

Recreating enjambments

In *[te mai adulmec oare...]/ [do I still get your scent…]* there are some interesting solutions. The Romanian fragment is: "De-așa obiceiuri de beci//mi se luase, dar ne-am con/format odată cu prost//ituatele tatuate/nederanjând și nevrând//să fie deranjate în afara/programului, la o iarbă.//Și dintr-odată (dup-o oră/pe care n-am simțit-o)//a-nceput să urle balamucul/o țăcăneală tehno" (Margento 98). The more synthetic „mi se luase" is rendered through the phrase "sick and tired", but the hurdle is the enjambment, as this highlights some sonorous effects, especially alliterations: „ne-am con/format odată cu pros//ituatele tatuate". So, „format" loses some of its rigid allusiveness, and the second enjambment suffers a compensation which increases its dynamism: „we com/plied together with the pros//tit-hoots and their tattoos". The last part of the fragment proposes some partial synonyms for „balamuc" and „trăncăneală", which even in Romanian are lateral or quite slangy terms: "a turmoil started with roars/and ticks of techno". Let's not forget that "tick" can mean also the tormenting insect, and this polysemantism strengthens the effect of the aggressive music. Some of these words are close to the conditions of *culturemes*, as they are defined by the same theorists: cultural phenomena "present in culture X but not present (in the same way) in culture y" (Gambier

5). Contemporary poetry implies "delicacy" in translation, owing to its openness to all linguistic registers: "Formal shifts of a more delicate kind occur when a translator shifts from one source-text verb class (say, transitive) to a different one in the target text (intransitive), or from a mass noun to a count noun, or from e.g. singular to plural" (ibidem 7).

Translating enjambments implies more often than not a change in the sense of split parts. An example in point is to be found in *Un arbore de ploaie în Pattaya/A Raintree in Pattaya: „*o funcțională înrudire între meninge și mate/ria interstelară radiind//largi matematici" (Margento 154). In the source language, „mate" is a short form for "mathematics", but „ria" stays for no perceivable meaning, but it resonates consonantally with „interstelară radiind". In the target language the enjambed words are „mat" (which acquires a new meaning) and "ter", which is useful in the economy of the alliteration relying on "r". Apart from that, the translation resorts to transpositions and sense derivations: „/ria interstelară radiind//largi matematici" becomes "/ter radiating in the interstellar field//begetting mathematics". „Largi" means "large", so "begetting" involves a second generative process after the first radiation process. It results that Tănăsescu hardly ever prefers the *gist* translation or the *exegetic* translation. He tries to avoid synthesizing or explaining original formulations. He knows very well that it is "very hard to achieve an ideal *rephrasing, a* halfway point between gist and exegesis that would use terms radically different from those of the ST, but add nothing to, and omit nothing from, its message content" (Hervey, Higgings, Cragie and Gambarotta 2005: 10). Maybe also because it is self-translation, thus re-writing, re-creation? An application of what Marjorie Perloff termed "translational poetics", in *Unoriginal Genius*. Translating poetry requires both semantic and communicative solutions and a*cceptability* surpasses *adequacy. Nomadosophy* betrays a Balkanic flavour, irrespective of the profusion of snapshots taken worldwide. That is why the translators here made use especially of foreignization rather than of domestication. They understood that "an overt translation is realized as a way of providing the target world a glimpse into the source world, or of 'eavesdropping' on another culture or discourse community, and retains the integrity of the original socio-cultural context" (Angelelli and Jacobson 2009: 2).

Musicality supersedes meaning

Many difficulties in translation presents the multi-layered text *Poemul de sticlă/ The Glass Poem***.** From simple transpositions we are offered phonetic additions in order to increase musicality. The first stanza of *VIII. Fire e a fura,* with a

gerundially compressed translation *VIII. Being is stealing,* looks like this in the source language: "Spunându-mi numele, lumea toată/ practic mă pupa-nprejur,/toți pe silabe-ar pune labele-/pe mine mă cheamă Mercur". The translated version implies dramatic modifications at the level of the third line: "They all call my name/that's how they kiss the whole of me/mouthing the syllable- siblings all the same-/so let me introduce myself, I'm Mercury" (Margento 194-195). The tactile sensation in the third line is pushed towards sonorous effects by adding "siblings" and by introducing "mouthing". The verse at the destination implies a sort of chewing, a sensuous pronunciation.

Another interesting modification is in the poem [Intermezzo- și criminalii au nevoie de arta seducției, mai ales ei/[Intermezzo- the criminals also need the art of seduction; even more than everyone else. Splitting the word Jerusalem generates different sub-meanings in the two languages: "sunt mulți români în ieri-Salem" and "there are many Romanians in Jerry-Salem". In Romanian "ieri" is a temporal adverb, while "Jerry", in English, is a name, even the shortened form of Jerome. Salem in both languages sends to the trial of demonized witches. Thus, there is a sliding process from temporality to onomastics.

Taking account of all these strategies we notice the *moderate* invisibility of the translator. Venuti saw invisibility as an attempt at *transparency:*

> *A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities make it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text –the appearance, in other words, that the translation is not in fact a translation, but the 'original'. The illusion of transparency is an effect of a fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, minting continuous syntax fixing a precise meaning" (Venuti 2005:1).*

Targetting fluency reflects many times an inexpressive translation. It is exactly what Tănăsescu tries to avoid. He invests expressive content in the initial fabric of the source text.

Conclusion

In fact, *Nomadosophy* contains auto-translations and translations realized by a plethora of contributors. It is a *métissage* or an *interweaving* (Duarte, Rosa and Seruya 2006: 3) with the ambition of building up a homogeneous text. As many

of the poems included in the book belong to Tănăsescu, he managed to instil here a protective approach, with no colonization or servitudes. In other words, there is no trace of gendered translation: "The hierarchical authority of the original over the reproduction is linked with imagery of masculine and feminine; the original is considered the strong generative male, the translation the weaker and derivative female" (Simon 2005: 1). The craft of translation in the case of *Nomadosophy* originates in a profusion of procedures: adaptation, re-contextualization, condensation, re-vision and so on. The great achievement is the overlap between local and universal from the point of view of a Romanian, which equates to an intermediary position between Asians and Americans. In this case, translation is also a balancing process with geo-political urgencies. Translations belonging to academics coming from neuter geographical stances are a future opening for the translation studies in the third millennium.

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DISPARIŢIA LIMBILOR – O REALITATE A SECOLULUI XXI

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Abstract: One language dies every two weeks. There are around 7000 languages in the world and it is predicted that half of them will disappear during this century. The extinction of languages is not a new phenomenon; languages have been dying as long as they have been spoken. However, the pace at which languages are disappearing today has no precedent. This presentation will analyze the reasons why the death of languages became such a real danger nowadays, as well as the way the modern technology and especially the Internet influence the evolution of languages in the world and contribute to the extinction of those languages that remain absent from the Internet. Another aspect approached in my presentation concerns the measures taken at the global level in order to preserve a broad language diversity as well as the consequences of a massive extinction of languages on the cultural evolution of the world.

Keywords: *culture, diversity, endangered languages, Internet, language extinction.*

1. Diversitatea lingvistică în schimbare

În momentul de faţă, pe glob sunt vorbite aproximativ 7000 de limbi, însă experţii prevăd că până la finalul acestui secol mai mult de jumătate dintre acestea vor înceta să existe. În medie, la un interval de 2 săptămâni o limbă se stinge. La început de secol XXI, dispariția limbilor este un fenomen mai rapid decât dispariția speciilor. Optzeci de procente din limbile pe cale de dispariție sunt de origine africană și cele mai multe dintre acestea nu au un sistem de scriere. Odată cu moartea ultimului vorbitor dispare și limba, împreună cu identitatea și moștenirea culturală a unei întregi comunități.

Limbile pe cale de dispariție constituie o problemă globală ce amenință moștenirea culturală a unor grupuri, regiuni și chiar națiuni. Limba manchu, vorbită pe teritoriul Chinei, limba bilakura din Papua Noua Guinee, limba comanche din Statele Unite ale Americii și chiar și limba aramaică, limba lui Iisus, toate acestea și mii de alte limbi din întreaga lume sunt pe punctul de a se stinge.

Acest fenomen al dispariţiei limbilor nu este unul nou. Puțini sunt cei care știu însă că cele aproape o sută de limbi vorbite de-a lungul timpului pe teritoriul actual al Californiei au dispărut aproape în totalitate sau că peste 250 dintre limbile aborigenilor din Australia s-au stins. Multe dintre aceste limbi nu sunt înregistrate şi nu sunt recunoscute ca limbi oficiale. Ele sunt transmise de la o generaţie la alta, în măsura în care noua generaţie este interesată să-şi păstreze limba tradițională. Odată cu dispariţia unei limbi, se pierde o întreagă cultură, istoria, experienţa, tradiţiile şi comportamentul acelei culturi.

Fiecare limbă constituie o modalitate unică de a vorbi lumii despre lume. Limba permite vorbitorilor să articuleze concepte şi idei unice, defineşte modul în care oamenii vorbesc şi ceea ce spun, fiind o reflectare a realităţii, valorilor şi regulilor lor. Realităţile sunt concepte foarte diferite de la o cultură la alta şi din această perspectivă, diversitatea lingvistică este esenţială pentru menţinerea unei diversităţi culturale. Cântece, povești și expresii idiomatice, dezvoltate de-a lungul a mai multor generații, se pierd odată cu dispariția unei limbi.

Este imposibil de estimat numărul total al limbilor care au dispărut de-a lungul istoriei. Lingviştii au calculat numărul limbilor dispărute pentru anumite regiuni, de exemplu, Europa şi Asia Mică (75 de limbi) sau Statele Unite ale Americii (115 limbi pierdute în ultimele cinci secole). Câteva exemple de limbi dispărute recent sunt: Akkala Saami (Federaţia Rusă), ultimul vorbitor a decedat în anul 2003, Aasax (Tanzania) în anul 1976, Ubyh (Turcia) în anul 1992 iar cea mai recentă limbă dispărute este Eyak (Statele Unite, Alaska), ultimul vorbitor decedând în anul 2008[1].

Unele dintre cele 7000 de limbi vorbite în lume au sute de milioane de vorbitori, cum este cazul limbii engleze, limbii chineze, spaniolei sau arabei, în timp ce alte limbi mai numără doar câțiva vorbitori. UNESCO a realizat un clasament care cuprinde 577 de limbi cu un grad critic de risc. În ceea ce privește repartizarea geografică, regiunile cele mai afectate sunt chiar regiunile cu cea mai mare diversitate lingvistică, de exemplu Melanezia, Africa Subsahariană şi America de Sud[2]. Însă limbi pe cale de dispariție se găsesc pe toate continentele şi aproape în orice ţară din lume.

În România, există în momentul de faţă 10 limbi şi dialecte cu risc ridicat de a dispărea:

[1] http://www.language-archives.org./. (consultat la 12.05.2014).
[2] http://www.unesco.org/new/en/culture/themes/endangered-languages/. (consultat la 12.05.2014).

- Aromâna: 250.000 de vorbitori, dintre care 28.000 în România;
- Limba bulgară din Banat: 8.000 de vorbitori, dintre care 6.500 în România;
- Limba tătară crimeeană: peste 5 milioane de vorbitori, dintre care 22.000 în România;
- Graiul ceangăiesc: 62.000 persoane;
- Limba găgăuză: 162.200 de vorbitori;
- Limba ladino: 110.000 de vorbitori;
- Limba nogai: 87.000 de vorbitori;
- Limba ruteană: 600.000 de vorbitori;
- Dialectul Torlak: 1.5 milioane de vorbitori;
- Dialectul săsesc: 200.000 de vorbitori în Transilvania.

2. Dispariția limbilor – evoluția către involuție

O limbă dispare odată cu moartea ultimului ei vorbitor. În lucrarea *Digital Language Death*, András Kornai afirmă că există trei semne clare ale dispariției iminente a unei limbi. Primul este **pierderea funcționalității** limbii, fenomen ce are loc atunci când alte limbi devin predominante în domeniile funcționale, ca de exemplu comerțul. Cel de al doilea semn îl constituie **pierderea prestigiului**, reflectat în mod special în atitudinea generației mai tinere, care preferă să învețe și să folosească limbile dominante, în detrimentul limbii tradiționale. Ultimul semn este **pierderea competenței**, concretizat în apariția ”pseudovorbitorilor”, care înțeleg limba vorbită de generațiile mai vechi, însă adoptă o versiune gramaticală drastic simplificată. (Cf. András Kornai, 2013: 1)

De-a lungul istoriei umanității, limbile și dialectele grupurilor puternice s-au extins, conducând la dispariția limbilor aparținând culturilor mai mici. Acest fenomen are la bază politicile oficiale legate de utilizarea limbilor pe un anumit teritoriu, respectiv atracția pe care o poate exercita cunoașterea și utilizarea unei limbi aparținând unui imperiu. Acest fapt explică, de exemplu, de ce Bolivia are o diversitate lingvistică mai mare decât întregul continent european, care are o istorie lungă a statelor de mari dimensiuni și a puterilor imperiale.

Kary Lidersen, în articolul *Preserving Languages is about more than Words,* publicat de *The Washington Post,* afirmă că răspândirea unor limbi precum engleza, spaniola și rusa au condus la dispariția altor limbi vorbite pe teritorii sau de grupuri restrânse. Politicile legate de utilizarea limbilor în Rusia au avut drept consecință dispariția multor limbi din Siberia, printre care și limba tofa, care utiliza un singur cuvânt pentru ”ren, mascul, în vârstă de doi ani, necastrat,

bun pentru călărie". În Statele Unite ale Americii, în ultimele decade, guvernul a forțat vorbitorii nativi să-și abandoneze limbile, folosind mijloace precum școlile și internatele, care pedepseau tinerii ce vorbeau limbi tradiționale. Numeroase limbi ale nativilor americani și australieni nu au mai fost recuperate niciodată. Dintre cele 115 limbi dispărute pe teritoriul Statelor Unite ale Americii în ultimii 500 de ani, conform datelor UNESCO, 53 au dispărut după anul 1950. (Cf. Kary Lidersen, 2009)

Motivele pentru care limbile se sting sunt variate și diferă de la o limbă la alta și de la o regiune la alta. Unul dintre principalele motive este că grupurile puternice își impun limbile asupra celorlalte. Politicile regionale în ceea ce priveşte limbile pot influenţa dispariţia acestora. Numeroase ţări au limbi oficiale pentru afaceri, limbi ce ajung să domine şi conduc la dispariţia limbilor locale. Conform UNESCO, o limbă dispare atunci când vorbitorii ei dispar sau când trec la a vorbi o altă limbă – în cele mai multe cazuri, o limbă folosită de un grup mai puternic. Limbile sunt ameninţate de forţe externe, precum subjugarea militară, economică, religioasă, culturală şi educaţională, sau de forţe interne, precum atitudinea negativă a comunităţii faţă de propria limbă[3].

Comunitățile au tendința de a adopta limbile mai puternice din punct de vedere politic și economic. Globalizarea joacă, în egală măsură, un rol important, unele comunități neavând altă soluție decât să renunțe la propria limbă în favoarea limbilor dominante. De asemenea, copiii învaţă limba dominantă şi resping limba lor istorică. De exemplu, copiii emigranţilor basci din Statele Unite ale Americii nu au vrut să înveţe limba bască. În mod similar, copiii din numeroase culturi nu mai învaţă limbile lor native şi istorice.

Un alt motiv este acela că limbile sunt izolate geografic de alte culturi şi limbi. Un exemplu este acela al regiunilor vaste din Brazilia, în care limbile indigene sunt vorbite doar în cadrul unui trib cu un număr mic de oameni. În momentul în care tribul respectiv se va restrânge foarte mult ca dimensiune, este posibil să nu mai existe nimeni care să transmită limba mai departe.

Polemicile referitoare la supremația limbii engleze și pericolul pe care aceasta îl constituie la adresa limbilor naționale nu este un subiect nou. Conform statisticilor, 25 % din populația Terrei vorbește limba engleză la un anumit nivel. Numeroase țări nevorbitoare de engleză au susținut predarea limbii engleze din motive care includ mediul de afaceri, turismul și politica. Deși engleza poate fi considerată una dintre limbile vitale pentru internet și la nivel

[3] http://www.unesco.org/new/en/culture/themes/endangered-languages/. (consultat la 12.05.2014).

mondial, un raport al EurActiv.com declară că mandarina a devenit în prezent cea de a doua cea mai utilizată limbă pe internet iar odată cu dezvoltarea mediului online, secolul XXI ar putea reconfigura diversitatea lingvistică. Pentru culturile care depun eforturi pentru a-și conserva limbile, accesul la internet ar putea fi cheia către succes.[4]

3. Salvarea limbilor în și de către era digitală

Arheologii sunt, probabil, cei care știu cel mai bine că limbile vorbite în prezent nu sunt primele amenințate de pericolul dispariției. Specialiștii încă încearcă să descifreze limbi dispărute cu mii de ani în urmă. În zilele noastre, lingviștii dispun de un arsenal de tehnologii noi care pot contribui la protejarea limbilor pe cale de dispariție. Dorința de a le salva este evidentă prin angajamentul vorbitorilor acestor limbi, însă și prin implicarea agențiilor culturale la nivel local și național, alături de universități și alte organizații care contribuie la dezvoltarea de noi sisteme pentru a proteja atât limbile, cât și moștenirea culturală cu care acestea sunt înzestrate.

Unul dintre cele mai importante proiecte a fost lansat în anul 2012 de *Google*, *Endangered Languages Project,* susținut de *Alliance for Linguistic Diversity*. Obiectivul acestui program este de a aduna informații actuale despre limbile aflate în pericol și de a distribui informații de ultimă oră cu privire la acestea. Colaborând cu lingviști din întrega lume și stabilind parteneriate cu universități, *Google* speră să înregistreze progrese semnificative în confruntarea acestei probleme. Prin intermediul site-ului acestui proiect, părțile implicate vor utiliza mijloace digitale moderne pentru a stabili un contact între comunitățile ale căror limbi sunt pe cale de dispariție și pentru a facilita predarea și învățarea acestor limbi.[5]

Rosetta Stone, firmă producătoare de software-uri specializate în învăţarea limbilor străine, a fondat în anul 2004 programul numit *Endangered Language Program*, în cadrul căruia colaborează cu grupuri indigene din întreaga lume pentru a dezvolta software-uri de învăţare a limbilor pentru a revitaliza limbile cu grad ridicat de risc.[6]

Programul *Enduring Voices* elaborat de *National Geographic* a dezvoltat aşa-numitele *Talking Dictionaries*. Acestea ne dau ocazia de a auzi unele dintre cele mei ezoterice şi misterioase sunete în limbajul uman. Comunităţi din întreaga

[4] http://www.euractiv.com/. (consultat la 03.05.2014).
[5] http://www.endangeredlanguages.com/. (consultat la 1.07.2014).
[6] http://www.rosettastone.com/about. (consultat la 4.05.2014).

lume colaborează cu *National Geographic* pentru a-şi înregistra limbile şi a fi difuzate online. Astfel avem ocazia de a auzi sunete fascinante şi frumoase – forme ale limbajului uman pe care nu le-am mai auzit niciodată – şi de a pătrunde mai adânc în diversitatea culturii şi experienţei pe care oamenii le-au creat pe întreg globul.[7]

O altă organizaţie non-profit care are ca scop păstrarea informaţiilor valoroase pentru generaţiile viitoare *este The Living Tongues for Endangered Languages*. *The Smithsonian* şi *UNESCO* derulează, de asemenea, programe pentru prezervarea limbilor.

În prezent, aplicațiile pentru telefoanele mobile și tablete joacă, de asemenea, un rol important. În urmă cu câteva luni, *CNN* anunța că a lansat o aplicație pentru telefoanele mobile pentru a ajuta la salvarea unei limbi indigene australiene, pe cale de dispariție. *Ma!Iwaidja* este prima aplicație de acest tip, destinată protejării unei limbi indigene din Australia, care numără mai puțin de 200 de vorbitori.

Platformele de socializare se implică, de asemenea, în stabilirea de conexiuni între vorbitorii limbilor minoritare. Site-uri precum *Twitter* și *Facebook* permit membrilor aparținând grupurilor lingvistice minoritare să creeze spații digitale pentru promovarea și conservarea elementelor limbilor lor. Grupurile pot înregistra dicționare cu suport sonor pentru a preda pronunția și a o împărtăși prin intermediul platformelor media.

4. Internetul şi dispariţia limbilor

În mod paradoxal, sau nu, una dintre cauzele dispariţiei limbilor este internetul. Conform lucrării *Digital Language Death* publicată de Andras Kornai în PLOS One, mai puţin de cinci procente din cele 7000 de limbi existente în prezent vor trece în domeniul digital.

Lumea globalizată a internetului operează, în mare măsură, ca o monocultură. Conform statisticilor, doar 250 de limbi ocupă o poziţie solidă în mediul online şi 140 se află la limită. Dintre cele 7000 de limbi existente, probabil 2500 vor supravieţui, în sensul clasic, şi mult mai puţine vor intra în era internetului. (*ibidem:* 9)

Andras Kornai şi-a început cercetările acolo unde încep toate documentările online – pe *Wikipedia*. Experienţa demonstrează că *Wikipedia* este întotdeauna printre primele comunităţi lingvistice digitale active şi poate fi utilizată drept

[7] http://www.ethnologue.com/. (consultat la 04.05.2014).

indicator pentru frecvenţa utilizării limbilor pe internet. Copiii, în momentul în care încep să utilizeze internetul pentru altceva decât jocuri, accesează *Wikipedia*, care furnizează un volum mare de cunoştinţe, pe care mulţi îl găsesc nu doar atractiv, ci şi util în a-şi implementa limba şi cultura în mediul virtual. Există 533 de limbi propuse pentru *Wikipedia*, aproximativ dublu faţă de numărul real existent, însă Kornai estimează că cel mult o treime dintre acestea vor atinge minimum de cinci utilizatori activi şi vor avea suficiente pagini pentru a face parte în mod adecvat din *Wikipedia*. (*ibidem:* 10)

Prin urmare, în mod inevitabil se ajunge la problema supremaţiei limbii engleze, prin faptul că cei care doresc să intre în mediul de afaceri online, cel mai probabil o vor face în limba engleză sau în limbile FIGS (franceză, italiană, germană, spaniolă), în limbile CJK (chineză, japoneză, coreană) şi în principalele limbi ale fostelor imperii colonialiste (olandeză, rusă, portugheză). Astfel, limbile cu număr mai mic de vorbitori sau cu o reprezentare mai restrânsă în mediul online au o funcţionalitate imitată. Ideea că „ceea ce nu există online, nu există" implică pierderea prestigiului. Având în vedere că urmează o generaţie pentru care mediul digital va prima, limba lor online nu va coincide, cel mai probabil, cu limba maternă.

Pe lângă cei 250 de supravieţuitori, toţi ceilalţi se vor deplasa spre ceea ce Kornai numeşte „starea de moştenire digitală" în care materialele sunt disponibile pentru cercetare şi documentare, însă limba nu este utilizată de nativi online. Kornai explică faptul că o mare parte din excluderea lingvistică de pe internet are ca motiv faptul că internetul este, în cea mai mare parte, un mediu scris. (*ibidem:* 8) Baza de date lingvistică *Ethnologue* estimează că 3535 din cele 7105 limbi existente nu au un sistem de scriere.

5. Ce se poate face pentru a stopa dispariţia limbilor?

Conservarea limbilor funcționează cel mai bine atunci când limba, cultura și identitatea comunităților minoritare de vorbitori sunt respectate de formele naționale de guvernare. Astfel, în loc să fie interzise sau marginalizate, limbile minoritare ar trebui să fie predate ca limbi materne copiilor sau aceștia să beneficieze de ore speciale în care să studieze aceste limbi, în plus față de învățarea limbii naționale sau regionale. Beneficiile bilingvismului sau multilingvismului sunt deja cunoscute, iar acestea sunt demonstrabile și în ceea ce privește importanța conservării limbii materne, ceea ce permite dialogul între generații și consolidează continuitatea culturală și identitatea comunității.

Cel mai important lucru care se poate face în acest sens este crearea de condiţii favorabile pentru vorbitorii acestor limbi de a vorbi limba şi de a o transmite mai departe copiilor lor. Acest lucru necesită deseori politici naţionale care să recunoască şi să protejeze limbile minorităţilor, sisteme educaţionale care să promoveze învăţământul în limba maternă şi o colaborare creativă între membrii comunităţilor şi lingvişti pentru a dezvolta un sistem de scriere şi pentru a introduce învăţământul formal în limba respectivă. Având în vedere că cel mai important factor este atitudinea comunităţii în care se vorbeşte limba respectivă faţă de propria limbă, este esenţial să se creeze un mediu social şi politic care să încurajeze multilingvismul şi respectul faţă de limbile minoritare.

Cel mai reușit exemplu în acest sens îl constituie ebraica, limbă care s-a stins cu două secole în urmă, după care a fost readusă la viață în secolul al XX-lea ca limbă maternă a unei întregi generații de israeliți. Și alte limbi au fost salvate de la dispariție datorită voinței și determinării comunităților lor, printre acestea numărându-se limba galeză, limba cornică și limba maori din Noua Zeelandă.

Într-adevăr, unele limbi au în prezent atât de puţini vorbitori, încât nu vor putea fi menţinute, însă lingviştii pot, în cazul în care comunităţile respective doresc acest lucru, să înregistreze cât mai mult posibil din limbile respective pentru ca acestea să nu dispară fără urmă.

Cu toate acestea, deși cercetătorii depun eforturi sporite pentru a readuce la viață și a reintroduce în uz limbile rare, limbile dominante câștigă din ce în ce mai mult teren, acaparând sute și mii de noi vorbitori. Așadar, ne îndreptăm spre o lume în care engleza sau spaniola vor deveni cele mai vorbite limbi?

6. Salvarea unei limbi înseamnă salvarea unei culturi

Salvarea limbilor pe cale de dispariție înseamnă totodată salvarea culturilor pe care aceste limbi le reprezintă. Limba este mai mult decât un mijloc de comunicare, este un sentiment de apartenență la o comunitate, un mod de a gândi și de a simți. Fiecare limbă reflectă o viziune unică asupra lumii, asupra modului în care o comunitate se raportează la lumea în care trăiește. Astfel, limba constituie mijlocul de expresie a moștenirii culturale a oamenilor și rămâne o reflectare a culturii respective, chiar și după decăderea sau dispariția acelei culturi, de cele mai multe ori sub impactul unei culturi diferite, mai puternice. Odată cu moartea și dispariția unei limbi, se pierde pentru totdeauna un element de neînlocuit din cunoașterea și înțelegerea noastră asupra gândirii umane și a viziunii asupra lumii.

Cei care militează pentru conservarea limbilor afirmă că există, în egală măsură, motive culturale și pragmatice pentru salvarea limbilor pe cale de dispariție. Numeroase comunități indigene dețin cunoștințe vaste despre plante medicinale, informații ce ar putea furniza indicații importante pentru tratamentele moderne. Populație kallawaya din America de Sud a transmis de-a lungul generațiilor, de peste 400 de ani, cunoștințe importante legate de numele și utilizarea plantelor medicinale. Limba acestora este vorbită în prezent de mai puțin de 100 de oameni. Conservarea limbilor prin utilizarea tuturor mijloacelor digitale pe care le avem la dispoziție este, așadar, esențială.

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ÎNTRE MEDICINĂ ŞI ARTA SCRISULUI

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Abstract: Physicians, sensitive to socio-economic changes, authentic ethic laymen have represented, along history of manking civilization, important promoters of enlighting thinking, trying to enlarge the peoples' knowledge. Our paper aims at promoting some of the Romanian medical school, physicians who were, at the same time, cultivated people and whom the society has unfortunately forgotten. The objective of the herein article is to bring into the searchlight these personalities and to regrant them the glamour they should fully rejoice. Men of medicine, apart from promoting social wellness have also created art in its various forms. Suffocated by clinical cases, they have gone through a catharsis via the artistic accomplishments they have yielded to society.

Keywords*: physicians, ethic laymen, artistic accomplishments, society, art, writing*

Faptul că slujitori ai unei meserii atât de opuse au fost angajaţi în arta condeiului este, poate, datorată faptului că această a doua îndeletnicire a pătrunde în suflet, permiţând să iasă la iveală ceea ce deja purtau adânc în conştiinţa şi spirit: „scrisul descifrează în lăuntrul celui care scrie lucruri altfel greu de descoperit, lucruri menite abia a se face-şi pe care le constrânge să iasă la iveală, să devină *acţiun*i" (Raicu, 1978: 106). O disjungere între biografie şi autor nu poate fi făcută în mod tranşant deoarece există „...multiple şi subtile fire care leagă între ele eul pragmatic şi cotidian de eul creator. Omul se caracterizează printr-o unitate indestructibilă, care se poate însă manifesta pe planuri foarte diferite, dintre care unele sunt privilegiate şi le subordonează pe celelalte, fără a se lipsi cu toate acestea de ele, dar supunându-le unei metamorfoze care face îndeobşte dificultatea examenului analitic." (Mihăilescu, 2008: 258) Tale quale, considerăm că această abordare poate fi aplicată şi medicilor literaţi. Disocierea între viaţa lor socială şi profesională, pe de o parte, şi trăirile exprimate în pagina de literatură, pe de altă parte, nu poate fi aplicată fără a trunchia înţelegerea resorturilor ce i-a împins spre exprimarea artistică. Chiar „părintele medicinei", Hipocrat, a emis aforismul *Ars longa, vita brevis*,

ceea ce demonstrează că cel mai vestit medic al Greciei antice a intuit importanţa artei în viaţa omului.

Respingând preconcepţiile, fiind promotori în diverse domenii, nu doar medicina, susţinând raţionalismul, medicii pot fi consideraţi, de-a lungul istoriei umanităţii promotori ai unui „radicalism laic" (*idem*: 258). Asemuirea medicinei cu arta este consecinţă evidentă a acestui mod integrator de a gândi a oamenilor antichităţii: *Omnium artium medicina nobilissima est.* A le alătura pe cele două nu este, deci, o contradicţie, ci mai degrabă dovedeşte caracterul lor complementar.

Filosoful francez **Gaston Bachelard** (1884-1964) încerca să descopere puncte ce făceau ca ştiinţa şi literatura să se atagă dar să se şi respingă totodată. Cele două se află la antipozi, ştiinţa care încearcă să le pună laolaltă este filosofia:"Axele poeziei şi ale ştiinţei sînt de la bun început inverse. Tot ce poate spera filosofia este ca poezia şi ştiinţa să devină complementare, să le unifice ca pe două contrarii bine alcătuite. Trebuie deci să opunem spiritului poetic expansiv, spiritul ştiinţific taciturn pentru care antipatia prealabilă este o precauţie sfîntă" (Bachelard, 1989: 1-2). În 1949, în lucrarea *Raţionalismul aplicat*, Bachelard identifica, la oamenii de ştiinţă, un complex al lui Harpagon. Acest complex, specific „spritelor realiste" se traducea prin luarea în posesie a realului şi transfigurarea lui în mod subiectiv, prin filtrul lui omului de ştiinţă, într-o manieră aproape avară.

Ion Biberi a avut ambiţia, poate mai mult decât orice confrate medic, să descopere o relaţie între medicină şi literatură. Cum era de aşteptat, medicul psihiatru a dedicat pagini de eseu tocmai legăturii tridimensionale medicină-literatură-antropologie. Pornind de la cunoaşterea generală care are două direcţii - instinctuală (specifică reflectării în conştiinţă) şi analitică (specifică ştiinţei) – Biberi consideră medicina ştiinţă de graniţă, care face joncţiunea dintre disciplinele umaniste şi cele realiste. Motivul pentru care ştiinţele medicale se apropie cel mai mult de literatură dintre toate disciplinele ştiinţifice este numitorul loc comun: fiinţa umană studiată de medicină din punct de vedere anatomic şi psihologic iar de literatură din punct de vedere al abisurilor conştiinţei. Medicina înzestrează literatul cu uneltele necesare sondării cunoaşterii intuitive: „Înţelegerea pe care o epocă istorică o are asupra omului este în acelaşi timp intuitivă, expresie a interiorizării, dar şi a punţilor simpatetice pe care oamenii le stabilesc între ei, ajungând la o formulă etică – dar şi teoretică, rod al unei cercetări analitice asupra vieţii omeneşti, cu ajutorul disciplinelor ştiinţifice. Ştiinţa cea mai proprie acestei cercetări a fost, încă din

antichitate, medicina, sinteză de preocupări foarte variate, în primul rând higienice şi terapeutice, dar ajungând la o cuprindere teoretică a naturii omului." Pentru ca în acelaşi context, Biberi să accentueze conexiunea medicină-literatură: „Medicina a fost prima expresie a unei năzuinţe de înţelegere antropologică, de totalitate, a fiinţei umane. Era firesc ca, statornicindu-şi ca ţel o cuprindere analitică a omului, medicina să aibă interferenţe cu activitatea literară. Ţelul celor două preocupări era acelaşi: Omul, deşi mersul gândirii slujitorilor celor două îndeletniciri, medicul şi scriitorul, era diferit. Medicina oferea, însă, literatului, un instrument esenţial de cunoaştere, pe care artistul nu-l putea trece cu vederea" (Biberi, 1982: 43). Medicina este, după părerea sa, cea care a răspuns încă din timpuri străvechi necesităţii umane de a îşi formula o înţelegere amplă a omului. Deşi analizează omul în ipostaze diferite, medicina şi literatura, converg înspre un scop comun: omul şi era, deci, inevitabil ca cele două să se contamineze reciproc. Acest medic practicant dar şi scriitor a fost unul dintre puţinii care au teoretizat şi analizat în detaliu relaţia medicină-opera literară. Dubla perspectivă pe care o aduce Biberi este una dintre cele mai cuprinzătoare în special pentru că acesta şi-a construit un sistem de gândire izvorât din medicină cu aplicaţii literare. De altfel, Biberi conchide că informaţia medicală în literatură serveşte atât producătorilor actului cultural cât şi receptorilor acestuia: „Influenţa formaţiei sau chiar numai a unei informaţii medicale şi psihiatrice în viaţa literară a fost îndoit: ca instrument de lucru, în primul rând pentru numeroşi autori (...) şi ca mijloc de comprehensiune pentru cititori, ce ar fi putut fi uneori derutaţi în faţa unor opere, care depăşeau orizonturile normalităţii şi rigorile gândirii clasice" (*idem*: 56). Nu numai literatura a profitat de informaţiile puse la îndemână de medicină ci şi critica literară care a apelat la „(...) metode freudiene, psihiatrice sau medicale" (*ibidem*) pentru a îşi argumenta opiniile. Medicina, prin descoperirile făcute, serveşte rolul de îndrumător pentru literatul dornic să sondeze resorturile conştiinţei umane. Iar medicina şi literatura se întâlnesc fericit pe tărâmul antropologie.

Cu **Ioan Molnar-Piuariu** (1749-1815) se deschide un lung şir de medici-cărturari ce aveau să influenţeze nu doar medicina cât întreaga cultură română. Ioan Molnar-Piuariu a fost unul din arhitecţii Supplex Libellus Valachorum dar a fost şi autorul primei gramatici româno-germane, a unei Istorii universale proiectată ca o compilaţie dar la care marele cărturar a adăugat propriile cugetări. De numele său se leagă şi apariţia primei tipărituri medicale *Sfătuire către studenții în chirurgie* apărută în anul 1793.

Johann Christoph Friedrich von Schiller (1759-1805) este un exemplu grăitor asupra modului în care medicina şi literatura se întrepătrund în aceeaşi persoană. În 1780 a devenit medic militar al unui regiment din Württemberg iar un an mai târziu (1781) publică şi îi este jucată la teatru prima dramă *Hoţii*. Succesului acestei piese i se datorează calitatea de cetăţean de onoare al Republicii Franceze, titlu pe care îl primeşte în 1792. În 1785 scrie poezia *Către bucurie*, pe care Beethoven o foloseşte în partea finală a Simfoniei a IX şi care, în present, este imnul U.E. În 1799 îi apar mai multe drame: *Wallenstein*, *Maria Stuart*, *Fecioara din Orléans, Mireasa din Messina*, *Wilhelm Tell.* Cu trei ani înaintea morţii primeşte titlul nobiliar.

Vasile Popp (1789-1842) renumit medic, publicist şi bibliograf din Transilvania şi-a susţinut teza de doctor în medicină cu o lucrare etnografică *Despre obiceiurile populare de înmormântare la români* (1817) pentru ca, doi ani mai târziu, să ajungă să predea filosofia şi filologia la Şcoala de la Socola (Iaşi), interesul său în filologie traducându-se în apariţia lucrării *Filosofia și filologia, sau comparație între limba română și limba latină*. În calitate de medic a luptat împotriva bolilor profesionale, a celor endemice, sprijinind campanii de vaccinare a copiilor şi întemeierea de farmacii.

Charles Augustin Sainte-Beuve (1804–1869) a urmat cursurile Facultăţii de Medicină între 1824-1827. Tot în 1924 începe să publice articole în ziarul *Globe* iar ulterior se împrieteneşte cu Victor Hugo. Articolele şi eseistica sa au fost reunite în volumele *Port-Royal* (1840-1959) şi *Portrete literare* (1932-1939). În 1934 a publicat un roman autobiografic *Voluptate*. În timpul domniei lui Louis Napoleon a devenit profesor de poezie latină la Collège de France. În 1865 a devenit senator şi a fost unul dintre susţinătorii fervenţi ai libertăţii de exprimare şi a presei. În calitatea sa de critic literar a iniţiat o metodă inovativă de studiu literar, prin prisma biografiei scriitorului analizat.

Primul moldovean ce a ajuns doctor în medicină, **Constantin Vârnav** (1806-1877) obţine doctoratul în medicină cu o lucrare complexă *Scurtă fiziografie a Moldovei* (1836) ce se dorea o frescă economică, socială, medicală şi de condiţii climatice a Moldovei. Dar, spirit european, Vârnav a participat activ şi la viaţa socio-politică fiind membru al Partidei unioniste şi luptând pentru Unirea Principatelor.

Pavel Vasici-Ungureanu (1806-1881) pe lângă practicarea medicinii şi-a făcut timp şi pentru preocupările culturale. Astfel, el a fost fondatorul primei publicaţii medicale din Transilvania *Higiena și școala* dar scrierile sale nu s-au limitat la domeniul medical, activitatea sa publicistică ocupând pagini din revistele vremii

Foaie pentru minte, inimiă și literatură, *Transilvania*, *Telegraful român*, *Gazeta de Transilvania* etc.

Depăşind cu mult limitele medicinii pe care a studiat-o la Paris între 1834-1839, **Nicolae Kretzulescu** (1812-1900) a fost o personalitate culturală. Activitatea sa medicală se traduce prin apariţia, în 1843, a *Manualui de anatomie descriptivă*. În 1842, a înfiinţat Şcoala de Mică Chirurgie pe lângă Spitalul Colţea, Kretzulescu fiind aici profesor de anatomie Dar, Nicolae Kretzulescu s-a implicat activ şi în politică deţinând de trei ori scanul de prim-ministru al României din partea Partidului Liberal. În calitate de politician, ocupând fotoliul de ministru de interne, l-a ajutat pe Carol Davila să pună bazele Şcolii Naţionale de Medicină şi Farmacie, prima facultate cu profil medical din ţară.

Ioan Alexandru Brătescu Voineşti (1868-1946) a absolvit Facultatea de Medicină dar, profund marcat de experienţele trăite nu o practică niciodată şi se orientează către Drept. De altfel, într-o conferinţă din data de 8 martie 1932 organizată la Facultatea de Litere, acesta rememora anii studenţiei la Medicină şi motivele ce l-au determinat să nu practice această meserie. Nu studiul teoretic l-a îndepărtat de prima alegere ci confruntarea cu suferinţa reale a pacienţilor a fost cea care i-a repugnat:"…m-am înscris la Medicină, pe care am urmat-o un an. Dibaci la mână, că desenam, lucram la tâmplărie, disecam frumuşel în sala de autopsie, cu ale cărei orori, care mă impresionaseră la început, mă obişnuisem. Când însă, din sala de autopsie a trebui să trec în sala de operaţie şi în saloanele spitalelor, aspectul suferinţelor, al agoniilor, auzul gemetelor m-au îngrozit într-atât, încât m-am lăsat de medicină şi m-am înscris la Drept." (Mihailide, 2001: 73).

Ion Rotaru, în preambulul lucrării, *Medici scriitori români. Mic dicţionar* (Mihailide, *op. cit.*: 15), vedea în Dimitrie Cantemir primul autor al unora dintre „...primele tratate de medicină (empirică, fireşte) care s-au scris (vorbit mai bine-zis) în limba română." Medicii au reprezentat, de-a lungul istoriei umanităţii, nu numai promotori dar şi practicieni ai culturii în formele ei cele mai variate. Încă din Grecia antică medicina începe să fie practicată de oameni cu ştiinţă de carte, dezvoltându-se „...o medicină laică, ilustrată de medici filozofi..." (Vătămanu, Brătescu, 1975: 6) acelaşi lucru este perpetuat şi în Evul Mediu, unde „...vindecătorii se rectrutau, cu deosebire, dintre clericii monopolizatori ai ştiinţei de carte" (*ibidem*)pentru ca Renaşterea să aducă în prim prim plan medicii savanţi. Ernest Renan, mare filozof francez al secolului al-XIX-lea, considera că o eventuală istorie a ştiinţei medicale este una dintre cele mai interesante abordări ale spiritualităţii omenirii:"...adevăraţii oameni ai

progresului dovedesc un mare interes fată de trecut. Istoria medicinii este una dintre cele mai interesante şi mai importante faţete ale istoriei spiritului omenesc" (*idem*: 7).

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GOETHES „ERSTER VERLUST" – ANALYSE DER ÜBERSETZUNGSVARIANTEN

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Abstract: The poem *First Loss* (in original *Erster Verlust*) of the German poet Johann Wolfgang von Goethe renders the mood of someone suffering for love and lost youth. This poem has known translation variants into Romanian over the years. Surprisingly different, according to the style of each translator, they all successfully render the atmosphere of the original. The paper aims to analyze the different versions of translation with reference to figures of speech, prosody, metrics and the solutions found by each translator. Thus, it becomes obvious how each translation reveals a side of the original.

Keywords*: translation versions, figures of speech, prosody, metrics, equivalences, poetic message.*

Das Gedicht *Erster Verlust* von Johann Wolfgang Goethe ist im Jahre 1785 veröffentlicht worden und drückt Gefühle der Traurigkeit und Bedauern nach der verlorenen Liebe und nach der unwiederbringlichen Zeit aus.

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück! (Johann Wolfgang Goethe 1999: 156)

Obwohl nicht so bekannt, hat dieses Gedicht das Interesse rumänischer Übersetzer erweckt. Es gibt insgesamt vier veröffentlichte Übersetzungen. Daran füge ich auch meine eigene, noch unveröffentlichte Übersetzung bei. Im Folgenden werden die Varianten analysiert und miteinander verglichen, mit der Absicht, sie genauer bewerten zu können und, nicht zuletzt, mit der Absicht, Anweisungen für die Gedichtübersetzung zu.

Die erste Übersetzung ist von Marcel Romanescu unternommen worden (Johann Wolfgang Goethe 1936: 70). Sie stammt aus der ersten Hälfte des 20. Jahrhunderts, nicht später als 1936[1]. Der Band heißt *Poezii* und vereinigt Übersetzungen von Emanoil Bucuța, P. Cerna, Șt. O. Iosif, Ștefan Nenițescu, Al. A. Philippide, Ion Pillat, Marcel Romanescu, Marin Ion Sadoveanu und Ion Sân-Georgiu und vielen anderen. Die Gedichte werden von Ștefan Nenițescu gesammelt und das Vorwort vom Dichter Ion Pillat geschrieben worden. Mehr als ein halbes Jahrhundert später hat Ion Acsan die Übersetzung von Marcel Romanescu gewählt (Johann Wolfgang Goethe 1999: 157), als er 1999 den Goetheband *Lyrische Dichtungen | Poezii*, eine zweisprachige Ausgabe Deutsch-Rumänisch zum 250. Geburtstag Goethes zusammengestellt hat. Auch in diesem Band gehört das Vorwort Ion Pillat. Nur zwei Gedichte des Bandes sind von Marcel Romanescu übersetzt worden. Die anderen gehören bekannten Übersetzern wie Maria Banuș, Ion Pillat u.a.

Dezamăgirea dintâi

Unde-s zilele-n risipă
De zburdalnică iubire?
Cine va-nturna o clipă
Vremea gingașă'napoi?

Singur stau de-mi zgândăr rana
Și cu lacrămi veșnic noi
Plâng pierduta fericire.

Cine va-nturna-n risipă
Vremea gingașă-napoi? (Johann Wolfgang Goethe 1999: 157)

Die nächste Übersetzerin, die ihre Kräfte mit diesem Gedicht erprobt, ist Maria Banuș. Ihr erster Versuch erscheint 1957 in ihrem bekannten Band mit Übersetzungen.

[1] Über das Jahr s. die Fußnote bei diesem Titel in der Bibliografieliste.

Întâia pierdere

Cine poate să-nvieze
Dulcea vreme-a primei dragosti,
Cine-un ceas ne-nvie doară
Din frumosul timp apus?

Singur rana-mi scurm să doară,
Și-n jelanii veșnic treze
Îmi bocesc norocul dus.

Cine poate să-nvieze
Dulcea vreme ce-a apus? (Johann Wolfgang Goethe 1957: 20)

1964 erscheint eine zweite Variante von Maria Banuș (Johann Wolfgang Goethe 1964: 56), diesmal in einem Band (*Poezii și poeme*), in dem sie nicht einzige Übersetzerin ist. Die Anthologie, das Vorwort und die Endnoten sind von Romul Munteanu zusammengestellt worden. Diese zweite Variante wird auch in den späteren Bänden und Sammlungen wiederveröffentlicht, wie der Band von Jean Livescu vom Jahre 1984 (Johann Wolfgang Goethe 1984: 109), eine Sammlung von mehreren Übersetzern, und der kleine Band von Ion Acsan von 1997, in dem Maria Banuș einzige Übersetzerin ist (Johann Wolfgang Goethe 1997: 12).

Întâia pierdere

Cine poate să învie
Vremea dragostei dintâi?
Cine-nvie doar o oră
Din frumosul timp apus?

Singur îmi hrănesc durerea,
Tânguindu-mă tot mie
Și-mi jelesc norocul dus.

Cine poate să învie
Dulcea vreme ce-a apus? (Johann Wolfgang Goethe 1997: 12)

Lange Zeit vergeht, bis 2013 eine andere Übersetzerin, den nächsten Versuch unternimmt. Grete Tartler ist eine der drei Übersetzer des von Jean Livescu angefangenen und von George Guțu fertiggebrachten Bandes.

Întâia pierdere

Ah, acele zile clare
De amor dintâi în pârg,
Cine-mi mai aduce oare
Stropi din timpul minunat?!

Singur îmi hrănesc eu rana,
Cu sporită jale plâng
Un noroc pierdut, plecat.

Ah, cine-mi aduce oare
Înapoi timp minunat? (Johann Wolfgang Goethe 2013: 140-141).

Aus dem Wunsch, nahe am Original zu übersetzen, habe ich 2014 eine eigene Variante gedichtet:

Întâia pierdere

Zilele cele frumoase,
Ale dragostei dintâi,
Fie și un ceas din ele,
Cine le-aduce 'napoi!

Singuratic rana-mi caut
Și cu veșnică ardoare
Plâng norocu-mi dus de ploi.

Zilele cele frumoase
Cine le-aduce 'napoi!

Dieses Gedicht ist von Schubert vertont worden. Eine Übersetzung sollte auch das berücksichtigen, d.h., dass die Form dem Original entspricht, dass sie als ein Lied auf Schuberts Musik gesungen werden kann.

Das Gedicht hat eine spezielle Form. Es besteht aus drei Strophen und die Verszeilenanzahl in jeder Strophe ist rückläufig: vier in der ersten Strophe, drei in der Zweiten und zwei in der Letzten. Die letzte Strophe ist eine Art Zusammenfassung der ersten Strophe, denn darin werden die erste Verszeile und eine Abwandlung der vierten Verszeile wiederholt. Diese Struktur wird bei Maria Banuș behalten. Bei Marcel Romanescu ist es umgekehrt: V8 ist identisch mit V1, während V4 und V9 identisch sind. Bei Grete Tartler sind beide Verse

Abwandlungen und bei mir sind beide Verse identisch mit ihren Entsprechungen in der ersten Strophe.

Was den Rhythmus betrifft, besteht ein Vers aus vier Trochäen. Nur im zweiten Vers gibt es eine unbetonte Silbe mehr, was den zweiten Versfuß zu einem Daktylus macht. So kann man hier die Abweichungen im zweiten Vers erklären: ein Silbe mehr bei Marcel Romanescu und bei Maria Banuș a, zwei fehlende Silben bei den anderen Übersetzungen, was auch zur männlichen Kandez statt der weiblichen Kadenz führt. Weitere Abweichungen sind eine Silbe weniger im V6 bei Marcel Romanescu und Grete Tartler, und eine Silbe mehr im V7 wiederum bei Marcel Romanescu, was erneut zu Kadenzänderungen führt.

Die Reime im Original sind abcd cad ad, wobei b und c auch als unreine Reime von a gelten könnten. Dieselbe Reimstruktur abcd cad ad schafft Maria Banuș in der Variante a.

Eine richtige Übersetzung des Titels ist *Întâia pierdere* „Erster Verlust". Nur Marcel Romanescu benennt das Gedicht *Dezamăgirea dintâi* „Erste Enttäuschung", was offensichtlich nicht das von Goethe Gesagte ist.

Das Zahlwort *erste* wird durch das altrumänische *întâia* im Titel oder *dintâi* in der zweiten Verszeile. Nur bei Maria Banuș steht die Entlehnung *prima* in ihrer ersten Variante in der zweiten Verszeile. Bei Marcel Romanescu steht das Numerale nur im Titel.

Für *Liebe* steht nur einmal das rumänische *iubire* (bei Marcel Romanescu) und dreimal *dragoste* (bei Maria Banuș und bei mir), während Grete Tartler die lateinisch-romanische Neuentlehnung *amor* gebraucht.

Was die Benennung der Zeiteinheiten betrifft, gibt es im Original drei Substantive: *Zeit* (zweimal), *Tage* (dreimal) und *Stunde* (einmal). Keine Übersetzung enthält alle drei und in dieser Verteilung. Für *Zeit* steht das alte Substantiv *vreme* und die Neuentlehnung *timp*. Marcel Romanescu gebraucht zweimal *vreme*, Grete Tartler zweimal *timp*, Maria Banuș einmal *timp* und zweimal *vreme* (das erste Mal statt des Substantives *Tage*). *Zile* ‚Tage' erscheint einmal bei Marcel Romanescu und zweimal bei mir. Das Äquivalent für *Stunde* ist *ceas* (bei Maria Banuș a und bei mir) oder *oră* (bei Maria Banuș b). Die anderen Übersetzer bieten einen Ersatz dafür: *clipă* ‚Augenblick' (bei Marcel Romanescu) und *stropi* („din timpul minunat") ‚Tropfen' („aus der wunderschönen Zeit") (bei Grete Tartler).

Die zwei Epitheta des Gedichts sind *schön* („schönen Tage") und *hold* („holde Zeit"). Bei mir steht „zilele cele frumoase" („die schönen Tage" – zweimal, wie

im Original) und bei Grete Tartler „zile clare" („klare Tage" – einmal). Das Adjektiv *hold* wird zu *zart* (rumänisch *gingaș*) bei Marcel Romanescu, zu *wunderschön* (rumänisch *minunat*) bei Grete Tartler, zu *schön* (rumänisch *frumos*) und *süß* (rumänisch *dulce*) in beiden Varianten von Maria Banuș.

Die Ausdrücke der Traurigkeit sind bei jedem Übersetzer originell. Der Satz „nähr' ich meine Wunde" klingt folgenderweise: „[î]mi zgândăr rana" („kratze meine Wunde auf" – Marcel Romanescu), „rana-mi scurm să doară" („nage ich an meiner Wunde, damit sie wehtut" – Maria Banuș a), „îmi hrănesc durerea" („ernähre ich meinen Schmerz" – Maria Banuș b), „îmi hrănesc eu rana" („ernähre ich meine Wunde" – Grete Tartler) und „rana-mi caut" („suche ich meine Wunde" – meine Variante). Nur Maria Banuș in ihrer Variante b verwendet für *Wunde* das abstrakte Substantiv *durere* ‚Schmerz'.

Die sechste Verszeile („mit stets erneuter Klage") bietet einen noch breiteren Raum für Kreativität: „cu lacrămi veșnic noi" („mit ewig neuen Tränen" – Marcel Romanescu), „[î]n jelanii veșnic treze" („in ewig wachen Gejammern" – Maria Banuș a), „tânguindu-mă tot mie" („indem ich immer noch mir selbst wehklage" – Maria Banuș b), „cu sporită jale plâng" („mit zunehmendem Jammer weine ich" – Grete Tartler), „cu veșnică ardoare" („mit ewiger Innbrust" in meiner Übersetzung). Es scheint mir hier wichtig, die Konstruktion im Original zu behalten: Präposition *mit* + Adjektiv + Substantiv.

Einsam wird durch seine zwei Bedeutungen übersetzt: *singur* ‚allein' und *singuratic* ‚allein, einsam' (nur bei mir). So wird auch *Glück*, für das *noroc* und *fericire* (nur bei Marcel Romanescu) stehen. Für das Verb *trauern* aus der siebenten Verszeile stehen folgende Verbe: *plâng* ‚weine' (Marcel Romanescu, Patricia Serbac, Grete Tartler – bei Letzterer jedoch in V6), *bocesc* ‚beklage' (Maria Banuș a) und *jelesc* ‚beweine' (Maria Banuș b, unterstützt vom Partizip I *tânguindu-mă* ‚wehklagend' im V6).

Das „verlorene Glück" ist *verloren* nur bei Marcel Romanescu, Maria Banuș b und Grete Tartler (*pierdut*). Bei Grete Tartler gibt es noch ein Adjektiv - *weggegangen* (*plecat*). Sonst ist es *vergangen* (*dus*) bei Maria Banuș und bei mir, die eine eigene Bildung geschaffen habe: „von den Regen weggetragen" („dus de ploi").

Einen breiten Bewegungsraum bieten die Synonyme der rumänischen Sprache. Vorrang haben die ältesten Wörter in der Sprache, zu Ungunsten der Neuentlehnungen.

Vom besonderen Effekt ist im Original die dreimalige Wiederholung „Ach, wer bringt […]" in den Verszeilen 1, 3 und 8. Nur Grete Tartler schafft es, die Interjektion *ach*, im Text – zwar nur zweimal (V1 und V8) – einzubetten. Wenn die Interjektion nicht dreimal stehen kann, sollte wenigstens der Rest des Satzes („Wer bringt […]") dreimal stehen, was bisher aber nicht realisiert worden ist. Nur Maria Banuș schafft es, einen vom Fragefürwort *cine* ‚wer' eingeleiteten Satz dreimal zu haben (Variante a: „Cine poate să-nvieze […] Cine-un ceas ne-nvie doară […] Cine poate să-nvieze", Variante b: „Cine poate să învie […] Cine-nvie doar o oră […] Cine poate să învie"). Marcel Romanescu und ich schaffen es nur zweimal, in den Verszeile 3 und 8: „Cine va'nturna" bzw. „Cine le-aduce-napoi!", wobei ich die Wiederholung des ganzen Satzes schaffe. Die schwächste Leistung ist also hier die von Marcel Romanescu.

Fehlende Wörter und Elemente gibt es in allen Übersetzungen, weil die rumänischen Wörter in diesem Fall länger als ihre deutschen Entsprechungen im Originalgedicht sind. Die Varianten von Grete Tartler und von mir haben die wenigsten fehlenden Wörter und sind somit am Original näher. Was die hinzugefügten Elemente betrifft, steht meine Variante bei weiten am besten, mit nur einer Hinzufügung: *de ploi* „von den Regen".

Es gibt also für ein einziges Gedicht fünf Übersetzungsvarianten, fünf Gesichter des Originals. Solch eine vergleichende (auch quantitative) Analyse, in der alle unter die Lupe genommen werden, zeigt die Qualitäten, aber auch die Abweichungen jeder Übersetzung. Sie hilft dazu, sie besser zu bewerten und zu entscheiden, welche den Geist des Originals besser wiedergeben. Die Suchen der Übersetzer, die mehrere Annäherungen an den Text oder Abweichungen vom Original als Ereignis haben, werden auch dadurch interessant, wie die Übersetzer den Geist des Gedichtes Goethes wahrgenommen haben. Eigentlich geht es um den offenen Charakter des Kunstwerks.

Es wäre sinnvoll, alle Übersetzungen oder wenigstens mehr als eine in demselben Band zu veröffentlichen, damit die Leser, vor allem die Nichtkenner der Originalsprache, sich eine komplette Idee über das Original machen können. Auch deshalb ist es sinnvoll, dass immer noch neue Übersetzungen geschaffen werden. Man kann nie sagen, dass man den Sinn des Originalwerks völlig begriffen hat, oder dass man die Möglichkeiten einer Sprache erschöpft hat. Eine kontinuierliche Übersetzungstätigkeit zeugt vom lebendigen Interesse für die Kultur des „Anderen". Mehrere Übersetzungen zeigen die Reife einer Kultur und ihre Bereitschaft, die Werte einer anderen Kultur zu assimilieren.

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Abkürzungen und Aufzeichnungen

bzw.	beziehungsweise
d.h.	das heißt
S.	Seite
u.a.	und andere
u.z.	und zwar
ver.	veraltet
vgl.	vergleiche
(2)	zweites Synonym für das betreffende Wort
(3)	drittes Synonym für das betreffende Wort
_	fehlende unbetonte Silbe
a‵, a‶	mögliche unreine Reime für a
m	männliche Kadenz
V	Verszeile
w	weibliche Kadenz
X	Hebung
x	Senkung

[2] Das genaue Jahr ist leider nicht bekannt, denn es steht nicht auf dem Band. Das Jahr 1936 steht nur handgeschrieben und ist möglicherweise nur das Jahr des Inventars. Im Katalog der Zentralbibliothek der Universität Bukarest ist die Jahresangabe 19_ _.

Anhang 1

Übersetzungsvarianten ins Rumänische

Goethe

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

1. ...1936 Marcel Romanescu

Dezamăgirea dintâi

Unde-s zilele-n risipă
De zburdalnică iubire?
Cine va-nturna o clipă
Vremea gingașă-napoi?

Singur stau de-mi zgândăr rana
Și cu lacrămi veșnic noi
Plâng pierduta fericire.

Cine va-nturna-n risipă
Vremea gingașă-napoi?

2. 1957 Maria Banuș a

Întâia pierdere

Cine poate să-nvieze
Dulcea vreme-a primei dragosti,
Cine-un ceas ne-nvie doară
Din frumosul timp apus?

Singur rana-mi scurm să doară,
Și-n jelanii veșnic treze
Îmi bocesc norocul dus.

Cine poate să-nvieze
Dulcea vreme ce-a apus?

3. 1964 Maria Banuș b

Întâia pierdere

Cine poate să învie
Vremea dragostei dintâi?
Cine-nvie doar o oră
Din frumosul timp apus?

Singur îmi hrănesc durerea,
Tânguindu-mă tot mie
Și-mi jelesc norocul dus.

Cine poate să învie
Dulcea vreme ce-a apus?

4. 2013 Grete Tartler

Întâia pierdere

Ah, acele zile clare
De amor dintâi în pârg,
Cine-mi mai aduce oare
Stropi din timpul minunat?!

Singur îmi hrănesc eu rana,
Cu sporită jale plâng
Un noroc pierdut, plecat.

Ah, cine-mi aduce oare
Înapoi timp minunat?

5. 2014 Patricia Serbac

Întâia pierdere

Zilele cele frumoase,
Ale dragostei dintâi,
Fie și un ceas din ele,
Cine le-aduce 'napoi!

Singuratic rana-mi caut
Și cu veșnică ardoare
Plâng norocu-mi dus de ploi.

Zilele cele frumoase
Cine le-aduce 'napoi!

Anhang 2

Rückübersetzungen ins Deutsche

Goethe

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

1. ...1936 Marcel Romanescu

Erste Enttäuschung

Wo sind die Tage in Verschwendung (Aufwand),
Von ausgelassener Liebe?
Wer wird einen Augenblick rückwärts machen,
Die zarte Zeit zurück?

Allein sitze ich und kratze meine Wunde auf
Und mit ewig neuen Tränen
Weine ich um das verlorene Glück (2).

Wer wird […] in Verschwendung rückwärts machen
Die zarte Zeit zurück?

2. 1957 Maria Banuș a

Erster Verlust

Wer kann […] wieder beleben (2)
Die süße Zeit der ersten (2) Liebe (2),
Wer belebt uns denn eine Stunde
Aus der schönen, untergegangenen Zeit (2)?

Allein nage ich an meiner Wunde, damit sie wehtut,
Und in ewig wachen Gejammern
Beklage mein vergangenes Glück.

Wer kann […] wieder beleben (2)
Die süße Zeit, die untergegangen ist?

3. 1964 Maria Banuș b

Erster Verlust

Wer kann […] wieder beleben
Die Zeit der ersten Liebe?
Wer belebt nur eine Stunde (2)
Aus der schönen, untergegangenen Zeit (2)?

Allein ernähre ich meinen Schmerz,
Indem ich immer noch mir selbst wehklage
Und beweine mein vergangenes Glück.

Wer kann […] wieder beleben
Die süße Zeit, die untergegangen ist?

4. 2013 Grete Tartler

Erster Verlust

Ach, jene klaren Tage
Von der ersten Liebe (3) in der Reife(zeit),
Wer bringt mir denn
Tropfen aus der wunderschönen Zeit (2)?!

Allein ernähre ich meine Wunde,
Mit zunehmendem Jammer weine ich
Ein verlorenes, weggegangenes Glück.

Ach, wer bringt mir denn
Schöne Zeit (2) zurück?

5. 2014 Patricia Serbac

Erster Verlust

Die schönen Tage
Der ersten Liebe,
Sei es auch nur eine Stunde daraus,
Wer bringt sie zurück!

Einsam suche ich meine Wunde
Und mit ewiger Innbrust
Weine ich um mein von den Regen weggetragenes Glück.

Die schönen Tage
Wer bringt sie zurück!

Anhang 3

Prosodie

Goethe					
	XxXxXxXx	XxXxXxXx	XxXxXxX_	XxXxXxX_	XxXxXxX_
	XxXxXxXx	XxXxXxXx	_	_	_
XxXxXxXx	XxXxXxXx	XxXxXxX	XxXxXxXx	XxXxXxXx	XxXxXxXx
XxXx**x**XxXx	XxXxXxX		XxXxXxX	XxXxXxX	XxXxXxX
XxXxXxXx		XxXxXxXx	XxXxXxXx	XxXxXxXx	XxXxXxXx
XxXxXxX	XxXxXxXx	XxXxXxXx	XxXxXxXx	XxXxXxX_	XxXxXxXx
	XxXxXxX_	XxXxXxX	XxXxXxX	XxXxXxX	XxXxXxX
XxXxXxXx	XxXxXxX**x**				
XxXxXxXx		XxXxXxXx	XxXxXxXx	XxXxXxXx	XxXxXxXx
XxXxXxX	XxXxXxXx	XxXxXxX	XxXxXxX	XxXxXxX	XxXxXxX
	XxXxXxX				
XxXxXxXx		3. Maria			
XxXxXxX		Banuș b	4. Grete	5. Patricia	
	2. Maria		Tartler	Serbac	
1. Marcel	Banuș a	XxXxXxXx			
Romanescu			XxXxXxXx	XxXxXxXx	

Anhang 4

Männliche und weibliche Kadenz

Goethe	1. Marcel Romanescu	2. Maria Banuș a	3. Maria Banuș b	4. Grete Tartler	5. Patricia Serbac
f	f	f	f	f	f
f	f	f	**m**	**m**	**m**
f	f	f	f	f	f
m	m	m	m	m	m
f	f	f	f	f	f
f	**m**	f	f	**m**	f
m	**f**	m	m	m	m
f	f	f	f	f	f
m	m	m	m	m	m

Anhang 5

Anzahl der Silben in den Verszeile

Goethe	1. Marcel Romanescu	2. Maria Banuș a	3. Maria Banuș b	4. Grete Tartler	5. Patricia Serbac
8	8	8	8	8	8
7	**8**	**8**	7	7	7
8	8	8	8	8	8
7	7	7	7	7	7
8	8	8	8	8	8
8	**7**	8	8	**7**	8
7	**8**	7	7	7	7
8	8	8	8	8	8
7	7	7	7	7	7

Anhang 6

Reime

Goethe	1. Marcel Romanescu	2. Maria Banuș a	3. Maria Banuș b	4. Grete Tartler	5. Patricia Serbac
a	a	a	a	a	a
b a‘	b	b	b	b	b
c a‘‘	**a**	c	c	**a**	c a’
d	d	d	d	d	d b’
c a‘‘	c	c	**e**	c	**e**
a	**d**	a	a	**e** b’	a
d	**b**	d	d	d	d b’
a	a	a	a	a	a
d	d	d	d	d	d b’

Anhang 7

Fehlende Wörter (Rumänisch)

Goethe

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

1. Marcel Romanescu

Dezamăgirea dintâi

Ah, cine aduce zilele frumoase,
Acele zile ale iubirii **dintâi**,
Ah, cine aduce și numai un ceas
Ale **acelei** vremi plăcute înapoi!

Singur îmi hrănesc eu rana,
Și cu plângere mereu reînnoită
Plâng norocul pierdut.

Ah, cine aduce **zilele frumoase**,
Acea vreme plăcută înapoi!

2. Maria Banuș a

Întâia pierdere

Ah, cine aduce **zilele frumoase**,
Acele zile ale iubirii dintâi,
Ah, cine aduce și numai un ceas
Ale **acelei** vremi plăcute **înapoi**!

Singur îmi hrănesc eu rana,
Și cu plângere mereu reînnoită
Plâng norocul pierdut.

Ah, cine aduce zilele frumoase,
Acea vreme plăcută **înapoi**!

3. Maria Banuș b

Întâia pierdere

Ah, cine aduce **zilele frumoase**,
Acele zile ale iubirii dintâi,
Ah, cine aduce și numai un ceas
Ale **acelei** vremi plăcute **înapoi**!

Singur îmi hrănesc eu rana,
Și cu plângere mereu reînnoită
Plâng norocul pierdut.

Ah, cine aduce **zilele frumoase**,
Acea vreme plăcută **înapoi**!

4. Grete Tartler

Întâia pierdere

Ah, **cine aduce** zilele frumoase,
Acele zile ale iubirii dintâi,
Ah, cine aduce și numai un ceas
Ale **acelei** vremi plăcute **înapoi**!

Singur îmi hrănesc eu rana,
Și cu plângere mereu reînnoită
Plâng norocul pierdut.

Ah, cine aduce zilele frumoase,
Acea vreme plăcută înapoi!

5. Patricia Serbac

Întâia pierdere

Ah, cine aduce zilele frumoase,
Acele zile ale iubirii dintâi,
Ah, cine aduce și numai un ceas
Ale acelei vremi plăcute înapoi!

Singur îmi hrănesc eu rana,
Și cu plângere mereu reînnoită
Plâng norocul pierdut.

Ah, cine aduce zilele frumoase,
Acea vreme plăcută înapoi!

Anhang 8

Fehlende Wörter (Deutsch)

Goethe
Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

1. Marcel Romanescu
Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der **ersten** Liebe,
Ach, wer bringt **nur** eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt **die schönen Tage**,
Jene holde Zeit zurück!

2. Maria Banuș a
Erster Verlust

Ach, wer bringt **die schönen Tage**,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit **zurück**!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit **zurück**!

3. Maria Banuș b
Erster Verlust

Ach, wer bringt **die schönen Tage**,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit **zurück**!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt **die schönen Tage**,
Jene holde Zeit **zurück**!

4. Grete Tartler
Erster Verlust

Ach, **wer bringt** die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit **zurück**!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

5. Patricia Serbac

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

Anhang 9

Hizugefügte Wörter

Goethe

Erster Verlust

Ach, wer bringt die schönen Tage,
Jene Tage der ersten Liebe,
Ach, wer bringt nur eine Stunde
Jener holden Zeit zurück!

Einsam nähr' ich meine Wunde,
Und mit stets erneuter Klage
Traur' ich um's verlorne Glück.

Ach, wer bringt die schönen Tage,
Jene holde Zeit zurück!

1. Marcel Romanescu

Dezamăgirea dintâi

Unde-s zilele**-n risipă**
De **zburdalnică** iubire?
Cine **va**-nturna o clipă
Vremea gingașă-napoi?

Singur **stau de**-mi zgândăr rana
Și cu lacrămi veșnic noi
Plâng pierduta fericire.

Cine va-nturna**-n risipă**
Vremea gingașă-napoi?

2. Maria Banuș a

Întâia pierdere

Cine **poate** să-nvieze
Dulcea vreme-a primei dragosti,
Cine-un ceas **ne**-nvie doară
Din frumosul timp **apus**?

Singur rana-mi scurm **să doară**,
Și-n jelanii veșnic treze
Îmi bocesc norocul dus.

Cine **poate** să-nvieze
Dulcea vreme **ce-a apus**?

3. Maria Banuș b

Întâia pierdere

Cine **poate** să învie
Vremea dragostei dintâi?
Cine-nvie doar o oră
Din frumosul timp **apus**?

Singur îmi hrănesc durerea,
Tânguindu-mă **tot mie**
Și-mi jelesc norocul dus.

Cine **poate** să învie
Dulcea vreme **ce-a apus**?

4. Grete Tartler

Întâia pierdere

Ah, acele zile clare
De amor dintâi **în pârg**,
Cine-mi **mai** aduce **oare**
Stropi din timpul minunat?!

Singur îmi hrănesc eu rana,
Cu sporită jale plâng
Un noroc pierdut, **plecat**.

Ah, cine-mi aduce **oare**
Înapoi timp minunat?

5. Patricia Serbac

Întâia pierdere

Zilele cele frumoase,
Ale dragostei dintâi,
Fie și un ceas din ele,
Cine le-aduce 'napoi!

Singuratic rana-mi caut
Și cu veșnică ardoare
Plâng norocu-mi dus **de ploi**.

Zilele cele frumoase
Cine le-aduce ’napoi!

LOCALISATION ET VARIATION DIATOPIQUE DANS L'ESPACE VIRTUEL FRANCOPHONE

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Abstract: The present article aims at analyzing from a sociolinguistic perspective website localization in French-speaking countries, with a view to pointing out their tendency to standardize the linguistic content or, on the contrary, to preserve local cultural differences.

Keywords: *localization, globalization, diatopic varieties, francophone space*

1. Préambule

Un article, paru en 2006 dans la revue *Meta: Journal des traducteurs*, intitulé « Localisation et variation linguistique. Vers une géolinguistique de l'espace virtuel francophone » a constitué le point de départ de cette étude. Cet article cherchait à « mesurer l'influence de la localisation sur la diversité linguistique en vérifiant si les sites localisés pour les publics d'expression française tendaient vers l'uniformisation par l'internationalisation de leur contenu linguistique, ou, au contraire, vers l'affermissement des différences culturelles locales. » (Bouffard et Caignon, 2006: 806). L'étude s'arrêtait sur l'analyse de quatre sites franco-européens et du site canadien-français de l'entreprise Mercedes-Benz et constatait que la localisation du site canadien-français contribuait au maintien de la langue française sur la Toile, alors que la localisation des sites franco-européens tendait plutôt vers l'uniformisation.

Huit ans après, en 2014, la situation a-t-elle changé? Une ré-analyse du même corpus montre de nombreuses différences. L'examen diachronique laisse entrevoir plutôt la tendance actuelle vers l'uniformisation lexicale, caractérisée par la diminution des traits distinctifs existant entre les diverses communautés d'expression française.

Une question se pose de nos jours: « la mondialisation menace-t-elle les cultures jusque dans leur expression la plus intime, la langue »? (Bernier, 2001:3).

2. Mondialisation et localisation - Aspects théoriques

La mise en place de technologies de l'information à l'échelle mondiale et surtout la diffusion du phénomène « Internet », l'établissement de marchés financiers intégrés au niveau international ainsi que le développement des entreprises multinationales et transnationales constituent les grandes nouveautés de la mondialisation du début du XXIe siècle.

La mondialisation (ou globalisation) c'est « le processus d'intégration des marchés qui résulte de la libéralisation des échanges, de l'expansion de la concurrence et des retombées des technologies de l'information et de la communication à l'échelle planétaire »[1]. La mondialisation économique est accompagnée d'une mondialisation linguistique qui englobe deux directions: « d'une part, une tendance centripète caractérisée par l'engouement pour une langue mondiale, mais d'autre part, une tendance centrifuge caractérisée par la volonté de maintenir les langues nationales. » (Scarpa, 2010 : 333). Malgré la domination d'une « langue anglo-américaine », qui se manifeste avec le plus d'intensité sur internet (connue sous le nom de *English as Lingua Franca* et représentant une forme d'anglais utilisée à des fins sociales et commerciales par des locuteurs n'ayant pas l'anglais comme langue maternelle), c'est la deuxième tendance qui semble prévaloir.

Même si l'anglais est encore la langue dominante sur la Toile si l'on en juge par le pourcentage des sites en anglais, on constate que, dès le début du siècle, ce pourcentage est en baisse, aujourd'hui sa part ne représentant plus de 25% du total environ. À cela s'ajoute une constante croissance de l'utilisation des services en ligne chez les non-anglophones.

Selon les statistiques, le nombre d'internautes dans le monde franchira la barre des trois milliards d'ici la fin de l'année 2014. En 2013, le monde comptait 2,7 milliards d'internautes soit 38,8 % de la population[2]. Le nombre des internautes de langue française, la huitième langue la plus importante sur Internet, était de 59,8 millions d'utilisateurs en 2010 selon internetworldstats.com,[3] avec une

[1] Organisation des Nations Unies pour l'éducation, la science et la culture, "Mondialisation/globalisation". [en ligne]. Accessible à l'adresse: http://www.unesco.org/new/fr/social-and-human-sciences/themes/international-migration/glossary/globalisation/ (consulté le 7 juin 2014).

[2] Archimag.com, "2,7 milliards d'internautes dans le monde". [en ligne]. Accessible à l'adresse: http://www.archimag.com/vie-numerique/2014/05/09/ (consulté le 7 juin 2014).

[3] Internet World Stats, "Top Ten Languages in the Internet". [en ligne]. Accessible à l'adresse: http://www.internetworldstats.com/stats7.htm (consulté le 7 juin 2014).

tendance de croissance. Devant cette réalité, les entreprises doivent tenir compte de la spécificité linguistique et culturelle des consommateurs.

Pour pouvoir capter de nouveaux clients sur ce marché en croissance, les entreprises proposent des sites web spécifiquement localisés, car, « malgré les pressions de la mondialisation, les clients des marchés régionaux sont de plus en plus exigeants et s'attendent à ce qu'on s'adresse à eux dans leur langue en respectant leur culture » (Bouffard et Caignon, op.cit.: 808). Avec la langue française - parlée par environ 220 millions de personnes à travers le monde en 2010, dans 29 pays - les entreprises peuvent toucher plusieurs pays francophones qui sont des marchés potentiels intéressants du fait de la force de leur économie. La localisation d'un site vers le français devient alors un élément essentiel pour les entreprises pour affirmer leur présence numérique sur les marchés francophones.

La localisation vise essentiellement à adapter un produit aux spécificités linguistiques, culturelles et techniques du marché cible. Elle représente en fait, à côté de l'internationalisation, l'un des deux aspects de la mondialisation. En effet, le processus a une étape initiale, dans laquelle on neutralise un produit informatique "pour lui permettre de prendre en charge une multitude de langues et de conventions culturelles et, ainsi, faciliter le processus de localisation." (Dubé, 2007: 31)

Ensuite, dans une seconde étape, on assiste à l'adaptation

> *des produits, processus, concepts et structures d'organisation à un public/marché particulier de la planète caractérisé par des modes de conceptualisation, des raisonnements, des systèmes de valeurs, des préjugés, mais aussi et surtout par des variétés de langues (ou d'autres codes) clairement identifiables. (Daniel Gouadec, 2003: 528)*

Sur le plan du transfert linguistique, c'est-à-dire le passage d'une langue à une autre, en localisant on change à la fois la langue et le système culturel.

3. Corpus et cadre d'analyse

À travers cette étude, nous allons essayer d'analyser l'influence de la localisation sur la diversité linguistique en vérifiant si les sites localisés pour le public francophone tendent vers une langue uniformisée ou, au contraire, vers une langue présentant des spécificités linguistiques correspondant à un certain pays. L'analyse s'appuie sur le modèle utilisé par Paula Bouffard et Philippe Caignon

dans leur article intitulé « Localisation et variation linguistique. Vers une géolinguistique de l'espace virtuel francophone ».

Pour discuter sur les tendances observées, notre démarche passe par l'étude comparative de quelques sites de langue française localisés pour des publics géolinguistiques différents. Les données de notre étude sont fondées sur l'analyse lexicale et terminologique d'un échantillon de quatre sites localisés qui appartiennent aux plus grosses entreprises mondiales par leurs profits dans le secteur de la construction automobile, selon la liste des Fortune Global 500[4]: Volkswagen AG (avec la marque Volkswagen), Daimler (avec la marque Mercedes-Benz), Hyundai (avec la marque Hyundai) et l'Alliance Renault-Nissan (avec la marque Renault)[5].

Une fois ce critère de représentativité établi, le choix des marques de véhicules sur lesquelles portera l'analyse dépend de leur présence simultanée dans l'espace virtuel francophone. Notre but étant de sonder la variation diatopique, nous avons eu recours à des sites de langue française qui desservent des pays de l'Afrique (L'Algérie, Le Maroc, La Tunisie), de l'Amérique du Nord (le Canada) et de l'Europe (la Belgique, la France, le Luxembourg et la Suisse). En tenant compte du fait que l'Internet s'actualise constamment, nous avons établi une période de temps déterminé, les mois de mai et de juin 2014, pour travailler sur un corpus fermé.

Le volume textuel et la nature de l'information pouvant varier de façon considérable d'un site à l'autre, le corpus qui sous-tend ce travail de recherche a été restreint aux éléments linguistiques qui remplissent une fonction active dans l'interface utilisateur, se trouvant au premier plan de l'intéraction humain-ordinateur: les menus, les éléments de navigation, l'envoi d'e-mails. De plus, grâce à la stabilité de ces éléments – qui peuvent être des termes simples ou des syntagmes, des expressions ou même des phrases qui appartiennent au domaine informatique ou commercial, - la comparaison entre les divers sites web est facilitée.

Les unités lexicales choisies par les localisateurs peuvent s'avérer culturellement neutres ou culturellement marquées, elles peuvent avoir une valeur internationale ou locale. La valeur internationale renvoie aux emplois répandus des unités recensées dans l'ensemble des pays de l'espace francophone; au

4 Classement Global 500 du magazine Fortune de 2013. [en ligne]. Accessible à l'adresse: http://fortune.com/global500/total-s-a-10/ (consulté le 7 juin 2014).
5 La liste des sites Internet sur laquelle s'appuiera cette étude peut être consultée dans la bibliographie.

contraire, leur valeur locale est déterminée par la présence des éléments spécifiques à une communauté linguistique donnée au sein d'un pays. À cela s'ajoute évidemment la présence des emprunts à l'anglais. L'analyse permettra ainsi de dresser un portrait de la variation linguistique de quelques sites web du domaine de la production et du commerce d'automobiles localisés en français.

4. Analyse du corpus

Le cadre du travail étant posé, nous procédons à l'analyse du corpus. Nous comparerons au sein des différents sites d'automobiles les notions liées à la navigation sur les sites web, aux produits et aux services de l'industrie automobile.

4.1. Notions liées à la navigation sur les sites web

Etant donné que pendant un certain nombre d'années l'anglais a été la langue de travail exclusive des informaticiens, ces notions ont d'abord reçu des appellations anglaises, comme, par exemple *Home page, Search, Contact, Follow us on, Email, Send, Newsletter, News, Legal Statement, Sitemap.* Au cours de cet article, nous exposerons en détail un échantillon de quatre notions représentatives.

Tableau 1

La notion *Home Page*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	Page d'accueil	Accueil	Symbôle Page d'accueil	Logo Hyundai
	FRANCE	Accueil	Accueil	Symbôle Page d'accueil	Logo Hyundai
	LUXEMBOURG	Page d'accueil	Logo Volkswagen	Symbôle Page d'accueil	Logo Hyundai
	SUISSE	Page d'accueil	Logo Volkswagen	Symbôle Page d'accueil	Logo Hyundai
AFRIQUE	**ALGÉRIE**	Page d'accueil	Logo Volkswagen	Symbôle Page d'accueil	Logo Hyundai
	MAROC	Page d'accueil	Accueil	Symbôle Page d'accueil	Logo Hyundai
	TUNISIE	Page d'accueil	Logo Volkswagen	Symbôle Page d'accueil	Logo Hyundai
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Page d'accueil	Accueil	Symbôle Page d'accueil	Logo Hyundai

Première page d'un site web, *la page d'accueil* se distingue par le fait qu'elle sert généralement de présentation et contient tous les liens, sous forme d'images et d'hypertextes, pour se diriger à travers les différentes parties du site.

Si en 2006 les sites de Mercedes-Benz destinés à la Belgique, au Luxembourg et à la Suisse localisaient en utilisant l'emprunt intégral *home*[6]*,* de nos jours l'anglicisme, qui est une troncation du terme *Home Page* a été remplacé presque uniformément par la structure *Page d'accueil* (ou tout simplement la forme *Accueil,* comme le fait, par exemple, le site de Volkswagen). Ces formes appartiennent au français international et donc leur présence encourage l'existence de la langue française dans l'espace virtuel. D'autre part, le site de Renault a préféré de remplacer le syntagme *page d'accueil* avec l'affichage du

[6] V. Bouffard Paula et Philippe Caignon. (2006). « Localisation et variation linguistique. Vers une géolinguistique de l'espace virtuel francophone ». [en ligne]. Accessible à l'adresse: http://id.erudit.org/iderudit/014344ar (consulté le 7 juin 2014)

bouton *accueil* dans la barre d'outils du navigateur, en gagnant ainsi de l'espace pour la présentation d'autres informations utiles. Une solution similaire a été adoptée par tous les sites de Hyundai et par les sites luxembourgeois, suisse et tunisien de Volkswagen, qui ont fait appel à l'utilisation du logo (symbole de la marque d'autos) à la place de l'onglet *page d'accueil*. L'interface est ainsi améliorée et rendue plus intuitive grâce à ces boutons qui sont plus faciles à sélectionner. L'usage des symboles dans l'interface utilisateur dénote une certaine modernité et la tendance vers l'uniformisation planétaire.

Tableau 2

La notion *Email*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	E-mail	Adresse E-mail; E-mail	E-mail; Courriel	E-mail
	FRANCE	Adresse email	Adresse email	Email	Adresse e-mail
	LUXEMBOURG	E-mail	E-mail	Email	E-mail
	SUISSE	E-mail	E-mail	E-mail	E-mail
AFRIQUE	**ALGÉRIE**	E-mail	Adresse électronique	Email	E-mail
	MAROC	E-mail	E-mail	E-mail	E-mail
	TUNISIE	Email	Adresse E-mail	Email	E-mail de contact
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Courriel; Adresse courriel	Courriel; Adresse courriel	-	Courriel; Adresse courriel

La majorité des sites a déjà adoptée le terme *email,* un emprunt à l'anglais qui remplace le terme français *courrier électronique*. Les sites canadiens - français se distinguent nettement des autres sites par l'emploi du mot *courriel* et de la structure connexe *Adresse courriel*. Le terme *courriel* est un mot-valise, formé par la fusion d'éléments du syntagme *courrier électronique*, qui est, à son tour, un calque de l'anglais *email.* En 2003, la "Délégation générale à la langue française et aux langues de France"[7] a adopté dans les textes officiels cette appellation d'origine québécoise. Ainsi, les administrations et les services publics

[7] http://www.culture.fr/culture/dglf/cogeter/20-06-03-courriel, (consulté le 2 juin 2014).

français ont l'obligation d'utiliser ce terme de préférence à tout autre. Et pourtant, malgré les recommandations officielles, un compromis a été préféré pour la localisation des sites français, c'est-à-dire la création d'une structure hétérogène par une juxtaposition du français et de l'anglais: *Adresse email*. L'anglicisation lexicale dans la majorité des sites analysés témoigne la tendance vers l'uniformisation.

Tableau 3

La notion *Legal Statement*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	Mentions légales	Mentions légales	Informations légales	Mentions légales
	FRANCE	Mentions légales	Informations légales	Mentions légales	CGU
	LUXEMBOURG	Informations juridiques	Informations légales	Informations légales	Mentions légales
	SUISSE	Mentions légales	Impressum	Infos légales	Legal/ Aspects légaux
AFRIQUE	**ALGÉRIE**	Legal Notice	Mentions légales	Mentions légales	-
	MAROC	Mentions légales	Mentions légales	Informations légales	-
	TUNISIE	Droits d'auteur	Informations	Infos légales	Mentions légales
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Informations juridiques	Notes légales	-	Légal

Les contenus mis en ligne par l'intermédiaire d'un site web doivent respecter des règles légales, qui sont condensées dans une rubrique à part. Pour désigner cette rubrique, les sites localisés pour les pays francophones analysés emploient avec variation les constructions *Mentions légales/ Informations légales, Notes légales* ou *Informations juridiques.* Les sites suisse et tunisien de Renault utilisent l'abréviation familière *infos* dans la structure *Infos légales*, tandis que le site suisse de Hyundai préfère, dans deux onglets différents, l'emprunt anglais *legal* et la construction française *Aspects légaux*. Fait intéressant, le site suisse de Volkswagen intègre le terme à valeur locale *Impressum,* qui, dans la Suisse romande*,* la partie francophone de la Suisse, désigne l'encart dans une publication périodique, destiné à contenir les mentions légales obligatoires et les

informations administratives concernant la publication. Ce terme d'origine latin est un emprunt de la Suisse germanophone.

Tableau 4

La notion *Sitemap*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	Plan du site	Plan du site	Plan du site	Plan du site
	FRANCE	Plan du site	Plan du site	Plan du site	-
	LUXEMBOURG	Plan du site	Plan du site	Plan du site	-
	SUISSE	Sitemap	Sitemap	Plan du site	Sitemap
AFRIQUE	**ALGÉRIE**	Sitemap	Plan du site	Plan du site	-
	MAROC	Plan du site	Plan du site	Plan du site	-
	TUNISIE	Sitemap	-	Plan du site	Plan du site
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Plan du site	Plan du site	-	Carte du site

L'onglet *Sitemap* présente la structure du site, la carte visuelle qui sert à aider les internautes à trouver les informations nécessaires. Trois des sites suisses analysés, ainsi que les sites algérien et tunisien de Mercedes-Benz font recours à l'anglicisme *sitemap,* montrant un affaiblissement linguistique assez fort. Au contraire, les autres sites franco-européens tendent vers l'uniformisation linguistique en préférant la construction française *Plan du site.* Une variante singulière est présentée par le site canadien de Hyundai qui utilise le calque *Carte du site.*

4.2. Notions liées aux produits et aux services de l'industrie automobile

Parmi la multitude d'onglets qui se réfèrent aux produits et aux services de l'industrie automobile, nous avons choisi les notions *Vehicles, Car Configurator* et *Dealer Locator;* celles-ci représentent les plus utilisés boutons par la majorité des internautes qui visent l'acquisition d'une voiture.

Tableau 5

La notion *Vehicles*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	Véhicules neufs	Showroom	La gamme Renault	Modèles
	FRANCE	Nos modèles	Modèles	La gamme Renault	Gamme
	LUXEMBOURG	Véhicules neufs	Modèles	La gamme Renault	Modèles
	SUISSE	Véhicules neufs	Modèles	La gamme Renault	Modèles
AFRIQUE	**ALGÉRIE**	Aperçu des modèles	Modèles	Véhicules particuliers/ Véhicules utilitaires	Showroom
	MAROC	Véhicules neufs	Modèles	La gamme Renault	Gamme
	TUNISIE	Aperçu des modèles	Modèles	La gamme Renault	Gamme
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Achat d'une Mercedes-Benz; Voitures neuves	Modèles	-	Gamme de Véhicules

La marque Mercedes-Benz préfère le syntagme *Véhicules neufs* pour la Belgique, le Luxembourg, la Suisse et le Maroc, à différence du Canada qui le remplace par *Voitures neuves.* Le site localisé pour la France adopte la construction *Nos modèles,* où l'utilisation de l'adjectif possessif rend le consommateur plus proche du produit final. Toujours pour la variante *Modèles* optent la marque Volkswagen dans la localisation de ses sites de l'Europe, de l'Afrique et du Canada-français, le substantif suggérant la diversité et l'adaptabilité aux préférences du client. Ces exemples révèlent une situation de maintien linguistique dans l'uniformité. La seule exception est la Belgique, qui fait appel à un emprunt intégral à l'anglais, le terme *Showroom,* qui donne au client l'impression de se trouver dans un espace de présentation au sein d'un magasin. L'anglicisme *showroom* est préféré par l'entreprise sud-coréenne Hyundai dans la localisation de son site pour l'Algérie. La même entreprise se sert du terme *Modèles* en Belgique, au Luxembourg et en Suisse et du terme *Gamme* en France et dans les pays africains le Maroc et la Tunisie pour désigner l'ensemble des produits proposés par Hyundai et répondant à différents besoins des clients. Au Canada, Hyundai emploie le syntagme

Gammes de Véhicules. À différence de Hyundai, Renault n'a pas de site au Canada, mais utilise uniformément la construction *La gamme Renault* dans la localisation des sites de l'Europe et de L'Afrique. La seule exception est l'Algérie, qui présente le même concept en deux rubriques différentes: *Véhicules particuliers* et *Véhicules utilitaires.*

Tableau 6

La notion *Car Configurator*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	Configurateur	Car configurator	Configurateur	Configurer votre Hyundai
	FRANCE	Configurer votre Mercedes-Benz; Configurateur	Configurateur	Configurer votre véhicule	Configurer
	LUXEMBOURG	Configurateur	-	Configurer votre véhicule	Configurer
	SUISSE	Configurateur	Configurateur	Configurateur	Configurer
AFRIQUE	**ALGÉRIE**	-	-	Configurer votre véhicule	Choisissez votre véhicule
	MAROC	-	-	Configurer votre véhicule	-
	TUNISIE	-	-	-	-
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Construire votre Mercedes-Benz	Configuration	-	Construction et prix

Le configurateur permet de choisir un modèle de véhicule automobile et ses options. Utilisé par la majorité des sites des constructeurs d'automobiles, la fonction configuration permet au client d'arriver au produit le mieux adapté à ses exigences et dans le même temps d'obtenir le prix correspondant à la configuration choisie. Pour exprimer la notion, les sites emploient la forme *Configurateur* et les variantes *Configuration, Configurer votre véhicule*. Dans le langage spécialisé de l'informatique, *configurer* est un terme utilisé pour désigner l'action de "régler les paramètres d'un logiciel ou d'un matériel pour le faire fonctionner dans des conditions données." [8] Dans ce cas d'uniformisation,

[8] http://www.larousse.fr/dictionnaires/francais/configurer/10909899?q=configurer#801021 (consulté le 26 mai 2014).

il y a une stabilisation des traits culturels distinctifs de chaque communauté linguistique. À l'opposé on rencontre deux situations: le site belge de Volkswagen emploie la forme anglaise *Car configurator* pour exprimer la notion tandis que les sites canadiens de Mercedes-Benz et de Hyundai ainsi que le site algérien de Hyundai privilégient des constructions comme *Construire votre Mercedes-Benz*, *Construction et prix,* respectivement *Choisissez votre véhicule*. Dans le premier cas, nous assistons d'une part à l'introduction de traits culturels étrangers au sein d'une culture d'expression française et d'autre part à une augmentation des traits culturels différenciateurs entre les communautés francophones. Les francophones européens se sentent probablement moins menacés par l'invasion de l'anglais et intègrent des mots anglophones dans leur français, complètement à l'opposé de ce que font par exemple les Québécois.

Tableau 7

La notion *Dealer Locator*

		MERCEDES-BENZ	**VOLKSWAGEN**	**RENAULT**	**HYUNDAI**
EUROPE	**BELGIQUE**	Partenaires	Dealer Locator	Concessionnaires	Réseau / Distributeur
	FRANCE	Où nous trouver?/ Trouver un Distributeur	Réseau	Réseau Renault	Réseau / Trouver un distributeur / Votre concessionnaire
	LUXEMBOURG	Nos interlocuteurs	Concessionnaires	Concessionnaires	Réseau / Distributeur
	SUISSE	Interlocuteurs	Demande du concessionnaire	Concessionnaires	Concessionnaires
AFRIQUE	**ALGÉRIE**	-	Réseau des concessionnaires	Trouvez un concessionnaire/ Dealer locator/ Trouver un agent	Points de vente / Trouver un distributeur
	MAROC	Recherche de distributeur	Réseau de vente/ Concessionnaires	Concessionnaire	Votre Points de vente
	TUNISIE	Nos concessionnaires	Concessionnaires	Concessionnaires	Réseaux / Trouver un distributeur
AMÉRIQUE DU NORD	**CANADA-FRANÇAIS**	Trouvez un concessionnaire	Concessionnaires	-	Recherche de concessionnaire/ Trouver un concessionnaire

Le même phénomène s'observe pour la notion *dealer locator.* Le site destiné à la Belgique, localisé par Volkswagen, utilise cet anglicisme sans équivalent français mais qui est entré dans l'usage courant, avec une prononciation adaptée, étant admis par les dictionnaires et les grammaires. Le site algérien de Renault l'utilise aussi, à côté du terme *concessionnaire* ou du terme *agent.*

En fonction du niveau de représentation choisi par les marques d'autos sur les marchés cibles, nous pouvons remarquer une grande diversité de termes, comme, par exemple: *distributeur, concessionnaire, partenaire, interlocuteur* et *agent* et de quelques syntagmes: *Réseau de vente, Réseau des concessionnaires, Points de vente*.

Le plus favorisé semble être le mot *concessionnaire*, présent dans tous les sites francophones de la marque Volskwagen analysés, à l'exception du site belge, dans les sites localisés pour Renault (outre le site français qui emploie la construction *Réseau Renault*) et encore dans les sites suisse et canadien de Hyundai et dans le site canadien de Mercedes-Benz. En contraste avec les autres termes mentionnés, seulement le mot *concessionnaire* renvoie à l'idée de représentation exclusive d'une marque pour la vente d'un produit.

En étudiant les notions qui se réfèrent aux produits et aux services de l'industrie automobile, nous pouvons constater la tendance à l'uniformisation dans l'ensemble des sites. Lorsqu'il y a variation, le plus souvent celle-ci est due au recours aux emprunts à l'anglais.

5. Conclusions

Devant ces résultats, on constate que les sites canadiens se caractérisent par leur rectitude linguistique. En effet, les unités recensées appartenant aux onglets du menu principal évitent toute intrusion linguistique anglaise. Les formulations sont claires, accessibles et gardent les caractéristiques locales de la langue française, ce qui contribue au maintien de la culture francophone de la communauté la plus isolée sur le plan géolinguistique.

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Algérie : http://www.algerie.mercedes-benz.com/
Algérie : http://www.hyundai-algerie.com/
Belgique : http://www.hyundai.be/fr/
Belgique : http://www.mercedes-benz.be/
Belgique : http://www.new.volkswagen.be/fr.html
Belgique : http://www.renault.be/fr/
Canada-français : http://www.hyundaicanada.com/fr/Default.aspx
Canada-français : http://www.mercedes-benz.ca/
Canada-français : http://www.vw.ca/fr.html
France : http://www.hyundai.fr/
France : http://www.mercedes-benz.fr
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Maroc : http://www.hyundai.ma/
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Maroc : http://www.volkswagen.ma/fr.html
Suisse : http://hyundai.ch/fr/
Suisse : http://www.mercedes-benz.ch/
Suisse : http://www.renault.ch/fr/
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ZUM STAND DER DISKUSSION UM DIE FRAGE DER INTERKULTURELLEN KOMPETENZ

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Abstract: The paper describes and assesses the main approach of the intercultural competence concept, starting from nowadays research in the German cultural area. The debates, that put forward deep conceptual and methodical differences, often confronting the contenders positions, bring out both the actuality and also the complexity of the theme. Recent questions such as: in what situations is the intercultural competence necessary? – which is its purpose? – has it a general or a specific character? – how is intercultural competence conceptualised? – all these questions have presupposed not only the redefinition of the concept itself, but they have implied the re-discussion of some fundamental concepts, for instance, culture and education, as well as some primary relations, as the one between "self" and "the other".
Not only is the theoretical relevancy of the concept intercultural competence examined in the present article, but also the directions and the possibilities of development of this competence, the various methods of the intercultural learning and the ways of evaluation of the achieved progress. We have presented from this perspective some dynamic patterns of the intercultural qualification, together with the assessment of their efficiency, made according to criteria that stick, necessarily, to the purpose.
Of a particular real value proves to be the assimilation of the intercultural competence with a general practical competence, now its social component goes with the partial competences regarding the person who realizes the cultural transfer, the domain and the strategic context in which he or she operates.
By means of this study, the translator may acquire an overall perspective on the present stage of the interculturality research area and also methodical suggestions for his or her own analysis and willing approach.

Keywords: *intercultural competence; structure patterns of intercultural competence; processual patterns of intercultural competence; culture; intercultural learning.*

Die nachhaltigst wirkende Debatte um die Frage der „interkulturelle Kompetenz" löste der Psychologe Alexander Thomas 2003 aus, mit seinem in der Zeitschrift „Erwägen, Wissen, Ethik" erschienenen Beitrag „Interkulturelle Kompetenz. Grundlagen, Probleme und Konzepte" (Thomas, 2003). Der Autor bemühte sich um eine kompakte Definition der interkulturellen Kompetenz, die in der Fachliteratur häufig zitiert wird:

> *Interkulturelle Kompetenz zeigt sich in der Fähigkeit, kulturelle Bedingungen und Einflussfaktoren im Wahrnehmen, Urteilen, Empfinden und Handeln bei sich selbst und bei anderen Personen zu erfassen, zu respektieren, zu würdigen und produktiv zu nutzen im Sinne einer wechselseitigen Anpassung, von Toleranz gegenüber Inkompatibilitäten und einer Entwicklung hin zu synergieträchtigen Formen der Zusammenarbeit, des Zusammenlebens und handlungswirksamer Orientierungsmuster in Bezug auf Weltinterpretation und Weltgestaltung (op. cit.: 143).*

Thomas´ Hauptartikel wurde dann im Rahmen der angeführten Fachzeitschrift von über dreißig Wissenschaftlern aus unterschiedlichen disziplinären Perspektiven kontrovers kommentiert.

In ihrer Analyse dieser zum Teil heftig entfachten Debatte stellte die Berliner Professorin für Unternehmensführung und Kommunikation Stefanie Rathje heraus, dass die kritischen Stellungnahmen hauptsächlich um grundlegende Fragen wie Ziel, Generik/Spezifik und Anwendungsgebiet des Konzepts „interkulturelle Kompetenz" und um den Inhalt des Grundbegriffs „Kultur" kreisten (Rathje, 2006).

In der vorliegenden Untersuchung werden wir zunächst an diese Darstellung des Forschungsstands des Konzepts „interkulturelle Kompetenz" und an ihre Struktur der Hauptfragen anknüpfen; dann sollen die Weiterentwicklung dieser Ansätze kritisch verfolgt und die neu erarbeiteten Einstellungen zum Thema differenziert besprochen werden.

1. Was bewirkt interkulturelle Kompetenz?

Unter den Zielvorstellungen interkultureller Kompetenz der untersuchten Stellungnahmen unterscheidet Rathje solche, die den Erfolg im ökonomischen Sinn ins Auge fassen von den aus pädagogischer Sicht entspringenden, die ihn in den Hintergrund schieben zugunsten einer menschlichen Weiterentwicklung.

1.1 Effizienz

Auf Effizienz sind solche Ansätze ausgerichtet, die bei interkulturell kompetenten Interaktionspartnern einen besonderen Wert auf die Fähigkeit legt, "die beteiligten Kulturen so zu verstehen, dass sich eine für alle Beteiligten zufriedenstellende und angenehme Zusammenarbeit entwickeln kann, damit die vorhandene Diversität [...] optimal für die Erreichung gemeinsamer Ziele genutzt werden kann" (Michael Schönhuth, zitiert nach Ratje, 2006: 5).

Kritische Positionen zu den erfolgsorientierten Zieleinstellungen der interkulturellen Kompetenz weisen darauf hin, dass hier eine Manipulationsgefahr lauert, da die interkulturelle Kompetenz zur Durchsetzung der Vorteile der mächtigeren Partner missbraucht werden könnte: "Es geht eben nicht immer nur um das interkulturelle Verstehen im Sinne des Vermeidens von Missverständnissen. Manchmal werden diese Missverständnisse im Interesse der Kontrolle und der Macht in der interkulturellen Kommunikation auch bewusst provoziert" (Wolfgang Frindte, 2003: 171). Einläuchtend stellt Ahmed Aries die Strategie der Machtausübung durch interkulturelle Kompetenz dar: wenn man der Versuchung unterliegt, das "Gegenüber als etwas zu betrachten, das durch Erklärbarkeit manipulierbar wird", sei die Neigung zur Instrumentalisierung der interkulturellen Fähigkeiten schon wirksam, denn "schließlich will der, der 'versteht', weil er erklären kann, als Verhandelnder zum Erfolg kommen [...]" (Aries, 2003: 153).

Problematisch wird weiter, wenn man im Zuge der Bestrebungen dem Erfolg-Kriterium zu genügen, an die interkulturelle Kompetenz übermäßige Anforderungen dadurch stellt, dass von ihr das Erreichen der Gesamtziele der interkulturellen Interaktion abverlangt. Nach Werner Herzog sollte deswegen das Kompetenzziel möglist unabhängig von Erfolgskriterien gesetzt werden: "Die Anreicherung des Kompetenzbegriffs mit Erfolgskriterien vermehrt [...] die begriffliche Not, da zwischen Kompetenz und Performanz nicht mehr unterschieden werden kann." (Herzog, 2003: 179).

In ihren Kommentaren zu diesen kritischen Ansichten (*op.cit.*: 4), hob Stefanie Rathje weitere fragwürdige Momente der Begriffsbestimmung „interkulturelle Kompetenz" hervor, die dadurch aufkommen, dass man dabei Erfolgseinstellungen unangemäß miteinbezieht: in der Folge würde von ihr in einer interkulturellen Kommunikation vieles erwartet, was für sie nicht konstitutiv sei, sondern von den vielfältigen Rahmenbedingungen der interkulturellen Interaktion herrühre; die zuletzt genannten Faktoren (Z.B. der strategische Sinn, das Machtverhältnis der Verhandlungsteilnehmer usw.) entweder gingen in ihr auf, oder blieben unberücksichtigt. Die interkulturelle Kompetenz könne innerhalb interkultureller Interaktion nicht jene Hindernisse beseitigen, die schon im Rahmen **intra**kultureller Kommunikation von anderen Interaktionsfähigkeiten nicht aus dem Weg zu räumen seien. Aus diesen Gründen biete es sich an, ein Konzept 'interkultureller Kompetenz' mit minimalem Gehalt zu fassen.

1.2 Persönliche Weiterentwicklung

Die interkulturelle Kompetenz kann als Ziel erhalten, den Prozess der persönlichen Weiterentwicklung zu entfachen, bzw. voranzutreiben. Eine interkulturelle Interaktion gilt dann als gelungen, wenn die Kommunikationssubjekte bei sich, unabhängig von objektiver Zielsetzung, Fortschritte in die Richtung menschliche Entwicklung zu verzeichnen dürfen.

In dem zu besprechenden Diskussionsrahmen wurde diese Orientierung besonders von Alois Wierlacher vertreten, für den die interkulturelle Kompetenz die Fähigkeit der Interaktionspartner darstellt, eine„Veränderung ihrer selbst" in die Wege zu leiten; in der Folge könne sie bei ihnen die „Konstitution einer partiellen Gemeinsamkeit auf einer Sinnebene" verwirklichen (Wierlacher, 2003: 216).

Diese Position wurde von Stefanie Rathje in ihrer Untersuchung positiv bewertet, mit der Begründung, dass sie ein nicht instrumentalisierbares, nicht unhaltbar verheißunsvolles Konzept „interkulturelle Kompetenz" entwerfe (*op. cit.*: 6). In seiner Erwiderung, wirft ihr der Autor des Leitartikels jedoch eine Idealisierungstendenz vor, bei der Vernachlässigung von Handlungszielen – persönlicher, ökonomischer, politischer oder anderer Art –, die Menschen üblich sich in interkultureller Interaktion setzen. In der Sicht von Alexander Thomas sollten deswegen in der Zieldefinition „interkultureller Kompetenz" pragmatische Handlungsziele der Interaktionsteilnehmer unverkennbar miteinbezogen werden, um dadurch ein wirksames Konzept aufzustellen (Thomas, 2003: 223).

2. Ist interkulturelle Kompetenz eher eine kulturspezifische Kompetenz oder eine universelle Schlüsselkompetenz?

Aus Rathjes Überblicksbetrachtung ergibt sich ein breites Vorstellungsspektrum von ‚interkultureller Kompetenz', von einer mit reinen Kulturgehalt, bis zu einer komplexen, die soziale und Handlungskompetenzen dazurechnet.

1.1 Kulturspezifische Kompetenz

Den Ansatz ‚interkulturelle Kompetenz' als von Erfahrungen und Wissen in Bezug auf mehreren Kulturen ableitbar betrachtet Herzog mit Bedenken:

> *Anders als die Konzepte der sprachlichen und kommunikativen Kompetenz, die auf ein generisches Potential verweisen, das sich in verschiedenen Formen artikuliert [...], fehlt dem Begriff der interkulturellen Kompetenz eine vergleichbare theoretische Begründung. So bleibt offen, weshalb eine bikulturelle Kompetenz Ausdruck einer*

interkulturellen Kompetenz sein soll bzw. wie aus dem einen das andere hervorgehen kann. (Herzog, 2003: 179).

Mit Recht bekräftigt Rathje diese Position, indem sie darauf hinweist, dass ‚interkulturelle Kompetenz' nicht mit ‚Kulturkompetenz' zu identifizieren sei; die Tatsache, dass die erste eine Existenz in sich genießt, werde auch durch den Umstand bestätigt, dass Menschen mit fremdkulturellen Erfahrungen sich in zwischenkulturellen Zusammenhängen unterschiedlich kompetent zeigen. Für die Definition der ‚interkulturellen Kompetenz' erweise sich folglich diese Reduktion schließlich unbrauchbar.

1.2 Kulturübergreifende Kompetenz

Die ‚interkulturelle Kompetenz' hat einen selbstständigen Inhalt, wenn ihr Sinn sich aus dem Verfolgen allgemeinmenschlicher Weiterentwicklungsziele ergibt. So erweist sich aus der Sicht von Wierlacher ‚interkulturelle Kompetenz' als Fähigkeit „neue Ordnung zwischen Menschen verschiedener Kulturen zu stiften und fruchtbar zu machen" (Wierlacher, 2003: 216). Auch für Mechrils Betrachtungsweise zeigt sich ‚interkulturelle Kompetenz' als reinmenschliche Qualifikation, und zwar „jene Fähigkeit, die Erfahrung von kultureller Differenz und Fremdheit zu verarbeiten [...]" (Mecheril, 2003: 198).

Ähnlich entwirft Loenhoff das Konzept ‚interkulturelle Kompetenz' kulturübergreifend als die Fähigkeit „einer reflexiven Haltung gegenüber Fremdheit und damit als das Vermögen zu einem vernünftigen Umgang mit dem Umstand, dass sich der andere genau so an seinen wie man sich selbst an eigenen kulturellen Formvorlagen orientiert" (Loenhoff, 2003: 193).

In Hinblick auf diese Versuche, dem Begriff ‚interkulturelle Kompetenz' Gehalt zu erstellen, können wir Rathjes Einschätzung nachvollziehen, dass die oben zitierten Autoren in die Richtung ‚Fremdheitserfahrung' sachdienlich forschen; gleichzeitig vermissen wir – und die Rezensentin auch – präzisere Differenzierungen als: „neue Ordnung ... zu stiften" (Wierlacher, *op.cit.:* 216), „Fremdheit zu verarbeiten" (Mecheril, *op.cit.:* 198) und „reflexive Haltung gegenüber Fremdheit" (Loenhoff, *op.cit.:* 193).

1.3 Allgemeine Sozialkompetenz

Für die auf Handlungsziele ausgerichteten Ansätze ist ‚interkulturelle Kompetenz' aus unterschiedlichen Teilkompetenzen ausgemacht. Das Ergebnis dieser auf Listen und in Strukturmodellen zusammengestellten Teilkompetenzen kommt aber, von Fremdsprachen- und Landeskenntnissen einmal abgesehen, in die Nähe einer allgemeinen Sozialkompetenz. So ist Nový überzeugt, dass „[...]

die soziale Kompetenz ganz bestimmt eine Bedingung der interkulturellen Kompetenz ist, und die Empfindlichkeit gegenüber dem Phänomen der Multikulturalität kann also nur ihre qualitative Erweiterung sein" (Nový, 2003: 206). Und für Linck ist schlicht „keinen Unterschied zwischen sozialer und transkultureller Kompetenz" (Linck, 2003: 191) erkennbar.

Dass in einer interkulturellen Interaktion ein nötiges Maß an soziale Qualifikation erforderlich sei, steht schon außer Frage; die interkulturelle Kompetenz einer allgemeinen Sozialkompetenz gleichzusetzen, hieße trotzdem bei ihrer Bestimmung gerade die oft von Interaktionspartnern erfahrene „besondere Schwierigkeit" (Hansen, 2000: 318f.) der interkulturellen Interaktionssituationen übersehen, derer Untersuchung für die zu erarbeitende Definition vielversprechend wäre.

1.4 Allgemeine Handlungskompetenz

Weitere erfolgsorientierte Ansätze zu einer Zieldefinition der interkulturellen Kompetenz lassen soziale Kompetenzen durch zusätzliche Qualifikationen aus individuellen, fachlichen und strategischen Kompetenzgebieten unterstützen; was dabei hervorkommt, ist eine allgemeine Handlungskompetenz im interkulturellen Kontext (Bolten, 2006). Ausgehend von der Frage, ob es „genuin ‚interkulturelle' Teilkompetenzen [...] überhaupt gibt", deutet Bolten interkulturelle Kompetenz als „generelle Handlungskompetenz mit ‚interkulturellem Vorzeichen'" (Bolten, 2003: 157). Der Autor argumentiert, dass Leute mit Fremdheitserfahrung, denen aber fachliche Kompetenzen in einem für die jeweilige interkulturelle Interaktion relevanten Bereich fehlen, erfolglos sein könnten.

Zu Recht hebt die Rezensentin hervor, dass auch dieser Versuch, eine Zieldefinition der interkulturellen Kompetenz unter dem Aspekt der Effizienz zu erstellen, eben dadurch problematisch wird: Die interkulturelle Kompetenz werde „folgerichtig zur Transferfähigkeit allgemeiner Handlungskompetenz" (Rathje, 2006: 9) und damit entziehe sich ihrer Spezifik. Aus diesem Grunde schlägt Stefanie Rathje einen Wechsel der Perspektive vor, wodurch die interkulturelle Kompetenz nicht als Summe von Handlungskompetenzen, sondern als deren Voraussetzung zu betrachten. Ihr Vorschlag verwandelt die interkulturelle Kompetenz in eine Schlüsselkompetenz, was uns im Hinblick auf die oben bei Punkt 1.2 aufgezeichneten Überlegungen plausibel vorkommt.

3. Wie wird die interkulturelle Kompetenz konzeptualisiert?

Unterschiedliche theoretische Ansätze zur begrifflichen Auffassung der interkulturellen Kompetenz haben zu verschiedenen Listen-, Struktur und Prozessmodellen geführt.

Zunächst wurden aufgrund der Persönlichkeitsmerkmale von erfolgreichen Beteiligten an kulturellen Interaktionen interkulturelle Teilkompetenzen abgeleitet, und man verstand die interkulturelle Kompetenz als deren Summe. Aus der Fülle solcher Listen hat sich mit der Zeit im Rahmen interkultureller Trainings ein „Merkmalskern" herausgebildet. Dazu gehören u. a. „*empathy*", „*tolerance for ambiguty*", „*self-oriented role behaviour*", „*cultural awareness*", „*open-mindness*", „*respect for cultural differences*", „*interaction attentiveness*" und „Anpassungsfähigkeit" (Bolten, 2007: 22).

Seit den 90er Jahren wurden **Strukturmodelle** interkultureller Kompetenz entwickelt, die sich von den oben beschriebenen **Listenmodellen** abgrenzten. Sie systematisierten die Persönlichkeitsmerkmale nach **Affekt**, **Kognition** und **Konation**, wobei

- das affektive Gebilde: geringer Ethnozentrismus, Unvereingenommenheit, Offenheit und Einfühlungvermögen,
- das kognitive Gebilde: kulturelles Bewusstsein, self awareness, Selbsbewusstsein und realistische Erwartungen, und
- das konative (verhaltensbezogene) Gebilde: Respekt, Flexibilität, Sprechfertigkeit, Kommunikationsfähigkeit und Ambiguitätstoleranz umfasst. (vergl. Müller, S. / Gelbrich, K. , 2004, zitiert nach Bolten, 2007: 23)

Diese kulturellen Teilkompetenzen, die in den Trainings methodisch unabhängig voneinander entwickelt werden, durchdringen sich in der Praxis der interkulturellen Handlungen gegenseitig, und bilden nicht eine Synthese, sondern ein „synergetisches Produkt des permanenten Wechselspiels der genannten Teilkompetenzen" (*idem:* 24). In dem vorliegenden Zusammenhang habe man, nach Jürgen Bolten, nicht mit einem strukturellen, sondern mit einem **prozessualen** Begriff interkultureller Kompetenz zu tun.

Die **Prozessmodelle** interkultureller Kompetenz entsprechen einer Handlungskompetenz, wie sie seit den 90er Jahren, als Zusammenwirken von (a) Personal- oder Selbstkompetenz, (b) Sozialkompetenz, (c) Fachkompetenz und (d) Methodenkompetenz beschrieben wurde (vergl. John Erpenbeck, 2001,

zitiert nach Jürgen Bolten, 2007: 24). Allerdings ist die auf diese Weise zusammengesetzte Handlungskompetenz nicht neben den vier genannten Kompetenzen, sondern als synergetisches Ergebnis ihres Interaktionsverhältnisses zu verstehen.

Weitere auf das Individuum bezogene Ansätze haben zu **situativen** und zu **interaktionistischen** Modellen geleitet, die wohl die Kompetenz des Einzelnen einbeziehen, aber darüber hinaus die Rahmenbedingungen der Wechselwirkung oder Aspekte der Interaktion zwischen dem Einzelnen und der Situation in der dieser agiert berücksichtigen (vergl. Thomas, 2003: 142ff.)

4. In welchen Situationen wird interkulturelle Kompetenz relevant?

Auch in der Frage nach dem Anwendungsbereich interkultureller Kompetenz gehen die Ansichten auseinander: sollten die Individuen, die in interkulturellen Situationen wirken, zu unterschiedlichen Nationen bzw. Gesellschaften angehören, oder darf man schon von Entwicklung interkultureller Kompetenz sprechen, wenn sie als Mitglieder kleinerer unterschiedlicher Gruppen entsprechend tätig sind? Bei dieser Alternativmöglichkeit ist jedoch zu bemerken, dass die erste Variante ein Spezielfall der letzten darstellt.

4.1 Inter-nationale Interaktion

In dem Hauptartikel des besprochenen Sammelbandes ist implizite von Interaktionen zwischen Nationalkulturen die Rede; wie es in einem ihm geltenden Kommentar heißt, verteidige damit sein Autor „den Tatbestand echter, oft gegensätzlicher und prinzipiell unterscheidbarer kultureller Welten" (Krotz, 2003: 183). Die häufigst geteilte – und dadurch „echte" – Auffassung der Interkulturalität als Interaktionsqualifikation zwischen nationalen Kulturen wird hier sowohl von dem Hauptautor, wie auch von einem seiner Kommentatoren vertreten. Wie die Rezensentin anmerkt, ist diese Position gut nachvollziehbar, da sie für die breite Öffentlichkeit „politisch und wirtschaftlich besonders relevant erscheint" (Rathje, 2003: 10).

Im Rahmen der analysierten Debatte jedoch kritisieren sie Erziehungswissenschaftler wegen der zweckorientierten Denkart, die ihr zugrunde liege (vergl. Georg Auernheimer, 2003: 154) und Soziologen verbinden sie mit dem unrühmlichen Konzept der „deutschen Leitkultur" eines hessischen Ministerpräsidenten (Allolio-Näcke; Kalscheuer; Shimada, 2003: 151).

Rathje verweist dabei auf eine „problematische Inkonsequenz" des inter-nationalen Ansatzes, die dadurch entstehe, dass er wohl der Interaktion zwischen Individuen unterschiedlichen Ländern, ja zwischen Mitgliedern unterschiedlicher Nationalkulturen angemessen sei, aber im Falle der (z.B. durch Migration vorkommenden) innengesellschaftlichen Interkulturalität könne er schon nicht mehr wirksam sein (vergl. Stefanie Rathje 2003: 10).

Wir vertreten die Meinung, dass die von Rathje bemängelnde Inkonsequenz auf die begrenzte Reichweite des inter-nationalen Ansatzes zurückzuführen ist. Und dies ist wiederum von der engen tradierten Auffassung des Überbegriffs Kultur als Nationalkultur herzuleiten. Sobald man den Kulturbegriff nicht mehr durch nationalstaatliche bzw. sprachliche Grenzen einengt und nach einer umfangreichen Auffassung der Kultur sucht, kann man hoffen, einen entsprechend erweiterten Begriff der Interkulturalität erarbeiten zu können.

4.2 Inter-kollektive Interaktion

Ein oft verwendeter den nationalen und sprachlichen Rahmen überspringender Kulturbegriff lässt kulturelle Interaktionen zwischen Mitgliedern verschiedener von ihrer eigenen Kultur geprägten Menschenkreisen als Übungsfelder interkultureller Kompetenz ansehen. So weist Frindte darauf hin, dass schon „subkulturelle Zugehörigkeiten oder Organisations- und Unternehmenskulturen" (Frindte, 2003: 169) Wirkungsbereiche interkultureller Interaktion seien. Linck hebt hervor, dass Fremdheitserfahrungen nicht nur auf inter-nationaler Ebene angesiedelt seien, das Fremde erlebe man bereits im eigenen Land zwischen „Mann und Frau, Alt und Jung, Ossis und Wessis, [...]" (Gudula Linck, 2003: 191). Straub zeigt auf Merkmale kultureller Unterschiede unmittelbar in den einzelnen Menschen auf, denn „Gehören Differenz-, Pluralitäts, Alteritäts- und Fremdheitserfahrungen nicht ebenso zum praktischen Fundament ‚unseres' Selbst wie die fürs alltägliche Handeln notwendigen Schematisierungen, Typisierungen, [...] und andere Ordnungsleistungen"? (Straub, 2003: 209)

Solche Überlegungen veranlassten die Rezensentin das Anwendungsgebiet interkultureller Kompetenz jenseits des Rahmens der inter-nationalen Interaktionen im Sinne eines lebensweltlich ausgestalteten Kulturkonzepts zu erweitern, sodass es auch die inter-kollektiven Beziehungen einschließe. Seit dem Erscheinen der analysierten Beiträge fand diese Einstellung immer neue Befürworter, sie wurde allerdings problematisch empfunden, weil die kulturelle Spezifik der Kommunikation dabei undeutlich bleibt. Eine Hilfe leistet in dieser Hinsicht die Bestimmung interkultureller Kommunikation als „denjenigen Kommunikationsprozess [...], in dem Beteiligte die Eigenschaften dieses

Prozesses einschließlich der auftretenden Probleme und Konflikte auf kulturelle Differenz zurechnen" (Loenhoff, 2003: 193).

5. Was wird unter Kultur verstanden?

Die Diskussion um den Anwendungsbereich der interkulturellen Kompetenz stellte notwendigerweise den tradierten Begriff Kultur infrage, der das Attribut „national" in sich trägt. Wegen seiner in dem Hauptartikel der Zeitschrift vertretenen Kulturauffassung geriet bereits Thomas in dem Kreuzfeuer der Kritik: Ihm wurde Kulturdeterminismus, „Mystifizierung", „Eindimensionalität" oder „Universalismus" vorgeworfen (z. Allolio-Näcke et al. , 2003: 150f.). Die teilweise leidenschaftlich geführte Auseinandersetzung weist ausdrücklich darauf hin, dass diese Problematik unmittelbar den Kern der Debatte betrifft. Es ist aus diesem Grund zweckdienlich den Kulturbegriff in seiner Beziehung zur interkulturellen Kompetenz, zu untersuchen.

Der traditionsbeladene Denkansatz, der einen Kulturbegriff der höheren menschlichen Werte gebildet hat, wird häufig kritisiert aufgrund seiner voreingenommen elitären Einstellung sowie seiner dogmatischen weil unhistorischen Orientierung. Diesem „**engen**" Kulturbegriff setzt z. B. Jürgen Bolten den „lebensweltlich orientierten" **erweiterten** Begriff der Kultur entgegen, der „**alle** Lebensäußerungen umfasst", und auch die „Hochkultur" einbezieht (Bolten, 2007: 10). Man kann dem Autor nur zustimmen, dass im interkulturellen Lernen erst dieser integrative Kulturbegriff anwendbar sei, da er den vielfältigen Bedingungen der kulturellen Interaktionen gerecht werde; dies geschehe dank dem breiten Auffassungshorizont, den er ermöglicht, aber auch dem schwachen Wertungsbedürfnis, das mit ihm einhergeht.

Seinerseits wird der erweiterte Kulturbegriff weiter differenziert, indem man zwischen einer **geschlossenen** und einer **offenen** Auffassung der Kultur unterscheidet. Die aus geographischen, sprachlichen und/oder geistesgeschichtlichen Perspektiven vorgenommene Eingrenzung des Kulturbegriffs (*ibidem:* 16) erfolgt durch eine auf Effizienz ausgerichteten Zielsetzung, wie oben bei Punkt 1.1 beschrieben wurde.

Neben diesem pragmatisch geprägten Kulturbegriff, dessen Anwendung in bestimmten Zusammenhängen (z.B. Marketing) wohl legitim ist, und unterstützt von der Verbreitung der pluralistischen Weltsichten macht sich eine „offene" Kulturauffassung immer mehr geltend. Damit erscheinen Kulturen als „soziale Lebenswelten wechselnder Größe und Zusammensetzung", worin die

individuellen und kollektiven Identitäten „nicht mehr autonom und kohärent, sondern kohäsiv zu denken" sind (*ibidem:* 18).

In Anlehnung an eine Studie von Stefanie Rathje, die interkulturelle Fragestellungen vor dem Hintergrund der Entwicklungsbedingungen eines deutschen Unternehmens in Thailand behandelt (Rathje, 2004, zitiert nach Rathje, 2006: 12), wird im Weiteren von zwei entgegengesetzten Auffassungen des Kulturbegriffs ausgegangen.

5.1 Kohärenzbetonter Kulturbegriff

Das traditionelle Verständnis der Kultur, das seinen Ausgang von gemeinsamen Eigenschaften und Ähnlichkeiten innerhalb einer menschlichen Gruppe nimmt, bleibt dem Kohärenz-Gedanken verpflichtet, obwohl es dabei Unstimmigkeit, ja Gegensätzlichkeit doch gelten lässt. Indem er Kultur als „universelles, für eine Gesellschaft, Organisation und Gruppe aber sehr typisches Orientierungssystem" (Thomas, 2003: 138) definiert, legt Thomas den Grundbegriff dieser Betrachtungsweise dar. Unter „Orientierungssystem" fasst er die Gesamtheit der von ihm genannten Kulturstandards zusammen, „die von der Mehrzahl der Mitglieder einer bestimmten Kultur für sich persönlich und andere als normal, selbstverständlich, typisch und verbindlich angesehen werden" (Thomas, 2003, zitiert nach Rathje, 2006: 12).

Die zeitgemäß breiter um sich greifenden Globalisierungstendenzen lassen den Gedanken einer Zuordnung des Einzelnen zu einer einheitlichen Kultur obsolet werden, sodass der kohärenzorientierte Kulturbegriff aus der Sicht des Individuums wie ein abstraktes Konstrukt erscheint. Folglich machte sich geltend die Notwendigkeit einer „Dekonstruktion der Vorstellung, dass eine monokulturelle Sozialisation in der heutigen Welt fraglos den Normalfall darstellt" (Feldtkeller, 2003: 165). Erst auf dieser Grundlage lässt sich ein offener Kulturbegriff denken, der dem Charakter gegenwärtiger interkultureller Interaktionen dadurch angemessen ist, dass er der Verschiedenheit der Kulturen Rechnung tragen kann.

5.2 Differenzorientieter Kulturbegriff

Für weitere Ansätze zur Bildung des Begriffs Kultur sind nicht Gleichartigkeit in der Struktur und in den Merkmalen kultureller Erscheinungen primär, sondern Unterschiedlichkeit, ja Widersprüchlichkeit. So ist z.B. für Mall die Heterogenität der Kulturen auffallend, sodass er die Überzeugung entschieden äußern kann: „Eine jede interkulturell tragfähige und kommunikationsfördernde Definition der

Kultur muss [...] die Konzeption der totalen Reinheit einer Kultur als eine Fiktion zurückweisen" (Mall, 2003: 196).

Mae schildert die Wirkung der Vorstellung von der Einheitlichkeit der Kulturen auf die interkulturelle Kommunikation wie folgt: „Geht man [...] vom ‚Eigenkulturellen' als einer vorgegebenen Identität aus und bestimmt die anderen nur in ihrer Andersartigkeit, dann schreibt man beiden eine Homogenität zu, die sie nicht haben" (Mae, 2003: 194). Unterschiede zwischen Kulturen sind für viele Autoren deutlich erkennbar (z.B. Allolio-Näcke et al. 2003: 151), ja evident: „[...] sind die Normierungen und Vorstellungen von Normalität in der Mehrzahl der Alltagsbereiche nicht [...] in hohem Maße hybrid?" (Geiger, 2003: 173).

Kulturelle Normen werden aus wirklichen Kulturschienungen abstrahiert und haben reduktionistischen Charakter; Teilnehmer an den vorhandenen Kulturformen verwandeln sie wieder in Lebensprozesse, sodass „die Individuen kulturellen Normen einen je persönlichen Sinn geben und sie in der Anwendung modifizieren" (Auernheimer, 2003: 155). Kritiker des Kohärenzgedankens wie Mae sehen die Quelle der Kontrastmerkmale eher in dem Kulturleben: „Da jede Kultur in sich heterogen und hybrid ist [...], wird sie von den Einzelnen unterschiedlich internalisiert [...]" (Michiko Mae, 2003: 195); oder wie Straub, in der inneren Ungleichheit des Einzelnen mit sich selbst: „In der Praxis der aktiven Konstruktion von Divergenz wird das Eigene vom (seinerseits womöglich vielfältigen) Anderen geschieden und noch das Eigene als differenziert verfasst ausgewiesen" (Straub, 2003: 208).

Bei der Betonung von kulturellen Unterschieden innerhalb der Gesellschaften schrumpft die Grundlage der Interkulturalität, sodass man die Gefahr läuft die immer wieder eingetretene Tatsache der interkulturellen Kommunikation aus den Augen zu verlieren. Gerade diese riskierte Möglichkeit lässt Fischer die Frage nach der kulturellen Spezifik der Interkulturalität zuspizt aufwerfen: „was macht Einheit in der Vielfalt aus? Was hält die teils konträren, divergierenden kulturellen Systeme in einer Gesellschaft zusammen?" (Fischer, 2003: 168). Eine restlos gültige Antwort auf diese Fragestellung hat jedoch auf sich warten lassen.

Deutlicher wird allerdings die historische und soziale Abhängigkeit einer Definition der Kultur, sodass man nicht mehr in dem Dualismus „wahre-falsche" Kulturauffassung befangen bleiben darf. Vielmehr ist für das Gelingen einer kulturellen Interaktion unerlässlich, dass man in dem jeweiligen konkreten

interkulturellen Kontext nach dem entsprechened angemessenen Kulturbegriff sucht.

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LANGUAGE AS A UNIVERSAL MANIFESTATION

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Abstract: The author retells the story of Language by resorting to a synthesis of the ancient Hindu theory of Language, Carl Gustav Jung's archetypal model and modern science. The purpose of the paper is to show that Language is an information- vibratory manifestation underlying the entire cosmos. The old Hindu myth about Creation is in fact an archetypal pattern meant to enable the human mind to access the contents of the Collective Unconscious or the Absolute Truth that are, by definition, beyond representation. That is the reason why the mythical symbols are more and more frequently confirmed by the scientific discoveries, the purpose of which is to give an intelligible form to meanings that transcend the capacity of the mind. The paper also suggests the possibility of bringing to students the subtlety of such truths that should enlarge their ordinary perspective and make them transcend the limitations of logical thinking.

Keywords: *Language, archetype, primordial Word, Collective Unconscious, students' awareness*

1. Purpose of the paper

The author provides a synthesis of Carl Gustav Jung theory of archetypes and the ancient Hindu philosophy of grammar with the aim of showing that, in contrast to the classic theories, Language is a far more complex manifestation. The paper starts from the fundamental assumption that Language has its origin in a psychic zone organized in a number of archetypes or primordial patterns. Having their location in the Collective Unconscious, they govern not only Language but the entire cosmos.

2. The Origins of Language according to the ancient Hindu grammarians

The ancient Hindu grammarians, who were also philosophers, considered that the Universe was an intelligent Unitary Whole, a cosmic Being organized into seven centers governing the entire manifestation. This primordial Being without beginning or end, is an abstract space with an ideal/ archetypal structure that is real and intelligent. For the Hindu sages, Language was not an arbitrary convention or a simple communication instrument. During their searching, did

not resort to their logical mind to reach the truth about Language, their knowledge being the result of a state of contemplation that gave them access to the information stored in the subtle zones of Reality. That very zone acted like an infinite source from where they got the cognition that Language plays an essential role in the existence and evolution of the universe. Patanjali and Bhartrihari, who lived a couple of centuries before Christ, mentioned this superior ontological level of Language by the word of "Shabda Brahma", a term which denotes both the form and the meaning of language. Shabda Brahma or the Primordial Word is the matrix or seed of the material world, consciousness and language as a simultaneous whole. The ultimate reality or Brahma has the nature of Language because it represents that first "sound sequence" born out of the primordial "explosion" when the Primordial Whole divided itself into the Cosmic Self (as the witness of the creation process) and its Creative Power. Shabda-Brahma contains all significances and is an equivalent of the archetypes or models whose material equivalents (words, objects, etc.) are imperfect products in our world of illusion.

The Primordial Word or Power is not essentially different from the word as a manifestation of the human language where knowledge (recreation of Reality on a mental level), is possible only through the relationships among the objects of thinking that are materialized through words or names beyond which one cannot identify either objects or concepts. Thus, the world is "produced" by names whose pattern lies in the causal zone of the eternal prints. Each material object is associated with its name or print and when objects receive names in the various languages of the world, these words only "appear" to be different in the illusive plane of concrete manifestation. Actually, however, they do not differ based on their common origin in the eternal universals/archetypes.

3. The Archetypes

The Concept of "Archetype" is important for defining the relation of language to the matter-psyche whole. The Archetype is (Carl Gustav Jung), a pattern equivalent to the collective unconscious. Human consciousness has no direct access to it because it is of a lower rank. The archetype is prior to conscious thinking and Language in its conventional meaning. A number of modern European scientists, who were shocked by the similarity between the manifestation of archetypes in the human psyche and quantum physics, concluded that psyche and matter are sides of a single entity or unique Reality and underlying the psyche-matte axis. Archetypes reach consciousness only

through abstract or symbolic images (dreams, mathematical or chemical systems etc.).They cannot be analyzed by the ordinary human mind.

The same ancient system assumes that the Primordial Word created human beings as reflections of the original Model. The energy centers of the human being are actually "portals" for reaching the Unconscious. There has been created a modern version of the Hindu spirituality correlating the language archetypes to man's energy centers and channels, where each of them controls language and also the entire physical, intellectual and spiritual manifestation. Each center, situated along the spinal chord, reflects an archetype i.e. an energy field that manifests in the gross body as a neural plexus controlling different parts of the human body. Each archetype is a dimension the human awareness and of language. The most important archetypes are the following:

The Self – is the organizing principle of the entire creation. The Hindus believed that it was the initial non manifested Energy beyond knowledge while Jung considered it to be the power governing man's entire personality and the cosmos at large. When it reaches consciousness, it has the form of the circle or sphere. In language it is the Principle of Maximum Economy.

The Manifestation – It is the manifested energy that, at a certain moment in the history of the universe, separated from the Self and started creating the material universes. It is at this level that the names of the archetypes are correlated with their form, nature and significance. In the human body, it is located in the sacrum bone in the form of a latent energy that, under certain conditions ascends along the spinal chord and connects the person with the universal store of energy/information. The sacred texts call it "the Goddess" and describe Her as the source of the Sanskrit alphabet, the source of all names, the form and content of all languages.

The Support - is the power of wisdom and innocence. This archetype is a prerequisite of the entire Creation because the basic components of physical energy and matter are endowed with the ability to preserve their identity within the system. Thus, the" bricks" of the universe are intelligent and wise to the extent that they "know" their place, strictly "observe" their intrinsic nature and do not "want" more than they have been entitled to possess. It is in virtue of this archetypal innocence at all levels that allow universes to be born, be sustained and eventually be destroyed before a new cycle begins. The language items "know" what they are and enter those combinations that are allowed by their valences. Lexical and grammatical items enter into constituent relationships only according to their potential or intrinsic parameters.

The Action - It is the archetype of creativity based on the subject -object duality where human attention is directed outwards and returns in the form of reactions that organize experience into memory/knowledge. This is the moment in the universal evolution when the Human Observer appears with his/her powers of knowing, planning, ordering and expressing ideas through language. In other words, this archetype controls the subtle space of the Logos. The units of language function through their oppositions, a psychic reality that makes man to perceive the world objects in contrast to each other. Duality is typical of the phenomenon of language that is never revealed in its integrated whole but only as separate compartments. Despite of the various manifestations of linguistic duality, there is always something else beyond the observed dichotomies. Regarding the classical dichotomies of sound/form and meaning/content, linguists attributed their link to an arbitrary, social convention. The Hindu philosophers however identified the origin of all the names and their associated meanings in what they called "sphota" correlated with a generic, phoneme level of sounds that is beyond hearing. For others, the unit of meaning is the sentence as a non- divisible, compact content. The nucleus/center of the sentence is the verb that operates through the Inflection Phrase, an abstract entity which, according to generative grammars, functions as the center of the projection from the deep structure to surface structure.

The Law- refers to the rules or principles that preserve and sustain the universe. In language production, it is the wordless thought (Para- Vak, Sanskr.) or the mute sound of language. The language rule, that becomes operative at this center, is like a filter that discards chaotic, incorrect structures and blocks them from reaching surface. The concept of "rule" was created by the Hindu philosophers who called it "sutra" or thread suggesting the network of meanings through which objects are placed in order. Generative grammars identified some of these strict rules like the Structure-preserving Principle that constrains the possible movements of constituents. According to this principle," a constituent can move only to a position already present in the basic structure" (Avram, 2003: 29).For example, a noun moves from the D-structure object position to subject position, while leaving behind a "trace". This empty category is invisible but it is real and relevant because it can block certain operations that can generate ill-formed sentences.

The Governance **-** From the point of view of language production, this represents the "speech that sees" or that subtle state (*Pashianti* in Sanskrit) where the sound is still at its level of auditory impression. Here, the "mute sound" of the previous level becomes "Pashianti" or the stage where letters are

mentally pronounced without involving phonation organs. This archetype governs, therefore, the significance as a whole that incorporates the word and its meaning. It is the intuitive zone where the scheme of the material action is predominantly associated with the sentence. According to generative grammars, the semantic core of the sentence is the Verbal Phrase. The verb has the power and authority to assign a thematic role to each participant/argument in the event (Agent, Patient, benefactor etc.)

The Play - this archetype operates at the level of Vaikhari in Sanskrit, where words are formed but not yet uttered. There is no time sequence of language units but the sound patterns are distinct from their meanings. This is the archetype of the play, drama or game that is based on rules as "arbitrary" conventions. These rules are closer to the final manifestation where a multitude of factors "produce" the wide variety of dialects and languages. The drama of linguistic diversity is "directed" by this archetype creating the illusion of language diversity.

4. Conclusion

Language has a unique nature. It is the informational essence of the multi-layer Reality through which it is revealed like a network of archetypal relationships that sustain the Whole, thus performing its cosmic ontological role. It represents the instrument of knowledge from which it cannot be separated because they both share the same archetypal "pattern". One could say that language is one indivisible Whole, the very causal zone of Existence. The ordinary language is only a copy of the Real Language, a symbolic expression in the form of a phonetic expression endowed with meaning. The universal pattern is placed in the individual's subtle centers, where each center is associated with a certain archetype, a certain stage in language production and certain structural peculiarities. Language, therefore, is a complex energy-information phenomenon situated in the archetypal zone that is reflected onto the human level. For the students in the philological departments, the implications of this ancient image would be useful to reveal during lectures and classes. Essentially, they should be helped to reconsider language to be a tremendous Power encompassing the entire manifestation and thereby, become open to creative and operative insights to assist them in their future profession and life in general.

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II. LINGUISTICS AND COMMUNICATION STUDIES

LE DISPOSITIF DIT DE *SCÈNE* DANS UNE INTERVIEW POLITIQUE TELEVISÉE

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Abstract: Given that our approach fits into the general perspective of discourse analysis and theories of enunciation, the goal will be to demonstrate that the political discourse establishes a specific scenography in which the speaker addresses a pre-eminent third party who reveals itself to be the true destination of the target speech. In this paper, we show that in the "dispositif énonciatif" of a political interview, a third party considered as indirect recipient is added to the relationship speech, the role of the immediate recipient of the speech being obviously reduced. It is about a third party which is either present or absent (the audience in the room or the television viewer), but that is never ignored by the speaker, since it is reactive in position, it has always the possibility of assessing and must, therefore, be considered "as a full partner" and a "real" "destination target" of the exchange" (Charaudeau).

Keywords: *enunciative instances, political speech, the third discursive strategies*

Perspective et but de la recherche

Notre démarche s'inscrivant dans la perspective générale de l'analyse du discours et dans les théories de l'énonciation, le but sera de démontrer que le discours politique instaure une scénographie particulière dans laquelle le locuteur s'adresse à un tiers suréminent qui se révèle le véritable destinataire-cible du discours.

Objectifs de recherche

Dans cet article, nous montrerons que dans le dispositif énonciatif d'une interview politique, un tiers envisagé comme destinataire indirect s'additionne à la relation d'allocution, le rôle du destinataire immédiat du discours étant visiblement réduit. Il s'agit d'un tiers présent ou absent (le public de la salle ou le téléspectateur), mais qui n'est jamais ignoré par le sujet parlant puisqu'il se trouve en position réactive, a en permanence la possibilité d'évaluer et doit, par conséquent, être considéré « comme partenaire à part entière » et « véritable "destinataire-cible" de l'échange » (Charaudeau, 2004).

Point de départ

Selon Patrick Charaudeau, dans le dispositif dit de *scène*, il y a trois partenaires dont deux sont physiquement présents dans une co-énonciation dyadique d'alternance de parole, et un troisième (qui peut être physiquement présent comme le public présent dans la salle, ou présent-absent comme l'auditeur de radio), lequel est en position d'écoute, de témoin, mais n'a pas droit à prendre la parole - au mieux peut-il réagir par des rires, sifflets ou applaudissements (Charaudeau, 2004).

Présentation du corpus

Notre corpus est un extrait d'une émission du 20 novembre 2003, « 100 minutes pour convaincre », diffusée sur France 2[1]. Dans cet extrait, l'invité, Nicolas Sarkozy (à l'époque ministre de l'Intérieur, de la Sécurité intérieure et des Collectivités locales) est interrogé par Jean-Michel Thénard (alors directeur adjoint de la rédaction de Libération). Le ministre de l'Intérieur parle de la situation des musulmans en France et plaide pour la discrimination positive.

Instances énonciatives. Marqueurs linguistiques

Dans un premier temps, nous procédons à l'identification de chaque instance énonciative (le sujet parlant, le destinataire et le tiers) et nous analysons leurs marques linguistiques.

Selon Charaudeau, tout acte de langage est un acte d'échange interactionnel entre deux partenaires (sujet communicant et sujet interprétant) liés par un principe d'intentionnalité.

Le sujet communicant, en prenant possession de la parole s'institue en sujet énonçant, ou énonciateur, et institue du même coup le sujet interprétant en sujet destinataire.

Dans un échange verbal, le destinataire est donc celui qui reçoit un acte de langage et tente de l'interpréter.

La notion de tiers présuppose en règle générale l'existence d'un être spécifique à une structure composée préalablement de deux personnes au moins.

Dans notre corpus, le sujet communicant est Nicolas Sarkozy (à l'époque ministre de l'Intérieur, de la Sécurité intérieure et des Collectivités locales).

[1] Notre corpus peut être consulté à l'adresse http://www.ina.fr/video/2446690001/nicolas-sarkozy-video.html

Nous identifions l'allocutaire (destinataire direct du discours) en la personne de Jean-Michel Thénard (alors directeur adjoint de la rédaction de Libération).

En ce qui concerne le tiers (destinataire indirect du discours), il peut être représenté soit par le public de la salle ou le téléspectateur, soit par l'adversaire politique.

Le sujet parlant assume son procès locutif et discursif, soit par l'expression de la singularité lorsqu'il agit verbalement en qualité d'individu (je, moi): « Je pense que…; Je voudrais…, Eh bien, moi, je crois … », soit en fortifiant et en légitimant son propos lorsqu'il parle au nom de la communauté française dont il est le représentant (on =nous, nos, verbes à la première personne du pluriel): « si on veut que nos compatriotes issus de l'immigration…; Reconnaissons les échecs de l'intégration, affrontons-les! »[2]

L'énonciateur identifie le destinataire direct de son discours (l'allocutaire) à travers le pronom *vous*, ou bien il le désigne par *les termes d'adresse*, en même temps qu'il s'identifie lui-même comme faisant partie de droite: « Et oui, Monsieur Thénard, vous êtes rédacteur en chef à la Libération et moi qui suis de droite, je pense que …. » (*ibidem*).

Le même sujet parlant nous permet d'identifier les deux tiers absents impliqués dans son discours (marqués linguistiquement par le pronom *ils*): d'une part, le tiers téléspectateur qu'il désigne par « nos concitoyens, les musulmans de France », d'autre part, un tiers qui n'est autre que son adversaire politique désigné explicitement par « la gauche » (*ibidem*).

Place et rôle du tiers

Dans un deuxième temps, en partant de la notion d'instance énonciative, nous abordons la question du tiers pour voir quel est son rôle et la place qui lui est attribuée par le locuteur dans ce type de dispositif. Nous étudions également le fonctionnement du jeu de substitution tiers-destinataire direct mis en place par le sujet parlant.

Alors que le dispositif lui avait assigné a priori le rôle de tiers absent, exclu, en position d'écoute, le sujet parlant (identifiable dans notre corpus dans la personne de Nicolas Sarkozy) opère la substitution suivante: l'allocutaire, destinataire direct du discours, n'est qu'un faux destinataire, tandis que le tiers devient le véritable destinataire de ses propos.

[2] Notre corpus, consultable à l'adresse http://www.ina.fr/video/2446690001/nicolas-sarkozy-video.html

Dans notre corpus, le tiers est exclu par le dispositif, puisqu'il s'agit d'un tiers absent, qui n'a pas le droit de prendre la parole, mais qui est censé écouter. Autrement dit, tant l'adversaire politique que l'instance citoyenne se trouvent en position de tiers, position instaurée par le dispositif.

Selon Charaudeau, le *rôle* se réfère à ce au nom de quoi les protagonistes pourraient exercer leur droit à la parole. Dans notre cas, le tiers pourrait parler en tant qu'adversaire ou en tant que citoyen qui consent ou désapprouve les propos du sujet parlant. Mais ces rôles peuvent être revendiqués ou contestés dans un mouvement d'*exclusion* ou d'*inclusion*. Il s'agit par exemple d'une exclusion de la part du sujet communiquant lorsqu'il reproche à son adversaire (la gauche) son incompétence:« Ils savent bien parler de l'intégration, ils savent pas la faire » (*ibidem*).

Le sujet parlant met en place certains jeux de substitution. C'est le cas du jeu avec les places prévues dans le dispositif, lorsqu'il est question de subversion ou transgression de la place attribuée au tiers.

Nous avons vu que dans l'interview politique analysée, lorsque l'instance politique s'adresse à son interlocuteur (le journaliste), l'instance citoyenne et l'adversaire sont, par dispositif, en position de tiers. Un tiers absent qui est censé écouter et qui peut être convoqué par celui qui parle.

En effet, celui-ci peut attribuer des pensées à ce tiers par le biais d'énoncés comme: « Les musulmans de France, ils sont capables aussi d'avoir de hauts fonctionnaires, des chercheurs, des médecins, des professeurs et si on leur donne pas des exemples de réussite, comment ils vont croire dans la République ? » (*ibidem*). Il s'agit d'une variante de discours rapporté puisqu'on fait comme si un tiers absent avait été, à un moment donné, l'énonciateur d'un tel jugement.

Le discours politique = discours théâtral

Dans un dernier temps, envisageant le discours politique en tant que discours théâtral, qui implique une mise en scène où l'on se donne en spectacle, nous nous occupons des stratégies discursives auxquelles le sujet parlant recourt pour construire et particulariser son discours.

Dans la conception de Charaudeau, « «le discours politique s'inscrit, de façon générale et quelle que soit la situation matérielle de sa profération (débat, interview, déclaration télévisée, meeting, etc.), dans une situation dont la visée dominante est de persuasion. Il s'agit donc pour le sujet politique, non point

tant de vérité que de véracité, c'est-à-dire d'un « avoir raison contre l'adversaire » et d'un « savoir séduire son public », ce pourquoi il aura recours à diverses stratégies de construction d'une image de soi et d'instauration d'une relation d'affect avec son auditoire » (Charaudeau, 2005: 14).

Selon Charaudeau, tout sujet parlant cherche à faire partager à l'autre son univers de discours. Il s'agit là de l'un des principes qui fonde l'activité langagière: le principe d'altérité. Il n'y a pas d'acte de langage qui ne passe par l'autre, et si cet acte est destiné à construire une certaine vision du monde, c'est en relation avec l'autre et même, dirons-nous, à travers celui-ci. Pas de prise de conscience de soi sans conscience de l'existence de l'autre, autrement dit, comme l'a dit E. Benveniste: pas de *Je* sans *Tu*.

Le sujet du discours est maître d'œuvre de stratégies discursives qui ne prennent sens que dans la mesure où ce sujet doit en même temps respecter les instructions contraignantes de la situation de communication. Il doit se positionner par rapport à la problématisation proposée, dire quel est son point de vue.

En effet, le tiers est un partenaire « à part entière ». L'énonciateur et l'allocutaire ne sont jamais tout à ai seuls au sens où, en plus de leur existence, se pose inévitablement celle d'un ou de plusieurs autres.

Kerbrat-Orecchioni disait que « L'émetteur peut se soucier de la présence dans le circuit de la communication dedestinataires indirects qui, sans être intégrés à la relation d'allocution proprement dite, fonctionnent comme témoins de l'échange verbal, et l'influencent parfois de façon décisive (…) » (Kerbrat-Orecchioni, 2002: 23).

En nous appuyant sur cette lecture, nous avons observé qu'une situation analogue s'actualise dans le cadre de notre corpus. Nous avons vu que les appellatifs référant au citoyen ou à l'adversaire politique identifient ces derniers en tant que tiers qui s'additionnent à la relation d'allocution. Leur analyse nous a conduit à (re)considérer notre scène énonciative, et remarquer que le destinataire indirect n'est autre que le téléspectateur ou l'adversaire politique.

De même, le tiers est un véritable destinataire, de sorte que le sujet parlant recourt à certaines stratégies discursives pour construire et particulariser son discours.

Tout sujet parlant cherche à faire partager à l'autre son univers de discours. Le discours politique s'inscrit de façon générale dans une situation dont la visée dominante est de persuasion.

Dans ce sens, le sujet politique de notre corpus s'oppose à son adversaire tout en cherchant de séduire le téléspectateur afin qu'il adhère à ses propos. Il se positionne par rapport à la problématisation proposée (la situation des musulmans en France) et dit quel est son point de vue par rapport à la question de l'intégration. Il s'engage alors dans une prise de position en défendant l'idée de discrimination positive, ce qui le conduira du même coup à s'opposer à un tiers envisagé comme n'ayant la même opinion (son adversaire politique-la gauche).

Sarkozy, en tant qu'homme politique se veut la voix de l'intérêt général, veut convaincre qu'il l'est et que son action va dans ce sens, d'où une tendance énonciative à l'usage du « on » qui associe « je » et nous, nous et tous, le tiers dont on parle et nous tous. Exemple:« si on donne pas à tous ces gens de banlieue des exemples de réussite, comment ils vont croire dans la République ? » (*ibidem*).

Sa stratégie consiste à construire son image à des fins de crédibilité et de séduction en dramatisant la prise de parole à des fins de persuasion pour provoquer l'adhésion par empathie. Exemple: « La philosophie de ce que je pense c'est l'action au service de deux idées: la fermeté, parce qu'on sait où on va et la justice, parce que aucune personne ne doit se sentir humiliée ou écartée de la politique que j'essaye de construire au Ministère de l'Intérieur » (*ibidem*).

La mise en scène du discours politique oscille entre l'ordre de la raison d'un projet politique (logos) et l'ordre de la passion (pathos) en mettant en avant des valeurs (éthos).

Il y a quelques arguments retenus dans son discours: la présentation des valeurs auxquelles il adhère (la justice, la fermeté), la nécessité d'agir, la disqualification de l'autre.

Pour ce qui est des stratégies de l'éthos (construction de l'image de l'homme politique), il s'agit d'abord d'un ethos de crédibilité puisque Sarkozy parle de façon à prouver qu'il a le pouvoir de faire. Mais il est également question d'un ethos d'identification qui vise certains éléments du discours qui vont entraîner son identification comme étant celui qui va faire ce qu'il dit: énergie, prise de position forte, courage dans l'adversité, mais aussi capacité d'exprimer des sentiments.

Conclusions

Dans le dispositif dit de *scène*, le sujet parlant n'adresse que superficiellement son discours au destinataire immédiat, mais plutôt à un tiers qui devient un super-destinataire et que l'on pourrait identifier dans notre corpus comme étant, d'une part, le téléspectateur-citoyen et d'autre part, l'adversaire politique.

Alors que le dispositif lui assigne a priori le rôle de tiers absent, exclu, en position d'écoute, le sujet parlant (identifiable dans notre corpus dans la personne de Nicolas Sarkozy) opère à travers son discours la substitution suivante: l'allocutaire, destinataire direct du discours, n'est qu'un faux destinataire, tandis que le tiers devient le véritable destinataire de ses propos.

Cela nous conduit à situer le tiers sur le même pied d'égalité que les autres figures, l'énonciateur et l'allocutaire.

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LA PONCTUATION: MÉCANISME POUR LA RÉALISATION POLYPHONIQUE ?

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Abstract: Contemporary literary studies highlight the concept of polyphony by categorizing it as an essential feature of contemporary literature. In reality, few studies focus on the way the writer, seen as the organizer of the text, builds this effect. Moreover, the reader, seen as the receiver of the text is hardly worried wondering how polyphony is conceived or even more so about the hints that the author leaves him in order to understand message of the text. However, to appreciate the just value of a text or a writer's skills it is necessary to take a look at the internal processes that generate polyphony, so neglected among linguists.
Our study aims primarily to bring up to date the concept of polyphony using a diachronic presentation that starts with Bakhtine and then to present the main graphic means used by the authors in order to create the polyphonic effect. In addition, our analysis of two completely different texts intends to demonstrate the importance of punctuation for polyphony not only regarding the logical structure of the text but first and foremost in terms of the consequences that it produces in guiding the reader amidst the "voices of the text".

Keywords: *punctuation, polyphony, text, discursive instances, text distribution*

Introduction

La perspective dans laquelle nous nous plaçons est celle de l'analyse du discours littéraire. Dominique Maingueneau (2003:15) parle même d'un « tournant dans les études littéraires » autrement dit d'une « profonde transformation des conditionnes dans lesquelles on peut étudier les textes dans les disciplines littéraires » (*idem*) dans le domaine. Et ce, car: « Les commentateurs se plaisent à multiplier les 'éclairages' des œuvres, avec la conviction que plus il y en aura, plus l'œuvre montrera qu'elle est une œuvre littéraire, par nature inépuisable […] Il serait à notre sens réducteur de voir dans la problématique d'analyse du discours un 'éclairage' parmi d'autres. Ce qui relève du 'discours' n'est pas un éclairage de plus, c'est la mise en place

progressive d'un mode d'appréhension du *fait littéraire* (et pas seulement des *œuvres*) qui ne se laisse pas enfermer dans les disciplines et les découpages traditionnels » (idem: 22-23, italiques dans le texte)

Une telle direction d'étude orientée vers la polyphonie discursive permet de constater combien le concept de polyphonie a gagné du terrain dans les analyses littéraires notamment avec la révolution de l'analyse du discours appliquée à plusieurs domaines, entre autres, à la littérature

Notre position de linguiste, analyste du discours, permet un regard sur l'œuvre pour distinguer à la manière dont ce phénomène de la polyphonie se construit. . En fait, c'est Mikhaïl Bakhtine qui avait étudié la pluralité des voix des personnages de Dostoïevski et en avait tiré la conclusion: « La multiplicité de voix et de consciences indépendantes et non-confondues, l'authentique polyphonie des voix pleinement valables est effectivement la particularité profonde de romans de Dostoïevski » (Bakhtine, 1970:10) car l'auteur « pareil au Prométhée de Goethe, ne crée pas des esclaves muets (à l'instar de Zeus) mais des hommes libres capables de prendre place AUX COTEES de leur créateur, de lui refuser leur accord et même de se dresser contre lui » (*ibidem*)

Depuis Mikhaïl Bakhtine, les spécialistes s'interrogent sur les voix qui se manifestent à l'intérieur d'un texte, délimitant les séquences textuelles pour créer des effets dialogiques.

Notre étude suit la perspective discursive et essaye de mettre en corrélation la ponctuation et la polyphonie, c'est-à-dire de trouver un rapport entre la manière de ponctuer un texte et les effets polyphoniques. Après une brève démarche théorique et la fixation des contenus des principaux concepts nous allons dans un premier temps mettre l'accent sur la conformité des termes à la grille d'analyse conçue, pour procéder, ensuite à l'examen des exemples concrets tirés des œuvres littéraires pour soutenir l'hypothèse de l'implication de la ponctuation dans la réalisation polyphonique et pour prouver également le rapport qui existe entre le séquençage textuel et les effets qui en résultent. Pareillement, notre analyse vise aussi à illustrer la diversité de procédures d'organisation textuelle à travers la ponctuation.

Le corpus pour notre étude est composé par deux romans: *L'Amant* par Marguerite Duras où nous trouvons des effets polyphoniques appartenant à la même personne, mais dans des époques différentes de sa vie et *Belle du Seigneur* par Albert Cohen qui regroupe dans ses pages une multitude des personnages chacun demandant son tour à la parole. Le corpus nous permettra d'illustrer notre propos, mais surtout de saisir la richesse de ce phénomène.

Pour faciliter la compréhension de notre démarche, nous avons conçu une étude linaire qui suit une présentation logique, simple: définitions et exemples: illustration, effets et enjeux dans les textes littéraires.

Nos **questions de recherche** sont formulées ainsi:

1. Comment influence la ponctuation les effets polyphoniques dans le texte littéraire ?

2. Existe-t-il un rapport saisissable entre la manière dont un texte est organisé du point de vue de la ponctuation et la polyphonie ? Quelles sont les conséquences d'une telle ou telle ponctuation ?

Deux méthodes de recherche sont convoquées: la méthode quantitative et la méthode qualitative, autrement dit, l'inventaire des faits et leur interprétation.

1. Actualisation des concepts

1.1 La polyphonie discursive

Premièrement, le terme **polyphonie** a été utilisé dans le domaine musical pour décrire le « procédé d'écriture qui consiste à superposer deux ou plusieurs lignes, voix ou parties mélodiquement indépendantes, selon des règles contrapuntiques » (CNRS, TLFI). Rapidement, le terme a été emprunté dans d'autres domaines, mais a été toujours utilisé suivant la même optique: combinaison de deux choses similaire, appartenant aux sujets différents. À l'issue des études menées par les formalistes russes, **M. Bakhtine** touche la problématique de la polyphonie littéraire dans son travail dédié à Dostoïevski: « **Problèmes de la poétique de Dostoïevski »** et l'envisage comme une relation entre l'auteur d'un livre et ses personnages, notamment sous l'aspect de la pluralité de voix que l'auteur laisse entendre dans son œuvre. Redécouvert en France par **O. Ducrot**, le concept gagne du terrain, notamment dans le domaine de la linguistique, car les théoriciens essaient d'expliquer les divers phénomènes qui réalisent cette représentation. D'après **Henning Nølke** (Charaudeau&Maingueneau, 2002: 445) c'est O. Ducrot qui fait « une distinction semblable entre le locuteur et les énonciateurs », car le locuteur, c'est à dire celui qui performe un énoncé laisse toujours de traces dans son discours, tracent qui peuvent être repérée par le lecteur d'un roman au moment où il s'approprie ce discours. Par contre, quand l'émetteur emprunt le discours d'autres énonciateurs, les marques linguistiques changent et le récepteur (lecteur) peut être dans la situation de ne pas déchiffrer à qui appartient un certain point de vue. Autrement dit, la manière dont le lecteur interprète le

discours d'un livre peut varier selon sa capacité de décoder le jeu des voix opéré par l'auteur.

1.2 La ponctuation

Pour aborder la ponctuation on a plusieurs perspectives. Un article de synthèse (pour la période d'activité linguistique de 1939 à 2003) réalisé par Jacques Anis (Anis, 2004:5) met l'accent sur la volonté du scripteur en tant qu'organisateur du texte en ce qui concerne la ponctuation. Structuré en deux chapitre, l'article débute sur une partie théorique qui contient de nombreuses définitions concernant la ponctuation tirées des auteurs titrés comme Riegel, Catach, Védénina pour signaler que le concept de la ponctuation s'est enrichi et renferme non seulement les signes usuels comme le point, la virgule, le tiret mais aussi le blanc entre le mots, le blanc de page ou d'autres arrangements qui mettent en valeur le texte. Il continue avec la classification des unités de ponctuation suivant les niveaux du texte (le mot, la phrase) et leur fonctionnement (pause, insertion ou appel), chacun portant différents noms selon leurs initiateurs. Nous retenons la citation de Tournier qui associe le signe de la ponctuation avec le signe linguistique constitué d'un signifiant (le ponctuant) et d'un signifié (la ponctuance)

Le *Dictionnaire d'analyse du discours* (2002: 451-452) insiste sur deux aspects: l'autonomie /vs/ non autonomie du système graphique et le fonctionnement de la ponctuation en analyse du discours. On souligne la différence entre la langue orale qui a comme appui l'intonation et la l'écrit où la ponctuation « rejoint et complète » les informations provenant de la langue orale et donne une forme cohérente à l'information en la faisant autonome.

Nous adoptons deux directions: l'une plutôt systémique, l'autre penchée vers le discours, car la ponctuation s'avère « très sensible au statut pragmatique des textes, en particulier des genres de discours[…] »(Charaudeau&Maingueneau, 2002:451) Selon Martin Riegel (2009:140), la ponctuation est un « système de signes graphiques qui contribuent à l'organisation d'un texte écrit en apportant des indications prosodiques, marquant des rapports syntaxiques ou véhiculant des informations sémantiques. ». Les signes de ponctuation sont fixés, le plus souvent par l'auteur, au moment de la production brute de l'écriture et contribuent particulièrement à la structuration du texte, à la transmission correcte du message. De l'autre côté, le lecteur, en lisant l'œuvre littéraire, partage le même message que l'auteur et évite l'ambiguïté, le ralentissement de la lecture ou même une certaine gêne dans la compréhension globale du texte.

Mais les signes de ponctuation nous intéressent surtout pour le rapport qui existe entre la ponctuation et la situation de la communication présentée, car le lecteur reçoit à travers les signes graphiques utilisés par l'auteur des indices sur le moment spécifique abordé dans le cadre du discours. Autrement dit, du point de vue de la polyphonie, la ponctuation joue un rôle pareil aux indications scéniques dans une pièce de théâtre étant donné que les deux orientent le destinataire du message en ce qui concerne la production de la parole car elle apporte les informations primordiales sur qui parle, comment (intonation) Nous avons comme exemple l'écriture libre, sans ponctuation, une pratique courante aujourd'hui qui tend à se généraliser. N'oublions que la ponctuation donne du relief à l'écriture, l'hiérarchise, facilite la transmission du message et l'accès au sens intime des phrases en s'appuyant sur des effets inattendus. Nous faisons appel à l'article d'Annette Lorenceau (1980) qui interprète les résultats d'une enquête sur la ponctuation telle quelle est vue par quatre-vingt écrivains contemporains qui en témoigne sur l'importance de la ponctuation dans toute sa complexité: outil pour l'écrivain et mécanisme de décryptage pour le lecteur.

En ce qui concerne son rapport avec la polyphonie, la ponctuation a un rôle capital vu que c'est la seule manière de mettre en évidence la voix de l'autrui dans un discours personnel et comme l'indique Cunha Dóris (Cunha, Arabyan, 2004: 35-45) en supprimant la ponctuation « il devient de plus en plus difficile de distinguer la voix de (des) personnage(s) et celle du narrateur ». Elle offre au scripteur la possibilité de structurer en plans d'énonciations distincts suivant la voix de tel ou tel personnage, de faire la différence entre les différents types de discours. L'enjeu de cette « machinerie textuelle » (*idem*).

Nous allons faire un petit rappel des procédées les plus utilisés avec des exemples tirés des œuvres à analyser.

a. Les **guillemets** marquent « un changement de niveau énonciatif » (Riegel, 2009: 156) pour encadrer « une citation ou un discours rapporté » (*ibidem*). Nous remarquons donc une certaine logique: un texte de base qui est doublé par l'insertion d'un autre discours appartenant, le plus souvent à un autre énonciateur. Il s'agit donc de mettre en valeur un certain fragment et, du point de vue pragmatique de se mettre de la distance entre la voix de l'autrui et son propre discours. Dans cette optique nous pouvons dire que l'écrivain cherche de réaliser à travers ce procédée un clivage entre deux pensées.

Exemple: « il m'a dit: « Je vous connais depuis toujours. Tout le monde dit que vous étiez belle lorsque vous étiez jeune, je suis venu pour vous dire que pour moi je vous trouve plus belle maintenant que lorsque vous étiez jeune, j'aimais

moins votre visage de jeune femme que celui que vous avez maintenant, dévasté » (Duras, 2011: 9). Le narrateur marque donc les voix du texte, les sépare pour permettre au lecteur de saisir non seulement la différence des opinions mais aussi la spécificité de chacune.

b. Les **deux points** sont utilisés pour introduire un discours rapporté, parfois accompagnés par les guillemets. Dans ce cas aussi, nous distinguons une insertion dans un texte de base et une mise à distance entre deux émetteurs, mais du point de vue pragmatique, c'est l'attente qui apparait: le lecteur sait qu'il est en train de lire les paroles d'un autre que l'émetteur. Nommés « signes de rapport » (Riegel, *op. cit.*: 153), les 'deux points' entretient un rapport entre les deux parties qu'ils séparent et impliquent donc, un rapprochement plus évident que dans le cas des guillemets. En fait, si nous nous interrogeons sur la différence entre le cas de guillemets et le cas des deux points concernant la mise à distance de deux voix, nous allons voir que les deux points marquent un rapprochement entre les deux situations. Pour illustrer notre propos nous offrons un exemple de Duras (p. 133)

Exemple: « Il disait: je ne peux pas te prendre, je croyais pouvoir encore, je ne peux plus. Il disait qu'il était mort. Il avait un très doux sourire d'excuse, il disait que peut-être a ne reviendrait plus jamais ». Nous observons ici comment l'auteur rapproche les deux voix jusqu'à ce qu'elles se confondent: elle part de l'utilisation de deux points, puis elle passe à la subordination par « que ».

c. **Le tiret** utilisé soit au début d'une ligne soit à l'intérieur de celle-ci, introduit, dans le cadre d'un dialogue, une nouvelle réplique en marquant le changement d'interlocuteur et donc un échange à voix multiples.

Nous remarquons que, utilisé à l'intérieur du texte, le tiret a plutôt le rôle d'isoler (comme les parenthèses) « une réflexion incidente, un commentaire » (Riegel, *op. cit.:*161) en mettant en relief la structure comme dans l'exemple: « Hélas, la fille de Judith, mariée en 1554, commit adultère en 1557 ou 1558. Un adultère, la propre belle-fille de notre réformateur, te rends-tu compte ?- Oui, c'est affreux ! –Il en éprouva un grand chagrin. – C'est bien triste, en effet. – Alors, dépêchez-vous, je vais téléphoner pour le taxi. –Oui, je me dépêche, dit-il, et il sortit de son lit, long en sa longue chemise. » (Cohen, 2011: 631). Ici, il s'agit d'une opinion morale d'un des personnages secondaires du roman qui entre en contradiction avec la réalité vécue par le personnage central, Solal.

d. **L'isolement** graphique ou **le blanc** permet de séparer les différentes interventions des voix, de le départager afin que le lecteur puisse percer le changement opère. Cette pause ne coïncide à aucun phonème, mais à une

rupture dans les pensées du personnage, à un détour, à la carence des mots. Dans le fragment: « On m'a souvent dit que c'était le soleil trop fort pendant toute l'enfance. Mais je ne l'ai pas cru. On m'a dit aussi que c'était la réflexion dans laquelle la misère plongeait les enfants » (Duras, 2011: 12) - le blanc marque une coupure dans le texte signalée aussi par le nouveau paragraphe. Ici, il s'agit aussi d'une distance temporelle transposée par la conversion d'un ancien dialogue en discours rapporté.

e. La **virgule** introduit, dans le cas de la polyphonie, la proposition incise pour rappeler qu'il y a dans la phrase des groupes qui ne font pas partie intrinsèquement de la phrase de base. Dans l'exemple: « Il faut rattraper, disait ma mère. » (*ibidem*) la virgule ordonne le discours et indique l'appartenance de ceux-ci. Ainsi, le lecteur ne se représente seulement la présence d'un autre émetteur, mais aussi sa voix, sa participation effective dans le cadre d'un discours, comme dans le cas du dialogue théâtral. Il y a quand même une différence entre les deux situations concernant la rythmicité de la phrase: le dialogue rapporte directement les voix des différents personnages, leur intonation, mais l'incise coupe le rythme de la phrase, marque une pause et en suspend le cours comme dans l'exemple: « Parfait, nous sommes tous d'accord dit Solal, et il se mordit de nouveau la lèvre. Maxwell, allez de l'avant. Messieurs, je vous remercie. » (Cohen, 2011: 331)

Nous avons vu dans cette première section de notre étude les concepts les plus importants concernant la thématique choisie: la réalisation de la polyphonie à travers la ponctuation. Ce que nous considérons le plus important ce sont les exemples donnés pour illustrer notre propos. Nous allons pousser les choses un peu plus loin et proposer deux extraits appartenant aux livres proposées pour l'analyse qui vont justifier le rôle que la ponctuation joue dans l'orchestration du discours du scripteur.

2. Est-ce la ponctuation nécessaire pour la compréhension de la polyphonie ?

Pour révéler l'importance de la ponctuation dans le cas de la polyphonie nous proposons une analyse sur deux types de textes qui contient le phénomène étudier par Bakhtine à partir de l'œuvre de Dostoïevski et théorisé comme une « révolution dans la littérature » (1970:10) c'est-à-dire la capacité d'un écrivain de créer des consciences autres que la sienne, de laisser le personnage agir véridiquement comme un individu libre et non comme le produit d'une vision littéraire.

Nous avons pris deux exemples de textes complètement différents: un appartenant au roman *l'Amant* par Marguerite Duras, reconnu pour son caractère autobiographie mais qui soulève également la question de la polyphonie en tant que dialogisme entre les différentes étapes de la conscience d'un même personnage et le roman *Belle du Seigneur,* par Albert Cohen étudier pour sa diversité polyphonique par Claire Stolz dans sa thèse de doctorat *La polyphonie dans* Belle du Seigneur *d'Albert Cohen. Pour une approche sémiostylistique* sous la direction de G. Molinié, paru chez la maison d'édition Champion en 1998.

Nous allons analyser le système de la ponctuation dans chaque texte et, à la fin du chapitre, nous allons faire un point sur l'importance de la ponctuation en tant qu'organisateur textuel non seulement du point de vu visuel mais surtout misant sur la logique d'un texte scrupuleusement ponctuer.

Texte no. 1

> *Je me demande comment j'ai eu la force d'aller à l'encontre de l'interdit posé par ma mère. Avec ce calme, cette détermination. Comment je suis arrivée à aller « jusqu'au bout de l'idée ».*
> *Nous nous regardons. Il embrasse mon corps. Il me demande pourquoi je suis venue. Je dis que je devais le faire, que c'est comme une obligation. C'est la première fois que nous parlons. Je lui parle de l'existence de mes deux frères. Je dis que nous n'avons pas d'argent. Plus rien. Il connait ce frère ainé, il l'a rencontré dans les fumiers du poste. Je dis que ce frère vole ma mère pour aller fumer, qu'il vole les domestiques, et parfois les tenanciers des fumeries viennent réclamer de l'argent à ma mère. Je lui parle des barrages. Je dis que ma mère va mourir, que cela ne peut plus durer. Que la mort très proche de ma mère doit être aussi en corrélation avec ce qui m'est arrivé aujourd'hui (Duras, 2011 : 51)*

Une première caractéristique de ce fragment est la **polyphonie**, c'est-à-dire la multiplicité des voix que le scripteur insère dans un même récit, le plurilinguisme mobilisé par l'auteur pour faire une illustration succincte de la vie menée par le protagoniste. De ce point de vue, le passage est traversé par une multitude de voix qui fusionnent et qui résument en quelque sort le conflit du roman. En fait, chaque nom qui réfère aux humaines rapporte le discours prononcé par la personne en cause: le frère, la mère, les tenanciers des fumeries et les deux voix des protagonistes du fragment. Ce sont cinq voix qui conçurent dans un seul récit géré par le scripteur qui à son tour les manie à sa manière.

La première remarque que nous pouvons faire porte sur la **distribution du texte**, c'est-à-dire la forme qu'il prend pour relever les effets polyphoniques. Il s'agit de deux paragraphes: le premier apporte une introspection opère par le narrateur: « je me demande » et donc une sorte de **dialogisme** entre les voix appartenant au même personnage et le deuxième une sorte de résumé d'un dialogue, lapidaire, concis, qui coule à la manière d'un entretien, d'une conversation.

Tout d'abord nous avons les **guillemets** qui signalent les paroles de la mère prononcées lors d'une discussion avec sa fille, paroles rapportées aussi par le syntagme « interdit ». Elles permettent la reproduction telle quelle du discours maternel, mais placent aussi l'accent sur les mots qui ne peuvent pas être prononcées, qui provoquent encore des émotions puissantes, l'indicible durassien.

Dans le deuxième paragraphe, la polyphonie est réalisée dans une manière spéciale utilisant une sorte de **proposition incise** régie par *que*. La formule est simple: à partir du verbe « dire » et la conjonction « que », le narrateur ajouté un syntagme verbal: « Je dis que je devais le faire, que c'est comme une obligation. » et utilisée par Duras pour ses implications stylistiques: recréer l'idée de conversation même dans un récit autobiographique.

En fin, le **point** joue un rôle très important, car il est utilisé judicieusement séparant les phrases selon leur émetteur d'origine: « Il me demande … . Je lui dis ». Le mélange des opinions n'est pas possible et renvoie peut-être à l'incompatibilité des protagonistes de ce passage due aux différences insurmontables.

Soit le Texte no 2

Notre deuxième choix penche vers un texte dont l'auteur refuse toute forme de ponctuation. En conséquence le texte se constitue dans un chapitre séparé (c'est la seule délimitation typographique) où le narrateur, Ariane Deume, un de personnages principales parle à soi-même pendant qu'elle prend un bain. Nous sommes en face d'un monologue authentique (qui peut-être prononcé ou non-prononcé) d'un caractère libéré par l'auteur et qui peut affirmer ses propres pensées sans aucune relation avec son scripteur.

> *(…) j'aime pas le tutoyer ça me vient pas naturellement je dois me forcer la Haggard surement quand dans la grotte oncle Gri bientôt mon oncle chéri un vrai chrétien la mère Deume c'est assez de l'ersatz oncle Gri est un saint ne plus les toucher Tantlérie je l'aimais elle était noble*

et puis drôle aussi, mais ma fille il n'y a que les athées et les papistes qui aillent dans le café elle a jamais voulu n'a jamais voulu aller au théâtre parce que c'est des mensonges les cabotines de théâtre interviewées à la radio disent toujours exactement au lieu de dire oui elles pensent que exactement fait plus assuré plus précis plus enjoué plus spirituel que oui si pas de contracta an vue elles l'avouent jamais elles disent oh vous savez j'ai avant tout besoin de me reposer à la campagne ou bien elles disent il y a u grand projet, mais je ne veux pas le dire parce que je suis superstitieuse ou bien elles disent avec un ton malicieux coquet coquin ah c'est un petit secret c'est les vedettes de la chanson les quérulantes passionnées à petite cervelle surement quand elle a proposé de le raccompagner en voiture surement sont allés dans son Ritz pour des hommeries femmeries ensemble inquiet pauvre Didi quand je rentre en retard il va sur la route m'attendre arriver c'est que chérie j'étais tellement inquiet j'avais peur d'un accident ce m'exaspère (…) pour le moment encore un peu (…) si on le demande leur rôle dans la prochaine pièce elles répondent mois je suis l'affreuse épouse adultère ou bien moi je suis une charmante jeune fille très sage et alors l'affreux petit rire spirituel c'est fou ce que je me raconte dans le bain le pire (Cohen, 2011 : 205)

Le texte contient un monologue qualifié par les spécialistes (Stolz, 1996: 51-53) comme un **monologue autonome** qui donne au lecteur l'impression qu'il avance dans sa lecture au fur et à mesure des pensées du personnage. Autrement dit, le scripteur réel du roman laisse son personnage agir tout seul et, le plus important, dire ce qu'il veut, donc vivre et assumer le destin ébauché par l'auteur. C'est comme si nous étions dans la conscience du personnage et nous prenons part à son un monologue qui avance sans aucune logique perceptible. Ce type particulier de discours se détache tout d'abord par le manque de la ponctuation, mais aussi par les nombreux effets polyphoniques.

Nous devons signaler aussi que ce monologue autonome est séparé c'est-à-dire il est introduit dans un seul chapitre, bien distinct des autres, mais il s'étend sur une dizaine de pages et **le manque de la ponctuation** peut soulever des problèmes sur la compréhension du message du texte. Le seul guide que le lecteur a c'est la progression par isotopies que l'auteur garde pour ne pas perdre son « interlocuteur »/lecteur. Cependant c'est aussi nécessaire de remarquer l'inédit de la technique littéraire en la voyant comme une épreuve pour un lecteur expérimenté.

Le discours d'Ariane Deume est parsemé des discours d'autres personnes, sans indications textuelles explicites. L'attitude du lecteur peut être un peu

déconcertée, puisqu'il ne découvre pas immédiatement l'énonciateur. Le principal élément qui l'aide à repérer qui à qui parle ce sont les noms propres qui, le plus souvent reflètent l'apparition d'un certain personnage dans la conscience d'Ariane comme dans l'exemple: « Tantlérie (…) ma fille il n'y a que les athées et les papistes qui aillent dans le café » qui évoque le discours de sa tante ou bien «les cabotines (…) oh vous savez j'ai avant tout besoin de me reposer à la campagne » qui actualise le discours radiodiffusé des actrices.

Au-delà de la technique littéraire adoptée par l'auteur, c'est-à-dire le rejet de la ponctuation pour simuler le flux des pensées de son personnage et la nouveauté de celle-ci, on doit s'interroger sur les effets créés concernant la complexité du personnage. Ariane Deum arrive à adopter les discours de l'autrui et de les assumer ; elle devient un mélange des personnalités non-soudées, parfois contradictoires comme les discours qu'elle s'approprie d'où le destin tragique qu'elle va assumer. Elle n'arrive pas à gérer les voix intérieures et devient elle-même un conglomérat de personnalités non-soudées, antinomiques qui vont la détruire en tant qu'individualité. L'exemple de ce texte est éloquent car, après un bain où Ariane parle à soi-même en accusant les actrices frivoles, l'adultère d'une femme juive, les amantes de Solal ou bien l'attitude protectrice de son mari, elle va adopter un comportement pareil: elle devient l'amante du chef de son mari, va partager l'appartement de Ritz pour satisfaire son « Seigneur », son mari va accepter en quelque sorte le comportement d'Ariane pour obtenir des avantages économiques. C'est justement ce mélange des voix si bien illustré par Cohen à travers le manque de la ponctuation qui domine la personnalité d'Ariane: elle est toujours soumise à la volonté de son Seigneur (Solal), elle n'arrive pas à être autonome mais plutôt une marionnette. Autrement-dit, elle ne se connait trop, elle est faible et se laisse jugée par les opinions des autres, un véritable lit de Procuste et n'arrive pas à se réjouir de son amour pour Solal. Leur destin s'inscrit dans la catégorie des héros tragiques tel que Romeo et Juliette mais plus développées en tant que consciences et personnalités par leur auteur.

3. Existe-t-il un rapport saisissable entre la manière dont un texte est organisé du point de vue de la ponctuation et la polyphonie ?

Quelles sont les conséquences d'une telle ou telle ponctuation ?

Nous avons vu dans ces deux fragments proposés pour réflexion l'importance de la ponctuation, tout d'abord pour le lecteur en ce qui concerne la polyphonie. Celui-ci, théoriquement le destinataire du discours romanesque décode ou pas les intentions du scripteur en tant que metteur en scène de discours des personnages. Reprenons !

Le premier texte permet au lecteur de saisir les voix du texte et donc le phénomène de la polyphonie à travers une ponctuation rigide, scrupuleuse. N'oublions pas qu'il s'agit d'un texte à la première personne et que la tentation de croire que le protagoniste substitue l'auteur est grande. Mais, le personnage de la fille reste intact en tant que conscience unique, différente de celle du scripteur avec un discours authentique. Elle effectue en fait de retours en arrière et discute avec soi même et on assiste à un phénomène de dialogisme entre les différents hypostases du même personnage c'est-à-dire entre la personnalité et la conscience de l'adolescent qui vient d'avoir sa première expérience érotique et la personnalité mature de la narratrice qui revisite ses émotions mais cette fois-ci en le passant par le philtre de la maturité. Dans ce cas, la ponctuation respecte le dédoublement à travers le blanc typographique qui sépare les deux paragraphes et qui permet au lecteur de distinguer les deux voix du même personnage. En plus, elle met en évidence les autres voix du texte, les personnages du roman tels quels sont présentés par la narratrice et permet au lecteur d'entendre les discours non-mélangés des personnages mais la fois cohérents grâce à la ponctuation scrupuleuse.

Le deuxième texte, par contre, déconcentre le lecteur en présentant le discours d'un personnage qui parle à soi même impliquant les voix d'autres personnages dans un seul chapitre qui contient une seule phrase sans aucune ponctuation. L'effort du lecteur pour saisir les intentions du personnage est important, le processus effective de lire peut être ralenti et comme conséquence directe, le plaisir du lecteur. Ici, on doit contredire A. Lorenceau (*op. cit.*) qui soutient entre outre que « la ponctuation est un 'adjuvant' de la lecture à haute voix » et montrer que le rôle primordiale de celle-ci est la transmission du sens, du message. Comme le prouve l'analyse de notre texte, le manque de la ponctuation affecte le lecteur en ce qui concerne la réception correcte d'un

personnage et au niveau de la polyphonie il se trouve devant un discours linaire, sans aucun plan ou la voix d'un personnage se confonde avec une autre. C'est clair, du point de vue bakhtinien, nous remarquons la polyphonie (autonomie de la voix d'un personnage par rapport à l'auteur) mais, est-ce que cette polyphonie sera-t-elle mise en danger par le refus de la ponctuation ? Nous risque dire oui car le chaos produit au moment de la lecture ne produit pas un effet polyphonique vue comme harmonie mais plutôt une dissonance puissante, comme une sorte de tumulte sonore venant de différents instruments non-accordés.

En guise de conclusion

Il est évident, depuis l'apparition du premier signe graphique qui a eu comme fonction de marquer la fin d'une phrase, que la ponctuation vise tout d'abord d'organiser le texte écrit pour le rendre plus commode à lire et donc plus facile à comprendre. Mais l'évolution de la littérature et notamment des techniques littéraires ont donné à ce phénomène des valences inattendues qui ont généré des effets tout à fait exceptionnels. C'est le cas de la polyphonie qui joue sur les rôles de la ponctuation pour apporter devant le lecteur un discours harmonieux où plusieurs voix résonnent.

Nous avons vu, notamment dans la dernière partie de notre recherche, à travers les deux exemples de textes proposés pour réflexion que l'importance de la ponctuation dépasse le domaine de l'organisation textuelle. Elle figure, tout d'abord l'articulation des pensées symbolisant l'ordre de la conscience et par contraste, le fonctionnement de l'inconscient.

En ce qui concerne l'organisation d'un récit, la ponctuation est exploitée par les écrivains pour annoncer ses intentions sur l'orchestration des voix qui apparaissent dans un même fragment. Comme nous avons vu dans les exemples proposés, les auteurs peuvent soit faciliter l'expérience de lecture ou par contre de la compliquer en faisant appel à une écriture décontractée, libre des rigueurs de la ponctuation et laisser l'imagination et l'expérience du lecteur de compléter les intentions du scripteur. Dans ce dernier cas, le lecteur devient un collaborateur qui doit apporter sa propre participation à l'expérience de lecture.

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DEFINIŢIILE ŞI ROLUL LOR ÎN TERMINOLOGIA ARHITECTURII

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Abstract: The present paper is a short study of metalexicography aiming to analyze the types of the alternative definitions of architectural terms registered in DEX and in DEXI. The hyponymy study concerning the lexicographical definition is a versatile aspect of linguistics.. Both hyponymy and also the hypernomy are exploited for the wording of the lexicographical definitions and these become the main lexicographical manner for defining the terms of architecture in most of the dictionaries.

Keywords: *architecture; definition; hyponymy; language; terminology.*

Definiţia reprezintă problema centrală în orice fel de terminologie, deoarece este „procedeul general prin care se explicitează valoarea unui concept" (DSL, 2001: 155). Caracterul interdisciplinar al definiţiei, este dat de coexistenţa mai multor planuri: planul cunoaşterii (referitor la faptul că prin definiţie se urmăreşte identificarea referentului), cel lingvistic (mesajele se construiesc cu ajutorul limbajului) şi cel sociopedagogic (textul definiţiei trebuie să aibă în vedere categoriile socioprofesionale cărora li se adresează). Rezultă că „definiţia este o analiză sau o descriere a sensului unei unităţi pe baza căreia să se poată identifica referentul şi să se poată construi mesajele lingvistice corecte" (Bidu-Vrănceanu, 2007: 49).

Dată fiind importanţa definiţiei în comunicarea lingvistică, se constată o multitudine de posibilităţi de clasificare (Stoichţoiu-Ichim, 2001: 126-129). Din perspectiva cercetării pe care o întreprindem, interesează, în primul rând, distincţia dintre definiţiile **ştiinţifice** şi cele **preştiinţifice** sau **uzuale**, distincţie care ne permite să diferenţiem, **lexicul specializat de cel comun**. În cazul lexicului specializat din dicţionarele generale, respectiv în cazul termenilor din domeniul **arhitecturii**, se observă folosirea acestora atât ca termeni specializaţi, cât şi ca elemente ale limbajului comun. Astfel, se poate vorbi, de două sensuri ale aceluiaşi cuvânt: un sens **ştiinţific** şi un sens

preştiinţific sau **uzual** şi de existenţa unor definiţii **alternative**, când termenii definiţi însumează mai multe tipuri de definiţii – **ştiinţifice** şi **uzuale** (Bidu-Vrănceanu, 2007: 50).

Studiile efectuate au condus la constatarea că **DEX**-ul, practică definiţii diferite:

- - definiţii strict ştiinţifice;
- - definiţii preştiinţifice (uzuale);
- - definiţii mixte, rezultate din diverse combinaţii ale informaţiilor;
- - definiţii mixte în care se combină în grade diferite definiţia ştiinţifică cu cea uzuală;
- - definiţii mixte care rezultă din combinarea mai multor metalimbaje (natural şi simbolic);
- - definiţii mixte condiţionate de apartenenţa la mai multe terminologii sau la lexicul ştiinţific interdisciplinar.

Se consideră că aproximarea definiţiei unui temen poate să apară la două nivele: cel al **definirii** (făcută de terminograf şi/sau lexicograf) şi cel al **interpretării** (dată de vorbitorul nespecialist) (Bidu-Vrănceanu, 2000: 15). Aproximarea interpretării sensului specializat de către nespecialist trebuie admisă, dar ea depinde de factori eterogeni. Aşadar, interesează aproximarea în definiţia dată de lexicograf. S-a observat că unele definiţii lexicografice le reproduc în întregime pe cele terminografice, deşi în majoritatea cazurilor, **definiţiile strict ştiinţifice** sunt greu de decodat de către nespecialişti, spre deosebire de **definiţiile preştiinţifice** sau **uzuale** care le pot asigura acestora accesul, uneori parţial, la sensul specializat. Se întâmplă acest lucru pentru că definiţiile **preştiinţifice** sau **uzuale** sunt admise şi preferate numai în dicţionarele generale, tocmai pentru a favoriza deschiderea codurilor profesionale.

Când termenul trece de un domeniu strict, interesând în diferite feluri nespecialiştii, definiţia **preştiinţifică** sau chiar **uzuală** este considerată convenabilă. Definiţiile de acest tip ar trebui să fie preferate pentru termenii ştiinţifici şi tehnici în dicţionarele generale sau în comunicarea din mass media, chiar dacă asigură numai o cunoaştere parţială. Decodarea parţială a sensului specializat de către vorbitorii profani într-un anumit domeniu, este numită în general **determinologizare**. Gradul de determinologizare depinde de numeroşi factori şi de competenţele diferite ale vorbitorilor, de lacunele lor în cunoaştere, de „lectura” definiţiilor (Bidu-Vrănceanu, 1993: 33).

Din cele spuse, rezultă că deschiderea codurilor ştiinţifice poate fi asigurată mai ales de dicţionarele generale unde definiţia ar trebui să difere de cea din dicţionarele speciale tocmai pentru a asigura accesul la sensul specializat (Bidu-Vrănceanu 2007: 48-52). Se constată însă că in dicţionarele generale, în DEX, de exemplu, **definiţiile termenilor specializaţi** sunt inegale sub aspectul raportului **definiţie ştiinţifică/definiţie uzuală**. Pentru termenii din **arhitectură**, de exemplu, definiţiile sunt preponderent ştiinţifice, şi, prin urmare, greu de decodat de către vorbitorul obişnuit. Altfel spus, pe de o parte apar atât definiţii **ştiinţifice***,* cât şi definiţii **preştiinţifice** şi **uzuale**, şi pe de altă parte, apar combinaţii ale acestor tipuri într-o singură definiţie (**definiţie mixtă**). Dată fiind posibilitatea coexistenţei mai multor tipuri de definiţie pentru unul şi acelaşi termen s-a denumit această situaţie ca **definiţii alternative** (*idem*: 62-71).

1. Definiţii strict ştiinţifice

Din punct de vedere cantitativ, **definiţiile ştiinţifice** sunt foarte bine reprezentate, aceste definiţii apropiindu-se de definiţiile terminografice. Definiţia termenului ARHITRAVĂ - „element arhitectonic orizontal (în arhitectura clasică) aşezat pe două elemente portante (capiteluri ale coloanelor, pilaştri etc.), care închide în partea de sus o structură de formă pătrată şi susţine greutatea antablamentului [...]", asigură o cunoaştere parţială, prin genul proxim accesibil „element arhitectonic". În schimb, sunt total inaccesibile, prin stricta specialitate, datele reprezentând diferenţa specifică: „aşezat pe două elemente portante (capiteluri ale coloanelor, pilaştri etc.), care închide în partea de sus o structură de formă pătrată şi susţine greutatea antablamentului [...]".

În cazul definiţiei termenului CAPITEL - „partea superioară, mai groasă (și ornată), a unei coloane sau a unui pilastru, care face legătura între fusul coloanei și arhitravă", diferenţele specifice, de tipul semelor funcţionale, aparţin unui cod închis, fiind inaccesibile vorbitorului obişnuit.

Completăm sfera exemplelor care ilustrează **definiţia ştiinţifică**, prin care se arată cum codul închis al acestora face imposibil accesul nespecialistului la sensul termenului definit, cu următoarele definiţii: ABACĂ (**arhit.**) - „placă subțire (pătrată) care constituie partea superioară a capitelului unei coloane și face legătura cu arhitrava", EPISTIL (**arhit.**) - „arhitravă", ECHINĂ - „mulură convexă, specifică ordinului doric, situată imediat sub abacă", MERLON - „fiecare dintre masivele de zidărie care depășeau parapetul și limitau crenelurile la lucrările de fortificație antice și medievale".

În cazul definiţiilor ABACĂ şi EPISTIL, clasarea termenilor se face prin marca diastratică (**arhit.**), care indică hiperonimul cel mai general, **arhitectura**, căruia i se subordonează termenii definiţi. Clasarea „placă subţire (pătrată)" nu este lămuritoare pentru nespecialist, iar diferenţele specifice, de tipul semelor perceptibile, „care constituie partea superioară a capitelului unei coloane și face legătura cu arhitrava", deşi ar trebui să faciliteze înţelegerea sensului, conţin date strict specializate. Clasarea „arhitravă", corelată cu un cvasisinonim al termenului definit, EPISTIL, aparţine codului închis al **arhitecturii**.

Termenii ECHINĂ şi MERLON, nu sunt clasaţi prin marcă diastratică. Pentru termenul ECHINĂ, clasarea „mulură convexă" este generală, iar diferenţele specifice sunt extrem de specializate: „specifică ordinului doric, situată imediat sub abacă", rămânând inaccesibile vorbitorului obişnuit, chiar dacă semele funcţionale sunt extrem de utile şi necesare specialistului. Definiţia termenului MERLON este codificată integral, chiar dacă conţine informaţii descriptive „fiecare dintre masivele de zidărie care depășeau parapetul și limitau crenelurile la lucrările de fortificație antice și medievale", păstrează închis accesul la sensul termenului definit.

2. Definiţii preştiinţifice (uzuale)

Se apreciază că ponderea definiţiilor **preştiinţifice** (uzuale) în DEX, este limitată, chiar izolată. Aceste definiţii operează cu elemente total accesibile oricărui vorbitor, pentru că nu se reflectă, nici măcar parţial informaţii destul de importante din definiţia ştiinţifică (terminologică).

În definiţia termenului COLOANĂ **–** „stâlp cilindric de marmură, piatră, lemn etc., destinat să susțină o parte dintr-un edificiu sau să-l înfrumusețeze", sintagma „stâlp cilindric" este un cvasisinonim al termenului definit. Singurul element specializat din definiţie, frecvent totuşi în limba comună, este „edificiu".

Alte definiţii preştiinţifice îşi păstrează caracterul accesibil pentru nespecialist, prin clasări cu un caracter foarte general, ca în cazul termenilor: ALCAZAR **–** „palat fortificat, foarte ornamentat, de origine maură, construit în Evul Mediu în principalele orașe spaniole", BUCRANIU (**arhit.**) - „motiv ornamental reprezentând un cap de bou împodobit cu ghirlande de flori, panglici", CAPELĂ – „biserică mică, izolată, fără parohie (într-un cimitir etc.)" CLOPOTNIȚĂ – „turn de biserică sau construcție în formă de turn (situată lângă biserică), în care sunt instalate clopotele".

Aceste definiţii preştiinţifice (uzuale) conţin sintagme cu rol de clasare, care sunt de folos nespecialistului, în demersul său de a decodifica sensul, precum: **„**palat

fortificat" pentru termenul ALCAZAR, „motiv ornamental" pentru termenul BUCRANIU. În acest caz, marca diastratică (**arhit.**) asigură repartizarea termenului în domeniul **arhitecturii,** şi funcţioneză ca hiperonim pentru termenul definit. Sintagmele „biserică mică" pentru CAPELĂ si „turn de biserică" pentru CLOPOTNIȚĂ, asigură accesul la sens al profanului, pentru cei doi termeni specifici arhitecturii bisericeşti.

3. Definiţii lexicografice mixte

Definiţiile mixte din DEX, combină în acelaşi articol, elemente din definiţia ştiinţifică cu altele din definiţia uzuală .

Exemple elocvente de definiţii mixte, sunt cele ale termenilor: MULURĂ - „profil arhitectural cu funcție ornamentală", MEDALION – „element decorativ de formă circulară sau ovală, folosit în arhitectură, mobilier etc. și cuprinzând un basorelief, o inscripție, un portret etc.", TURLĂ – „construcție de formă cilindrică sau prismatică poligonală, de înălțime relativ mare, care face parte din complexul arhitectural al bisericilor, înălțându-se deasupra acoperișului".

În toate cele trei exemple extrase din DEX, clasarea se face riguros ştiinţific: MULURĂ - „profil arhitectural", MEDALION – „element decorativ de formă circulară sau ovală", TURLĂ – „construcție de formă cilindrică sau prismatică poligonală". Acest tip de clasare, asigură repartizarea termenilor definiţi în domeniul arhitecturii, dar nu ajută decât la decodificarea parţială a sensului specializat de către vorbitorul obişnuit. Diferenţele specifice oferă informaţii accesibile, de tipul semelor diferenţiale, pentru MULURĂ- „cu funcție ornamentală" şi pentru MEDALION – „folosit în arhitectură, mobilier etc. și cuprinzând un basorelief, o inscripție, un portret etc.", sau funcţionale pentru TURLĂ – „care face parte din complexul arhitectural al bisericilor, înălțându-se deasupra acoperișului".

Rezultă că acest tip de definiţii mixte, prin combinaţiile diverse ale informaţiilor, mai exact prin alăturarea unei clasări specializate cu diferenţe specifice, explicite, accesibile vorbitorului obişnuit, permit cunoaşterea facilă, a sensului termenului definit.

4. Definiţii alternative

Prin definiţii alternative se admite că un termen poate avea mai multe definiţii, cu grade de specializare diferite şi cu decodări dependente de utilizatorul termenului. Utilizarea unor termeni specializaţi de către profani impune definiţii mai accesibile, capabile să deschidă, fie şi parţial, codurile ştiinţifice, definiţii

oferite de dicţionarele generale. Definiţiile alternative înseamnă, deci, acceptarea unor definiţii ştiinţifice alături de altele preştiinţifice sau uzuale.

Există definiţii alternative ale unor termeni din domeniul arhitecturii, în care definiţia ştiinţifică se combină în grade diferite cu definiţia preştiinţifică. Astfel de exemple, sunt oferite de definiţiile următorilor termeni: AREOSTIL – „sistem arhitectonic în care coloanele sunt dispuse în grupuri de câte două. ♦ intercolonament spațios și aerat", ANTABLAMENT- „element de arhitectură așezat deasupra zidurilor de fațadă sau a coloanelor unei construcții, care susține acoperișul", SUBASMENT - „partea inferioară a unei construcții pe care se sprijină (aparent) toată clădirea; soclu".

În definiţia termenului AREOSTIL, definiţia ştiinţifică este realizată prin sinonimia cu o sintagmă specializată pentru domeniul arhitecturii: „intercolonament spațios și aerat". În ceea ce priveşte definiţia preştiinţifică, aceasta începe cu o clasare – „sistem arhitectonic", ce asigură repartizarea termenului definit în domeniul arhitecturii, urmată de diferenţe specifice, seme de tip referenţial - „în care coloanele sunt dispuse în grupuri de câte două".

În cazul termenului ANTABLAMENT, definiţia ştiinţifică este mai complexă decât definiţia uzuală, extrem de accesibilă vorbitorului obişnuit - „care susține acoperișul". Definiţia ştiinţifică începe cu o clasare – „element de arhitectură", continuată de diferenţa specifică – „așezat deasupra zidurilor de fațadă sau a coloanelor unei construcții".

În definiţia termenului SUBASMENT, definiţia ştiinţifică este realizată prin sinonimia cu un alt termen specializat din domeniul arhitecturii, „soclu", dar şi prin a doua parte a definiţiei, „partea inferioară a unei construcții, pe care se sprijină (aparent) toată clădirea", această informaţie constituind o definiţie preştiinţifică uzuală, accesibilă nespecialistului.

Adoptarea conceptului de definiţii alternative obligă la respectarea principiului că definiţia unui termen specializat are un prag dincolo de care nu se poate trece (în toate tipurile de definiţii), fiind necesară respectarea „nodului dur" sau a mediei semantice fără de care nu se poate face identificarea termenului respectiv (Angela Bidu-Vrănceanu 2007: 64). O definiţie uzuală care neglijează această condiţie nu este convenabilă.

Evoluţia extralingvistică a domeniului arhitecturii impune valori noi, definiţiile de diferite tipuri realizând dezambiguizarea necesară. Mulţi termeni prezintă un interes larg, dincolo de domeniul specialiştilor, iar interpretarea lor corectă, contribuie la o utilizare adecvată în orice tip de comunicare.

5. Concluzii

Analiza definirii termenilor din domeniul **arhitecturii** la nivelul dicţionarelor generale, demonstrează importanţa anumitor **tipuri de definiţii altenative** pentru deschiderea codurilor ştiinţifice. **Terminologia arhitecturii** bazată pe o interconceptualitate strictă, creează probleme în definirea şi decodarea termenilor, anumite tipuri de definiţii fiind de preferat în dicţionarele generale. Codul închis al definiţiilor ştiinţifice, pentru termenii din **arhitectură**, face imposibil accesul nespecialistului la sensul termenului definit.

Definiţiile alternative, în care se combină în grade diferite **definiţia ştiinţifică** cu cea **uzuală**, reprezintă modalitatea cea mai potrivită în definirea termenilor din **arhitectură**, deoarece clasările specializate asigură repartizarea imediată a termenului definit în domeniul **arhitecturii**, iar sensul uzual permite interpretarea corectă a sensului specializat de către vorbitorul obişnuit.

DEX'98 şi DEXI (2007), reprezintă o sursă de referinţă folosită frecvent pentru a afla sensul unui **cuvânt**, dar şi a unui **termen**, aceste dicţionare generale, fiind instrumente indispensabile atât pentru vorbitorii obişnuiţi, cât şi pentru specialiştii dintr-un anumit domeniu ştiinţific.

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COMUNICAREA ONLINE PENTRU RECRUTAREA STUDENŢILOR: CAZUL INSTITUŢIILOR DE ÎNVĂŢĂMÂNT SUPERIOR ROMÂNEŞTI

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Abstract: Higher education financing, strategies for student recruitment, marketing and advertising have become topics for heated debates in the last 20 years. Adages such as "university in ruins" (Reading, 1999) and "college for sale", "commodification of higher education" (Shumar, 2013) are more than familiar to those who approached the matter. Good communication – experience and studies have shown – prove to be crucial in coping with challenges higher education institutions (HEI) are now facing: local and global competition, demographic changes, attracting funds, keeping up with market demands, building solid relationships with stakeholders, etc. The main purpose of this paper is to outline some of the main characteristics of the online communication choices Romanian HEIs are making on the homepage of their websites for recruiting students, discussing elements that stand out at a simple web search any candidate would do when looking for information concerning enrollment. The analysis will be carried out from a relational marketing and a discourse analysis perspective.

Keywords: *online communication, higher education institutions (HEI), student recruiting, relational marketing, discourse analysis.*

Instituţiile de învăţământ superior (IIS) la ora schimbărilor

Apariţia erei postindustriale a adus cu ea schimbări spectaculoase la toate nivelurile societăţii, învăţământul cunoscând şi el repercusiuni ale acestui fenomen (pentru detalii referitoare la fenomenele complexe cu care se confruntă la nivel mondial şi naţional IIS, a se vedea Maftei-Golopenţia, 2012: 17-31 şi 313-321). Astfel, diminuarea resurselor şi probabila lor epuizare au crescut exponenţial importanţa cunoaşterii ca sursă a utilizării lor raţionale şi a creşterii competitivităţii şi a productivităţii (Brătianu şi Nicolescu, 2007: 18). IIS, principale „furnizoare" de cunoştinţe de nivel avansat s-au văzut propulsate într-un context în care vechile modele de tip iluminist sau de serviciu public înregistrează un declin net. Dacă în epoci mai mult sau mai puţin îndepărtate li se asocia în principal componenta morală şi statutul de instituţii ce adăposteau

un corp de elită şi se accentua nobleţea cauzei servite – aflată în serviciul statelor naţiune – aceea de a păstra şi transmite moştenirea culturală, intelectuală a unei societăţi, de a asigura producerea unei elite care să poată, la rândul său ilumina masele, evoluţia postmodernă le-a propulsat în centrul unui model economic în care latura antreprenorială capătă o importanţă fără precedent (Shattock, 2005), întrucât „producţia" lor este o marfă ce le poate asigura prosperitatea.

Modelul humboldtian de sorginte germană (Brătianu şi Nicolescu, *op. cit.*: 21) a devenit prioritar în acest context – universitatea nu trebuie să se limiteze la transmiterea de cunoştinţe, ci trebuie să se angajeze în egală măsură în activităţi de cercetare ştiinţifică al căror rezultat este permanenta generare de cunoştinţe noi, contribuind astfel la evoluţia gândirii umane în general.

Această capacitate de a genera cunoştinţe, devenite o marfă în societatea postindustrială, societatea cunoaşterii, este deci elementul care schimbă rolul IIS în acest tip de societate, ele devenind implicate în fluxul de relaţii multiple care susţine economiile globale bazate pe cunoaştere (Välimaa şi Hoffman, 2008: 266) şi căpătând astfel o dimensiune diferită faţă de cea anterioară.

Un fenomen care a potenţat dezvoltarea lor în această direcţie şi le-a apropiat de modelul de funcţionare a unei firme (Shumar, 2013: 39) a fost schimbarea relaţiei cu statul – finanţator. Politicile neo-liberale promovate în ţările anglo-saxone începând cu deceniul al optulea al secolului trecut au adus o nouă viziune asupra modului de finanţare a IIS în spaţiile geografice respective, declanşând, prin reducerea cuantumului contribuţiei statului la funcţionarea acestor instituţii (Peters (1992: 125-127) face referire la opinii care categorizează această decizie drept „atac" la adresa universităţilor britanice), nevoia de diversificare a resurselor pecuniare menite să le asigure perenitate şi au dus la comodificarea lor. Prin urmare, ele au fost obligate să-şi evalueze diferitele aspecte ale activităţii lor, precum şi poziţia în contextul în care evoluau şi care de-a lungul anilor a căpătat statutul de piaţă şi să-şi constituie o clientelă interesată să obţină „produsele" propuse contra cost. Fenomenul acesta nu a rămas cantonat în zona susmenţionată, evoluţia spre criză a statului providenţă determinând din ce în ce mai multe guverne să reducă bugetul acordat învăţământului superior (Teixeira şi Dill, 2011: vii), tendinţă menţinută, dacă nu accentuată de criza economică din ultimii ani.

Interesant de remarcat este că acest fenomen s-a suprapus cu explozia numărului de studenţi înscrişi în IIS, ca rezultat al democratizării şi, ulterior, a industrializării acestei forme de educaţie (Peters, *op. cit.*). Acest fenomen a

declanşat o creştere fără precedent la nivel global a numărului de IIS înfiinţate pentru a face faţă sau a preîntâmpina nevoile constatate sau anticipate în acest sens. Astfel, evoluţia instituţiilor a fost dirijată către statutul de actori într-o piaţă similară cu cele din domeniul economic – Teixeira şi Dill (*op. cit.*: xi) vorbesc despre o „cvasi-piaţă" şi despre IIS ca despre entităţi „cvasi-economice" -, care trebuie să facă faţă unui climat concurenţial, să dezvolte strategii de comunicare, de atragere de clienţi (sau părţi implicate) care să producă intrări în trezorerie, ale cărei performanţe trebuie să fie măsurabile în aşa fel încât ele să beneficieze de finanţare din cât mai variate surse posibil.

Importanţa dobândită de cunoaştere în era postindustrială a însemnat pentru IIS coborârea din turnul de fildeş în care savanţi aproape asociali ţeseau cu migală sisteme filosofice sau descopereau legi al naturii. IIS au înţeles că, în ciuda tăierilor de fonduri de la statul providenţă, ele produc un bun preţios pentru societate; astfel ele au învăţat că descoperirile ştiinţifice, invenţiile, teoriile etc. şi expertiza într-un domeniu sau într-altul au valoare în măsura în care ele au aplicabilitate practică, deci sunt o sursă importantă de finanţare. De aceea, deşi în teorie principala lor menire este în continuare educaţia, se constată la momentul actual că de-a lungul anilor activitatea principală este în fapt cercetarea ştiinţifică (Major, 1996), multe voci acuzându-le de scăderea interesului pentru vocaţia lor iniţială. De altfel, suntem de părere că putem vorbi la momentul actual de o industrializare a cercetării ştiinţifice în cadrul IIS, această activitate condiţionând multe aspecte ale vieţii academice, începând cu recrutarea de personal şi continuând, de exemplu, cu indicatorii de performanţă ce trebuie îndepliniţi anual (între care aceia legaţi de activitatea strictă de predare având o pondere minimă) etc.

Să menţionăm şi o altă latură a existenţei IIS, aceea de serviciu public, organizaţii care servesc interesele unui stat care le finanţează şi care, prin intermediul lor contribuie la evoluţia şi propăşirea propriilor cetăţeni prin accesul gratuit sau cvasi gratuit la educaţie dar, în acelaşi timp, se asigură şi de propagarea ideologiilor la putere prin politizarea mai mult sau mai puţin evidentă a acestor instituţii şi prin exercitarea diverselor mijloace de manipulare (cf. analizei furnizate de Maftei-Golopenţia, *op. cit.*: 21).

Situaţia din România

În România evoluţia IIS este cel puţin interesantă, în condiţiile în care actualul sistem de învăţământ este moştenitorul celui de dinainte de 1989, în care politizarea şi înregimentarea era începută încă de la formele cele mai precoce de

educaţie şi în care numărul studenţilor era foarte mic raportat la populaţia ţării. Dispariţia regimului comunist a fost sinonimă cu o evoluţie spectaculoasă a ofertei educaţionale la acest nivel de pregătire. Aproape de jumătatea anilor 2000 se semnala deja un excedent al IIS şi al specializărilor acreditate (Mihăilescu, 2003: 189, Buzărnescu, 2004: 249), întrucât din nefericire, fenomenul a avut loc în condiţiile unei lipse de strategii pe termen mediu şi lung, care ar fi trebuit să ţină cont şi de situaţia în care se afla învăţământul superior la începutul anului 1990. Orientarea a fost făcută, în opinia lui Mihăilescu, „doar după cerinţele imediate ale mediului economic", iar consecinţa a fost, pe de o parte, supradimensionarea ofertei în anumite domenii, iar pe de alta reducerea drastică a interesului pentru zone privilegiate (şi, implicit, supradimensionate) înainte de 1989 (cum ar fi chimia, construcţiile de maşini etc.) (*op. cit.*: 79). În plus, oportunităţile de carieră ale absolvenţilor constituie un alt element care nu a fost luat în calcul (Buzărnescu, *op. cit.*: 249), logica interesului strict instituţional prevalând în deciziile referitoare la dimensionarea fluxului de studenţi (Mihăilescu, *op. cit.*: 59), acesta găsindu-se astăzi în inferioritate faţă de mărimea reţelei care oferă „instituţii şi specializări mult peste nevoile României" (*idem*: 213). Însăşi Universitatea din Bucureşti, una dintre instituţiile far ale învăţământului superior românesc, ar oferi prea multe programe de diplomă.

Evoluţia legislaţiei care au avut ca obiect învăţământul, începând din 1993 până în 2011 a presupus creşterea autonomiei IIS, rolul guvernului, prin ministerul de resort, limitându-se la

> - *coordonarea strategică a dezvoltării sistemului de învăţământ;*
> - *organizarea unui cadru al competiţiei instituţionale, prin evaluare academică a calităţii şi performanţelor şi alocarea de fonduri în funcţie de performanţe şi opţiunile strategice de dezvoltare naţională;*
> - *anticiparea blocajelor, prevenirea distorsiunilor, sancţionarea instituţiilor neperformante. (Mihăilescu, op. cit.: 25),*

dar şi crearea unui cadru pentru implementarea unor politici de măsurare a performanţei academice – , cu consecinţe, în opinia noastră, în caracterul de industrializare al cercetării ştiinţifice în mediul academic.

Extrem de importantă este şi repercusiunea evoluţiei demografice asupra situaţiei IIS româneşti la ora actuală. În vreme ce explozia ofertei educaţionale menţionată mai sus a coincis cu efectele politicii demografice promovate de regimul comunist, care au durat până în anul 2008 inclusiv, depresia demografică înregistrată la începutul anilor '90 a avut consecinţe asupra

numărului de înscrişi începând cu anul 2009, punct de plecare al unei tendinţe descendente care se menţine şi în prezent (cf. datelor comentate de Drăgoescu, 2013: 21-24 şi ISE, 2011), crescând astfel concurenţa dintre IIS, ba chiar dintre facultăţile şi specializările unei aceleiaşi instituţii. Două alte tendiţe din categoria demografică au contribuit la creşterea în importanţă a acestui fenomen – este vorba pe de o parte despre opţiunea absolvenţilor de liceu, din ce în ce mai numeroşi, de a urma cursurile unei universităţi din străinătate (datele statistice[1] arată că între 1990 şi 2011 numărul acestora s-a multiplicat cu 6 (Manea, 2013: 13)) şi pe de altă parte despre scăderea drastică a procentului de promovare a examenului de bacalaureat, între 2004 şi 2015 înregistrându-se o diferenţă de peste 30% (Micu: 2015).

Analizele efectuate asupra sistemului de învăţământ superior din România (vei, printre altele, Vlăsceanu *et al.*, 2010, Păunescu *et al.*, 2011 etc.) compun un tablou în care IIS evoluează într-un câmp plin de contradicţii (de exemplu, remarcă Maftei-Golopenţia, *op. cit.*: 24 se aşteaptă de la ele „statornicie, al cărei sens este dat de păstrarea tradiţiei şi de transmiterea acesteia, iar pe de altă parte, se aşteaptă să fie un vehicul al inovaţiei"), în care provocările sunt multiple şi de diferite naturi şi la care ele nu par să fi găsit soluţii viabile pentru a le răspunde pe măsură. Astfel, în ciuda voinţei politice clar exprimată în Legea 1/2011 de a pune bazele unui învăţământ centrat pe student, sistemul învăţământului superior apare centrat pe sine însuşi, decuplat de la societate, în care instituţiile prioritizează supravieţuire financiară (Vlăsceanu *et al. op. cit.*: 19). În condiţiile fenomenului de subfinanţare evidenţiat de CNFIS (Miroiu şi Murgescu, 2013) şi ştiind că baza finanţării este calculată în funcţie de sistemul *per capita*, importanţa studenţilor este în primul rând cantitativă (Vlăsceanu *et al., op. cit.*: 19). În acelaşi timp, se constată o diminuare a încrederii în universităţi (*idem*: 124), în capacitatea lor de a-şi propulsa absolvenţii către locuri de muncă satisfăcătoare. De remarcat şi alienarea constatată în relaţia dintre IIS şi studenţi, prezentă, de exemplu, în formularea obiectivelor strategice ale primelor - acestea se referă mai degrabă la evoluţia pozitivă de sine (de exemplu, îmbunătăţirea infrastructurii) decât la bunăstarea studenţilor, care au interese „post-materialiste" (*idem*: 20): „căutarea de sensuri, semnificaţii, obiective, direcţii de dezvoltare personală".

[1] Să remarcăm, împreună cu Andreea Vass (2007: 85) că datele statistice provin de la organizaţii internaţionale precum Banca Mondială, Organizaţia pentru Coperare şi Dezvoltare Economică, EUROSTAT, denotând astfel lipsa de interes a autorităţilor române faţă de fenomenul îngrijorător al exodului „creierelor" şi, în general, adăugăm noi, faţă de evoluţia sistemului de învăţământ.

Parametrii cercetării

Se înţelege din expunerea contextului în care evoluează la ora actuală IIS din România că, în ciuda practicilor evidenţiate de analizele menţionate, studenţii rămân elementul vital al acestor instituţii, de care sunt legaţi printr-un cordon ombilical al misiunii primare a acestora – predarea, dar prin care fatalmente trece şi finanţarea (fie că este de la bugetul de stat sau din taxele de şcolarizare percepute). Studenţii sunt principala parte interesată care trebuie să se bucure de atenţia IIS, care au tot interesul nu numai să-i atragă, dar să-i şi fidelizeze, pentru a-şi asigura finanţarea pe toată durata studiilor acestora, pe de o parte şi pentru a beneficia de potenţiali alţi studenţi la recomandarea clienţilor mulţumiţi ce vor fi absolvit.

În aceste circumstanţe, printre strategiile ce se pot adopta pentru atingerea acestui gen de obiectiv, cele care se referă la comunicarea cu publicurile interesate (am folosit pluralul pentru a-i include şi pe părinţi, un factor de decizie important în alegerile multora dintre viitorii studenţi) trebuie să capete un rol cheie în definirea diverselor politici instituţionale. Însă în societatea cucerită de comunicare, după formula lui Bernard Miège, succesul care generează notorietate şi o bună poziţionare pe piaţa concurenţială presupune o interacţiune care să nu se oprească la simpla informare, la exprimarea de sine a uneia dintre părţi, ci acel pas către celălalt pe care îl presupune un adevărat dialog, o adevărată comunicare bazată pe luarea în considerare a valorilor, credinţelor şi aşteptărilor celuilalt (principii expuse de Dominique Wolton, 1997).

Am ales pentru cercetarea noastră să ne îndreptăm atenţia către componenta online a comunicării IIS din România prin prisma importanţei cantitative şi calitative pe care a căpătat-o aceasta în ultimul deceniu[2] (nu există IIS care să nu fie prezentă pe web şi, pe de altă parte, evoluţia tehnologică a facilitat accesul şi contactul dintre părţile interesate), precum şi din cvasi-vidul existent în ceea ce priveşte studiile despre acest subiect ţintite către spaţiul românesc.

Ne-am propus să investigăm elementele discursive pe care IIS le oferă potenţialilor studenţi pe internet interesaţi de contactul cu eventuala lor viitoare şcoală, mărginindu-ne la experienţa paginii de index a sitului web, din perspectiva importanţei pe care aceasta o are în crearea unei experienţe pozitive care să-l determine pe vizitator să continue sau nu – Pegoraro (2007: 5) menţionează un interval de câteva secunde pe care este dispus să le acorde un tânăr pentru a decide dacă vrea sau nu să continue navigarea pe acel sit, de

[2] O sinteză a studiilor ce demonstrează prioritatea Internetului ca sursă de informaţii în prospectarea pieţii IIS de către potenţialii studenţi este disponibilă în Pegoraro (2007: 32-40).

unde rezultă atenţia care trebuie acordată primei pagini (observaţie valabilă, desigur, în cazul oricărui sit internet). Una dintre premisele pe care ne bazăm cercetarea este că în climatul concurenţial schiţat mai sus, în care absolvenţii de liceu se înscriu la două, chiar trei specializări deodată (dată fiind oferta educaţională mai mult decât generoasă pe care o au la dispoziţie), toate elementele interacţiunii dintre IIS şi aceştia capătă o importanţă indubitabilă: decizia de a alege între o instituţie sau alta poate fi declanşată de o varietate de factori, deci nimic nu trebuie lăsat la voia întâmplării (detalii despre modul în care iau decizii elevii români de clasa a XII-a sunt disponibile în Băcilă, 2008).

Abordarea noastră se face dintr-o dublă perspectivă. În primul rând, aceea a unui tip de interacţiune care îşi are sorgintea în mediul economic – marketingul de relaţie. Conceptul de aplicare a modelelor economice la universităţi nu este nou (cf. Teixeira şi Dill (*op. cit.*)), iar pasul până la aplicarea principiilor de marketing pentru promovarea IIS, în special în ceea ce priveşte recrutarea studenţilor a fost făcut cu uşurinţă. Conform afirmaţiilor lui Nicolescu (2009), punctul de plecare al acestei decizii rezidă în principiul de bază al marketingului, satisfacerea nevoilor consumatorilor. În ceea ce priveşte recrutarea studenţilor, o activitate strategică pentru supravieţuirea IIS, Kotler[3] (*apud* Pegoraro, *op. cit.*: 29) a propus încă din deceniul al optulea al secolului trecut o aplicare a teoriilor de marketing la acest proces, avansând un model decizional ce urmează şapte etape, de la hotărârea de a se înscrie şi până la înscrierea propriu-zisă. Caracteristicile sectorului învăţământului superior, sintetizate de Nicolescu (*op. cit.*) presupun aplicarea principiilor marketingului într-un mod similar cu cea din sectorul serviciilor; de exemplu, în ceea ce priveşte politica de produse, întrucât acestea sunt rezultatul unor interacţiuni umane (predarea, cercetarea, servicii de tip terţiar), natura relaţiilor interpersonale (între studenţi şi profesori sau studenţi şi restul personalului IIS) cântăreşte greu în obţinerea satisfacţiei, ceea ce explică menţionarea marketingului de relaţie ca o abordare viabilă, acesta prioritizând crearea unei relaţii orientate către client. Pentru a reveni la aplicarea sa în comunicarea online pentru recrutarea studenţilor, menţionăm că afirmaţia lui Hartman (1998: 55) „ţelul suprem al prezenţei pe internet a oricări universităţi este de a crea un dialog cu potenţialul student" a fost cea care ne-a ghidat în analiza discursului prezent în corpus.

Cât priveşte această a doua perspectivă a demersului nostru, punctul de vedere abordat este acela al analizei discursului, aşa cum este ea construită de Norman Fairclough, pentru care discursul este o practică socială:

[3] (1976). „Applying marketing theory to college admission". *Colloquium on college admissions: A role for marketing in college admissions*. New York: College Entrance Examination Board.

> *In using the term 'discourse', I am proposing to regard language use as a form of social practice, rather than a purely individual activity or a reflex of situational variables. This has various implications. Firstly, it implies that discourse is a mode of action, one form in which people may act upon the world and especially upon each other, as well as a mode of representation. […] Secondly, it implies that there is a dialectical relationship between discourse and social structure, there being more generally such a relationship between social practice and social structure: the latter is both a condition for, and an effect of, the former (1992: 63-64).*

Discursul ca o formă de acţiune este esenţa perspectivei lui Fairclough, ca un corolar al teoriilor şcolii de la Palo Alto (Marc şi Picard, 2013: 5), pentru care absenţa comunicării este imposibilă şi pentru care relaţia comunicaţională între indivizi este prioritară faţă de aceştia din urmă, întrucât, în viziunea sistemică pe care au construit-o cercetătorii californieni, absenţa comunicării, a relaţiei între indivizi înseamnă prăbuşirea sistemului. De aceea în analiza efectuată interesul nostru s-a îndreptat către acele elemente ale exprimării verbale care construiesc un dialog cu vizitatorul (pronume personale de persoanele întâi sau a doua, verbe la o formă de persoana a doua singular sau plural etc.).

Corpusul este format dintr-un eşantion ce cuprinde, deci, paginile de index ale unor IIS româneşti. Cum această cercetare este o premieră pentru noi, am utilizat alegerea raţională (Bonneville *et al.*, 2007: 95-97) în compunerea acestuia, selectând o categorie de IIS pe care am considerat-o suficient de reprezentativă pentru o primă abordare – universităţile de stat generaliste, sau care nu se declară specializate într-un domeniu, ce presupune un număr de 21 de instituţii. Eşantionul include şi Universitatea „Petrol-Gaze" din Ploieşti, care făcea parte înainte de 1989 din categoria universităţilor specializate într-un domeniu, însă am decis să o includem în cercetarea noastră urmare a diversificării ofertei sale educaţionale prin adăugarea de specializări din domeniile filologic şi economic. Demersul de cercetare pe care l-am folosit este de tip inductiv, propunându-şi să arate modul de funcţionare al comunicării online a IIS şi nu să demonstreze o teorie referitoare la acest subiect.

Rezultatele cercetării

Analiza efectuată pe corpus a avut rolul în primul rând de a confirma caracterul judicios al alegerii eşantionului, varietatea constatată atingând cele două extreme ale manifestărilor posibile: o exprimare cvasi-exclusivă de sine, în cazul Universităţii din Bucureşti şi un adevărat dialog cu propuneri de interactivitate,

în cazul Universităţii „Babeş-Bolyai” din Cluj-Napoca şi al Universităţii „Transilvania” din Braşov.

Primul caz menţionat prezintă o lipsă aproape exclusivă de verbe, purtătoare de semnificaţii legate de acţiune, cu excepţia câmpului de căutare în sit, care conţine imperativul „caută” şi a unui buton ce conduce către un formular care dă posibilitatea exprimării părerii personale, cu eticheta „Părerea ta contează!”. Prezenţa acestui buton este lăudabilă, însă este nevoie de o examinare atentă a paginii pentru a-l descoperi, întrucât dimensiunea caracterelor este inferioară majorităţii celorlalte elemente, iar butonul este poziţionat nediferenţiat într-o serie de elemente similare („Bursă acordată de rectoratul UB”, „Referendum alegeri rector 2015!”, „Posturi vacante”, „Evaluare instituţională IEP” şi „Hartă site”). Restul elementelor de exprimare verbală este constituit dintr-o înşiruire de substantive (unele dintre ele derivate din verbe, precum „admitere”). Un alt exemplu din această categorie este acela al Universităţii din Petroşani, unde constatăm aceeaşi prezenţă a butoanelor ce dau acces spre meniuri cu etichete substantivale. Şi aici o excepţie, o frază cu un verb la indicativ prezent, persoana a treia, referitoare la admiteri, care „încep din 13 iulie”. Alegeri similare întâlnim şi în cazul Universităţii din Piteşti, „Lucian Blaga” din Sibiu, „Petrol-Gaze” din Ploieşti.

O altă categorie de demers comunicativ este aceea în care exprimarea de sine conţine fraze complete, însă cu verbe la persoana a treia singular, prezenţa enunţătorului (instituţia) şi a destinatarului (fiind implicite). Putem exemplifica aici cu Universitatea „Aurel Vlaicu” din Arad, a cărei pagină de index prezintă texte cu naraţiuni despre istoricul învăţământului superior arădean sau al acreditării primite de universitate. Un element interesant îl reprezintă recomandările şi îndemnurile la acţiune formulate la persoana a treia, subiectul frazei nefiind nici enunţătorul care face recomandarea sau formulează îndemnul, nici destinatarul de la care se aşteaptă să facă ceva. De exemplu, Universitatea „Transilvania” din Braşov precizează „Completarea formularului de înscriere se poate face din orice loc și de pe orice dispozitiv conectat la internet (computer, tabletă, telefon)”, sau Universitatea „Dunărea de Jos” din Galaţi, care anunţă: „Candidaţii admişi sunt aşteptaţi să-şi aducă diploma de bacalaureat”. Putem de asemenea semnala şi cazul Universităţii „Ovidius” din Constanţa care optează pentru o frază eliptică de verb „De ce student la Ovidius?”, ratând cel puţin parţial, după părerea noastră, efectul scontat de implicare a vizitatorului potenţial student.

Un demers comunicativ ce face un pas înainte către dialogul dintre IIS şi potenţialul student este acela în care fraza, eliptică de verb sau nu, conţine elemente de persoana întâi plural, care implică o poziţionare faţă de interlocutor. Semnalăm eticheta „Despre noi" a butoanelor care trimit către prezentarea instituţiei (Universitatea din Oradea, Universitatea din Suceava), a frazelor cu formă verbală de persoana întâi plural (Universitatea „Transilvania" din Braşov – „recomandăm candidaţilor", Universitatea „Babeş-Bolyai" din Cluj-Napoca – prezentarea acţiunii de *crowdfunding*) şi a formei pronominale „noi" (Universitatea „1 Decembrie 1918" din Alba Iulia – „Construieşte-ţi un viitor sigur alături de noi!"). O formă particulară de enunţ la persoana întâi este cea prezentă pe pagina Universităţii „Eftimie Murgu" din Reşiţa, în care responsabilitatea enunţării este preluată de câte un personaj prezentat ca student; într-o succesiune de imagini se pot citi textele următoare, toate începând cu „Universitatea mea": „este locul în care învăţ să judec chibzuit", „este locul în care pot descoperi lumea", „este locul în care pot fi eu însămi" etc.

În fine, să menţionăm categoria de enunţuri ce conţin în mod explicit prezenţa destinatarului, materializate în mod similar ca şi la categoria anterioară, prin forme verbale la persoana a doua singular sau plural, în general la modul imperativ - „caută", „citeşte", „descarcă", „construieşte-ţi", „înscrie-te", „descoperă" „poziţionaţi", „găsiţi", „aflaţi", „vizualizaţi", „bine aţi venit" - , dar şi forme pronominale – „-ţi" ataşat imperativului „construieşte", „Universitatea mea poate fi şi a ta!" (Universitatea „Eftimie Murgu" din Reşiţa), „implică-te şi tu" (Universitatea „Babeş-Bolyai" din Cluj-Napoca), „Universitatea aproape de tine" (Universitatea „Vasile Alecsandri" din Bacău), „Părerea ta contează!" (Universitatea din Bucureşti).

Constatările generale făcute în urma analizei corpusului sunt că discursul majoritar este o exprimare de sine a IIS ce fac parte din eşantion, asumarea în diferite grade a enunţării şi a dialogului prin materializarea pronominală sau verbală a participanţilor la interacţiune neatingând, din punct de vedere cantitativ o treime din totalul discursului consultat. Chiar şi în cazul paginilor ce prezintă dialog şi/sau elemente de interactivitate (verbe la imperativ), suntem în prezenţa unui mix de strategii discursive, cea dialogală fiind minoritară. Salutăm alegerea Universităţii „Eftimie Murgu" din Reşiţa, a Universităţii „1 Decembrie 1918" din Alba Iulia şi a Universităţii „Babeş-Bolyai" din Cluj-Napoca care prezintă, din punctul nostru de vedere, enunţuri „ideale", în care prezenţa enunţătorului şi a destinatarului sunt explicite (după modelul „tu şi noi" sau „eu cu tine").

În loc de concluzii - posibilităţi pentru cercetări ulterioare

Analiza efectuată pe paginile de index ale universităţilor din eşantion din dubla perspectivă a marketingului de relaţie şi a analizei discursului a fost limitată în primul rând prin decizia noastră de a restrânge eşantionul pe două criterii: elementul din website analizat şi categoria de instituţii, motivele fiind premiera pe care această cercetare o reprezintă pentru noi şi spaţiul prezentei lucrări. Dată fiind importanţa problematicii comuncării IIS în vederea recrutării de studenţi în contextul dificil expus în prima parte a lucrării, considerăm că extinderea eşantionului pe cele două direcţii – tip de universitate şi pagini incluse, precum şi includerea altor tipuri de elemente ar putea contribui la îmbunătăţirea prezenţei discursive online a instituţiilor interesate. Nu în ultimul rând, o cercetare în rândul publicului vizat – potenţiali, dar şi actuali studenţi ar întregi în mod salutar perspectiva şi ar oferi posibilităţi de evoluţie către un plus de competitivitate.

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ERRORS IN ROMANIAN EPITAPHS IN A SERBIAN BANAT VILLAGE (SELEUȘ)

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Abstract: Tombstones are considered as very complexes acts, emerging as a mixture of sculpture and architecture. Sometimes they borrow figures from the painting with religious character. In Seleus, epitaph can be encountered frequently on tombstones but it often happens when epitaphs in the Romanian language are written with grammatical errors as consequences of insufficient knowledge of literary Romanian language and the strong influence of Banat dialect and Serbian language on the speech of a man who ordered or the man who carved this epitaph. This deviation from the regular writing epitaphs in Romanian language in Seleus, open the way towards more thorough studies from the social and ethno linguistic perspective.

Keywords: *errors in translation, epitaph, Banat dialect, intercultural relations, ethno-linguistic research, Seleuš*

An epitaph (from Greek *ἐπιτάφιος epitaphios* "a funeral oration") is a short text honoring a deceased person which is inscribed on his tombstone or on a commemorative plaque. Generally, although not always, it consists of one or more text's line. An epitaph always have something that will make a strong impression or it is a usual trick directed to a reader, e.g. to warn about the meaning of death. Epitaphs are considered to be very complex deeds developed as a mixture of sculpture and architecture. Sometimes they "borrow" figures from paintings with religious character. Research on Roman cemetery revealed that the elements that can be found associate with each other. Three important features are: correspondence between the grave and the location of a corpse, the desire to define the personality of the deceased person by inscriptions and its pictures, and the need to perpetuate the memory of the deceased person.

Earthly dimension of "the survival" of the deceased person among the living is ensured by epitaph that carries the name of the deceased, marital status, age, and sometimes social status and profession. In the middle Ages, the inscriptions and portraits disappear from the cemeteries and they become anonymous. The belief in the existence of the soul was more significant to the most of population

than the facts during his real life. The exceptions are the tombs of saints and famous historical figures, which have become the places of pilgrimage over a time.

In the seventeenth and eighteenth century the attitudes related to death change, so the more tombstones are erected. Till our days, these monuments give the monumental aspect of European cemeteries. The most frequent monument is in the form of rectangular or square shaped panel that contains the inscription and symbol of the Christian cross. These elements, which are part of the common Christian fund, depend on the era, state, cultural and religious traditions, as well as the social and professional status of the deceased, are followed by other details which only spoil the external appearance of the monument (for example, monuments are in the shape of hearts, birds, wings, the Bible, angels, etc.), as well as the image of the deceased person.

The cross is the main element of traditional Orthodox Romanians tombstones but it was rarely seen during communist period and in some places it does not even exist, usually in cases where the deceased was a member of the Communist Party. At the beginning of the twenty first century, economic, political and social conditions led to a change in the aspects of Romanian cemeteries and the emphasis is on the difference in social status of the deceased. The so-called "Nouveau riche" build trash mausoleums for themselves that attract attention only because of their size and cheap materials from which they are made. In most cases the verses that show the character of the deceased and the circumstances of its death are carved on the tombstones. Richly decorated and painted monuments have been built for the deceased who died in accidents, with the verses that vulgarise and replace the folk and Christian traditions. The tombstones are relevant not only for social change in the last two decades but also for the institutionalization of Thanatophobia[1].

2. One of the possible epitaph classifications

Romanian ethnologists and anthropologists in their studies came to conclusion that epitaphs can be classified into various groups and the best classification represent the one based on the type of object on which they were inscribed, i.e. the one based on technical used for making it:

[1] Thanatophobia is a pathological fear of death showed by a healthy person which does not show signs of any illness, especially the fatal one.

a. Common/general commemorative inscriptions are short and they dominate in all tombstones. They include the first and the last name of deceased, dates of birth and death, very often the age of deceased, sometimes precise dates (including months and days of life). There is often a framed picture of deceased on the tombstone. Those elements exist from the beginning of the 20th century and they were present even in the period of communism. Sometimes the family of the deceased wants to proudly record profession of deceased person in such a way that they inscribe on the tombstones whether this person was a professor, physician, engineer, etc. so that it can be different from the others around him, for example:

> *În amintirea scumpului nostru / soţ şi tată/ Dr. [...] (1910-1969),/ medic primar de oncologie/ Fost colaborator al Institutului [...][2] // In the memory of our dearest husband and father, dr. [...] (1910-1969), Prim Oncologist, former member of the Institute for…[...]*

This second part of the inscription by its structure "communicates" with the reader and represent common place with these types of the text. Those common places are characteristic of both titles and texts but less for the titles and they lessen original value of these epitaphs. The characteristic of title's structure is duality: one part of the title included common places and the other part included the most significant biographical information.

b. The epitaphs intended for keeping Christian eschatological messages that contain biblical quotations or invoking of divine protection - expressions that show us the victory over death. These epitaphs are rarely seen, most are found in the tombs of priests. The most common are biblical quotations dedicated to death and phrases that refer to immortality of the soul.

For example:

> *Rugăm pe bunul Dumnezeu să binecuvânteze sufletele noastre/ We pray the God to bless our souls*
> *Veniţi cu mine toţi cei trudiţi şi împovăraţi şi eu vă voi da odihnă/ Come to me all of you who are tired and troubled and I will give you a rest. (Matthew, XI: 28).*

[2] These examples are taken from the article by Mihaela Grancea, Epitaful românesc ortodox din perioada regimului totalitar, sursă pentru investigarea atitudinilor referitoare la moarte apud Oamenii şi moartea în societatea românească,, in „Caiete de Antropologie Istorică", n. 1-2 (5-6), January-December 2005, p. 236-243.

Eu sunt învierea şi viaţa. Cel ce crede în mine chiar dacă ar muri, va trăi/ I am resurrection and life; the one who believes in me – will live – even if he dies. (John, XI: 25-26)
Rest in peace and may the Lord gives you eternal peace in Heavenly kingdom!

c. The epitaphs that include compendious formulas related to the soul's destiny after the death and beside them there aren`t any other information about the social life of the deceased:

Odihnă veşnică.../ Eternal peace...
Doamne Isuse Christoase ai grijă de noi/ Our Lord Jesus Christ have mercy on us...
Primeşte-ne Doamne în împărăţia ta/ Our Lord, take us to your Heavenly kingdom!

Those epitaphs can often be found beside the name and age of the deceased but they are often inscribed during the life of the deceased, sometimes made because of the fear that tombstone's material will be more expensive or that desirable place for tombstone won`t be available. Because of that a formula: "Tombstone placed by… in his lifetime" can often be found on tombstones. Those archaic texts are re-actualized and used by people that wish to take care of their remains in a discrete manner.

d. The epitaphs, phrases under influence of the folk Christianity are texts that warn us about the transience of human life and inevitable death. Those texts are full of rhetoric and restlessness from the fear of coming deterioration or death. They concentrate on individual coping strategies for his/her death. They are based on the late antique inscriptions and also something that represents *memento mori,* i.e. indicating to the transience of life and lamentation of deceased on the absence of its mortal life.

Trecător, opreşte-ţi pasul/ şi rosteşte un cuvânt/ Fiindcă moartea nemiloasă/ m-a răpit (te-a răpit) de pe pământ// You who are passing by/ stop and say few words to me/because the death is merciless/ and it took me away from you...
Şi eu am fost ca tine,/ ce calci pe-al meu mormânt/ Şi tu vei fi ca mine, / ţărână şi pământ// I was just like you/ you who are standing on my grave/ And you will be just like me/ the ashes and dust

Or epitaphs on which dominate old motives about transience of life and which tells about identical destiny of people and call for contemplation on death:

Trecătorule, opreşte-te şi citeşte. Cel care eşti am fost, ce sunt vei fi şi tu// You who are passing by, stop and read. Once I was like you, and you will become what I am now

Some epitaphs are concentrated on the idea of useless existence and discomfort of deceased because he/she is not alive and the life, in this case, is represented as God's gift.

Scurtă mi-a fost viaţa/ Parcă a fost numai un vis/ Dar în cartea vieţii mele/ Atâta mi-a fost mie scris.// My life was short/ as it was a dream/ but in the book of my life/ that was my part
N-am vrut să plec de lângă voi/ Să trec în nefiinţă/ Aş vrea să vin iar înapoi/ Dar nu e cu putinţă// I did not want to leave you/ and go into emptiness/ I want to goback/ but it is not given to me

Sometimes on the tombstones we can find famous Romanian writer's texts and poems. The most present are romantic poems from Mihai Eminescu because they are the most suitable for Romanian sensibility. For example:

De mă găsesc iar singur, cu braţele în jos/ În trista amintire a visului frumos/ Zadarnic după umbra ta dulce le întind/ Din valurile vremii nu pot să te cuprind. (M. Eminescu)
With hanging arms and helpless once more I am alone / Before a dream unending of hours that have gone;/ In vain with arms outstretching my soul your shadow craves,/ Dear one, I cannot reach you amidst time's rolling waves. (M. Eminescu, translated by Corneliu M. Popescu)

e. One group of epitaphs can include grief of those who survived because of the loss of their loved ones. The most epitaphs like this can be found on tombstones of people that passed away too soon and they are dominated by an elegy and eternal remorse.

Ca o stea ai strălucit/ În zorii dimineţii/ Dar moartea crudă te-a răpit/ În floarea tinereţii// As a star you shone in the dawn/ But cruel death has taken you away from me/ In the best years of your youth

f. Epitaphs that include archaically inspired theatricality, original afterlife dialogue between deceased child and his/her discomforted parents. Those verses are sometimes inspired by Romanian folk stories i.e. Romanian folklore.

De ce te-ai dus şi ne-ai lăsat/ Copilul nostru drag,/ Cu sufletul nemângâiat?...../ Why did you leave us/ our sweetheart/ and left us/ with emptiness in our souls?...

Related to this group of epitaphs it can be said that epitaphs-clichés also exist, and that they express the grief for the loved ones in traditional manner; their frequent presence explain circulation of motives that come from expressed feelings of deceased's relatives. There are these epitaphs-clichés:

„Ai plecat de lângă noi/ Fără a spune un cuvânt..."/ „You left us/ with mp words for goodbye..."

Or

Sub această piatră rece/ Şi în acest tăcut mormânt/ Zace ce-am avut mai drag/ Şi mai scump pe acest pământ// In this quiet grave/ beneath this cold rock/ lies my dearest and most precious thing in the World
Pe drumul lung al veşniciei/ Plecat-ai prea de timpuriu/ Dar în inimile noastre/ Vei rămâne veşnic viu// You went too soon/ on the eternal journey/so you will live in our hearts / for eternity

g. Epitaphs that include formulas or metaphysical meditation themes that got humorous character as epitaphs.

For example:

„Am făcut-o şi pe asta!"/ „I manage to this, too!"
„Cine se naşte de două ori, / Moare o singură dată / Cine se naşte o singură dată/ Moare de două ori" „ The one who was born twice/ dies for just one time/ and the one who was born only once/ dies two times (it is related to a person who was privileged to be baptized)"

3. The tombstone in Seleuš

The inscriptions are very significant historical sources because they often provide informations of great value and their existence in certain area provide different phylological studies. Since they were written on different material that affected the type of objects used for writing. The inscriptions can also be classified on material of which they were written and that partially defines their style and content. Beside these indirect informations, the inscriptions are significant for providing the direct informations. The language on which the inscriptions have been written on tombstones represent significant starting point in phylological studies. The inscriptions are mostly shorter than original text,

both because of limited space of tombstone and writting style (curving, engraving, building in, fresco-technique).

In Serbian istoriography, texts and inscriptions are often classified in the same group without emphasizing its values. In the most comprehensive collection, so far, of these historical sources *Old Serbian inscriptions and records,* Ljubomir Stojanović wrote about them. Vladimir Ćorović, Petar Momirović and Božidar Šekularac also had a similar aproach to those sources. Ćorović emphasized similarities more than differences between texts and inscriptions. Rade Mihaljčić emphasized that difference between those historical sources isn't just formal, in material upon which are they written but also in its content. Because of that, new histography emphasizes difference between these two groups of sources and insists on separate studies.

Seleuš, a village with mixed population is almost 600 years old. The historical names of this village were: Szölös – in 1456, Селеush – in 1746, Kevi-Szölös - in1888. The name Seleuš is used from 1912. This village has existed since 1456. Since the Turks have been expelled from this area it was inhabited by Romanians from Romanian Banat region. In the year 1773, there were 93 houses in the village. In 1776, Seleuš was given to the Ilirian-Banat regiment, and in 1776 to the German-Banat regiment. The Serbs and Romanians have lived there together and they have learned each others customs and language, the Serbs have learned Romanian and the Romanians have learned Serbian. In Seleuš people speak Banatian dialect of Romanian language and that causes confusion in writings. People are not familiar with the phonetical transcription of Banatian dialect so it can be found many orthographic mistakes on the tombstones which are consenquence of insufficent knowledge of literaly Romanian language and strong influence of Banat dialect and also Serbian language of the person who is ordering tombstone or the one who is carving an epitaph. Such deviation of correct writing of Romanian epitaphs opens the new paths for thorough sociological and ethnolinguistic studies.

In our study of Seleuš tombstones we have found out orthographic mistakes which aren’t present on the tombstones built at the end of the last century. The mistakes are more related to ignorance of Romanian language by non-Romanian stonecutter on one side, and on the other side, by family which gave text written in local dialect or the epitaph that is not orthographicaly corret has been dictated over the phone.

For example:

> *Molumentul îl ridikă soţija copilu nora şi nepoţi/ Споменик подижу супруга, снајка и унуци /The tombstone has been built by wife, daughter in law and grandchildren*

In this epitaph there are six orthographic mistakes. The correct text should be like this:

> *Monumentul îl ridică soţia, copilul, nora şi nepoţii*

It can be said with certainty that this epitaph has been dictated over the phone because Romanians, in Banatian dialect nor in literaly language, do not use the word molument for the tombstone. Also, the word *ridikă*, correctly *ridică* has been under the influence of Serbian language written with „k" instead of Romanian „c" and also the word *soţija* is incorrect, again because of the influence of Serbian language and the pronounciation whereas in Romanian language letter „j" is pronounced as „ž". Written in this way it will be pronounced as sociža instead of socija. The writing of the next word copilu, is not related to insufficient knowledge of the stonecutter, but to influence of Banatian dialect and speach in Banat region. The last letter – „l" is lost in prounanciation not only in Banat region but in the whole teritory of nowdays Romania. Because of that, the family of the deceased didn't think that they need to pay attention to the rules of Romanian language and that article –ul must be put.

Conjuction ši (Romanian - *şi*) is written with Serbian letter „š" instead of Romanian *ş,* because of insufficent knowledge of the Romanian letters. The last word *nepoţi* could be written correctly if there was proposition before the noun, for example: *de nepoţi, cu nepoţi*, or the verb, for example: *ei sunt nepoţi/* they are grandchildren, but if there is an object in the sentence, the plural of nouns must be with two –*ii*, one „i" means that the noun is in plural and the other „i" is the article which is in Romanian language always in the end. In this case the stonecutter could made a mistake but also the family, the first one because of the insufficent knowledge of language and the family because of the insufficient knwoledge of the Romanian language orthographic rules.

The similar can be found on the next epitaph:

> *Krućia ridikata de Pau ši Kila/ Крст подигнут од стране Паула и Киле*
> *The cross is built by Paula and Kile*

The correct version is:

Crucea ridicată de Pau şi Chila

The strong influence of Serbian language can be seen here. In this example letters of Latin alphabet has been used (*ć, š, k* instead of *c*). In our study we found out inscriptions which on the first sight look like they are written correctly but if we analyze them we can notice two small but very important mistakes. For example in the text: „*Monumentul este ridicat de fii Dorel şi Josimel"* „The tombstone has been built by sons Dorel and Josimel." An expert in Romanian language can notices that the word fii is written with two, instead of three – *iii* and that the name Josimel has been written with letter „J" instead of „I" (under the influence of Serbian language and its pronounciation). Correct version is Iosimel. Also the names of the deceased Josif and Jon have been written with the Serbian „J". In Romanian language, only two words can be written with three – *iii*, – *copiii* and - *fiii* and one of those words is written on the tombstone. The third „i" is the article which is always put at the end of nouns (masculine) in plural. On this same tombstone it can be found adverb for place which is more in use in regional speech. That is adverb aicia that is written without „a" at the end, aici. But this type of adverb is often not considered as a mistake. The tombstone that we have previously mentioned in the group *d*, and that includes inscripctions which adress passer-by to stop and read what is written and after that to think about transience of life.

Trecatorule, cand treci aicia, dete opresti rupe din cânp o floricia /
Passer-by, if you pass here, stop and pick a flower...

The correct version is:

Trecătorule, când treci pe aici, de te opreşti, rupe din câmp o floricea....

They didn't put commas because of the lack of space on which the epitaph should be written so they thought that commas weren't important, but the word *cânp* that should be correctly written as *câmp*, has been written under influence of Banatian dialect in which can it be heard as *"н",* not as "*м*". In Romanian language, in front of the labial constonant „p" and „b" must be letter „m". There aren't any collocations in the inscription but the word floricea has been written under the influence of Seleuš's dialect - floricia.

On the other side of the tombstone it is written:

„...şi punio la crucia mia ca şi eu am fost ca ea Miclia Leonora"/ „...and put it near my cross because I looked just like it" (as a flower)

The correct version should be:

„... şi pune-o la crucea mea că şi eu am fost ca ea! Miclea Leonora"

In this example, the verb pune wasn't divided from the pronoun –o, since in Romanian language verb and pronoun can not form one word. Because of that, linguists made up the dash (-). The other word (*crucia*, *mia*) were also written by the influence of Banatian speech/dialect.

Contrary to the previous epitaph, the next one is written correctly but the plural isn't correct, because of the insufficient knowledge of Romanian language.

For example: „Monumentul este, ridicat de, fiul, lui Bălu şi nepoţi. Anu 1983" "The tombstone has been built by son Balu and grandchildren. Year 1983"

Correct version is: „Monumentul este ridicat de fiul lui, Bălu, şi nepoţii. Anul 1983"

The word *nepoţi* should be written with two *–ii, – nepoţii* because of the rule for plural of nouns. Commas were put after few words that can't be seperated with comma because it is the verb. For example este, ridicat instead of *este ridicat/ has been built.* The comma has been put between auxiliary verb je, and the verb. The meaning of the sentence would be different in the other context.

The study of Romanian tombstone in Banatian village Seleuš took us to conclusion that tombstones built in the last century include the first, the second and the fourth group of epitaphs, and that grammatical mistakes can be found on the tombstones without relation to the year in which they were erected. Because of that we came to conclusion that mistakes weren't corrected since the Romanian Academy of Science established rigorous reform of Romanian orthography in 1992. The strong influences of mother tongue with Banatian dialect and Serbian language have contibuted that Romanian literaly language stays aside and that few people use it in Serbian Banat region (the most of them have finished Universities in Romania) and Romanian linguists can't agree about rules of Romanian orthography even today.

Because of that, one part of Romania is still writing upon old rules and the other one according to the new ones. Seven years ago, the linguists initiated „small reform" of Romanian language and brought some new rules, unfamiliar to the most part of the Romanian inhabitants. If those rules are unfamiliar to

Romanians in Romania, how much are they unfamilar to Romanians in Serbia? Although social, cultural and political transformations leave visible traces in the structure of tombstones, there are persistent aspects that are showing the facts about non-substantial changes in the burial customs and also the discurse in the meaning of death, in the way it is reflecting in tombstone inscriptions i.e. epitaphs.

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AN AWARENESS RAISING APPROACH TO THE LANGUAGE OF QUEEN ELIZABETH II

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Abstract: Language is a major element of social life, having a dialogical relationship with it as language both influences and is influenced by social life. Hence, language turns into a primary tool for social research, able to reveal aspects of social life which may not always be identifiable with the naked eye. Language awareness can contribute to a better understanding of how various social identities or structures are constructed in language according to their own specificity. The text-based approach to language that language awareness advocates encourages reflection on language, which may give the potential reader a better grasp of this or that particular language use.

Keywords: *language awareness, discourse analysis, Elizabeth II*

As constitutional monarch, Elizabeth II is bound, by constitutional propriety, to respect the principle of political neutrality and act as arbiter of political life and not as participant to it. At the same time, she does enjoy the three constitutional rights coined by Walter Bagehot: the right to be consulted, the right to warn and the right to encourage (Bagehot, 1966: 111). The way in which the monarch can manifest these constitutional rights and constraints is through language. Although, at first sight, Elizabeth II's speeches may seem quite platitudinous, they are, in fact, manifestations of the queen's approach to her own position in the State architecture and to her role in society.

1. Should monarchs speak their mind?

If constitutional monarchs are expected to comply with the requirements of the role of political arbiter, how much of the sovereigns' views should be made public without infringing on the Crown's constitutional neutrality? The exercise of the monarchs' rights as identified by Bagehot indicates that monarchs are allowed to have views on various public policies, which they are free to share with their ministers who form their government, yet these views are not to be made public and the monarchs are by no means expected to take sides. But to

believe that it is the monarchs' constitutional duty to remain as quiet as a doll and have their voices muffled would be a serious misjudgment of the sovereigns' constitutional duties.

Elizabeth II is widely regarded as the monarch who has kept her views as privately as possible setting a new royal standard in this respect which her ministers and subjects have come to appreciate. And yet, she has managed to make her views known to her people when she considered it necessary in such a way as to remain loyal to her constitutional position while indicating that, in the architecture of the State, she was not a silent figure. It seems that the key to Queen Elizabeth's style is, to use her own words, "moderation in all things" (Elizabeth II, 1992). The following article aims to demonstrate how moderation is carved in the language of a constitutional monarch.

2. Moderation – the mark of royal discourse

For an inexperienced reader, Queen Elizabeth II's speeches may seem commonplace, but a second look helps uncover linguistic particularities that point to and reveal the queen's intentions. Such is the "Annus Horribilis" Speech, delivered on 24 November 1992 at Guildhall, a historic speech not only due to the fact that it marked the fortieth anniversary of the queen's Accession but also due to the way in which the monarch used her right to warn in a moderate, yet very clear manner.

The political and social context of the speech also contributes to its historic nature. The queen and her family were under intense public criticism aimed at the improper conduct of various members of the royal family and their marital problems which severely eroded the public image of the dynasty as a united, strong and well-set family. Politically and financially, the country was trying to recover from the effects of the Black Wednesday (14 September 1992) when the Pound Sterling was withdrawn from the European Exchange Rate Mechanism (Crowther, 1999: 58), which led to a decrease in its value that was to put additional strain on the British tax payer.

Then, on 20 November, Windsor Castle caught fire, which caused severe damage to the royal residence. As the castle is not the sovereign's private property, but the Crown's, State officials announced that the repairing costs would be supported by the Government, which proved a public relations faux pas at a time when the members of the royal family, unlike the common individual, were exempt from paying income taxes. Little did public opinion know at the time that one year before the queen herself had privately decided

to pay taxes on her personal income as anybody else. Since the implementation of the royal decision could not be made over night, it was decided that the announcement be made some time later in 1993. But the Windsor fire precipitated things and details of the new financial settlement had to be released. However, public opinion considered that the queen's statement came a bit too late and the sovereign was perceived not as the willing and unhindered initiator of the decision but as someone reacting to public pressure.

The way in which things turned out saddened the queen, as the title of her speech indicates. My claim is that the historic significance of this speech is provided by the manner in which the sovereign relinquishes her customary reserve and becomes more assertive in an attempt to defend the monarchic institution against an unprecedented wave of criticism. With the help of a healthy sense of humour, the queen uses her rights to warn and advise in a way that allows her own disquiet to be voiced and clearly understood.

The manner in which the sovereign gradually constructs her warning and depicts those to which the warning is mainly addressed is worthy of investigation. First, the queen re-contextualizes an anecdote in order, perhaps, to draw a parallel between the main character of the anecdote and her conduct on one hand and some of the critics of the monarchy, on the other hand:

> *Years of experience, however, have made us a bit more canny than the lady, less well versed than us in the splendours of City hospitality, who, when she was offered a balloon glass for her brandy, asked for 'only half a glass, please'.(Elizabeth II, ibidem: lines 18-21)*

Re-contextualization is a particular form of representing a social event which basically rests on the "transformation of meanings, through de-contextualization (taking meanings out of their contexts) and re-contextualization (putting meanings in new contexts)" (Fairclough, 2006: 26). When a social event is re-contextualized, its elements are selectively filtered and re-combined according to various recontextualizing principles which "affect how concretely or abstractly social events are represented, whether and how events are evaluated, explained, legitimized […]" (Fairclough, 2003: 139). The concrete nature of the queen's anecdote and its capacity for generalization provided by its denotative meaning helps reveal how she evaluates recent criticism triggered by the restoration of Windsor Castle: the lady of the anecdote may stand for anyone who, while claiming to be an expert in various fields of knowledge, proves to be an amateur. The queen may thus point to those who rushed to criticize her and her handling of the income tax issue without a deeper knowledge of the matter.

In addition, the queen points to the "years of experience" without which sound opinions cannot be built.

The inclusive meaning of the personal pronoun "us" is also suggestive: it stands not only for the queen and her consort, but for the representatives of the Corporation of the City of London, civil servants with a solid working experience. The manner in which the queen represents herself and her hosts as knowledgeable social actors, involved in running an institution is also suggestive. Her choice rests on the adjective "canny". Drawing on M.A.K. Halliday (Halliday, 1978: 164-182), Norman Fairclough underlines that there is a variety of ways of "wording a meaning" (Fairclough, 1992: 190) as far as the relationship word-meaning is concerned and that each wording points to a particular intent. When one word is chosen, it is chosen against a multitude of other options. So, language awareness helps reveal two aspects: why a lexical item has been preferred and why not others which, at first sight, may have been considered possible.

According to the dictionary, "canny" means "thinking quickly and cleverly", being used "especially in business or financial matters" (Procter, 1995: 189). The queen could have used other synonyms of "canny" such as "discerning, discriminating, perceptive". But her lexical option suggests how she sees herself: she may not be a financial expert, but years of experience have helped understand the power of specialized advice. In other words, her decision to pay income tax was not the outcome of a reaction to public pressure, but a well-thought judgment.

The queen's representation of herself as a professional is softened by the use of hedges, such as the adverb "however" or "a bit". Generally, hedges represent a "diffuse range of ways of manifesting various degrees of affinity" (Fairclough, *ibidem:* 159) with a particular topic. In the context, they introduce one of the queen's values: professionalism. The hedge "a bit of" illustrates the queen's attempt to avoid any kind of linguistic extravagance which may have been understood as an expression of self-appraisal.

The next paragraph of the speech introduces the queen's motto: "moderation in all things". The coherent link with the previous paragraph is established by the sentence: "It is possible to have too much of a good thing" (Elizabeth II, *ibidem:* line 22). The queen's disapproval of any form of excess is rendered via a structure characterized by "objective modality". Drawing on Michael Halliday's concepts of "subjective modality" and "objective modality" (Halliday, 1994: 356-363), Theo van Leeuwen points to the fact that in the case of "objective

modality" the objective truth is linguistically expressed by an "assertion […] preceded by a frame" that "begins with '*it is*' or '*there is*" and ends in 'that', followed by an adjective or a noun that indicates the degree of modality (Van Leeuwen, 2005: 163). The phrase used by the queen illustrates a low objective modality which helps the queen express her views objectively, in accordance with the constitutional propriety that is expected of her. The evidence that objectifies the royal position is introduced by re-contextualizing another anecdote:

> *A well-meaning Bishop was obviously doing his best when he told Queen Victoria, "Ma'am, we cannot pray too often, nor too fervently, for the Royal Family". The Queen's reply was: "Too fervently, no; too often, yes". I, like Queen Victoria, have always been a believer in that old maxim "moderation in all things". (Elizabeth II, ibidem: lines 22-25)*

The fact that the queen re-contextualizes an anecdote from the nineteenth century could be interpreted as an attempt to create a sense of detachment from the media turmoil whose target the royal family was. Furthermore, the parallel with Queen Victoria depicts the queen as the continuator of a long constitutional tradition according to which the Crown was a symbol of equilibrium and impartiality.

Next, the speech introduces the queen's reflection on how the present turbulent events may be perceived by future generations: "I dare say that history will take a slightly more moderate view than that of some contemporary commentators. Distance is well-known to lend enchantment, even to the less attractive views" (Elizabeth II, *ibidem:* lines 25-27). The queen's commitment to her assertion, expressed in a subjective modality construction is carefully wrapped in words that aim not at diverting the royal message but at cushioning the impact of her views. In using the verb "dare", the queen underlines that, although she cannot claim to foresee the future, her experience allows her to make a sensible prediction. Of notice is the manner in which the sovereign chooses to represent some of the social actors involved, namely the future generations that may evaluate the present differently. In the speech, these generations are collectively represented as "history". This nominal element, together with the noun "Distance" and the nominalization "enchantment" are resources for generalizing and abstracting (Fairclough, 2003: 220) which, in the present context, permit the sovereign to deflate tension.

The following paragraph contains, in my view, the climax of the entire speech: the sovereign asserts her constitutional right to warn in an unprecedented

manner. Considering the benefits which distance provides, the sovereign states that

> *[…] it can also lend an extra dimension to judgment, giving it a leavening of moderation and compassion – even of wisdom – that is sometimes lacking in the reactions of those whose task it is in life to offer instant opinions on all things great and small. (Elizabeth II, ibidem: lines 29-31)*

Although she uses the demonstrative "those", thus creating, linguistically, a sort of distance that builds perspective, the queen nevertheless hints directly and unmistakably at those who, in the royal view, criticize the monarchy having no other higher purpose.

For the queen, it is not moderation alone that is regarded as a vital ingredient in analyzing or evaluating contexts and social actors. One should also add compassion and wisdom if criticism is meant to have a positive outcome. Compassion is an intrinsic value of all great religions and for the queen as the Head of the Anglican Church, such a dimension could simply not be overlooked. The manner in which wisdom is introduced in the royal formula is worthy of investigation. The preceding adverb "even" is ambivalent as far as its meaning is concerned. It does not seem to function as an intensifier. On the contrary, it conveys the meaning that if wisdom as "the ability to make good and serious judgements because of one's experience and knowledge" (Hornby and Crowther, 1995: 1369) may not be the attribute of any individual, moderation and compassion should be indispensable if one wants to have a positive contribution to the world around. At the same time, the adverb "even" may also manifest a rhetorical force when uttered.

In order to soften her message, the queen continues by stating that "No section of the community has all the virtues, neither does any have all the vices. […] He who has never failed to reach perfection has a right to be the harshest critic". (Elizabeth II, *ibidem:* lines 32-34). In paraphrasing Saint John the Apostle, who is thought to have said that "He that is without sin among you, let him first cast a stone" (King James Bible, The New Testament, John, 8, 7), the queen reinforces the role of moderation in all walks of life. The biblical reference legitimizes the queen's position and makes it more easily acceptable by those whose attitude may have been the target of her address.

As a constitutional monarch who is expected to assert the rights to advise, to be consulted and to warn, Elizabeth II seems to be aware of the benefits which

criticism may bring about and encourages it, but on certain conditions. With a commonsense that has become the mark of her statements, the queen maintains that

> *There can be no doubt, of course, that criticism is good for people and institutions that are part of public life. No institution - City, Monarchy, whatever - should expect to be free from the scrutiny of those who give it their loyalty and support, not to mention those who don't. But we are all part of the same fabric of our national society and that scrutiny, by one part of another, can be just as effective if it is made with a touch of gentleness, good humour and understanding.(Elizabeth II, ibidem: lines 35-40)*

The "touch of gentleness, good humour and understanding" which the sovereign invokes in her advice represent the ingredients which a constitutional monarch as head of the nation is expected to wisely combine since it is her sacred duty to preserve the unity of her nation and foster conciliation within the community.

3. The role of passivization in the royal discourse

The text under scrutiny is the queen's Christmas Speech of 2009, the year which marked the sixtieth anniversary of the Commonwealth of Nations, whose head the British monarch is. It was an opportunity for the sovereign to underline the relationship that she has built with the Commonwealth throughout her reign.

> *I have been closely associated with the Commonwealth through most of its existence. The personal and living bond I have enjoyed with leaders, and with people the world over, has always been more important in promoting our unity than symbolism alone. The Commonwealth is not an organization with a mission. It is rather an opportunity for its people to work together to achieve practical solutions to problems. (Elizabeth II, 2009: lines 22-26)*

Complying with her constitutional neutrality, the queen does not take a direct part in the policy-making process of the Commonwealth. But her political neutrality should not be mistaken for impassivity. On the contrary, the queen's contribution to strengthening the bonds between Great Britain and its former colonies on the one hand and among the Commonwealth member states on the other hand is widely acclaimed. She has carved a vital role in the life of the

Commonwealth by remaining in the background and providing support, encouragement and conciliation in times of trial.

The passive construction "I have been closely associated with the Commonwealth" is meaningful in the context. Passives are usually used when the agent is known or easily implied in the text or when it is not essential to underline it. In addition, passivization is often encountered in political texts because, as Fairclough underlines, its purpose is to "leave agency and hence responsibility vague" (Fairclough, 1992: 76). But here, the sovereign does not aim to becloud agency and avoid responsibility. Why, then, is passivization used in this context?

By representing herself in a passivated form, the sovereign underlines that her role is not to interfere in Commonwealth matters but to advise, warn or counsel when required. Nevertheless, the adverb "closely" adds a new dimension to the royal role. Although the sovereign does not participate in the policy-making process, she is a close observer who does not hesitate to express her views and use her constitutional rights if need be as was the case in 1986 when she supported the Commonwealth leaders in their effort to impose sanctions on South Africa and its apartheid policies, a measure which the queen's own Prime Minister, Margaret Thatcher, disagreed with (Bradford, 2002: 378).

Another aspect worthy of emphasis is the choice of the verbal construction "have been […] associated". The queen could have used another verbal expression like "have been involved" but such a choice may have resonated with political involvement or participation. Therefore, the monarch's nonpartisanship may have been linguistically endangered. Moreover, the idea of presenting herself as an "associate" of the Commonwealth tallies, semantically, with the notion of "partner", or "colleague", being in agreement with the terms of the *London Declaration* of 1949 which marked the birth of the Commonwealth of Nations. According to the *Declaration*, the members of the organization pledged to "remain united as free and equal members of the Commonwealth of Nations" (*London Declaration*, 1949: line 21). Hence, the queen's lexical option was meant to underline that the British monarch remains faithful to the terms of the London Declaration.

Next, the queen reveals what she considers, and what other also believe to be, the key to her success in Commonwealth affairs: "the personal and living bond I have enjoyed with leaders" which "has always been more important in promoting our unity than symbolism alone". The choice of the noun "bond" and the verb "enjoy" may not have been random. "Bond" has various synonyms

such as "affiliation", "attachment", "connection", "link" or "tie" (Spooner, 1992: 54). But the noun "bond" seems to better emphasize the feeling of friendship which lies at the basis of the queen's relationship with various Commonwealth leaders. Furthermore, the noun "bond" collocates with a variety of verbs, such as "feel, have, create, develop, forge, form, strengthen" (Crowther *et al.*, 2002: 74). By opting for the verb "enjoy" the queen underlines two aspects which are manifested by the semantic load of the verbal item (Hornby and Crowther, *ibidem:* 383). On the one hand, the sovereign may have meant to emphasize the satisfaction she has got from her contribution to the development of the Commonwealth. On the other hand, she may have hinted at the advantages that her *magistrature d'influence* has given to the Commonwealth as indicated by the private talks that Commonwealth leaders have with the sovereign during the biannual Commonwealth conferences as well as on other occasions.

Indeed, Elizabeth II's role as Head of the Commonwealth is a symbolic one, but "symbolic" does not mean "decorative". In fact, the queen's contribution to the Commonwealth and the manner in which she has fulfilled her role gives credit to Walter Bagehot's conclusion that the Crown, representing the "dignified part of the Constitution" (Bagehot, *ibidem:* 61) is that element in the architecture of the State which brings the Government "force – which attracts its motive power" (Bagehot, *idem*). The Government as the "efficient part of the Constitution" only "employ[s] that power" (Bagehot, *idem*) which the executive cannot produce alone. Hence, symbolism alone is unproductive if attached to an organism that cannot "excite and preserve the reverence of the population" (Bagehot, *idem*).

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LEXICAL FEATURES OF DIPLOMATIC LANGUAGE

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Abstract: The works aims at investigating certain lexical features of the diplomatic language. It focuses on the types of collocations used, weasel words, borrowed terms and terminology. The work addresses topics such as specificity of collocations, the most typical borrowed terms used- and from which languages and the specific terminology employed. It also sets the goal to determine whether, from a lexical point of view, diplomatic language can be considered a type of Language for Specific Purposes.

Keywords: *borrowing; collocations; diplomacy; weasel words*

Introduction

This work aims at analysing the diplomatic language from a lexical point of view. Therefore, for the purpose of this work, we will try to define what diplomatic language, or the language of diplomacy is.

The etymology of the word is very interesting: as Michael Quinion describes, in Ancient Greek it meant something that had been folded in two, then, from Latin, it entered French, where the term of *corps diplomatique* was initially used just for archives; it only entered English in 1796, where it was first used by Edmund Burke (….). Far more interesting, although the term had been coined in the latter part of the XVIII Century, the British Foreign Service was only established in the first part of the XIX century, after the Congress of Vienna in 1815 (Nicolson, 1942: 203). In the past, French was the lingua Franca of diplomacy for centuries. Kappeler notes that, for diplomats, "professional requirements were merely an excellent general education, […..] and of course full fluency in French, the only language of diplomacy" (Kappeler, 1998: 49). French has lost this status in the first part of the XX century, which was deplored by some authors – Nicolson names it "one of the most precise languages ever invented by the mind of man" (Harold Nicolson, 1942: 233). Following the establishment of the League of Nations (the first international organisation to have English as one of the working languages), of NATO and of the Bretton Woods organisations, English has gained more and more ground in

international relations. Nowadays, English has become more and more prevalent in diplomatic relations and, in general, in global communication. Nowadays, according to working diplomats, English as one of the languages needed in almost all situations encountered by a diplomat, for both oral and written communication (Stanko, 2002: 41-43). Moreover, according to David Crystal, out of 12,500 international organisations active in 1995-1996, around 85% used English as one of the working languages (compared to 49% using French, and 10% for Arabic, German and Spanish). Around a third of them used only English as working language. By contrast, around 13% did not list English as a working language, most of them being Francophone organisations. (Crystal, 2003: 87-88).

According to a more recent report, out of 1,760,615 pages translated in total by the EU Directorate General for Translation in 2012, 14.92% were translated into English (as compared to 8. 25% into French and 6.47% into German).

The corpus was selected so as to reflect a number of situations and instances – from speeches held in front of a specialized and non-specialized audience, to treaties signed by two or multiple parties, and to span over a long period of time – almost 100 years, as the oldest sample dates from 1918 and the newest from 2013. The samples have been divided into four categories: speeches, press releases, treaties and UN resolutions.

1. Collocations

Our lexical analysis focuses on two main aspects: collocations – their structure and the way they are related to the main message, of and borrowings – source, categories, use and frequency.

One of the first findings was that collocations in speeches are mainly built around the main theme or message, thus strengthening it, and so are the ones in press releases, treaties and UN resolutions. Additionally, we have found that some of them are specific to the language used in one particular piece of corpus or another.

1.1. Collocations in speeches

The analysis of collocations in speeches can be a very useful instrument in deciphering the intentions of the speaker. Often, the collocations in our corpus are built around the meaning theme, or themes, and, in most cases, they are put to good use in conveying meaning, intentions, ideas and symbols.

Let us consider Wilson's *Fourteen Points*. Apart from the collocations specific to the purpose, time and place when the address was uttered (*national policy*,

international guarantees, *free and secure access*), we find two opposing set of collocations. One the one hand, we have *secret understandings* and *private international understandings,* and on the other hand, *open covenants of peace.* The phrase *secret understandings*, as Kissinger explains, refers to the old way of conducting diplomatic and international relations – a secretive game played by the elites. The *open covenants* is just an incipient name for the future League of Nations and, further on, for the United Nations Organisations – an entirely new manner of doing diplomacy, one that Old Europe was hardly used to (and happy with). (Kissinger, 1994: 218- 246). Indeed, a change of such proportions justifies entirely the use of the *new world* collocation at the very end of the address. For much of its existence prior to the World War I, the foreign policy United States of America had been relying on the George Washington's precepts and on the Monroe doctrine, which provided non-interference in other states' affairs. As Kissinger put it, Wilson succeeded in taking these very two pillars of American diplomacy and turning them into reasons for doing exactly the opposite, namely becoming involved in international politics, in the name of spreading the democratic values in which America believed so much. Moreover, America was the only country whose status, military power and influence in the world grew considerably after the World War II (Kissinger, 1994 17-56). Wilson was right, therefore, to speak of a *new world*.

As far as Churchill's addresses are concerned, it is known that his use of language in general was considered one of the most skilful in the history of diplomacy. This is applicable to both wartime speeches, when, in the words of J.F. Kennedy "he mobilized the English language and sent it into battle" and peace-time speeches. Collocations are no exception. Just as in the previous example, many collocations are specific to the nature, time, and purpose of the address - *national sovereignty*, *world institutions* (in *The Price of Greatness*) and, *respectively world power*, *mutual security*, *over-all strategic concept* (in *The Sinews of Peace*), so we will not dwell too much on them. Another type of collocations are the ones meant to describe the relations between the United Kingdom and the United States of America; the two states are named *good comrades* (which also alludes to the fight that the two sides were taking part in) who stand *shoulder to shoulder*[1] and, in The Sinews of Peace, he speaks of how the two *kindred nations* should pursue and build their *special relationships* -

[1] (a rather common English collocation, which would later be heard in a speech by President Bush on his first official visit to Romania, in…., and rendered into Romanian in the most uninspired way as şold to şold – hip to hip, in English, due to the similar sound of the Romanian *şold* and the English shoulder)

sometimes named *fraternal relationships*. In The Price of greatness there are references to the English language (of the factors binding the two nations) as an *international language,* whereas in the *Sinews of Peace* we have many references to the past- *dark ages*, *vanished glories.* But probably the best-known collocation in his speeches, one that would become a staple of the Cold War talk, is the *iron curtain: From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the Continent.* Churchill is largely credited for having coined the term, but apparently, it had been used before; he does, however, have the merit of using it in this context, in an address with a large, international audience, and, thus, of being among the earliest voices to have warned against the Soviet domination in Eastern And Central Europe, although these warnings weren't very well received by everyone - the *Time* magazine published a very negative review of the speech, and many Americans believed that this his words reflected "views that were narrowly British, imperialist, reactionary, and dangerously anti-Russian." (Lukacs 2002: 13).

Hillary Clinton's speeches also reveal a very skilful use of collocations. Both speeches in our corpus are examples of what is called "soft diplomacy"- they were held before and, respectively, after her term of office as Secretary of State, and they do not touch upon matters pertaining to foreign policy *stricto senso*; rather, they are an attempt to promote women's rights at global level, a cause to which Ms. Clinton dedicated much time and effort; most collocations in these two addresses fall into one of the following categories:

- collocations describing women: *highly successful*, *hard-working*, *agents of change* (participants in) *peace making* and *peace-keeping*, (participants and beneficiaries of) *grassroots activism*, (shut out of) *decision-making;*
- collocations related to women, families and related issues: *family planning, baby care, after school;*
- collocations describing problems faced by women worldwide: *domestic violence, armed conflict, economic deprivation, minimum wage, child marriage, sexual violence, weapon of war, violent extremism, official corruption, gang rape, glass-ceiling index, male-dominated (fields);*

The most frequent collocation in her both speeches is *human rights* - a concept that has been in existence throughout most of world history, but was only defined in an „official" manner after the Universal Declaration of Human rights, in 1948. In 1995, Clinton said that *human rights and women's rights and women's rights are human rights.* She would resume this statement, at the end

of her 2013 speech: *And let's keep telling the world over and over again that yes, human rights and women's rights and women's rights are human rights, and in another speech.* In 2011, she employed a similar structure when speaking about gay rights *gay rights are human rights, and human rights are gay rights.*

As for Obama's address on Syria, most collocation fall into the following categories:

- collocations describing the Syrian regime: *poison gas, chemical weapons, weapons of mass destruction;*
- collocations related to various solutions/responses, which can be:
    - peaceful: *humanitarian support, political settlement, international law peaceful solutions, constructive talks*;
    - military: *military strike, military action, targeted strike, war-making* (power);

Many of them are repeated, strengthening their effect in describing the atrocities of the Assad regime, or in underlining the need for peaceful, diplomatic solutions, or the imminence of military strikes.

One of the collocations in the second category, *constructive talks,* is a staple of diplomatic lingo. Had David Melinkoff lived in our day and age, he would have probably included in his list of *weasel words*, as officials seem to employ this formula in order to mask the very fact that the respective talks haven't led to an agreement. *Constructive talks* has been one of the most often heard collocation in the recent events Ukrainian (Obama used the same wording when mentioning the talks held with the same President Putin)*, but the reality seems to contrast its seemingly positive connotation.*

As for the speeches of Ambassador Gitenstein, Secretary General Scheffer and Ambassador Harris, their language is adequate to their position and the venue of the speeches:

- Ambassador Gitenstein's address was held as part of an event organized by AmCham (The Romanian- American Chamber of Commerce). Most collocations in his speech revolve around economic topics*: anti-corruption, command and control* (economy)*, tax evasion, social assistance foreign investors, professional capabilities, domestic businesses, business community*;

- S.G. Scheffer's speech was held in the first part of a working lunch of NATO Defence Ministries. Most collocations pertain to NATO issues and concepts*: security forces, ethnic violence, presidential elections, operational capability;*

- Ambassador Harris' speech was held during the Mass Transport Conference in 2013, and many of the collocations he uses pertain to economy and, in particular, to the field of transportation: *national interest, road infrastructure, transport infrastructure, transport industry, management consultancy*, *world class* (development), *networking events, business representatives.*

1.2. Collocations in Press Releases

The *Shanghai communique* marks the resumption of American-Chinese diplomatic ties after many years, and, as such, covers large variety of topics. Most collocations in this document pertain to fields the fields of foreign policy and international law (*international situation, negotiated settlement, self-determination*, *(sovereignty and) territorial integrity, outward expansion, foreign aggression, international military conflict* and domestic policy (*social progress, social systems, internal affairs*). *Sovereignty and territorial integrity* is one of the most used concepts in international law; we will meet it in treaties and UN resolutions as well.

As for the three press releases of the US Embassy to Bucharest, their language revolves around the topic addressed, with collocations following the same line: the *Diversity March* release speaks of LGBT rights, civil rights, gay rights movement, and about how gay people were treated as *second-class citizens* in the past; the press release on the changes in the penal code refer to the respective changes as being a *step backward* for our country, appealing to notions such as the *rule-of-law* and *civil society;* and the Anti-Semite Carol urges to condemning such acts in the *strongest* (unequivocal) *terms.*

1.3. Collocations in Treaties and UN Resolutions

As it has already been pointed out, both treaties and UN resolutions make extensive use of legal language. It is no surprise, therefore, that many of the collocations employed in these documents pertain to the legal field, in particular to international law, and to the military and domestic policy. The majority of collocations used by Treaties and UN Resolutions could be divided into the following categories:

- general law: *entry into force, interim period, mechanism of conciliation, arbitration disputes (Oslo Accord); entry into force, equally authentic (NATO Protocol); special law (Kiev Agreement); full (and verified) completion, (UN Res 1441)* - some of them confirm Gotti's statement on binomial expressions as traditional feature of the legal language (Gotti, 2008:236).

- international law: *(sovereignty and) territorial integrity (Dayton Agreement), instrument of accession (NATO Protocol); acquisition of territory, territorial integrity, territorial inviolability, political independence (UN Res 242);*
- military: *cease-fire (line);prisoners of war, separation of forces, check-point (Six Point Treaty); armed forces (Dayton Agreement);armed forces (UN Res 242);*
- domestic policy: *public order (Oslo Accord); national unity government, constitutional reform, presidential elections (Kiev Agreement);*
- other: *common interest (Oslo Accord); acts of violence (Kiev Agreement)*.

As we have pointed out, the concept of *territorial integrity,* as described in the Article 73b of the Charter of the United Nations*,* is one of the most frequently met in such documents- to no surprise, as many conflicts have sparked from the territorial claims of one state over another.

2. Borrowings

As we have seen already, English hasn't always been the *lingua franca* of diplomacy. Latin, and then French were used to this end for purpose, and therefore, it is no surprise that the diplomatic English uses a series of terms borrowed from French and, to a lesser extent, from Latin.

Multilateral diplomacy, in particular, uses a series of terms borrowed from Latin: ad hoc, ad referendum, caucus, in extenso, quid pro quo, quorum, status quo, casus belli exequatur, ex gracia.

Many of the borrowings from French used in diplomacy fall in one of the following categories:

- diplomatic titles and positions: *Attaché, Chargé d'Affaires, Rapporteur;*
- diplomatic documents: *aide mémoire, bout de papier, note verbale, Communiqué;*
- relations between states: *détente, rapprochement, agrément, accord;*
- terms and abbreviations used in correspondence: *P.C.* (used in written correspondence, with the meaning of "pour condoler" - to express sympathy); *P.F.* ("pour féliciter" - to extend congratulations); *P.M.* ("pour memoire"-to remind). *P.P.* ("pour présenter" - to introduce); *P.P.C.* ("pour prendre congé" to say goodbye); *P.R.* ("pour remercier" - to express thanks).

Our corpus does not contain relevant borrowings. This is not a reason, however, to infer that borrowings are not specific to the language used in diplomacy.

Conclusions

In our corpus, conclusions tend to be structured around the main theme or topic, highlighting and stressing the main message or messages, in particular in speeches and in press releases. In the United Nations Resolutions, on the one hand and treaties and agreements, on the other hand, most of them are specific to the field the general law, domestic policy and military field. Borrowings, although present and widely employed in general in diplomatic language, have not been identified in our corpus.

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EFFECTS AND DEFECTS OF LANGUAGE IN HORTENSIA PAPADAT-BENGESCU'S SHORT PROSE

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Abstract: Hortensia Papadat-Bengescu is one of the authors who received many stylistic objections. Too mindful of touching the spiritual senses, the author neglects the form of the text, using either too many neologisms, loan translation and improper affected terms, or cacophony and disagreements. Other times, Hortensia Papadat-Bengescu creates words by changing their gender or she misuses a verbal form. The critics evaluated all these either with a touch of indulgence, or with a "mischievous tendency". Although she doesn't juggle with stylistic methods, Hortensia Papadat-Bengescu is now considered a refined prose writer.

Keywords: *language, short prose, stylistic methods, loan translation, neologisms.*

There is no doubt that in Hortensia Papadat-Bengescu's works neologisms are part of a usage the public was not familiar with, not even the critics, since the language of her texts caused many "appeals". E. Lovinescu himself, who admits to her original talent, does not hesitate to state that Hortensia Papadat-Bengescu writes in an unlucky language (Lovinescu, 1989: 133), and Șerban Cioculescu remarks that "Mrs. H. Papadat-Bengescu's writing has been for a long time loaded with the residues of abstractions and those of scholarly neologisms, derived from French" (Cioculescu, 1938: 410). The writer is accused not only for the neologisms: for instance, the diagnosis given by Tudor Teodorescu-Braniște is truly incisive; after enumerating a series of excerpts meant to highlight the author's clumsiness in language, he adds: "And so on: the same groping in the Romanian dictionary in search of the right word. […] Mrs. H.P.-B.'s writing is a threat for Romanian language and a monstrous attack against literary common sense." (Teodorescu-Braniște, 1922: 84). There are also voices, namely Anton Holban, that believe that Hortensia Papadat-Bengescu "accustomed us with a flood of neologisms that don't seem flashy at all now and that have enriched the possibilities of expression and they established the true face of our city life." (Holban, 1975: 13). Moreover, in

order to strengthen his demonstration, Holban also brings arguments based on the author's texts themselves, where we find no neologisms, namely *Pe cine a iubit Alisia?* (*Who Did Alisia Love?*), saying that "we can't turn this habit (the use of neologisms) into a main feature" *(ibidem*: 32). It's unbelievable how the author succeeds in migrating from a scene where she relies on neologisms (*avea darul să mă scoată din răbdare ca și imuabilitatea barometrică a bunei sale dispoziții* – "he had the gift to annoy me like the barometric *immutability* of his good humor", *sau poate un lung atavism de existențe simetrice, care își construiesc edificiul vieții și îl surpă ca pe un joc de cuburi, îi dă această formulă?* – "or maybe a long atavism of symmetrical existences that build their structure of life and undermine it as if it were a game of cubes gives it this formula?", *se transformă într-o tragedie mută și inexorabilă* – "it turns into a mute and unrelenting tragedy" — *Femei, între ele/Women, Among Themselves*), to one soaked with almost archaic terms in a text marked by a certain rural vigour. In extension to this observation, we have chosen some relevant excerpts: *minutul de odinioară* ("the aforetime minute"); *baba moțăia într-un ungher* ("the old woman was snoozing in a corner"); *mi-am făcut cruce…am pus ivărul greu pe clanță* ("I crossed myself… I put up the heavy bolt on the door handle"); *a trecut prin bătătură o umbră necurată* ("a cursed shadow passed through the front yard"); *mie, bătrânului ei sfătuitor, n-a găsit o vorbă bună de spus, și a purces în golul necunoașterei, a muțeniei si nemilostivirei de mine, fiindcă la fâpturile gingașe muchile [sic!] răutății pe ele însele dor mai ales. Când s-a hurduit trăsura din loc eu m-am priponit în picioare* ("she found nothing nice to say to me, her old adviser, and she went on into the vacuum of ignorance, of silence and of lack of compassion towards me, because the edges of wickedness of kind creatures hurt them most of all. When the carriage rumbled off, I fixed my feet into the ground." – *Pe cine a iubit Alisia?*). Broadly speaking, in her writings, the author doesn't advertise the type of language she adopts in *Pe cine a iubit Alisia?*, and that is precisely why we must notice in addition that for this inventory of terms she had to persevere in documenting herself; known for her passion for the epistolary genre, she feels the need to reveal her efforts when working on this text, so that she confesses to G. Ibrăileanu in a letter from the 19th of February 1914 (Papadat-Bengescu, 1966: 35):

> *The difficulty does not derive from there, but from the need to handle a language which is not at hand for me and which is required by the very small topic, which, besides, came unbidden, which I got used to, and whose characters, places and atmosphere I see as clear as can be, I*

> *hear them talking, but the execusion confuses me, I stumble against some difficulty when I want to make them talk like them and like myself. I didn't start writing it on paper – I'm waiting for the spring…*

It is obvious that this type of language wasn't familiar to her, since a few months after she returns to the same topic in a letter she addresses to the critic (*ibidem*: 46):

> *I have one more story on a topic that concerns me, in a form that someone else dictated. I realize that I found myself using a form, expressions which were not part of my common vocabulary, that it was useless for me to look for them some other time, that I didn't even understand I knew them and they gave me, as they came, the exact impression that someone else is dictating them to me; and the prove that there is something in it is that, stopping at some point, I wasn't able to resume anymore and I'm waiting for the wise old adviser of those times to return.*

When she mentions this short story in her notes for the critical edition, Eugenia Tudor Anton states that: "Here the cadence of the phrase seems different, the emphasis of some words, their frequency are dissimilar, and there is even a new syntax, a simplified one. But – what a strange thing! – as it was noticed, *Alisia* adds a tint of modernity through the atmosphere of mystery, of unrevealed secret, through that modern suspension and alternance of the real level with that of the dream or the supernatural." (Papadat-Bengescu, 1972: 430). Therefore, it is precisely this counterbalance that adds significance to the text; in order not to misfire in this "story", Hortensia Papadat-Bengescu manages, in 31 pages, to discover a common language, which, as she confesses, was not familiar to her. On a closer look, we notice that the text makes use of words from the folk and the colloquial register, abundantly disposed: *cuhnie* ("kitchen" or "pantry"), *pregură*, *părete* (old form for "wall"), *saga* ("saga"), *vecinic* (old form for "eternal"), *stam* ("I sat"), *încotrova* ("towards an uncertain place", "somewhere"), *sastisit* ("troubled", "confused"), *talere* ("thaler"), *tipsie* ("tray"), *pâlpară* (a variant for "pârpară" – "pouring rain"), *meteahnă* ("defect"), *scoborî* ("to descend"), *buhă* ("owl"), *năntuț* ("tall"), *slove* ("words"), *aievea* ("actual", "real"), *nițel* ("a little bit") and *arde-i-ar aripa* ("may his wing be burnt"), *nărui-s-ar peste el depărtările* ("distances crumble over him"): *Sărut mâinile și ochii, duducuța maichii, că tare ești crescută năntuț și bine* ("Let me kiss your hands and eyes, my child, for you grew pretty tall and well"), or *N-aș vrea să mai trec așa seri pe lume: să vezi tu*

un suflet murind și să nu moară, să vezi că se rupe fără să-și desfacă legăturile traiului; când să sune a sticlă fărămată, când să se prelingă a sânge, când să țipe ca o vrabie sugrumată să cobească cu buha, să se topească ca seul fierbinte, să ardă ca pluta ("I should never like to live such nights again: to see a soul dying without it dying, to see it breaking without it tearing its bounds with life; now it sounds like breaking glass, then it oozes like blood, then it cries like a choked sparrow to croak with the owl, then it melts like hot tallow, then it burns like a raft"); *Eu stam locului cam sastisit…* ("I sat still somewhat confused"); *Și fiindcă Alisia se uita încotrova, m-am uitat și eu să văd cum vine timpul* ("And as Alisia's glance wandered away, I too started watching how time came").

The disparition of the "-l" consonant in the words *putregaiu* ("rottenness"), *vârfu* ("top", "peak"), *zboru* ("flight"), *moșneagu* ("old man") represents another method by which the author tries to give an oral appearance to the text; so, she is trying to practice writing as if she were talking, although in 1919, when the short story had been published, this form was also used in the written variants of the language, as Rodica Zafiu explains in an article related to this topic (Zafiu, 1999: 10).

> *From a grammatical point of view, the loss of '-l' in the oral register is not very important; as it is known, the article's function is taken over by the preceding vowel '–u', so that the distinction inarticulate/articulate (cap/capu' – "head/the head") is very well kept. Some Romanian linguists have been tempted to accept the expansion of the oral innovation in the written variants of the language. For instance, August Scriban applied the unifying principle in Dicționaru limbii românești (1939) (Romanian Language Dictionary), where, as it can be noticed right from the orthography of the title, the final '-l' was not marked anymore.*

Surely the reason for which Hortensia Papadat-Bengescu turned to this aspect is to render a spontaneous live feature of the text.

There are situations in which the author turns to phrases that can be now perceived as totally unfortunate: "Pe lutul glios un fir își scoate vârfu și întinde rămurele din sămânța floarei de odinioară, așa și iubirile duse dau în noi ramuri înverzite" ("On the clay of the field a blade raises its head and it stretches little twigs from the seeds of the flower of yore; and so it is also with lost loves that give new green branches" – Pe cine a iubit Alisia?). The Romanian adjective glios ("of the field") is an old term which has now disappeared from the

present-day dictionaries, but on a closer look at the root, the term glie ("field") can be found in Dicționarul Explicativ al Limbii Române (The Explanatory Dictionary of Romanian Language), as well as in the dictionaries from the first half of the last century, refering to a furrow sown with grass (Șăineanu, 1929) or to a piece of land with the grass pulled out from one place and put elsewhere in order to stop the landslide (Scriban, 1939); still, in a glossary (Barbu, 2012: 38) of the old words from the idiom used in Banat (actually, the one in Uzdin), the word glios appears with the meaning "land with big clods that remain after ploughing", derived from glie – "pieces of land with grass". The association of the noun lut ("clay") with the Romanian adjective glios is now seen as a linguistic slip or as "an uninspired form" (an observation which belongs to Eugenia Tudor and which appears in a note in the critical edition of Hortensia Papadat-Bengescu, Opere, volume I, Minerva Publishing House, Bucharest, 1972, page 432), but it is possible that, when using this phrase, the author might have refered, one way or another, to the blade of grass as a metaphore of love, and definitely not to the field.

In a detailed analysis, Șerban Cioculescu inventorizes the linguistic faults present in Hortensia Papadat-Bengescu's novels too, "with the faith that the author's writing can avoid such errors in the future" (Cioculescu, 1938:413); for instance, from *Rădăcini* (*Roots*) we selected only part of those rendered by the critic: the misuse of the genitive particle a, al, ai, ale before the noun: "*salturi de paiațe a* (instead of *ale*) *spiritului* "or "*ora de consultație ale* (instead of *a*) *lui Caro*"; the wrong declining of the pronouns *însumi* ("myself" – masculine), *însămi* ("myself" – feminine), *ele însăși* ("them myself") or *ei* (plural) *însăși* ("they herself"); also, the wrong agreement of the relative pronominal adjective with the possessed object, and not with the possessor: *Madona a cărui* (instead of *al cărei*) *secret*. Also frequent are the disagreements between the subject and the predicate: "*tributul nevestelor îi păreau obligatoriu"* ("the tribute of the wives seemed [plural] to him compulsory") and "*de Mari îl lega prea multe"* ("many things connected [singular] him to Mari"), and the misuse of some Romanian phrases: "*amândouă nu făceau <u>sat</u>"* (instead of *<u>casă</u>*) *mult"* or *"invitații aleși <u>pe unghie"</u>* (instead of *<u>pe sprânceană</u>*) (*ibidem*: 411-12).

The question rises justly: what stand can we find for the author to explain the disagreements, the cacophony, the improper or obsolete terms, sometimes the extravagant neologisms and other times the abundant adjectives? Some critics think that Hortensia Papadat-Bengescu's language faults are derived, in a way, from her lyrical disposition. Anton Holban notes: "The author's style is not the result of long meditations and experiences, but the expression of a lyrical

disposition." (Holban, 1975: 32). Eugenia Tudor Anton considers that the author's specific language forms "evince a confusing verbal genius, concomitant with a discouraging negligence or spontaneity of the word." (Tudor Anton, 1972: LXXXI), while Tudor Vianu remarks: "The defects, as well as the qualities of Mrs. Hortensia Papadat-Bengescu's writing are the sign of the same essential lyricism. To it we owe the lack of objectivity and of restraint on the feelings that prevents a strong motivation and an epic organization. But also to it we owe the outstanding power of suggestion that emerges from the whole production of our writer." (Vianu, 1920: 356). Slightly exceeding the limits of the topic, we notice that the writer herself makes a clear analysis of the path that an author follows in his becoming and she remarks that the literary path is dotted about with defects too; all we can do is believe that the result is the one that matters: "In the succession of the literary pilgrimage no one is indifferent and no one can stay indifferent. That doesn't mean that this narrow path and these confrontations are faultless." (Papadat-Bengescu, 1932:6).

Another "method of enriching" the text that Hortensia Papadat-Bengescu uses is the loan translation from French: for instance, in the excerpts from *Marea* (*The Sea*) – *"spune pudicului tău bărbat, dacă ar avea îndemn să se scandalizeze, că dezvoltarea fizică e o problemă serioasă a vremilor noi"* ("tell your bashful husband, if he should feel urged to get outraged, that the physical development is a serious problem of the new ages"), the phrase *avoir envie* was translated *a avea îndemn* ("to feel urged to"), or *"Dar era noapte, o jumatate de lumină roșie, și liniște așa de mare, încât gândul ți se părea încă prea zgomotos!..."* ("But it was dark, half a red light and such a deep silence that a thought seemed to you too noisy!..."), the phrase *"jumătate de lumină"* ("half a light") was taken from *demi-lumière* (Tudor Anton, 1972: 416). Despite this, Eugenia Tudor Anton points out: "They groundlessly said that the first writings of Hortensia Papadat-Bengescu are not only clumsy, but entirely without any stylistic virtues. They passed impermissibly easy from the finding of some obvious inaccuracies and Gallicisms to a hasty generalization and to the questioning of the whole. There can be no more inexact process, and neither a more hazardous statement, which besides can be easily denied by whole pages from the writer's early works." (Tudor Anton, 1977:207).

In the short story *Lui Don Juan în Eternitate, îi scrie Bianca Porporata* (*To Don Juan to Eternity, Writes Bianca Porporata*), the author compares the color of the sea to the topaz: "She's the most beautiful woman in the world and the proudest. She's unique and eternal. And today she's blue… I think I should be crazy to believe she has ever been otherwise. So blue, like crushed topaz"; this

comparison makes Eugenia Tudor Anton point out in a foot note of the critical edition: "This is obviously an inadvertence, as the topaz is yellow". It is true that, starting with *Dicționarul Universal al Limbii Române* (*The Explanatory Dictionary of Romanian Language*) in 1929, by Lazăr Șăineanu, and culminating with *Dicționarul Explicativ al Limbii Române* (*The Explanatory Dictionary of Romanian Language* – 2012), all the existing dictionaries (although not the specialized ones) assign to the topaz the color yellow, but on a closer analysis of the meaning of this word we notice that the topaz mineral can be found in a variety of colors, including blue. It seems that this aspect was unknown to Hortensia Papadat-Bengescu, since in the short story *Femeia în fața oglinzii* (*The Woman in Front of the Mirror*) she assigns this mineral the color yellow too: "An elongated almond pendant, hanging on an invisible silver chain, played its filigree sparks of diamond powder around a pale topaz, and its clear yellow was just as bright."

Too mindful to touch the spiritual senses, the author neglects the form of the text, either using improper terms: *"oamenii omeneau"*, with the meaning "they lived their lives" (*Pe cine a iubit Alisia?*) or *"Adriana de cum intrase, descleștase în mașina asta stricată simțirea zgomotoasă și neînfrânată"* ("As soon as she entered, Adriana unclenched the noisy and unbridled feeling in this broken machine."), where the meaning is clearly "aroused" or "unleashed" (*Romanul Adrianei/Adriana's Novel*), or *"Timpul și puterea care trebuiseră pentru a săpa inseparabil făptura unuia în a celuilalt, și pentru ca unul să se îndureze fibră cu fibră din celălalt, o lăsară îngândurată adânc"* ("The time and strength required to carve one's being in the other and for one to last through the other fiber with fiber had left her deeply musing") (*Femeia în fața oglinzii*). In connection to this, Eugenia Tudor Anton noted (Papadat-Bengescu, 1972: 438):

> *The writer's capacity to invent terms that, in order to be deciphered, have surely put the readers in great difficulty it's astounding. In this case: pentru că unul să se îndureze în celălalt means "to last through something, through someone". Anyway, in order to taste the writing of this great author, perhaps her first readers needed, if not some kind of… initiation, at least much patience.*

Other times, Hortensia Papadat-Bengescu creates words by changing their genre or a verbal form that she intentionally misuses: *blestemățească* for *blestemă* ("to curse"): *Iar eu socoteam că omu e diavolul – dar încă așa vreunu al diavolului să-mi blestemățească năframa mea cea curată, n-aș fi gândit să fie* ("And I thought that man is the devil – but even so, I never suspected him to

be one of the devil's that curses my pure kerchief.") and *răsadă* for *răsad* – *Să nu sădești, Moș Darie, nicio sămânță, să nu lași să crească nicio răsadă…* ("Don't dibble, Old Darie, not one seed, don't let any seedling grow…"); she also creates words by changing the grammatical value: from the noun *fundal* results an adjective, in the phrase *umbra fundală* ("the background shadow"); the noun *zadarul*, derived from an adverb instead of the noun *zădărnicia* ("uselessness"), in the phrase *cetatea zadarului* ("the city of uselessness") (*Femei, între ele*); the adjective *monom* in the phrase *sticlă monomă* ("monomial glass") for *monoclu* ("monocle"). In her texts, we also find rare associations, unexpected epithets in phrases such as: *imbecilitate curativă* ("curative silliness"), *inteligență estivală* ("summer intelligence"), *colori neutre și pacifiste* ("neutral and peaceful colors"), *vidul ferial* (*Femei, între ele*), *pânze subțiri și coraline* ("thin cloths and coralline"), *răstimpuri searbede și consternate* ("dull and astounded times") (Vianu, 1956: 268).

Another constant feature of the early prose is the use of "the strong adjective", as Tudor Vianu calls it; in this respect, the critic gives relevant examples taken from the volume *Ape adânci* (*Deep Waters*), especially from the short story *Femei, între ele*, where the author assigns a string of epithets to the look and the eyes in order to strengthen her arguments:

> *Cruel, treacherous, disgusting, perverse, ironic, brutal, shameless – all the forms of evil were present in that look, when I avoided her and when, seldom, I gave it what it asked of me, my own; its dark beauty cannot be described. [...] Thus, countless like a continuous chain of fireflies on the two sides of my path, I see, when looking for memories, only "the eyes". Bold and fleeting, insinuating, inquiring, shy, admiring, flattering, with promises…*

Other times, she misuses the plural forms for accusative and genitive-dative cases: *coturne* for *coturni* [thick sole shoes that the tragedy actors wore in the Antiquity in order to seem taller], then *lunei* ("of the moon"), *lumei* ("of the world"): *Aripi de păsări ca să te ducă vântul și aripi la coturne ca să luneci drumurile lumei, sau aripi de lumină ca să te soarbă lumina lunei, înseamnă să fii infirm* ("Wings of a bird for the wind to carry you and wings on your shoes for you to slip on the paths of the world, or wings of light for the light of the moon to absorb you means to be crippled") (*Lui Don Juan în Eternitate, îi scrie Bianca Porporata*), *grumazul hlamei* (probably derived of the incorrect singular form *hlamă* – "cloak") for *hlamidei*: *Iar Doamna cea mare, luna, când s-a desfășurat stângaci în broboada ruptă a unui nor, a văzut gura lui ajunsă la grumazul*

hlamei albe ("And when awkwardly unfolding inside the torn shawl of a cloud, the great Lady, the Moon, saw his mouth reaching the neckband of the white cloak".) (*Lui Don Juan în Eternitate, îi scrie Bianca Porporata*), or *brațe vânje* for *brațe vânji*, which is in any case an obsolete and a common-language term: *Pe acolo prin depărtari, către unde mintea mea, uneori frântă de uitare, se întorcea limpede, aveau ades lopătarii pe brațele lor vânje, chipuri și semne felurite, arse cu fieru* ("There, in the distance, where my mind, sometimes outworn by oblivion, turned clear, the paddlers often had strong arms and various faces and signs burnt with iron." – *Pe cine a iubit Alisia?*).

Many times, the linguistic slips are also visible through disagreements, such as: *Cei din jur* [subject in the plural form] *o învățase* [predicate in the third person singular] *să se ferească de sânge ca de o licoare ermetică* ("The people around her had taught her to avoid blood as if it were a hermetic potion") (*Sânge|Blood*), or through useless repetitions of a word and of its synonims inside the same sentence: *Mobilierul de odinioară, de demult, cu desenul perdelelor…* ("The furniture of yore, of long ago, with the design of the curtains…" – *Romanul Adrianei*).

A strange situation, to say the least, is created in connection to the noun *prânz* ("lunch"), which, in the author's vision, refers to the evening meal: *Era noapte de tot. Luminile electrice clipeau rar sub pomii desfrunziți și nu se vedea niciun alt trecător. Trebuie să fi fost ora prânzului.* ("It was dark everywhere. The electrical lights were blinking slowly under the leafless trees and not a passer-by was in sight. It must have been lunch time." – *Romanul Adrianei*). In the older dictionaries (the period 1929-1936), this noun appears as follows: "food eaten at noontime (or towards evening)" (Șăineanu, 1929) or "food eaten at midday", with a reference to dinner – also called "the evening lunch"; if we broaden the filigree of the research, we notice that in the same dictionaries the verb *a cina* ("to have supper") makes a reference to the verb *a prânzi* ("to lunch") (Scriban, 1939). In view of the fact that the short story *Romanul Adrianei* was first published in 1920, therefore close to the apparition date of the dictionaries from the mentioned period, it is not entirely unconceivable that the author "adapted" to the acceptations of those times.

In a stream of recognition of his disciple, E. Lovinescu gives his endorsement also with respect to the style of the writer's texts, reinforcing the idea that actually the background of a text is not the form (Lovinescu, 1921: 29-30):

> *In light of the principle of relativity in relation to the background, the problem of Mrs. H. P.-B.'s style resolves itself. With this author, the*

abundance of sensations, but most of all the power of incision of the observations grow to proportions that influence the form too. Plethoric by an excess of adjectives, separator by an abuse of neologisms, obscure by a heap of remarks, pedantic by its scientific nature and exuberant by lyricism – Mrs. H.P.-B.'s style can lack the common qualities of clarity and austerity, related however to the abundance of the background and to the rhythm of the soul; it is not only a necessary style, but a perfect one too.

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III. DIDACTICS OF FOREIGN LANGUAGES

REFRESHING TEACHING RESOURCES – *WHY, WHAT, WHEN, HOW*

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Abstract: The aim of the study is to raise a challenging question among the community of ESP professionals who are not only teachers, but also materials designers. One of their roles is to consistently keep the materials resources up to date, most frequently against tight constraints of time and financial support. The building up of a framework of principles underlying the effort of refreshing/modernizing/updating resources becomes mandatory. It should comprise general views, but also leave room for personalized options meant to take into account the features of each educational context. The study attempts to provide some answers to the following issues: *why* should we refresh materials; *what* should we change; *when* should that happen; and *how* should we do it - with a view to generating a supporting skeleton structure allowing for standardization and, at the same time, inviting further personalization in response to specific contextual differences.

Keywords: *ESP, engineering higher education, teaching resources, updating materials, pedagogical framework*

1. Paper aims and support literature review

The idea underlying this study is that in our contemporary society we are witnessing a panorama of tremendously rapid changes in all areas: social, political, economic, cultural etc. which also involves correlated constant dynamic modifications in the field of science and technology.

These changes also bring about a spate of new relationships on more subtle planes – and they should be reflected in the materials which are used in the teaching of a foreign language, such as English, particularly when we discuss – as our case here goes - tertiary education of the engineering type, more specifically Computer Science students.

We should probably remark that in the case of ESP materials the choice of skills and even grammar under focus in most of them tends to modify much more slowly in time than the lexical component, as well as the content itself of the input texts used, whose outdatedness is by the mere nature of the field quite

rapid in our era, particularly in the field of IT. Therefore, the main aim of this study is to analyze the complex aspects connected with the effort to maintain a high face validity of a course book/other didactic materials against a range of constraints specific for a certain educational context.

A course book generally has a long term usage, spanning decades in some cases, and there are numerous examples in this respect. However, with ESP materials, although the main frame, the concept, the foci and the approach to teaching and learning underlying them can stay valid in time for quite long, the need appears to update its elements which ensure its face validity.

Most frequently, out of economic reasons, but also due to more specific causes, such as the dissolution of the initial authorial team or the lack of training of some new potential teachers/authors, it becomes quite inefficient to rewrite a course book entirely. What can be done in response to the demands of the dynamic of change, though, is, we maintain, to revise/update/modernize in various ways some flagrantly outdated parts, maintaining the same principles, and even the same structural building blocks of the initial book, while replacing expired content with a refreshed one.

A discussion of the applied terminology appears as useful at this stage. What is, then, **modernization**? A tentative answer is provided (McGrath, 2002: 74) by identifying it with parts of the semantic fields of 'personalising, individualizing, localising'. We would comment that, behind these decomposing synonyms, one can decipher the effort of some course book authors, most probably also the teachers themselves, to take into account the students' needs and profile, as well as the wider features of the concrete educational context – which, particularly for an ESP course book, can be the sources of significant variability, we believe.

Surprisingly enough, materials development has only recently become a distinct 'field of academic study' (Tomlinson, 2012), with modest size literature to be found about it – and even less can be identified on material resources refreshing/modernizing/updating principles and approaches. The main stress in the literature on materials adaptation has been placed on: classroom management, maximizing the task-based materials, increasing interactivity etc. (*ibidem*).

Hence the need for teachers/authors who, as the case is here with us, wish to modernize their materials and to build their own framework of principles along the paradigms of the: reasons for change (*why*), content aimed at (*what*),

appropriate moment for it (*when*) and, last, but certainly at least equally important, manner of modernizing materials (*how*).

It is an advantage many teachers would emphasize to have a course book to rely on for one's activity, even if you have to add/select/adapt … or **modernize** its content periodically.

In the context discussed here, there are such course books (Blându, M. *et al.*, 2004; Adam, E. *et al.* Consultant: Ray Williams, 1996) - which we co-authored - which generally meet the learners' needs and have sound objectives, appropriate to the contextual expectations of most stakeholders. They have been in use for some time and with good results in terms of increasing the students' communicative competence; nevertheless, while preserving most of them, in time the need has emerged to try to operate some updating surgery on them in order to render their student-friendliness character in point of validity.

Moreover, we maintain that by so doing, the teacher can include, with chances of success, certain new components in the course book material, which would mean a subtle shift of focus towards more modern and very useful aspects, for instance towards strategies conducive to the learner's autonomization of study. Such aspects comprise, among other things: (i) using IT means, (ii) developing a reflective attitude, and (iii) assuming enhanced responsibility for their learning process, at a higher level of motivation.

In a comprehensive study on modernizing EFL materials, Cirocki (2010) not only emphasizes the 'time-constrained' character of most materials, but also establishes some of the criteria to be taken into account in modernizing them, referring to 're-usability' and 'compliance with the teaching standards or programme's goals'. Moreover, he adds that compliance with students' needs and interests and the feature of being 'enjoyable to learn from' are also important. He also speaks about the 'student-informative' character of good materials. Indeed, for a future engineer the feeling that the material corresponds in terms of technical content is equally important for maintaining the course book validity, we consider.

To such significant elements to be taken into consideration in materials modernization, we should also add a 'relevant and useful' character of the materials, which should 'expose the learners to language in authentic use', according to Tomlinson (1998).

The same idea of enjoyment resulting from the use of the materials appears with Robertson (2002), who stresses the importance for the learning process of 'engaging' the students. These should be 'interested in, involved in and enjoy what they are studying' as preconditions for good progress and learning effectiveness.

It appears therefore as natural that, when teachers evaluate the materials they use, they should suggest some changes, although those materials meet the class profile and other essential criteria. But, considering the fact that we are living in the second decade of the 21st century, with science and technology evolving at fast speed around us, and aware of the fact that they are the object of our engineering students' (of the Bucharest Polytechnic) domain of study – being at the same time a useful tool allowing/inviting them to grasp novelty wherever they can identify it and to try to internalize and implement it in their study, and later on in their work, we, teachers/course designers, are called to carry out certain modifications in the course books we use.

In our opinion, these amendments should be economical and yet efficient on as long a term as possible, while preserving the positive features of the initial materials, as well as their capacity of answering the learners' needs, and observing the valid context- related principles of construction underlying the course books that are subjected to change.

To conclude at this point, in teaching both 'English for Professional Communication' and 'English for Science and Technology' to bachelor level first and second year students, respectively, our position is that **modernization** is indispensable and desirable, because the necessity to modify parts of an ESP course book content focused, for instance, on Computer Science is an imperative one, given the fact that such a material has very high chances of becoming obsolete quite rapidly, thus decreasing the students' interest in the course. Similarly, new terminology has been introduced in the field and the materials should reflect it, sampling from the most stable and relevant for the learners in their academic activity and, later on, in their engineering career.

In point of the balance between fluency and accuracy, change is also welcome, with accuracy being less under focus in secondary education language learning materials to which the students had been exposed, in favor of a fluency which might have sometimes been too relaxed – which could later on be detrimental to the graduates getting employment in multinationals, where the required/expected language proficiency level is generally C1/C2 in CEFR terms. Moreover, a more precise sense of the register and style in order to correctly

mark various degrees of formality is equally an emerging need for our students, as it resulted from errors identified in the pieces of writing produced by them.

The what-to-change question is directly correlated with the why-to-change one above, particularly in a field such as Computer Science, where quite a lot of content easily becomes out-of-date. Additionally, learning enhancement means and materials can be embedded in the course book, focusing on the development of the students' language learning and using strategies or the implementation of IT in their study, with a view to enabling them to be good autonomous learners after the course in faculty is over and also for a lifelong approach to developing their language and communication connected skills.

This gets us neatly to the answer in terms of the methodological approach to implement, which, in our opinion, should go beyond the communicative viewpoint and embrace a more eclectic view of teaching/learning/evaluating, within a framework in which there is also room for e- and m-learning, for attention given to multicultural aspects specific to the students' learning environment and especially to their future working environment in today's globalized world and in anticipation the changes of tomorrow. Everything has to be conceived in a manner that should not be detrimental to the basic conceptual skeleton of the course book (which is a prerequisite for good standardization at university level), but that should be capable to consistently renew/rejuvenate the materials so as to guarantee the preservation of a permanent novel character of the input we use in class with our students.

The time for operating such changes is, we consider, in principle the moment when we cannot afford replacing the course book entirely for economic and other reasons, but the students' recurrently perceived needs and/or their profile main features ask for it. Needless to underline that an open attentive position towards the emergence of the need for change should become a consistent feature describing the teacher's/course designer's attitude.

2. Tentative answers - principles and applications

In order to exemplify with some of the resources currently used in the described educational situation, viz. in the POLITEHNICA University of Bucharest at bachelor level, two course books are very briefly described here, with a view to creating the necessary background for understanding the proposed amendments, which are part of a continuous effort of refreshing our materials.

Thus, English for Professional Communication (Blându, M. *et al.*, 2004) is intended to give the future engineers working in industry but also in business a

range of communication and other soft skills focused abilities, for an appropriate job connected behavior. The book is the result of team work, with consistency of unit structure and progression of task chains, as well as with a coordinated view on the methodological approach, which is basically the communicative one.

However, the need for change has occured for more than one unit, for instance because of the emergence and wide spreading of the Europass CV, which has been conducive to necessary amendments in the job search process, reflected in Units 5 and 6. In the same vein, the Telephoning unit has required remodelling, with the mobile telephony replacing the traditional one, which implied a change of focus in the corresponding unit.

Therefore, we propose here a new perspective on Unit 4, dealing with writing short messages (email messages, letters and memos). Already in 2003, when the book was being conceived, there was an awareness of the tendency of replacing letter writing with emailing, which is mirrored in the unit. However, in time, this trend has become a certainty, imposing a change of approach in the teaching of emailing as per 2014, which should reflect the new rules-of-the-game in the envisaged professional environment.

Thus, new tasks have been designed and piloted with the very recent generations of students, focused on teaching email writing conventions, from both the linguistic and social/cutural etiquette perspectives, including, in a non-prioritized order of mentioning them here, the following:

- awareness raising discussions on emailing rules regarding register, style, social and cultural acceptability in terms of attitude and behavior, appropriate conventions of writing, based on quizzes or Dos and Dont's type of tasks, having the role of stimulating the learners' reflective attitude towards the phenomena characterizing the evolution of their social and economic environment;
- new reading/listening input has been used, in which the content, by its authenticity and variety, is meant to sensitize the students as to the permanent changes in emailing etiquette and conventions;
- role plays developing writing skills were created, with various goals, such as appropriate choices of register and style, as well as of grammatical structures and lexical options, the influence of cultural differences, accepted formal behavior at the working place etc.

We maintain that such tasks have a good chance to help the learners to become more analytical and critical, not only in their activity in the ESP class, but also

later on, as, in this way, they may have developed a capacity not only of detecting new trends in the way emailing is used worldwide, but equally the ability of adapting their own email writing approach to the newly emerged trends.

In what follows, an example is provided of a chain of tasks introduced with a view to refreshing the emailing section of the unit. Changes have been operated at content level and also at lexical level, with the preservation, however, of the unit format and the skills logical integration pattern: lead-in, reading and/or listening input for getting the students closer to the topic, models and awareness raising tasks, discussions and debates based on them, followed by free production stages, plus a similar approach included in the amended Revision unit format, in the same vein as the one applied to the unit.

A brief description of the new chain of tasks is given below, together with the rationale underlying them. The Lead-in is similar in format to the others in the course book. However, it has the role of getting the students closer to the topic, by eliciting their previous knowledge and opinions about the topic via a Student Questionnaire with atemporal items (in that they have the potential of sensitizing the students at any moment when the task may be assigned). The questionnaire covers the following aspects: ways of using emails today by them and by other people they come into contact with, professionals included; changes they would make in the choice of level of formality; situations in which they would prefer emailing to letter writing; cases in which emailing has become the obvious choice for communicating meaning in real life situations, with concrete examples a.s.o. The resulting class discussions should draw their attention to the existence of a continuum from very formal to informal email messages, with the corresponding differences in terms of lexical choices, stylistic means etc.

The first task, an analysis of content samples, is based on a range of different reading texts (excerpts of emails from various authentic situations). It requires the students to sort them on the formality - informality continuum, bringing arguments in support of their options; it is meant to increase their accuracy in appropriating the style and register corresponding to each level of formality. Some of the following can be included, as examples from the future professional environment of the learners:

1. a proposal of collaboration in research via email;
2. email – field text by which one sends the job application CV and CL as attachments;

3. an example of the current transactional business type of email – definitely less formal than the previous two;
4. a post-scientific/business event email (re)connecting with professional contacts;
5. email with formal document of the legal type.

Alternatively or in a complementary manner, in function of the class profile and needs, as well as in accordance with the time constraints and the set priorities, another task is suggested: given five different situations, described for the students to decide how they would use emailing (text in the email field, attachment and explanatory text, pdf attached etc.) in each of the cases, they should be asked to discuss what changes they should make in writing the email texts in terms of language, style, register, choice of lexis and grammatical structures, abbreviations and so on. The latter task may give the students some useful food for thought, as they are asked to identify the types and create models themselves for the various possibilities, thus reflecting on the changes in their own approach which they have to refresh regularly, extending their area of emailing expertise.

At this stage, several language work focused tasks are mandatory, beside the already existing ones in the unit (paragraph writing and comparison between letters/memos/email messages). Useful suggestions are those tasks centered on awareness raising questions of the type: What major differences are there between email messages and letters/memos? – focused on format, ways of address, style and register etc.

Checklists of ways of beginning/ending the email message vs letter can be included, but in our case, as the students are engineering ones, therefore very much in the habit of using tables, algorithms and clear formats, we prefer to ask them to create their own graphic matrix comprising types of beginnings and/or closings vs degrees of formality, from formal, through semi-formal and to informal, with the specification of the type of email message, e.g. business transactional email message vs friendly email. Then it is only natural to derive further tasks such as error correction in terms of formality and appropriacy of language to it, or turning texts from semi-formal to informal or formal.

Passing toward the production by the students of their own texts, role plays can be initiated in class, based on a given context. The students start in real time (it is possible to use e-/m-learning in this case, and get them to write the email messages on their mobile phone, laptop or tablet in class) and they can continue outside the class, as projects or portfolio work. Error correction can start at peer level and only later in class with the teacher.

A useful extension can be that of asking the learners to really write email messages to entities such as organizations or individuals in the outside world, therefore authentic ones, for instance to universities, recruitment agencies, tourist agencies and so on, then forward the correspondence to the class and have it sent to the teacher for correction via email (accompanied by a field text explaining what exactly they are sending, and with an appropriate subject line!). The component of authenticity can contribute to an increase of the students' enjoyment, as they perceive the tasks as really useful to them in the present/future as professionals.

A task which can be particularly useful in developing the students' reflective attitude towards the phenomena around them in the professional sphere, internalized as a matter of permanence, is a debate on controversial issues connected with emailing rules/etiquette today, with questions for debate such as: the level of control of the emailed texts, moral aspects connected with contributions on social networks, preference for email writing vs face-to-face communication in different cases, the newest trends in choice of level of formality per various situations etc.

As follow-ups, the students can be assigned to identify source input by searching in (non)electronic resources and bring to class such texts as proposals for discussion. This is a good manner of enlarging the email writing skills of the students, who in general tend to transfer the informal approach they are usually familiar with already towards situations demanding a formal one – sometimes perhaps they erroneously believe that this is a form of signalling that they are relaxed and open-minded in their relationships with people such as the employer, the boss or, in class, the teacher.

Another course book in use in the discussed educational context is English for Science and Technology – Prosper with English (Adam, E. *et al.* Consultant: Ray Williams, 1996) – an older material, definitely more likely to become outdated, whose main aims were to provide an EST background to engineering students country wide. I will refer only to the unit on Computers, which I co-authored, providing a succinct idea of how to refresh such a material.

As I see it, refreshing an EST unit dealing with Computer Science is rather difficult, mainly because of the speed at which the content on which the language and skills development activities are based becomes obsolete in this field. That was a point we were aware of at the time we designed the unit, when we included topics such as Virtual Reality, which was then mostly wishful thinking, Compilers – a topic for listening that cannot fade out too quickly, some

aspects concerning the person's position in front of the computer and the connected health problems that may occur, in an effort to make the unit endure well for as many years as possible.

However, the technical product advertisement writing, based as it was on a model for a Versa computer, as well as the input data given in the unit for the learners to write their own advert were, from the technical point of view, at the level of 1995 (!). Consequently, today they surely inspire our current students' supercilious smiles. So, what can be done in this respect, in a field where everything is renewed at ultra high velocity?

We advance several possible choices of content that will remain valid in time for definitely longer than that Versa notebook of the 1990s: history of the Computer Science field, its main personalities, searches for the-new-and-the-recent on YouTube and Internet – we maintain that these could successfully replace such superannuated input.

The task types should not change much; on the contrary, they should be designed in such a way as to allow for maintaining the skill development focus while periodically renewing the content.

Moreover, by adding m-learning focused tasks, the unit can increase in terms of its potential for the learners, showing them how to use their mobile phones for taping, taking photos, researching or identifying resources – all good ways conducive in time toward an increased learner autonomy, if consistently used for any other reason than plagiarizing by copy-paste, which should be fought against in our educational system.

3. Interim conclusions

As put in the literature (Stout, 2001), the refreshing of already existing materials should aim to represent a gain for the students, on both cognitive and affective planes. We agree that such an attitude of the teacher/course designer/course moderniser has chances to increase the learners' motivation, as well as their capacity of reasoning and understanding their priorities.

Therefore, we agree with some authors (Cirocki, 2010; McGrath, 2002), who draw the attention of teachers who evaluate materials with a view to amend them that since this is inevitably part of a teacher's activity, they should necessarily do it 'properly and systematically', with the students' profile and immediate/long-term benefit as their main priorities.

The two perspectives that matter cannot be separated in this respect. On the one hand, it is really useful for the students to have a higher motivation and develop their strategies of autonomous language learning if they feel they are exposed to materials that keep pace with the world around them.

On the other hand, teachers who get involved in materials refreshing will enhance the quality of their professional profile, on condition that the evaluation/updating process should take place as a result of a principled regular needs analysis and student profile exploration, as well as with the taking into account of the permanent contextual changes of the social, political, economic and cultural type taking place in the society.

These two factors should work together in consistently (re)designing, piloting and improving the teaching/learning materials, on the basis of their personal and professional involvement.

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LECTURERS' INTERCULTURAL COMMUNICATIVE COMPETENCE IN AN ENGLISH LANGUAGE CLASSROOM

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Abstract: International students have been an important contributory element to the global tertiary student body over the last two decades and have similarly become a prominent part of the New Zealand education scene since then. In 2012, 47,668 international students comprised 11.3% of the study body enrolled in NZ universities and higher educational institutions. Whilst this figure may not appear hugely significant nationally, at Unitec Institute of Technology, international students contributed a higher proportion (18%) of the total student numbers. However, this figure does not account for migrant or refugee students, so overall, Unitec has had an even larger increased intake of international, migrant and refugee students in the last decade which has impacted on the ESL classroom environment. Lecturers have been confronted with different learning needs that these students invariably bring with them and accordingly, it poses a number of communication challenges. Since extant literature has taken a predominantly student perspective, this article explores how Intercultural Communicative Competence (ICC) manifests itself in the English language classroom, specifically in the way lecturers incorporate and use linguistic and cultural knowledge, awareness, skills, and attitudes to interact appropriately with other cultures in the ESL classroom. A qualitative approach that incorporated two data collection methods, namely reflective journal entry and focus group discussions, was used to analyse ICC in practice in the Department of Language Studies (DOLS) at Unitec. Overall, the findings indicate the lecturers have a good level of ICC awareness which they view as an on-going process. This paper concludes with a description of the study's limitations and proposes directions for future research.

Keywords: *intercultural communication, intercultural communicative competence, ESL teaching, tertiary education*

Introduction

International students became an important contributory element to the tertiary student body over the last two decades and have become a prominent part of the New Zealand education scene. In fact, international student numbers in NZ peaked in 2003 at 126,503 but in 2008 this figure declined by 27.7%; however, since then, it has shown a marginal increase (Ministry of Education, 2013:4).

The Ministry of Business, Innovation and Employment (n.d) confirms migrants and refugees reflect higher numbers in study participation compared to New Zealand born youth (para.1). The figures during the 2012 calendar year show that the international student enrolment was 47,668, but this figure does not account for migrant or refugee students (*idem*). Subsequently, Unitec Institute of Technology has had an increased intake of international, migrant and refugee students in the last decade. The figures in 2012 illustrate that of the overall 10,778 full-time students enrolled at Unitec, 1,065 were English as a second language (ESL) students enrolled in the Department of Language Studies (DOLS) (H:/Planning/Enterprise Reports, Unitec, Institute of Technology, 2012). This proportion of student numbers has had an overall effect on the (ESL) classroom environment affecting both lecturers and students (Pam Bird & Prue Holmes, 2005). The statistics indicate that in a classroom environment lecturers are confronted with different learning needs that these students invariably bring with them and accordingly, it poses a number of communication challenges. These challenges can be categorised as language difficulties and cultural differences resulting in intercultural communication barriers, unfamiliar patterns of classroom interactions, and a lack of knowledge of New Zealand academic norms such as referencing skills and autonomous learning strategies, in English language classes in the NZ tertiary educational environment.

This research is a case study of an English language department in the tertiary sector in New Zealand. Lecturers from the department participated in this research. This department was selected for two reasons, one being its high percentage of multicultural students, who often engage in language learning for at least one semester prior to enrolment in mainstream courses, and the other being the lecturer participants' vast experience in teaching and managing such cultural diversity. This study investigates comprehension of ICC, use of methodology and content, display of power dynamics, and non-verbal communication in the ESL classroom.

My background as an ESL lecturer was a motivating force in engaging in a study of Intercultural Communicative Competence (ICC). In the ESL education environment, intercultural communication is indispensable in daily engagement in and outside the classroom with the increasingly diverse student cohort. As a result, a good level of intercultural communication knowledge and skills are necessary in order to gain familiarity and build a trusting relationship with students. In my capacity as a lecturer with more than 27 years of teaching experience in New Zealand and overseas, it was timely to explore my own level of awareness through open discussions with my peers and discover first of all,

what their perception of ICC is in an ESL classroom situation and how they interpret it. This topic presents an opportunity for me to explore ICC from my multi-cultural background perspective - a Singaporean-Indian by birth with an English-influenced upbringing who converted to New Zealand citizenship. Hence, involvement in such a study was envisaged as an interesting, relevant, professional exploration due to the complex nature of intercultural communication between a diverse range of cultural backgrounds between the lecturer and student participants. The topic of study has prompted the following research question:

> What are lecturers' perceptions of their Intercultural Communicative Competence in the English language classroom context of New Zealand tertiary education?

Literature Review

Prominent researchers identified key components of ICC as knowledge /cognitive, skill/ability, and motivation/attitude (Byram,1997; Chen & Starosta, 1996; Gudykunst, 1998; and Wiseman 2003). This study incorporates these key components and Williams' (2009) Reflective Model because they relate to and are most relevant to second language learning and teaching. The knowledge/cognitive component refers to information that is acquired in a classroom, for example, to notice and learn about the norms of behaviour, values and beliefs of another culture (Byram , 1997; Chen & Starosta, 1996). The skills/affective component is the actual performance of applying this knowledge, that is, using the new information and knowing to respond appropriately (Richard Wiseman, 2001). The motivation/ attitude component may be defined as the set of feelings that drive the actual engagement in communication, for instance, being committed and enthusiastic in creating a positive experience. The inference is that ICC is an on-going process, one in which individuals move from their initial thoughts and feelings as they become open to incorporate other cultural beliefs.

According to Michael Byram (1997:51), besides linguistic competence (knowing how to use grammar, syntax and vocabulary), sociolinguistic competence (knowing how to use language appropriately for specific purpose), and discourse competence (knowing how to interpret and construct coherent texts), intercultural communicative competence requires certain attitudes, knowledge and skills. The attitudes comprise curiosity and openness as well as willingness to see other cultures and the speaker's own culture in a non-judgemental way. The required knowledge is "of social groups and their products and practices in

one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction". The final component is skill as it illustrates how knowledge and attitudes influence the interpretation, the link, the discovery and the interaction which in turn enhance the development of critical cultural awareness. Tony Young and Itesh Sachdev (2011), echo the usefulness of Byram's model in developing ICC within language education. They believe interaction involves the affective/cognitive ability to have relationships with people from other cultures and in the process of mediating between "world of origin and world of encountered difference", the learner manages to maintain self-identity (*ibidem*:83).

The literature review indicates most ICC studies have focused on mostly Asian learners (Bird & Holmes, 2005; Campbell & Li, 2008; Chen, 2000; Holmes, 2005, 2006; Ho, Holmes & Cooper, 2004; Gill, 2007; Gu & Maly, 2008; Spencer-Oatey & Xiong, 2006). The review of the literature has identified three gaps: first, a lack of lecturers' perspective in intercultural communicative competence in the ESL sector as the majority of authors concentrate on ICC among students; next, a lack of research in the New Zealand tertiary environment about ICC; and finally, a lack of ICC studies of students from many other cultural backgrounds. Communication misunderstanding occurs due to differences in communication styles amongst various cultural groups. To enhance intercultural communication, it is imperative to have an awareness of how other cultures operate, especially at the deeper levels which Edward Hall (1959, 1977) referred to as 'hidden cultures'. Therefore, studying lecturers' understanding of ICC and its impact on students from culturally diverse backgrounds can be seen as important for improving effective ESL classroom interactions in New Zealand.

Methodology

Three male lecturers and five female lecturers participated in this study. The selection was based on the length of teaching experience at a New Zealand tertiary institution. In this study, ICC is examined to understand human behaviour and reasons that govern such behaviour (Burns, 2000; Collis & Hussey, 2009). One main advantage of a qualitative approach for this study is that it allows for in-depth data collection of participants' ICC awareness and its manifestation in an ESL classroom setting. The complex nature of the topic resulted in a choice of multiple methodologies which according to Lawrence Frey, Carl Botan, and Gary Kreps (2000:15) should be "complementary…within a single study" and according to Zina O'Leary (2012:171) to "confirm the

authenticity of other data sources". Therefore, data was gathered from journal entries and a focus group discussion. Both methods are complementary for they allowed the transition from lecturer participants' written journals to the discussion in the focus group enabling elaboration and clarification of pertinent ICC issues. Based on a review of relevant ICC literature, the framework comprising ICC components such as knowledge /cognitive, skills /ability, and attitude /motivation was selected.

Journal entries formed the initial data collection source encouraging participants to consider their experiences in a specified setting, and providing them with an opportunity to document their experiences. The entries allowed participants to be reflective through critical evaluation of their own practice and to examine personal assumptions and individual beliefs. It is particularly suitable in its attempt to capture ICC development in the education context. The lecturers were asked to write reflections daily and send them to me by email over a four week period. In week one, they were asked to write about the meaning of ICC and about what they did in class. Week two questions looked at other forms of communication besides verbal communication, asked them to narrate a past scenario about how they reacted. In week three, they were asked to examine students' attitudes, knowledge and skill and its influence on classroom behaviours and lecturer-student interactions, but the key focus was on how they managed situations of non-participation and conflict. The question in week four centred on their initial assumptions of the different cultures in the classroom. The reflections enabled the identification of themes and issue, which assisted in preparation and re-definition of questions for the focus group discussion.

Results

The data analysis resulted in five emergent themes comprising a reflection on the importance of ICC, lecturers' beliefs, teaching styles, class materials and non-verbal communication displayed in class. In order to investigate if the dimensions knowledge/cognitive, skills/affective and motivation/attitude/behaviour form the foundation for ICC, the research started with evaluating what lecturers understood by the term ICC and how it was evident in their beliefs, and manifested in their teaching methodology and teaching materials, and then relayed through their non-verbal communication with students. Some expected sub-categories revealed in the findings are self-awareness, overseas experience and respect, but unexpected sub-categories that emerged were related to power distance and the notion of 'Western'.

Figure 1 below illustrates the key themes and sub-categories that lecturers and students believed were important.

Reflection on importance of ICC	Beliefs	Teaching style	Teaching materials	Non-verbal communication (NVC)
• On-going • Learning from each other • Attempt not to offend others	• Self-awareness • Overseas experience • Respect • Notion of 'Western' • Power distance	• Teaching strategies • Silence & Conflict	• Textbooks • Student contributions • Current affairs	• What is NVC? • How does it manifest itself? • How is it managed?

Figure 1: Themes and sub-categories

Theme 1: Reflection on the meaning of ICC

Lecturer participants (LP) view ICC as encompassing various components. They have noted it is a broad term and it is difficult to see what the perspective is but they know and understand what it is about. LP8 explained that ICC is the "ability of language learners to use language and sociocultural knowledge to communicate in a way that is suitable and appropriate both to their own culture and to the culture(s) of the person or people that they are communicating with (Reflective Journal 1). It is commendable that this group of lecturers recognise ICC has a different application dependant on the group of students being taught, that is, international, migrant, refugee, and New Zealand students should not be classed as one, and have to be managed appropriately in a given context. Having an inherent knowledge, an ability to use new knowledge and displaying respect for other cultures is a commonality shared by the lecturers. They felt there is the need to be self-aware, which they described as an on-going process, about other ways of behaviour, thinking and talking, so the precursor to this is familiarisation with different cultures. In the words of LP1 "I really like that word on-going. However competent or incompetent I am, I'm

better now than I was a year ago because of the influences on me (Lecturer Focus Group:2). However, LP4 clearly explains there is no need for specific cultural knowledge as one could make assumptions about others but rather it is more important to be respectful, sensitive and unprejudiced to be a good teacher (*ibidem:3*). A noteworthy remark LP3 makes is that coming from a different culture makes this participant more aware and appreciative of students' feelings.

Theme 2: Beliefs-Notion of 'Western' and Power distance

The research question was not specifically structured to investigate lecturers' perception and definition of 'Western' but it became an important finding as it reflected lecturers' perceptions of their own culture including the one lecturer not from New Zealand.

First and foremost, in defining 'Western' most participants alluded to terms such as "familiarity across a series of countries", "liken to", "easier to relate to", "more norms", "several things not difficult and natural", "common history", "industrialised", and most interestingly "western as against anything else" (Lecturers' Focus Group: 7-8). LP1, LP2, LP5, and LP6 explained that the Industrial revolution in Western countries (predominantly Europe) spanned a lengthy period which resulted in a shared and common history. They believed this led to different ways that society was organised and that this was reflected in educational changes which led to a major shift in values and roles within the family structure, in contrast to Eastern countries. The inference was that Asia seemingly had a shorter industrialisation period. The printing press and factories were cited as examples of this industrialisation. Evidently, according to LP6, values come from "those narratives and, so it's the narrative of experience, of history. We all, kind of, can share similar stories of the world, of the two world wars" (*idem:* 9). While the 'Western' participants used the expressions as sharing and familiarity, LP3 used the term 'cling' when she explained, "I think that's what separates cultures. Cultural values and that's what it boils down to. It's, you know, you cling to your cultural traditions and your culture, and really it's all about what you value" (*ibidem*). LP2 is quite precise in saying "values are pre-determined by your underpinning beliefs and then they're expressed through your cultural networks, your social organisation. We all believe in love and life and death and, and humility and respect but how it's expressed depends on those underpinning beliefs (*ibidem*).

The response to a question on imposing 'Western education' methods on students sparked lively debate and most participants presented strong

arguments. Some female participants maintained since students opt to study in the New Zealand environment, they would realise that they are going to learn 'Western' academic conventions and norms and do it the 'Western' way, as we would if we were to choose to study in their countries. LP1, LP2, LP5, and LP6 were unanimous in saying that on completion of English language studies, many students had future plans to pursue tertiary qualifications and hence, language teachers' priority is to prepare these students about the reality of academia. LP5 emphasised that students are, "going to continue on in the New Zealand education, tertiary education manner, so to prepare them, and I think it's preparing, as opposed to imposing (Lecturers' Focus Group:10). On the other hand, LP6 differed by stating a salient point that students face conflict in that their image of NZ education would not necessarily equal that of a 'kiwi' student's image. Hence, these non-kiwi students would face various conflicts manifested in their struggle about their own identity with the new culture in New Zealand. This would mean a struggle with defining their identity and their struggle with different learning styles (*idem: 10*). LP1, LP2 and LP5 were staunch in their belief and rationalised that ultimately the students do not have sufficient knowledge of 'Western' academic conventions and learning styles but the lecturers do, so it is in the students' best interest for the lecturers to train them for further studies and the workplace, and by the same token inform students that lecturers recognise the difficulties associated with it.

The findings also revealed cultural aspects of power distance and stereotype. On the topic of power distance, most participants generally disclose there is an expectation of students that teachers take charge in the classroom environment, and it is not to be considered as power per se. Nearly all students would have faced a classroom situation at some point in their lives regardless of the learning environment they originally experienced. Be it a dialectic approach in which the teacher controls and imparts all knowledge (Gill, 2007; Holmes, 2006) or dialogic learning system where student participation and contributions displaying critical thinking form the norm, teachers would have some degree of control in the classroom to which students were accustomed to. LP1, LP2, LP5 and LP6 recognised students would be familiar with a teacher-centred environment but they emphasise it would be far less teacher-centred in the English language classroom because students are expected to read, think and discuss topics using critical skills. LP1 wrote, "I think nearly all of them, in my limited experience in the world, come from a situation in a classroom like that, so it's very familiar, and I know the power distance is probably less, much less in our classrooms then in any other places that they probably experience

(Lecturer Focus Group, p.12). LP5 added that "there's a lack of safety, if you're suddenly overly camaraderie and palsy. I like to know that the facilitator, the teacher, the coordinator, is well and truly in control and in charge and confident and I don't see a huge hierarchy, I just see working with somebody that knows what they're doing, and really well *(ibidem*).

Interestingly, the participants were in agreement in saying that not only does this 'taking-charge' action provide a starting point for what lecturers do best but that if there was no starting point, students would not know how to respond. In fact, it was argued it is all part of one's teaching responsibility; however, it was stressed they are at liberty to respond and make changes and thus create a different power dynamic. Not surprisingly, the term 'living curriculum' which is local to Unitec, is alluded to in this instance. The living curriculum is seen as "conversations with (and among) teachers, students, [and] self – critical self-reflection" (Unitec, 2009:9). To this end some teachers reiterated that students appreciate and respect teachers who take charge of the class for it displays confidence and knowledge in subject matter and professionalism in teaching expertise but they emphasised that it was not necessarily power display by nature.

Besides power distance, another aspect is disclosed in the data. All participants were in agreement that to stereotype is inherent in human nature, so they believed it is important to firstly, acknowledge and recognise its existence, and secondly, use this awareness in order to address the pertinent issues that arise. LP5 wrote that young, Japanese, female students lack of both content and worldly knowledge is exemplified in their written work. It was explained that lecturers could conclude that female, Japanese youth do not have general knowledge about current affairs, yet LP5 also believed that such stereotyping of students does not necessarily denote a negative perspective. In fact, it is seen to perform a useful function to address the problem either in the teaching environment or outside of class hours (Lecturers' Focus Group: 13). Most participants agreed it is easier to do this on an individual basis but LP1 remarked, "You just try to hold it in, put them to one side and treat a person as a person. It's when you're dealing with a big group you barely know, that's when it's harder not to be prejudiced" (*ibidem*).

The findings indicated the lecturer participants were in agreement that while it was not uncommon to stereotype students, it was essential to have an awareness of their own stereotyping and respond carefully in the ESL classroom. LP8 echoed this thought, "As long as you have an awareness that

you're holding a particular stereotype about a particular group and you have that self-awareness about it then I think that's fine, that's a useful construct" (*idem:* 14). This explicitly implies it is erroneous to draw conclusions from these stereotypes but rather more advantageous if used to inform teaching practice instead. Additionally, LP6 expressed a salient point about motivation being the driver to instil a cognitive change in lecturer's behaviour, yet LP6 asserted it is more common to take the easier option and form judgements from generalisations whereas the conscious effort required to adopt changes is a harder and longer process. "[It] takes a lot of cognitive effort, and the motivation to feel it's worth taking a harder route, it's more, to find that immediate route and just go with your prejudices so you have to have motivation" (*ibidem*).

Some participants stated that while it was quite commonplace in the past to hold prejudices and stereotypes, it is no longer the same situation in contemporary society. LP4 explains that there are more opportunities to intermingle with people from diverse cultures and learn new information about these cultures which provides the impetus for unavoidable, continuing change (*idem*: 15).

Theme 3: Teaching Style managing silence and conflict

The lecturer participants aim to provide a safe classroom environment. With regards to silence, lecturers remarked it is acceptable if students are reticent and unforthcoming in class and they should not be forced into doing something they are not comfortable or familiar with. This was justified by the fact that different learners have different needs and learning styles. As a result, the teaching style incorporates an inclusive learning style which allows ESL students to feel comfortable and thereby, more prepared to actively engage in learning. So how do the participants manage classroom situations when there is silence or refusal to participate, and conflict occurs?

The findings showed that the participants employ different approaches to manage silence or non-participation. LP1 revealed "I ask them a lot of questions about their culture. And telling them that I'm just interested, I'm not judging, I'm not here to say your culture is better or worse than mine" (Lecturers' Focus Group: 4). Other lecturer participants ask questions and either direct them at students who are likely to know the answers or make sure to ask easy questions so that all students can understand and be able to respond. The lecturer participants also maintained it is best not to focus on essential differences between individuals when mistakes occur but instead recount episodes of their

own cultural and linguistic mistakes from their past. They do this by giving anecdotes of their own cultural miscommunication in an open and honest way, thus creating a non-judgemental environment where students feel prepared to engage and not feel strong emotions such as anger. In other words, normalising the situation as LP4 put it, "They won't get angry if they've realised, 'Oh well, if she's made that big mistake, you know, my little mistake is nothing and then they will talk about things or not get so ruffled or sensitive about things" (*ibidem*). The emphasis was that making mistakes is not an uncommon occurrence but one that can actually foster learning. Yet, there was agreement between all lecturer participants that students would not be placed in a position where they are forced to participate.

There are a number of other preferred activities that participants use to counter silence or non-participation. Pair-work and group activities are a part of teaching style in the ESL classroom to allow students to mingle with peers, to lessen the feeling of isolation. This is done through spontaneous activities such as ice-breakers and songs, as well as physical activities like mime and movement. Many participants establish a classroom agreement/contract from the onset of semester and remind and refer students to the agreement that the classroom is a safe environment to practise speaking. This is exemplified in LP3's narrative about a Russian student who refused to contribute to a blackboard activity and when questioned later explained "she said that if she made a mistake in front of the class she would be embarrassed/loose face" (Reflective Journal 3). Generally ESL students feel anxious about making mistakes, so the tendency is for them to avoid participation which could be attributed to either a personality trait or to what Ting-Toomey (2005) refers to as 'face-saving strategy'. It is noteworthy that all participants are convinced humour is a key element to resolve many issues which arise in the classroom, particularly that of silence and conflict.

Regarding conflict, most lecturers mentioned it was not a common occurrence in class and the general consensus was students aim to avoid conflict with lecturers. In the circumstance when it had happened, the participants attempted various strategies to confront the problem. They rationalised in the reflections and focus group that observation gives the opportunity to not only to reflect on the problem and make sense of it, but also to contemplate possible scenarios that may cause an incident. A number of conflict situations were discussed in the reflective journals. These situations were about conflict between students and the participants as well as conflict between students themselves. LP5 recounted a rather intense incident. The student, a Russian

youth, displayed unusual behaviour by not interacting with the teacher or with the students, but preferred to keep earphones on or to snooze in class. Funnily, this affected the students more than the lecturer participant, as the students felt the Russian student lacked respect for the lecturer; however, the participant's instinctive decision to observe rather than confront proved valuable because nine weeks later the quiet student had committed a crime (Reflection Journal 3). This conveys LP5 was not prepared to risk placing the troubled student or the rest of the class in an uncomfortable and unpredictable situation, and quite rightly so by the turn of events. Similar observations have been recorded by other lecturer participants, not as momentous though, but they did state they would prod the student if they believed a good learning outcome might be achieved. Participants reiterated such situations could lessen anxiety and, in turn, produce successful results provided it is enhanced by qualities such as tolerance and sensitivity.

LP3 recounted an example a lack of sensitivity with the problem of a soft-spoken Korean versus an overpowering Russian student. After quietly observing the issue for a few lessons, LP3 approached both students and resolved the issue by modelling kindness in a quiet and calm manner (Reflection Journal 3). However, a conflict situation between LP2 and an over-bearing Chinese male student did not achieve the same success. The student would shout over LP2 and in fact take control of the class. LP2 pursued every avenue to avoid and reduce the conflict by approaching the student in a quiet discussion after class on numerous occasions to reiterate the class rules and expectations but the student disregarded and ignored LP2. LP2 explained that despite every effort taken to show the student appropriate intercultural behaviour, he was not prepared to adapt to the New Zealand learning environment (*ibidem*). These findings indicated that lecturers attempted not to ignore their students in conflict situations but waited for the appropriate moment to respond.

Theme 4: Teaching Materials

Related to teaching style, materials used in the English Language classroom is the next important theme identified by the lecturer participants. There are prescribed course textbooks for most programmes in the language department except for the highest level courses which provide a book of readings for students. However, supplementary materials such as current affairs, and students' contributions do feature prominently in these English language classrooms. In order to fill the void from textbook content, supplementary material by way of student contributions are regularly used in the classroom. In

asking students to share about their culture and ways of doing things, participants gave students ample opportunity to explore the similarities and differences that exist in both their culture and New Zealand culture. The opportunities encourage students to compare their respective cultures with other cultures in the classroom. One way some participants did this was through disseminating information such as hand-outs on culture-specific topics to discover not only surface features of culture and society, but to go beyond and to delve into deep features; the other approach was through creating experience, for instance a class conducted in the Marae, and encouraging international food days. Students were invited to relay new information in various ways: informal sharing of ideas in groups, presentations in class, or teachers using data shows to type student responses as they are volunteered.

Theme 5: Non-verbal Communication

LP1, LP2, LP4, LP5 and LP8 described non-verbal communication as facial expression, eye-contact, gestures, posture, emotions, sense of motivation, state of mind, space, energy level and lecturer's mode of dress (Reflective Journal 2). LP4 wrote," that the more subtle forms of communication observed are still body language a fleeting expression, a tightness of the mouth, eye movements and so on" *(ibidem*). With regards to eye-contact, participants were aware that direct eye-contact is disrespectful in some cultures. Some cultures would interpret this non-verbal gesture as a lack of respect. On this note, LP2 comments on the subtle differences in eye contact and revealed that "averting eyes does not always mean 'shifty' but can mean respect for authority in some cultures" (*ibidem*). Moreover, LP5 added that body language cues can be displayed in a variety of ways from changing seating, lowering the head, eye movement, facial expressions, shrugging and leaving the classroom (*ibidem*).

The Reflective Journal entry findings indicated all lecturer participants consciously notice and react (or refrain) intuitively, and manage NVC in various ways in the ESL classroom. LP1's narrative revealed students are known to utter unusual or strange responses resulting from differing cultural behaviours but LP1 was careful not to openly display shock and instead, used eye-contact to create inclusiveness by indicating to specific students they were not alone (Reflective Journal 2). LP2 educated lower level students about 'Western' eye contact but was conscious that other cultures interpret eye-contact in different ways and attach different meanings to it and consequently, LP2 raised students' awareness of body language through various classroom activities. LP8 pre-empted NVC topics and managed these situations in a planned way.

A valuable comment from a LP6 was that NVC "within a shared culture is predictable [so] we have to devote far more cognitive effort into communication with people from other cultural and linguistic backgrounds" (Reflective Journal 2). A good example of this was LP5's narrative about the behaviour of three African males in class who would not work together, speak to one another, in fact not even look at each other, but turned their backs and made hissing noises. LP5 quietly and thoroughly observed the students' NVC and later discovered these men were from warring tribes. The data indicated LP5 was responsive to classroom dynamics as a result of engaging in research and doing further study in other courses in order to be kept continually informed and updated. The lecturers emphasised that it is imperative due attention must be paid to noticing students' NVC to ascertain their ease and if they are comfortable in a class, and with peers.

Conclusion

The three most pertinent components investigated in this study show a correlation between knowledge, motivation and skill, which undoubtedly have an impact on ICC. The findings reveal that ICC manifests itself in participants' beliefs, teaching styles, class materials and non-verbal communication displayed in class.

The findings suggest that lecturer participants' believe increasing their knowledge of other cultures as essential for self-improvement. There is an impact on ICC as a direct result of learning from their students. Thus, lecturers consider students as influential in shaping lecturers' ICC awareness and knowledge in the classroom. Nonetheless, they acknowledge their teaching experience and motivation are pivotal to facilitating communication in culturally diverse classes. The findings also indicate there is a strong correlation between skill, motivation, and overseas teaching experience, which has influenced lecturer participants' ICC in their teaching delivery of content and selection of class materials. This in turn facilitates a process which I will refer to as the *AAA process* whereby they adopt, adapt, and adjust their teaching continually. Lecturer participants maintain change can occur provided a cognitive willingness coupled with an open-minded and positive attitude to learning guide their behaviour.

Important conclusions are drawn from the notion of 'Western' and power distance. Findings indicate the 'do it our way' attitude, although it disregards students' previous learning styles, is valid. Since ESL students are here to study in the New Zealand tertiary environment, the lecturers believe they have to help

students adjust to the 'Western' learning style. Moreover, lecturer participants do not perceive power distance as one being 'in power' but rather as one who has an authority on knowledge and skill in taking charge in the classroom. This provides an important perception of ICC to imply power does exist in the ESL classroom but it is not overtly demonstrated as hierarchical. This is an indication of lecturers' ethnocentricity. However, lecturers are not really aware of it themselves.

The findings reveal conflict does not feature prominently in these ESL classes but it indicates these participants have the experience of knowledge and skill to manage conflict situations appropriately if they do occur. The use of supplementary materials suggest lecturer participants are keen to extend students' learning beyond textbook content which also often unintentionally develop into opportunities for ESL students to discover cultural miscommunication. The findings indicate it is fundamental for ESL lecturers to have some knowledge of other cultures non-verbal communication in order to try and avoid causing an embarrassing situation for both lecturers and students

This research has provided valuable insight into the perceptions of ICC and the findings imply there are obvious similarities in what lecturer participants understand by the term ICC, and the significance of ICC in establishing effective interactions. Yet, it must be acknowledged that the complex nature of ICC requires not only an awareness of cultural similarities but also of cultural differences in order to enhance effective communication in an ESL classroom environment.

Limitations

Despite the interesting and informative results produced, there are limitations to be taken into consideration. A major limitation of this research is its small scale. Since this research was qualitative, it was more concerned with generalisation of results rather than with representativeness of the target population. The lecturer participants' statements also reflect individual opinions and experiences which may result in different data with a different group of participants. The nature of reflective journals as a data collection method is another limitation. Although reflection journal entries are interesting, data interpretation and analysis is difficult. This, however, can be resolved by setting goals and setting time restraints for participants, and reviewing data regularly in a timely manner.

Limitations of this research can also be seen in the researcher's cultural values, beliefs and teaching background which may have unconsciously influenced data

analysis. The nature of ICC will undoubtedly be open to subjective interpretation which means objectivity is limited to a certain degree. Personal and professional experience can contribute to a different understanding of data not intended by the participants

Areas for further research

A number of areas for further research have been identified in this study. Although the research design of this study was useful for data collection, a recommendation for future research might involve a longitudinal study replicating the same methodological approach. The research might incorporate a different blend of lecturers with different teaching and learning experiences and comprising various other cultural groups. Future research might use researcher triangulation in order to verify findings. Owing to the small scale of this research, there were no clear findings that can be presented on the theme of Euro-centric and "Western'. Future research might take this factor into consideration to explore the interpretation of these two themes.

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TEACHING PHONETICS AND PHONOLOGY USING THE FILM *MY FAIR LADY* (1964)

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Abstract: The purpose of this paper is to give examples of activities for teaching students phonetics and phonology using the 1964 film *My Fair Lady*. The action of the film is itself concerned with issues of correct pronunciation. The activities proposed are meant to make students aware of the existence of the difference in pronunciation between RP English and Cockney English. Such a film is an occasion to make students aware of phonological processes as well as looking at the differences between RP English and Cockney English from pronunciation and phonetic transcription. The activities use fragments from YouTube and from the film script. Some songs teach us the differences between RP and Cockney, e.g. 'No one taught him 'take' instead of 'tike'". The paper will take into account some theories in language teaching methodology regarding the use of video in class. Does using video make a significant difference?

Keywords: *teaching; phonology; vowels; consonants; phonological processes.*

1. Motivation

The 1964 film *My Fair Lady* is a classic for Phonetics and Phonology activities in class. It is, in fact, about plenty of lessons in pronunciation. Professor Higgins wishes to teach Eliza proper, Standard English pronunciation. She is a speaker of Cockney English, a dialect of the working class. In order to pass her as a lady in high society, Professor Higgins does his best to make her speak RP English. He gives her pronunciation exercises and he also provides comments on the proper way to speak English in his view – RP English – and the way speakers of Cockney dialect pronounce.

By watching this film, the Phonetics and Phonology lesson will become very interesting. Students will have the chance to hear native pronunciation and will become aware of the existence of dialect. In this way, they can realize what a phonological process is: some sounds from RP English change in Cockney English. What is more, they will hear rapid speech and notice the phonological processes that occur in such cases as well.

According to Harmer (2001: 282), "one of the main advantages of video is that students do not just hear language, they see it too. This greatly aids comprehension, since for example, general meaning and moods are often conveyed through expression, gesture […], and other visual cues." This aspect is related to "seeing language-in-use" (Harmer 2001: 282). Even though this is a musical, a piece of fiction, students can still make use of it in order to learn about the English world and in order to deal with words they do not know, sometimes due to a different pronunciation than that of Standard English, but which they can guess from the context and body language. The film will have great impact on the students and will make Phonetics and Phonology lessons easier to remember. Harmer confirms this idea: "when a class is working on an area of language, whether grammatical, functional, or lexical – or a mixture of all three – the lesson can be greatly enhanced by a video extract which shows that language in operation" (Harmer 2001: 285). Students can use an audio dictionary for pronunciation and phonetic transcription, but watching and hearing language in social situations is more vivid and more true to life. The pronunciation in the dictionary is the correct one, yet Standard English is spoken only in certain contexts; if students go abroad to England, they will hear a variety of accents and they should be prepared to understand them.

In this paper, I will present a set of activities for the Phonetics and Phonology seminar I taught in the Department of Foreign Languages and Communication in autumn 2010. The students had seen the film on video tape in class and afterwards I prepared for them these activities, using Youtube clips and the text from the script.

2. The activities

2.1. The song *Why Can't the English*: diphthong alterations and H-dropping

The first activity asked the students to listen to the song *Why Can't the English* and transcribe phonetically the words in bold in the following fragment from the script:

Hear them down in Soho Square
dropping "H"s everywhere
Speaking English
any way they like
- Uh, you, sir, did you go to school
- What do you ***"tike"*** *me for, a fool?*
No one taught him ***"take"*** *instead of* ***"tike"***

The song draws their attention to the diphthong alteration /eɪ/ → [æɪ~aɪ] found in Cockney English: even Professor Higgins states this explicitly in the song. Another feature they become aware of is the phonological process of H-dropping, although they are not asked to pay attention to it specifically for this activity.

2.2. The rain in Spain stays mainly in the plain: diphthong alteration

For the second activity, the students were asked to spot the difference between Eliza's first and second way of pronouncing in the following: "The rain in Spain stays mainly in the plain." Their attention was supposed to be drawn to the same diphthong alteration as in the first exercise and to identify it as a distinctive feature of Cockney dialect. The pronunciation of the following words in Cockney English was had in view: rain [raɪn], Spain [spaɪn], stays [staɪz], mainly [maɪnli], and plain [plaɪn].

2.3. In Hertford, Hereford and Hampshire, hurricanes hardly ever happen: H-dropping

The third activity is about the drill mentioned in the present subtitle. Eliza is asked by Professor Higgins to practice good pronunciation by saying: "In Hertford, Hereford and Hampshire, hurricanes hardly ever happen." Of course, unlike Professor Higgins, she cannot pronounce, at first, the sound [h] when she should in words beginning with this sound. This is the phonological process of H-dropping, with which students have become familiar starting with the song in the first activity. However, she illustrates a documented feature of Cockney English: she inserts the [h] sound as an instance of hypercorrection, in [hevə].

2.4. Just you wait: Diphthong alteration /eɪ/ → [æɪ~aɪ] and H-dropping

The fourth activity asks students to transcribe phonetically the words which sound differently from Standard English, as Eliza pronounces them in her song *Just you wait*. This time professor Higgins no longer draws our attention to Eliza's diphthong alteration and to her H-dropping. Students should be familiar already with these and recognize them on their own while they listen to the clip and follow on the fragment from the film script. What is more, the respective words are marked in bold:

> *Just you wait, Henry Higgins*
> *Just you wait*
> *You'll be sorry, but your*

tears will be too late [...]
Just you wait, Henry Higgins
'til you're sick
And you screams to fetch
a doctor double quick
I'll be off a second later
and go straight to the theater
Ha ha ha, Henry Higgins
Just you wait
Just you wait until
we're swimmin' in the sea
And you get a cramp
a little ways from me [...]
Ho ho ho, Henry Higgins
Just you wait
One day, I'll be famous
I'll be proper and prim
Go to St. James so often [...]
One evening
the King will say
Oh, Liza, old thing
I want all of England
Your praises to sing
Next week on
the 20th of May
I proclaim
Liza Doolittle Day

2.5. *I Could Have Danced All Night*: Long and short vowels and diphthongs

In activity 5, students are asked to listen to Eliza's *I Could Have Danced All Night* song, look on the script, then make a list of words containing short or long vowels or diphthongs. The text is the following:

Bed, bed
I couldn't go to bed
My head's too light
to try to set it down
Sleep, sleep
I couldn't sleep tonight
Not for all the jewels
in the crown

I could have danced
All night
I could have danced
all night
And still have begged
For more
I could have
spread my wings
And done a thousand things
I've never done before
I'll never know
What made it so exciting
Why all at once
My heart took flight
I only know
When he
began to dance with me […]

This activity does not have to do with the comparison between Standard English and Cockney English pronunciation. Instead, it allows students to revise previous lessons dealing with short and long vowels and diphthongs. Eliza pronunciation is now Standard English.

2.6. Didn't I *say* that?

The last activity asks students to remember Eliza's way of pronouncing the word in bold: "Didn't I **say** that?" They are also asked to find a word which is pronounced in a similar way in RP but which is spelled differently. In the respective scene in the film, Professor Higgins does a play upon words on this diphthong alteration. His answer to Eliza's question is: "No, Eliza, you didn't "sigh" that. You didn't even say that." Eliza's pronunciation of "say" is [saɪ], which reminds Higgins of the pronunciation of the word "sigh". Through this activity, students are also drawn attention to two words that mean something else, that are spelled differently, but are pronounced in the same way: homophones.

3. Conclusions

Of course, Cockney English has more phonological features than those the film and these activities attract attention to and which distinguish it from Standard English. The activities are meant for first-year students, who are just learning how to do phonetic transcription and are just learning about phonological

processes. The features presented in these activities make Cockney dialect recognizable for any kind of audience, beginners in Phonetics and Phonology (and non-native speakers of English) included. For these students, their study of English as a second language is made very attractive with a lesson in English culture. The film is from 1964 – the way people live, dress and behave has changed since then. The film brings the past to life. The way English is spoken has also changed in time. Nowadays, we encounter multicultural London English; some say that it will or has replaced Cockney English. The cultural context has changed: there are plenty of immigrants in London nowadays and they influence the way the language is spoken. We can make students aware by telling them, briefly, that there are other features of Cockney English as well, enumerate some of them, and also tell them that in order to recognize certain sounds we need to use specialized software. Like this, we can make them aware of Acoustics, another branch of Phonetics. Another issue raised is the long-debated problem of dialect and social status. The correct pronunciation is, according to the film, that of English RP, not that of Cockney English. However, some scenes suggest that we can make fun of those ways of pronunciation that are regarded as correct. Cockney English pronunciation is sometimes regarded as more natural, especially when it comes to Eliza's behaviour. The Professor is presented in a comic way at times, with his obsession for the perfect English pronunciation, as he goes about the London streets wishing to correct the speech of people who are just living their everyday lives. We can also raise awareness of the existence of other non-standard English varieties, outside England: African English, Singapore English, Indian English, etc. These varieties are not wrong English; they are correct where they are used.

The film can be used to combine the teaching of pronunciation and phonetic transcription with aspects of English culture, history and linguistics. A more up-to-date film regarding the pronunciation of Cockney English is *Last Orders* (2001), made after Graham Swift's novel with the same title. It does not draw the differences between RP English and Cockney English and does not include a character who is a Professor of Phonetics, though. It is just a film about a group of speakers of this dialect, and students need to have more advanced knowledge of English and phonological processes to work with it efficiently.

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COGNITIVE PARAMETERS OF THE ACQUISITION OF ENGLISH AS L2 BY YOUNG LEARNERS

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Abstract: The paper examines the cognitive aspects of L2 grammar acquisition by Bulgarian L1 primary school children. To address this issue the first section of the work discusses several cognitive models that attempt to explain the interplay between L2 processing and acquisition. It places an explicit emphasis on the Processability Theory – a current theoretical framework that is able to predict the developmental sequences of English language acquisition by speakers of other languages. The second part of the paper provides fresh evidence from a 14-month longitudinal study on English verb morphology processing of Bulgarian children who learn English as a second language. The empirical evidence discussed reveals the general cognitive processes and psycholinguistic constraints on L2 acquisition.

Keywords: *Cognitive models, Processability theory, L2, young learners.*

1. Introduction

The nature of grammars of children acquiring a second language (L2) has been approached from multiple perspectives discussing a variety of issues among which the role of Universal Grammar in language development, the critical period hypothesis and maturational constraints on L2 acquisition, the interference of the first language (L1) and the developmental sequences of L2. One essential linein the development of linguistic endeavours in the last decades of the 20th and the beginning of the 21st century is concerned with the involvement of the cognitive system in the attainment of a second language by young learners (Bialystock, 1978 and 2006; Birdsong, 1999; O'Malley and Chamot, 1990; Jackendoff, 2002; Kawaguchi, 2002; Tomasello, 2003; Croft and Cruise, 2004; Pienemann, 2005 among others). This increased interest of researchers into the role of the mental mechanisms underlying the capability of children to develop the linguistic framework of a L2 has been motivated by the fact that language is a cognitive construct which distinguishes humans from other species. Moreover, it is the outward manifestation of the neural connections in our brain which enable us to process the incoming information when communicating with others and on the basis of it to create new

utterances. L2 acquisition is thus viewed as a process that involves the processing of the target language grammatical information, the mapping of forms and functions and the transfer of this to the working memory.

This assumption is represented in the recent theoretical developments in the fields of second language acquisition and cognitive psychology which tackle the issue of how linguistic information is acquired and encoded. The current paper, therefore, is an attempt tolink the linguistic and cognitive approaches to the study of the developmental paths of L2 grammar in children by reviewing some of the relevant theories and models that make specific claims regarding the cognitive content of the target language system. It will also illustrate the manner in which one of the current theoretical frameworks in the cognitive paradigm – the Processability theory (PT) explains the acquisition of L2 grammar and will support this with evidence from a 14-month empirical longitudinal study on English verb morphology processing of Bulgarian children who learn English as a foreign language.

2. Cognitive Perspectives of L2 Acquisition

The cognitive models of L2 development step upon a range of aspects from cognitive psychology and cognitive linguistics to examine the way in which the mind "stores and controls linguistic knowledge" (Graham Hall, 2011:113). An important tenet in these models is the assumption of cognitive psychologists that the human mind resembles a computer that stores and processes information which can be easily retrieved when necessary. Consequently, if we accept the idea of cognitive linguistics that language and mental development are closely intertwined, and that language learning is not much different from learning any other type of knowledge, then we can claim that there is an intrinsic link between language learning and cognition.

2.1 Noticing and information processing

We need to clarify here that in the current paper we do not distinguish between "language learning" and "language acquisition" as two different processes as proposed by Stephen Krashen (2009). Rather we accept the cognitive perspective which states that conscious and unconscious knowledge are connected, which in the current line of development of this paper, suggests that "attention" is a central concept in L2 acquisition because L2 learners need to "notice" certain grammatical features before they can understand them and subsequently produce them. For Schmidt (1990) acquisition takes place when "noticing" is conscious, though he claims that both "conscious and unconscious processes are involved in second language learning" (Richard Schmidt, 1990:

131). In contrast to his opinion, Lightbown and Spada (2006) propose that "… anything that uses up our 'mental processing space', even if we are not aware of it or are attending to it 'on purpose', can contribute to learning" (Patsy Lingtbown and Nina Margaret Spada, 2006: 45). Whether the noticing of specific target language forms is conscious or not, it is important to point out that once a grammatical structure or form is noticed in the input, it can be acquired. Or said in other words:*paying attention and being engaged in a communicative activity* serves as a prerequisite for the deconstruction of the noticed forms and structures and leads to explicit awareness of L2 grammar rules. This view of L2 acquisition is central to information processing models of learning which state that L2 learners need to notice the target language items (i.e. use their cognitive capacity) before being able to use them with certain automaticity.

Since the present work addresses the acquisition of a second language (English) by young Bulgarian L1 learners, it is necessary to emphasize that what Johnson (2008) claimsabout the limited capacity of people to process information at a particular time of their development, is particularly relevant to young L2 speakers who usually have a narrower concept of words, meanings and grammatical structures compared to L2 adults. However, over time and as a result of the exposure to the target language, child L2 learners manage to reach a state of language mastery where the understanding of new input and the produced output become more and more automatic.

The automaticity of L2 processing, thus, entails the acquisition of procedural skills, which as McLaughlin (1987) suggests, involve the passing from *controlled cognitive processes*, which require conscious thought and attention, to *automatic cognitive processes* that require less conscious attention and that characterize with increased control over the necessary linguistic information. However, this transition from conscious to automatized L2 use, is possible because of the *restructuring* of knowledge, which is another procedure that McLaughlin discusses. It is important to note that *restructuring* is not simply adding new information to the already obtained knowledge about the foreign language structure. It is the reorganization of the already acquired information so that the procedures included in the processing of the target language function more efficiently. In fact this illustrates that L2 acquisition is a process in which the learners form and test new hypotheses about how the language functions, as a result of which what has been learned changes and fluency in the target language is reached.

2.2 L2 acquisition – declarative and procedural knowledge

The cognitive perspective of the existence of processing strategies in L2 acquisition has yielded to the emergence of several frameworksin applied linguistics. One of the most popular of them (Anderson, 1983, 1985; Johnson, 1996) is that which views second language learning as 'skill learning' that includes *declarative* (i.e. 'knowing about') and *procedural knowledge*(i.e. 'knowing how to use the language'). According to Anderson (1983) *declarative knowledge* is accessed at the early stages of L2 learning when the newly acquired language knowledge is memorized and when general problem solving and analogy are used as strategies for decoding the grammatical patterns of the target language. With the progress of foreign language acquisition it gives way to procedural knowledge as L2 production becomes more and more autonomous due to the accumulation of knowledge and skills of how to use the language being learned functionally. This shift towards proceduralization is named by Johnson (1996) "DECPRO" and is represented in the following way:

Declarative knowledge ⟶ Procedural knowledge

(Keith Johnson, 2006: 104)

Clearly, the automatization of cognitive procedures involved in L2 acquisition indicates the need for facilitating the movement from declarative to procedural knowledge (DECPRO). However, as Johnson (2006) claims the movement from procedural to declarative knowledge (PRODEC) is equally important because if a learner is not aware of how the language works, he/she will not be able to use it successfully.

2.3 The Processability Theory

A different framework in the domain of cognitive psychology and second language acquisition, which defies the importance of declarative knowledge in L2 learning, is *Connectionism.* It views language learning as a result of the capacity of learners to connect elements and find regular patterns in the input they perceive. Acquisition of the appropriate form-function mappings is considered to be dependent on the frequency of occurrence of a specific language item (MacWhinney, 2001).

The notion of acquisition of the L2 grammatical patterns has also been a focus of study in a recent cognitive theoretical framework – the *Processability theory* (Pienemann, 2005). According to this theory the acquisition of grammatical structures follows a fixed hierarchical order of language processing resources– each structure is learned only when the information obtained in the previous

stages has been processed and acquired. The order of these processing resources is as follows:

Table1. Hypothetical hierarchy of processing procedures[1]

Procedure / Time (t_n)	**t_1**	**t_2**	**t_3**	**t_4**	**t_5**
S'-procedure (Embedded S)	-	-	-	-	+
S-procedure	-	simplified	simplified Topic – Subj	+ interphrasal morphemes	+
Phrasal procedure (head)	-	-	+ phrasal morphemes	+	+
Category procedure (Lexical category)	-	lexical morphemes	+	+	+
Word / Lemma	+	+	+	+	+

The suggested order of structures is universal as Pienemann (1998, 2011) claims and can be applied to the learning of any language. He tested empirically the order of acquisition of L2 English grammar through the application of the Lexical Functional Grammar (Kaplan and Bresnan, 1982; Bresnan, 2001) – a psychologically and typologically plausible framework for justifying the predicted learning outcomes at each stage. He established that English morphology (at the early stages of language acquisition) is acquired in the following order:

lexical > phrasal >interphrasal(see Table 2).

[1]Table 1 adapted from Manfred Pienemann, 1988: 79.

Table2. Hypothesized stages of acquisition of English morphology

	Description	Morphological marker
Lexical morphology	Diacritic features of words such as 'number' and 'tense'are included in the lexical entries of words and can be achieved from conceptualization.	• Lexical plural -s (*dogs, boys*) • Past tense -ed verb form (*watched, played*)
Phrasal morphology	Information exchange between the head and its modifier is possible (noun phrase morphology) and between the auxiliary verb and the main verb (verb phrase morphology) emerges.	• Phrasal plural marking *(many cars)* • *AUX have + V -ed* • *Modal AUX + V* • *AUX be + V-ing*
Interphrasal morphology	Information unification between the noun phrase and the verb phrase emerges.	• 3rd person singular *-s* of verbs

The important contribution of the Processability Theory in second (English) language acquisition research is that it not only proposes the developmental trajectory of L2 acquisition but it also analyzes the language learning process and the construction of target language grammar by focusing on the interlanguage of L2 learners and on the way in which they cope with their deficiencies. Thus in order to get an understanding of the developmental schedules of young L2 English language learners, it is necessary to provide a comprehensive description of learners' interlanguage.

3. Hypothesis

Given the fact that the claims of Manfred Pienemann (1998, 2005, 2011) about the structural development of English L2 morphology by young learners have been supported by a number of research findings (Pienemann, 1998; Cox, 2005; Zhang, 2011; Yamaguchi and Kawaguchi, 2014 among others), which

show little cross-linguistic variation, we would put forward the following hypothesis: *The interlanguage of L1 Bulgarian young learners of English as L2 would follow essentially the same developmental path as that of other L2 English child learners when it comes to the processing of English verb morphology.*

4. The Empirical Study

The present study examines the above made hypothesis using a corpus of data collected during a 14-month longitudinal case study carried from October 2010 to May 2012 with six L1 Bulgarian speaking young learners of English (three boys and three girls) aged 9;00 to 11;1 years who attend the same comprehensive school.

4.1 Methods for data collection

Data collection procedures commenced one month after the beginning of the 2011/2012 school year and included transcripts of the audio recordings of the informant's L2 oral production which performed after the regular classes of the children every 8 months during the study. The data elicitation sessions lasted from 45 up to 60 minutes and were performed after the regular daily classes of the study participants. All audio recordings were transcribed subsequently according to the *Child Language Data Exchange System* (CHILDES) format.

4.2 Distribution of verb morphology forms

Over 5570 L2 utterances produced by the study informants were transcribedduring the eight stages of data collection procedure. Repeated utterances and formulaic expressions were not counted in the analysis, therefore, the study corpus contained 3740 English language verb forms the distribution of which in the L2 oral production of the L1 Bulgarian young learners of English as a foreign language (Fig. 1).

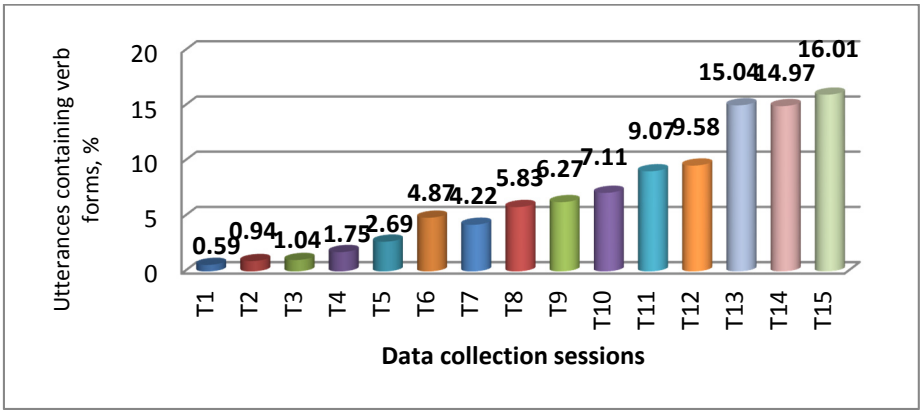

Figure 1. Analyzed L2 utterances containing verb forms in the oral production of the L1 Bulgarian young learners of English

In the following section we will discuss the results of the L2 English verbal morphology (*-ing*forms, *-ed* forms and 3rd person singular *-s* forms) in the speech production of the study informants by focusing not so much on the analysis of the suppliance, lack of suppliance or overgeneralization of the morphological markers, but on the cognitive aspects of target language acquisition that come as reliable conclusions.

The analysis of the collected study data proves that the developmental schedule of acquisition of the English verb morphological markers of L1 Bulgarian speaking learners of English as L2 is from lexical morphology (**V-ing**) to the phrasal morphology (**AUX be + V-ing**). However, it does not support the claim of the ProcessabilityTheory that the first morphological marker that is to be acquired by L2 English language learners is the lexical morpheme **V-ing**.A plausible explanation for this phenomenon could be the fact the English is studied in the realms of the L2 classroom and not in real-life communicative situations, which suggests that the presence of the **V-ing** forms and the correct **AUX be + V-ing** forms in the L2 speech utterance of the study subjects, is a result of the systemic error correction on behalf of the English language teacher, rather than a result of the low level of development of the processing procedures allowing for the exchange of grammatical information between the phrase constituents. For example:

(1) @ DIDO: *They**flying**insky.*

(2) @ DIDO: *Theyhaveproblem. Enginestop. They**arefall**down.*

(* DIDO, 10;00.13, Session5)

(3) @ MIKI: *WandaandWiz**areflying**. They**sitting**inplane.*

(4)@ MIKI: *Theenginestopsandthey**falling**down.*

(* MIKI, 10;04.24, Session 5)

(5) @ ELI: *WandaandWiz**areflying**inplane.*

(6) @ ELI: *Theenginestops. They**falling**down.*

(7) @ ELI: *WandaandWizareinlake.*

(* ELI,10;03.02, Session 5)

Moreover, the error correction techniques applied in the L2 classroom lead not only to the memorization of individual words and grammatical forms, but also to the application of cognitive strategies for the acquisition of the morphological characteristics of the target language. Such strategies, for instance, include theuse of deduction and integration of grammatical information and are applied when matching the input to the already existing cognitive schemes for encoding the grammar patterns of the foreign language.

Some of the examples above (3 and 5) show that the L1 Bulgarian speakers of English as L2 form correctly the Present Continuous tense forms and unify the grammatical categories of person and number of the auxiliary verb **be**with the subject of the sentence.

The productivity of forms for marking the Present Continuous tense can be interpreted as a result of the specialization of the cognitive system of the L2 learners with respect to the morphological markers of the verbs. If we apply the idea of Dressler (1997) about the acquisition of the morphological characteristics of the first language (L_1) by children to the situation described in the current study, we can point out that there are certain similarities between the acquisition of L1 and L2. One such similarity is the existence of a state of transition (i.e. the Protomorphological stage), which characterizes with the presence of morphological forms that constitute part of the lexicon of children, but that have not yet reached a state of independence within the system of the target language morphology.

The next morphological marker acquired by the Bulgarian young learners who study English as L2 is the past tense **-ed** form of verbs. The data collected during Sessions 6, 7 and 8 of the present study show convincingly that the six Bulgarian L1 primary school children who study English as L2 pass through a transitive period in the acquisition of the past tense **-ed** marker of regular

verbs. This transitive period characterizes with an abundance of morphological errors that are a result of overgeneralization of the **-ed** morphological marker as at the initial stage of L2 acquisition children cannot cope with the irregularity of the past tense forms of the English verbs. Two developmental patterns are observed in the L2 utterances of the six study informants:

a) the **-ed**past tense morphological marker added agglutinatively to the stem of irregular verbs:

(8) @ DIDO: *They**buyed**the car two years ago.*
(* DIDO, 10;04.22, Session7)

(9) @ DIDO: *She **leaved** at 2 o'clock.*
(* DIDO, 10;04.22, Session7)

(10) @ DIDO: *He **runned**.*
(* DIDO, 10;04.22, Session7)

(11) @ DIDO: *They **sitted** under tree.*
(* DIDO, 10;04.22, Session7)

(12) @ ELI: *They **haved** a new car.*
(* ELI, 10;06.06, Session7)

(13) @ ELI: *Peter **drived** the bus.*
(* ELI, 10;06.06, Session 7)

(14) @ MARTY: *I **readed** a book.*
* MARTY,10;08.21, Session7)

(15) @ NIK: *It **felled** from the bed*
(* NIK, 10;10.20, Session7)

(16) @ NIK: *Wanda **flied** her plane.*
(* NIK, 10;10.20, Session7)

(17) @ NIK: *They**rided**on camels.*
(* NIK, 10;10.20, Session7)

b) the **-ed**past tense morphological marker added agglutinatively to the irregular verb form:

(18) @ DIDO: *He**tooked**the child to the doctor.*
(* DIDO, 10;04.22, Session7)

(19) @ DIDO: *The train **lefted** at 9 o'clock*
(* DIDO, 10;04.22, Session7)

(20) @ DIDO: *They **sawed** dolphins.*
(* DIDO, 10;04.22, Session7)

(21) @ ELI: *They**wased**at the seaside.*
(* ELI, 10;06.06, Session7)

(22) @ ELI: *She **haded** a new bike**.***
(* ELI,10;06.06, Session7)

(23) @ NIK: *Jack **droved** the car.*
(* NIK, 10;10.20, Session7)

(24) @ MARTY: *Inriver. He**tooked**it.*

(* MARTY, 10;08.21, Session7)

It is necessary to point out that the L2 utterances produced by the study subjects contain about 60% of past tense verb forms marked with **-ed.** Apossible explanation of this phenomenon can be found in the fact that in the Bulgarian primary school English language classroom (grade 4) the forms of the irregular verbs are presented fairly quickly – within several consecutive lessons. This suggests that the Bulgarian young learners of English need time to process the L2 input before starting to use it correctly.

The results obtained during Sessions 6, 7 and 8 prove that the study informants have not mastered the *category procedure* (according to the hierarchy presented by the Processability Theory) which accounts for the successful marking of the diacritic feature of *tense* to the lexical entries of verbs.

It is necessary to point out that the corpus of the L2 oral productions of the six study participants shows a variety of verb forms – target language and non-target language forms. This is suggestive of the fact that the process of L2 acquisition is a **creative process** in which children use the L2 input to **construct** and **form** hypotheses about the way in which the target language functions[2]. Therefore, we can assume that apart from the cognitive factors that have an effect on the development of the L2 processing procedures, the creativity of the children is also an important factor in the acquisition of the foreign language as the young L2 learners not only create hypotheses about the rules of the target language grammar, but also test them. What is more, the L2 grammatical rules that the young learners create are very often a result of the combination of different linguistic units – morphemes and words. With regard to this, we can claim that the data about the acquisition of the Past Tense **-ed** morphological marker of English verbs and the presence of irregular verb forms in the L2 oral productions of the six study informants, convincingly prove that the mix of two models for the acquisition of the grammatical units of the target language – the one being morphological and based on the memorizing of a grammar rule, and the other – lexical, leads to the structuring of grammatical forms that are deviation forms the norms of the foreign language.

[2]The idea about the creative construction of the target language is part of the *Creative Construction Hypothesis* (see Dulay and Burt, 1974), which develops under the framework of the Generative transformational grammar created by Noam Chomsky in the 1950s, and which is also supported by cognitivists who place an emphasis on the link between language and cognitive development.

The most difficult L2 verbal morphological marker for the Bulgarian young learners of English as L2 is the 3rd person singular **-s** form of verbs. Although this morphological marker is studied in parallel with the past tense **-ed** form in the English language lessons in grade 3 of the primary school system in Bulgaria, the unification of the grammatical categories of *person* and *tense* between the subject and the predicate is the most difficult processing procedure for the Bulgarian L1 speakers of English as L2.

(25)

@ TSVETY: *He**getsup**ateighto'clock.*
@ TSVETY: *Henowashface. He**eats**breakfast.*
@ INV: *Whatdoesheeat?*
@ TSVETY: *He**eats**sandwich.*
@ INV: *Whatdoeshedrink?*
@ TSVETY: *He **drink** coffee.*
@ INV:*Does he go to work?*
@ TSVETY:*Yes, he **do**. He **reads**.*

(* TSVETY, 10;00.1, Session4)

(26)

@ MIKI: *He**getsup**atseveno'clock.*
@ MIKI: *Hedressedupand**eats**mybreakfast.*
@ INV: *Doeshegotowork?*
@ MIKI: *He**go**towork. … He**haves**lunch.*
@ INV: *Whatdoesheeat?*
@ MIKI: *He eat sandwich.*
@ INV:*Does he drink tea?*
@ MIKI:*No. He **drinks** coffee.*

(* MIKI, 9;10.24, Session4)

(27)

@ ELI: *He**getup**.*
@ ELI: *He**wash**herface.*
@ ELI: *He**eats**breakfast.*
@ INV: *Whattimedoeshegotowork?*
@ ELI: *Yes. He **go** to work.*
@ INV: *Whattime? Lookattheclock.* (показва часовника на картинката)
@ ELI:*He go to work … at ….half past eight.*
@ INV:*Does he eat lunch?*
@ ELI:*Yes. He **eats** lunch. He **eats** sandwich.*
@ INV:*Does he drink coffee?*
@ ELI: *Yes. He **drinks**.*
@ INV: *Does he go home?*

@ ELI: *Yes. He**go**home. He**eats**dinnerand**watch** TV.*
(* ELI, 9;08.29, Session4)

The presence of marked verb forms for the 3rd person singular and of "bare stems" in the Present Simple tense, could be interpreted from the perspective of some theoretical models that focus on the ways in which the different neurocognitive mechanisms affect the acquisition of the L2 grammatical characteristics. Three psycholinguistic models are particularly relevant to the claim of the intrinsic link between the neurocognitive mechanisms underlying the acquisition of L_1 and L_2. One of these models is the *Declarative / Procedural Model* (Ullman, 2001, 2004, 2005). According to this model, there is a partial overlap between the neurocognitive mechanisms participating in the L_1 and L_2 acquisition, but it is the **declarative** and **procedural memory** that have a considerable role in the development of the linguistic competence of L2 learners.

Despite the cognitive differences between these two types of memory, they function cooperatively or competitively when different types of knowledge are learned. As Ullman (2005) proposes the lexical knowledge in the acquisition of L1 and L2 is stored in the declarative memory, and the knowledge of grammatical rules in the L1 is stored in the procedural memory, while the knowledge of grammatical rules in the L2 is stored in the declarative memory. This viewpoint on the L2 acquisition process presupposes that the acquisition of the procedure for unification ofthe grammatical features of the subject and the predicate in the Present Simple tense is a declarative type of knowledge (e.g. Krashen, 1982; Ellis 1990 among others). It involves the rote learning of the principles of functioning of the target language grammar, namely: a/an **-s/-es** morphological marker is added to the form of the verb in the 3rd person singular in the Present Simple tense.

A different opinion is expressed by O'Grady (2006) who proposes that the unification of the grammatical features of the subject and the predicate in English is a process in which is involved the procedural memory. He motivates his claim by stating that the application of morphological rules for marking the 3rd person singular form of verbs in English implies the functioning of specific procedures for the unification of grammatical features between the sentence constituents which is performed in the language processor (the so called "computational system"). This idea is in close proximity with the theoretical underpinnings of the Processability theory about the existence of a language processor and procedures for the unification of grammatical information. What

is essential in this case is the view of cognitive linguists that procedural memory has a significant role in the formation and development of the automatized morphological operations that are at the heart of the independent structuring of verb form in the target language.

5. Conclusions

The analysis of the speech corpuses of the six L1 Bulgarian young learners of English as L2 show that they acquire the morphological models of the English verb in the suggested by the Processability theory developmental trajectory. The only exception noticed is related to the acquisition of the **-ing** morphological marker for the Present Continuous tense which in the excerpted L2 utterances of the study informants is used along with the structure **AUX be + V-ing.** This is a result of the fact that the English language is acquired by the L1 Bulgarian primary school pupils in conditions creating real life communication in the confines of the foreign language classroom.

Apart from that,not all grammatical markers that are to be masteredat a specific developmental stage as hypothesized by the Processability theoretical framework are acquired during it. For instance the **-ed** past simple tense morphological marker is acquired much later than the **-ing**morphological marker in the structure **AUX be + V-ing.**

A common trend in the developmental trajectory of the L1 Bulgarian children acquiring English as L2 is the presence of a transition period in which all L2 errors can be interpreted as a result of the restructuring of the grammatical rules of the target language.

In order to provide a detailed analysis of the overall process of the L2 acquisition of English verb morphological markers, it is necessary to undertake a different study of the acquisition of English of L1 Bulgarian child learners at the lower and upper-secondary school system. This, however, could be the aim and focus of research of a follow-up study.

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WILLINGNESS TO COMMUNICATE IN AN INTERDEPENDENT WORLD: IMPACT ON FL ACADEMIC PERFORMANCES

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Abstract: In this paper we aim to re-evaluate the position and role of the languages for specific purposes as vital linguistic tools for the information exchange in engineering, business and academic environments, and the students' command of languages for professional communication within the Technical University of Cluj-Napoca. A number of factors and ways to maximize the students' communicative potential as well as the application of intercultural and interpersonal approaches to language learning and teaching activities within an academic framework, which is appropriate to the new requirements to global competitiveness concerning the technical students' communication competences are discussed. Effective teaching techniques, learning strategies, and ways of assessing, which can enhance considerably students' professional communication achievements for their future career are presented.

Keywords: *interpersonal communication, learning strategies, interactions, communication competence.*

1. Introduction

With ever-increasing globalization of the technological and business environments, the number of interactions between people of different professional specializations and cultural backgrounds in the workplace is growing exponentially, making the course on ESP communication an important focus for today's students in engineering. Social interaction, cultural norms and numerous environmental factors need to be considered when participants from different cultures and education systems are engaged in natural communication in a language that is not a first language to any of the interactants.

The present paper analyses some aspects in conversations and other professional contexts that require specific communicative strategies, which should be applied in exchanges with adequate verbal and nonverbal behaviours. Thus, to prepare our students from the Technical University of Cluj-Napoca for

the new international engineering and technological work-markets we have re-considered our instructional approach in terms of teaching and learning strategies that should determine a more effective way for our technical students to communicate with success in English or other foreign language.

2. Globalization and internationalization in higher education

2.1 Defining the concepts

Although closely related, the terms "globalization" and "internationalization" in higher education refer to two distinct phenomena. Globalization makes reference to "the broad economic, technological, and scientific trends that directly affect higher education and are largely inevitable in the contemporary world." Internationalization, on the other hand, has more to do with the "specific policies and programs undertaken by governments, academic systems and institutions, and even individual departments to deal with globalization" (Altbach, 2006: 123).

One of the key distinctions between the two concepts is the notion of control. Globalization and its effects are beyond the control of any one actor or set of actors. Internationalization, however, can be seen as a strategy for societies and institutions to respond to the many demands placed upon them by globalization and as a way for higher education to prepare individuals for engagement in a globalized world. In fact, internationalization has been conceived as a necessary "process of integrating an international, intercultural, or global dimension in the purpose, functions, or delivery of postsecondary education" (Knight, 2003: 2). This process consists mainly of two spheres of action, commonly characterized as "internationalization at home" and "internationalization abroad".

Internationalization at home consists of strategies designed to lend an international dimension to the home campus experience, by including global and comparative perspectives in the curriculum or recruiting international students. Internationalization abroad, on the other hand, calls for an institution to project itself out in the world, for example, sending students to study abroad, setting up a branch campus overseas, or engaging in an inter-institutional partnership.

2.2 Aspects of internationalization

The forces of globalization have exerted an enormous influence over higher education in the last decade, and internationalization has emerged as the primary response to this phenomenon. For instance, in Europe international

student mobility has become a central issue in higher education. A study on the impact of the ERASMUS student-mobility programme indicates that the initiative "has had a leading role in internationalization policies in higher education at national, European and international levels" (European Commission, 2008: 4), and affected a wide range of other policies and practices in European higher education (e.g. internationalization of the curricula, promotion of academic staff mobility, international teaching and research networks, encouragement and support for domestic students to gain international experience, cosmopolitan campus culture, etc.).

Internationalization presents many new and exciting opportunities for cooperation within the academic enterprise and can be a powerful tool for the enhancement of quality and the insertion of innovation across many dimensions. At the same time, many significant risks and challenges must be faced in a fast-paced, costly, competitive global higher education environment.

The growing international mobility of students and scholars is helping to drive the need for a way to evaluate, compare and certify qualifications earned in different parts of the world. The trend is toward standards that can be referenced internationally. In other words, there is a need to move toward mutual recognition and trust so that national programs for quality assurance will provide international validity. The Bologna process is guiding Europe toward shared standards that will make it possible to compare qualifications awarded in all participating countries.

3. Teaching and learning outcomes

3.1 Outcomes-based approach to student learning

Understanding what students take away from the university experience, that is what and how well they learn and how the skills and knowledge they acquire serve their individual interests as well as a broader set of societal objectives is of great importance.

From "outcomes based education" (Miller and Ewell, 2005), which refers to institutional or systemic outcomes defined for the needs of external audiences (also to meet accreditation requirements) nowadays a specific concern is rendered by the notion of "outcomes-based approaches to student learning" with emphasis on the enhancement of both teaching and learning. "If students are to learn desired outcomes in a reasonably effective manner, then the teacher's fundamental task is to get students to engage in learning activities

that are likely to result in their achieving those outcomes" (Shuell, 1986: 429). This statement contains two important principles for teaching design:

(1) Knowledge is not transmitted by a teacher but is constructed by students through their own learning activities;

(2) Outcomes need to be stated upfront and be aligned with both teaching methods and assessment strategies.

When teaching is based on student learning and involves identifying pedagogy that will produce stated learning outcomes, it is called "constructive alignment" (Biggs, 1996; Biggs and Tang, 2007). By articulating in advance intended learning outcomes, appropriate teaching and learning activities are built, followed by meaningful assessment tasks. Thus teachers make clear what they intend their students to learn, using teaching that helps the students attain those outcomes, and assessing students in terms of how well they attained the outcomes. At the same time, teachers should remain open to learning outcomes that emerge during the critical exchange between students and teachers/instructors. This approach represents a significant shift in teaching, away from declarative knowledge to functional knowledge.

3.2 Teaching strategies

Students' performances in learning should be related to the theory of successful intelligence, which suggests that students' failures can often result from teaching that is rigid or narrow not valuing students' potential and other ability patterns that can lead to success in university. Successful intelligence (Sternberg and Grigorenko, 2000) is the use of an integrated set of abilities needed to attain success in life within one's sociocultural context. People are successfully intelligent by recognizing their strengths and making the most of them at the same time that they recognize their weaknesses and find ways to correct them. Several implications for university teaching derived from this theory resulted in us applying those teaching strategies that could effectively translate such a wide range of needs on the benefit of students' learning.

We experimented this within our English seminars by providing numerous examples and topics or subjects of discussion that would cover a wide range of applications, narrowly or broadly conceived; by giving students multiple and diverse options in assessment; by grading student work in a way that preserves the integrity of the course as well as the integrity of the students' varied life goals. For example, students can have a term project or paper assignment that enables them to speak/write about any topic of interest to them as long as it

falls within the purview of the course. Thus, students are asked to find a way to relate the course to their own personal or professional interests. A civil engineering student might design or refer to the design of a bridge to handle heavy cargo, establish stages or explain methods and procedures in bridge construction, determine the materials used in different types of bridges or calculate various strength coefficients. Another example is a test that may have options built into it. Students might have a common multiple-choice section followed by a selection of essays that ask them to apply concepts in diverse ways to various issues. It is important that teachers understand and to some extent share the student goals in preparation of projects or essays.

3.3 Methods of instruction

It is important that students learn to deal with more challenging methods of instruction as well as with ones that challenge them less. To maximize students' opportunities for success, we should enable them to capitalize on their strengths and to correct or compensate for weaknesses. Therefore, a teacher, who varies teaching techniques and ways of assessing, can enhance considerably students' achievement.

All teaching and assessment of English/ foreign languages in our course classes are balanced in terms of the thinking skills they require. Thinking always appeals to the knowledge base that is accessed through the use of our memories. It enables students to analyze, create with, and apply their knowledge. Consequently, we used experimentally in our seminars techniques to teach technical English analytically, creatively, and practically to develop in our students thinking skills.

Teaching analytically (and for critical thinking) means giving the students activities to analyze, critique, judge, compare and contrast, evaluate. In instructional terms, a series of activities were developed in our FL seminars with suitable corresponding tasks, for example: analyze the development of the automobile industry in Europe; critique the design of several buildings and structures; compare and contrast the camera and the human's eye, pointing out ways in which they are similar and those in which they are different; evaluate the validity of the following solution to an engineering problem, and discuss weaknesses in the solution if there are any.

Teaching creatively means encouraging students to create, invent, discover, imagine, suppose, and predict. It can be stimulated by giving students instructional activities such as: create an alternative device to accomplish the same function but using a different energy source; discover the mechanical

principle that underlines all the following problems, each of which differing from the others in the surface structure of the problem; imagine the information technology market evolving over the course of the next thirty years; predict changes that are likely to occur in the vocabulary of spoken Romanian over the next fifty years as a result of continual interactions between Romanian and other European languages speakers in the global technological market.

Teaching practically refers to encouraging students to apply, use, put into practice, implement, and render practical what they know, for example: use your knowledge of English to greet a research group of engineers at Cluj-Napoca airport; implement a business plan you have written in a simulated business environment; employ the formula for the safety factor for a structure of 30 tonnes, etc.

3.4 Learning strategies

Strategic learning and distributed cognition are the stone concepts of social constructivism (Brunner, 1990) and situated cognition (Greeno *et al.*, 1996).

Collaborative learning strategies indebted to social constructivism assert that through interactions with the environment and interpretations of those interactions, the learner comes to create a worldview consistent with past experience and present data. Collaboration among learners is a way in which an individual learner forms an interpretation of the environment and develops understanding. Situated cognition (situative learning) was initially assimilated to transfer of learning. It was the difficulty of getting students to transfer what they had learned in one setting to a new setting. When one attempted to remove the solution from the context and apply it elsewhere, those cues were no longer available, and therefore the solution would no longer work unless one could find analogous cues in the new situation.

In our English seminars we applied with success several instructional strategies to organize the presentation of new information so that it could be easily stored in memory:

- Strategies for directing student attention to key points. These refer to highlighting main ideas, either verbally ("the next main idea is…") or visually (with bold or italics print in written text, or visual aids in oral text).
- Strategies for emphasizing how material is organized. These include outlines, concept maps, analogies, comparative charts, advance organizers, and verbal cues that signal structure. We have also made

our students produce the organization of the material for their own by drawing their own concept maps or outlines.

- Strategies for making information more meaningful for the learner. A pertinent outcome is that the more associations a learner can make between new and old information, the easier retrieval will be. To make it effective, we tried to activate the students' prior associations, and asked them to think about what they already knew about the concept/topic, using examples that might have been part of their personal experiences, and giving detailed descriptions of instances of the concept/topic.
- Strategies for encouraging active checking of understanding. These strategies aim at correcting any errors before they become too deeply ingrained. The activities accomplished with our students in the ESP seminars included asking frequent questions during the presentation of material, having students explain their understanding to other students. These activities provided an opportunity for students to get feedback on their understanding.
- Strategies that recognize the limitations of the learning system. These strategies derive from the limited capacity of working memory with implications for teaching. As we can attend to only a part of what is going on around us, it is significant for the density of new information we are delivering to our students and their capability of processing it rapidly enough. The techniques we applied were stopping talking for a while after giving an important piece of information, or providing a break without actually stopping by repeating or rephrasing the point just made.

With some other strategies used in our seminar work, the responsibility was turned over to the learner with support from the teacher/instructor, and the goal of instruction was to raise student awareness of themselves as learners.

- Strategies modeling thinking. We directed students' own learning by thinking aloud while solving problems (e.g. grammar problems in context, or communicative verbal behaviours in different situations) in front of the class, followed by a discussion with the students, thus giving them a model to copy in their own thinking.
- Direct teaching of strategies. Some students have limited strategies of learning languages, especially if they are studying in a content area outside their specialty field, as English language study is in our Technical University. Most students when they are under pressure revert to old inefficient strategies acquired in the earlier stages, but with additional

practice, they may at least come to understand the value of trying different more effective methods.

- Learning in groups. We encouraged our students to make decisions about what and how to learn individually, or at least as part of a collaborative group. Moreover, students have open access to their own understanding and thinking processes, they get immediate and more personal feedback to assist in the monitoring process, and they have more of a sense of personal control of the material. Thus, our students are motivated better by participating in a community practice.
- The instruction based on authentic problem-solving tasks improves the potential for transfer of learning, provides the situational cues for responding and the motivation for putting forth the effort. Students, usually working in groups, determine the questions to ask, the methods to gather data, and the ways to interpret the data obtained. These classroom-based methods, which simulate the problem-solving process of field professionals, are quite diverse in implementation but common in purpose and process.

4. Achieving intercultural communication competence

The study of intercultural competence nowadays is motivated by practical concerns. Lack of intercultural competence means failed business or projects that have not achieved their objectives, and unsuccessful learning experiences for students.

4.1 Communicative competence

To understand the key components of the communication competence approach we started from the definition of competent communication (Brian Spitzberg, 1988: 69) considered as "the interaction that is perceived as effective in fulfilling certain rewarding objectives in a way that is also appropriate to the context in which the interaction occurs."

A key word in this definition is "perceived" because it means that competence is best determined by the people who are interacting with each other. The social perception of this competence suggests that it will always be specific to the context and interpersonal relationship within which it occurs.

Competent communication also results in behaviours that are regarded as "appropriate", i.e. the actions of the communicators, which fit the expectations and demands of the situation. Appropriate communication means that people use the symbols they are expected to use in a given context.

Competent interpersonal communication results in behaviours that are "effective" in achieving desired personal outcomes. Satisfaction in a relationship on the accomplishment of a specific task-related goal is an example of an outcome people might want to achieve through their communication with others.

Thus, communication competence is a social judgment that people make about others, which depends on the context, the relationship between the interactants, the goals or objectives that the interactants want to achieve, and the specific verbal and nonverbal messages that are used to accomplish those goals.

4.2 Intercultural competence

Interacting effectively with people from other cultures and behaving appropriately in a culturally novel context are indications of the cross-cultural skills and abilities, which include a wide range of information, interpersonal and behavioural skills. Whereas intercultural communication involves interactions among people from different cultures, cross-cultural communication involves a comparison of interactions among people from the same culture to those from another culture. Our main interest then is in using these cross-cultural comparisons to understand intercultural communication competence or international communication, which refers to interactions among people from different nations.

From an international business and academic perspective, national culture is probably the most logical level of analysis from which to begin to understand the cultural environment. There are factors that influence the way in which people interact with their environment and each other and thereby condition the way they think. Thus, nationality has a symbolic value to citizens that influences how we perceive ourselves. On the other hand, each individual has unique life experiences that contribute to diversity within the culture.

The search for a universal skill set has led to the development of models that predict intercultural effectiveness. They contain both general and culture-specific elements, which focus on the ability to produce appropriate behaviour. Models of cultural intelligence (Earley and Ang, 2003) focus on how culture-specific experiences can be converted into general skills that can then be applied to new cross-cultural structures. These models shift the focus from specific skills to a culture-general meta-skill, where the central component is an analytic ability, called mindfulness or cultural metacognition.

The characteristics of effective intercultural interaction can be summarized (Thomas and Fitzsimmons, 2008) as good personal adjustment (indicated by feelings of contentment and well-being), development and maintenance of good interpersonal relationships with culturally different others, and the effective completion of task-related goals.

4.3 Intercultural training

A valid approach to intercultural training can be seen today, in principle, as the one moving away from a model-based approach where participants are encouraged to view behaviour and communication in terms of pre-taught cultural models. Instead, it should be based on respect for and knowledge of the learner's culture and communicative economy with the most focus on observation, sensitization and the negotiation of identities.

Negotiating reality (Friedman and Antal, 2005: 77) is understood as a strategy for effectively engaging intercultural interactions and generating a repertoire of action strategies. Negotiating reality generates the necessary cultural knowledge for situations as they arise and, from this knowledge, constructs effective action strategies.

Exchange students from our university or other European universities claimed that their initial strategies were to be very modest and polite, to ask questions and to pretend to understand even if they were not satisfied with the response, insisting in checking their understanding by repeating with their interpretation of the message meaning. Activities, which were routine in their native country, required great energy in the new culture. They found conversation partners responding to them in unexpected ways such as simplifying and slowing their speech excessively or speaking more loudly, as if to compensate for a loss of hearing. This situation could cause stress and anxiety. They often say that good intentions are not always enough, that adaptation is easier said than done, and that there is a difference between knowing what to do and being able to do it.

We encourage students to analyse their own cultural identities and view themselves as others might see them. Negotiating reality is more demanding of personal mastery because individuals must have an active awareness of how their own cultural backgrounds influence their perceptions and behaviour, an ability to engage with others in effective personal and professional international (often intercultural) communicative exchanges.

5. Conclusion

To compete in a global knowledge market, foreign language training within the Technical University of Cluj-Napoca has had to prioritize teaching and student learning for enhanced academic performances. The course design and instruction strategies we used with our engineering students aimed to answer their willingness to communicate effectively in an interdependent world and, consequently, to equip our graduates with the international professional skills and abilities required for a highly competitive engineer.

To be successful in different professional contexts, students should learn to focus on what occurs in instances of interaction, and analyse in depth the contextual factors in trying to understand how interactions proceed. By participating in negotiating reality, professionals improve the quality of information available to them for constructing their strategies of action in intercultural situations.

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ROMÂNA ȘUGUBEAȚĂ - UN BOB DE ZĂBAVĂ

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Abstract: The main purposes of the way in which Romanian is taught at the Technical University of Civil Engineering Bucharest (both as a native language and as a foreign language) are to diversify the vocabulary used by the students, to identify the difficulties related to grammar, to highlight the differences between the oral discourse and the written one, to correctly use the stylistical and rhetorical elements and to provide cultural contextualization. The ludic component introduced, from time to time, at the seminar raises the students' awareness on the linguistic and cultural authenticity and helps them to assimilate more quickly the notions they are taught, to rediscover and treasure the language they study. Therefore, ludo-linguistics is a working method chosen for arousing students' interest and motivation; the selected texts have a memorable content, are amusing both by their humour and by the endless Romanian imagination and fix the notions taught in a classic way at the corresponding lecture.

Key-words: *ludo-linguistic, authenticity, motivation, humour, learning*

Rod al unei experiențe de peste cincisprezece ani, materialele pentru predarea limbii române ca limbă maternă ori ca limbă străină au fost create și adaptate din dorinţa de a fi cât mai moderne, interactive și, nu în ultimul rând, ludice, învățarea prin joc fiind o practică pedagogică aplicată cu succes la orice vârstă. De-a lungul anilor, am observat că, deși la început sunt sceptici în legătură cu joaca și cu jocul, dacă depășesc bariera preconcepției și sunt încurajaţi să treacă prin filtrul gândirii proprii orice chestiune prezentată la curs, tinerii sunt capabili să intre în joc - și chiar le place să o facă - jocul având menirea de a-i ajuta să se concentreze mai ușor, să lucreze mai bine în echipă și să rețină mai multă informație.

Pedagogia jocului nu este o descoperire a ultimelor decenii, ci o revalorificare a unor abilități existente dintotdeauna la om prin intermediul motivaţiilor ludice, astăzi fiind o practică recunoscută la nivel mondial și o componentă aparte a sistemului ştiinţelor educaţiei. Metoda constă în a plasa studenții într-o situaţie ludică cu caracter de instruire, putând fi folosită la seminarele destinate recapitulării, dar și ca moment pentru fixarea cunoștințelor la sfârșitul unei predări ori ca introducere în atmosfera de început a unui curs/seminar.

Activităţile ludice sunt folosite pentru a dinamiza activitatea de predare-învăţare şi pot fi combinate și cu alte metode, în funcţie de particularităţile de vârstă şi de tipul de lecţie. În toate situațiile, pentru ca jocul didactic să aibă rezultate optime, printre condițiile esențiale ale succesului se numără temeinica sa pregătire, anunțarea temei și trezirea curiozității, enunțarea regulilor prestabilite şi obligatorii pentru toţi participanţii, explicarea, demonstrarea şi efectuarea unui joc de probă, desfăşurarea propriu-zisă însoțită de înregistrarea rezultatelor și, la final, încheierea activității, aprecieri și recompensarea câştigătorilor (învățarea ca proces primește, așadar, atributul dirijării sau semi-dirijării).

Lucrarea de față își propune să prezinte câteva activități didactice ludice experimentate cu succes în anii anteriori, menite să stimuleze interesul studenților față de disciplina limba română contemporană și să aducă un plus de valoare în activitatea de învățare a limbii române ca limbă maternă ori ca limbă străină.

Jocul 1: Puzzle România – spune-mi cum vorbești ca să-ți spun de unde ești

Finalități vizate

Jocul se desfășoară cu participarea efectivă a tuturor studenților din clasă și are ca scop redescoperirea unor cuvinte existente în vocabularul pasiv ori învățarea altora noi. Scopul său este conștientizarea frumuseții și bogăției lexicale a limbii române și evitarea exprimării clișeizate sau, metaforic vorbind, surprinderea tradiţiei de ieri și a obiceiurilor de azi în materie de limbă. Exercițiul se poate efectua la seminarul aferent cursului de lexicologie, îndeosebi la dezbaterile referitoare la masa vocabularului.

Sarcini didactice

Crearea unor liste de cuvinte specifice graiurilor dialectului daco-român și înregistrarea lor distinctă pe notițe adezive de diferite culori.

Instructaj

Profesorul discută cu studenții despre ce și cum trebuie scris pe notițele adezive și despre repartizarea acestora pe arii geografice în funcție de cromatică.

Desfășurarea propriu-zisă

Studenții vor trebui să alcătuiască singuri sau în microgrup (cu alți doi-trei colegi proveniți din aceeași zonă) câte o listă din care profesorul selectează un număr de cuvinte ce vor fi lipite pe harta României, al cărei contur a fost desenat în

prealabil pe tablă. În timpul desfășurării jocului, profesorul încurajează, dă indicații atunci când acestea sunt absolut necesare, altminteri lăsându-le studenților, în cea mai mare parte a timpului, libertatea de decizie și de acțiune.

Evaluarea și finalizarea jocului

La sfârșitul activității, regiunile României vor fi puse în evidență prin diferite hârtii colorate ce vor conține cuvinte specifice, iar profesorul le va citi. Studentul capabil să recunoască cele mai multe cuvinte va fi declarat câștigător.

Jocul stimulează atât potențialul intelectiv, cât și sfera afectivă a personalității studenților prin valorificarea unor cunoștințe pasive ce le amintesc de casă, de bunici și de vârsta minunată a copilăriei. Un astfel de exercițiu este menit să surprindă varietatea lexicală limbii române, să redea farmecul local adesea uitat de tineri din lipsa lecturilor și, totodată, constituie un bun prilej de reflecție asupra viitorului limbii române în era globalizării. După desfășurarea acestei activități, am primit de la unul dintre participanți fragmentul rimat pe care-l redăm mai jos, gestul dovedindu-ne că jocul a fost apreciat, iar problematica pusă în dezbatere a suscitat interesul și după finalizarea sa:

La bunica în Moldova,
Undeva e încotrova.
Puiul scurmă-n rumeguş,
Iar ardei i-un chipăruş.
Cocostârcul este barză,
Curechi *una e cu varză.*
Un ciorap e un colţun*,*
Perjele*-s prune din prun.*
Şi povidla *e magiun*
Plapuma, cum zicem noi
E oghial *la Dorohoi.*
Un copil ce s-a lovit
Plânge fiindcă s-a pălit*.*
Un cartof i-o barabulă
Ori zici cuşmă*, ori căciulă.*
Doniţa *e* cofăiel*,*
Romaniţa*-i muşeţel.*
Ce-i basma e şi tulpan*,*
Iar un mânz de peste-un an,
În Moldova e cârlan*.*
Fumul iese din hogeag
Şi iaurtul e chişleag*.*
Păpuşoi *zic la porumb*

Şi nu nasture, ci bumb*.*
Nu livadă, ci pomăt*,*
Nu zăpadă, ci omăt*.*
- Zi-mi bunică, dacă poţi,
ce-s eu?
- Tu? Un ghilimoţ*,*
Dar român cum suntem toţi.

(Autor necunoscut)

Jocul 2: Capra crapă piatra... Getuța încalță ghetuța...

Finalități vizate

Exercițiile propuse vizează o dicție cât mai bună, pronunțarea corectă și fermă a cuvintelor fiind un deziderat în învățarea unei limbi străine și, bineînțeles, în profesia de interpret. Pe lângă caracteristici de bază cum ar fi prelucrarea vocii, menținerea contactului vizual cu auditoriul, emiterea unor enunțuri echilibrate etc., un bun discurs presupune și pronunţarea clară, inteligibilă a cuvintelor, cu o intonaţie adecvată şi, pe cât posibil, fără ezitări.

Cu o diferențiere clară în funcție de problemele vizate, setul de exerciții ludice poate fi efectuat în cadrul seminarelor de limba română ca limbă maternă/străină, în cazul studenților străini insistându-se asupra grafemelor specifice limbii române, care generează numeroase greșeli: *ă*, *â*, *î*, *ș*, *ț*, *ce*, *ci*, *ge*, *gi*, *che*, *chi*, *ghe*, *ghi*, și *–i* final afonic (asilabic).

Sarcini didactice

Redarea corectă a unor sunete izolate și a sunetelor din componența unor cuvinte, pronunțarea corectă a propozițiilor, iar în cazul străinilor – scrierea cu conștientizare semantică, transpunerea grafică a lexemelor în funcție de contexte specifice.

Instructaj

Profesorul discută particularitățile alfabetului românesc, subliniind faptul că sunetele se pronunţă şi se aud, iar literele se scriu şi se văd. Din cele treizeci și una de litere ale alfabetului românesc, nouăsprezece sunt monovalente (corespund unui singur fonem), iar douăsprezece sunt plurivalente. În cazul studenților străni, accentul se va pune pe situațiile în care aceeași literă notează sunete diferite (litera *x*) ori același sunet este notat prin litere diferite, spre exemplu: *c, k, q* notează pe [k] → kaki; *â, î* notează pe [î] → mânca, începe; *o,*

w, *u* notează pe [u] → oameni, weekend. Se va insista asupra faptului că, deși româna este o limbă fonetică, nu întotdeauna o literă notează un sunet.

Desfășurarea propriu-zisă

Profesorul împarte fișe printate cu exercițiile ce urmează a fi citite și exersate. Exerciţiile vor fi pronunţate cât mai clar şi cât mai corect în prima fază, apoi din ce în ce mai repede şi mai tare ca volum, iar la final se va încerca citirea cât mai clară şi mai corectă a propozițiilor cu un creion sau pix în gură, aşezate pe orizontală între maxilare, cât mai în spate posibil.

Pentru studenții străini, dictarea se va efectua ca mijloc de testare și nu de învățare. Astfel, materialul cuprins în textul dictării va fi cunoscut în prealabil atât sub aspect oral, cât și grafic, iar subiecții vor trebui să înțeleagă textul respectiv din punct de vedere semantic. Textul va fi citit integral, va urma dictarea propriu-zisă, pe unităţi logice - propoziţii sau sintagme, iar la final, textul va fi recitit de către profesor, pentru ca studenții să poată verifica scrierea corectă și respectarea semnelor de punctuaţie.

Evaluarea și finalizarea jocului

Obiectivul final este verificarea competenţelor lingvistice, dar și motivarea studenților români și străini de a vorbi/scrie corect în limba română. În cazul dictării, corectura trebuie făcută imediat, altminteri existând riscul ca greșelile făcute în timpul dictării să fie fixate la fel de repede ca formele corecte.

Exemple de activități:

1. Citiți textele, repetați-le și încercați să le pronunțați cât mai repede și cât mai corect:

a. *Știu că știi că știuca-i știucă*
Și că știuca se mănâncă
Și mai știu că știuca-i pește
Și că știuca se prăjește.

b. *- Capra neagră-n piatră calcă,*
Cum o calcă-n patru capra!
Crapă capul caprii-n patru,
Cum a crăpat piatra-n patru!
Capra neagră calcă-n clinci,
Crapă capul caprii-n cinci,
Cum a călcat capra-n clinci.
Capra paște lângă casă

Capul caprii crape-n șase!
Capra noastră n-are lapte
Crăpa-i-ar coarnele-n șapte!
Capra-n piatră a călcat
Piatra-n patru a crăpat,
Povestea s-a terminat!

2. Scrieți după dictare următoarele propoziții:

a. Ghioceii gingași au înflorit.
b. Relu schimbă lire sterline în dolari.
c. Castelele vechi par clădite pe veci.
d. Getuţa a încălţat ghetuţa sa.
e. Sânziana învață să țină o conversație.
f. El privește pe ocean cu un ochean.
g. Chinezii beau mult ceai .
h. Chiriac, Cecilia și Xenia au examen chiar acum.

Jocul 3: De la culori... la nume comune

Finalități vizate

Powerpointul care însoțește această activitate îmbină armonios elementul instructiv cu procedeele ludice, demonstrând că eponimia este o sursă de înnoire a vocabularului și de îmbogățire a culturii generale. La finanul jocului, studenții vor ști să definească eponimele și să le conștientizeze importanța din vedere al conservării și al dezvoltării lor într-o limbă.

Sarcini didactice

Descoperirea etimologiei unor cuvinte (substantive comune) uzuale.

Instructaj

Variantă adaptată temei noastre, jocul este inspirat din *Etymos - le jeu dément du démon des mots*, recompensat cu medalia de aur la concursul Lépine, în anul 2003, în cadrul Expoziţiei Internaționale de Joc şi Jucării din Paris, care va determina apariția și la București a unei lucrări lexicografice dedicate eponimelor, semnată Octavian Laiu-Despău. Dicționarul pune în discuție originea a peste 1200 de cuvinte-titlu, selectate în funcție de circulația și de pitorescul lor. Potrivit DEX, prin *eponim* se înțelege: termenul „care dă numele său unui oraş, unei regiuni, etc.”; Magistrat care, în antichitate, dădea numele său anului. Particularizând, se poate afirma că *eponimele* sunt „numele proprii

care stau la baza unor nume comune". Unii autori apreciază, în sens larg, ca *eponim* orice apelativ sau termen generic provenit de la un nume propriu.

Desfășurarea propriu-zisă

Vor fi fomate două echipe egale numeric, iar un reprezentant al acestora va acumula lauri pentru echipa din care face parte, descoperind eponime pe baza indiciilor primite. Astfel, laurul albastru va simboliza imaginea cuvântului comun; laurul verde - definiţia; laurul galben - numele de origine; laurul roz - explicaţia eponimului. Laurii vor fi ilustrați atât pe slide-urile powerpointului aferent exercițiului, cât și pe cartonașe colorate, în formă de semne de carte, ce vor fi înmânate studenților care răspund corect.

Evaluarea și finalizarea jocului

La sfârşitul jocului, echipa care a câştigat cele mai multe cartonașe va împrumuta de la profesor dicţionarul de eponime pentru o săptămână, timp în care studenții vor putea continua jocul căutând alţi termeni comuni.

Exercițiul poate fi efectuat și în sens invers, mai ales cu studenții străini, adică descoperind nume proprii provenite de la nume comune prin procedeul *antonomazei* - „figura [de substituție] prin care se înlocuiește: a) un nume propriu de persoană cu unul comun (tratat ca nume propriu) sau b) un nume comun cu unul propriu (tratat ca unul comun), pe baza unei relații de interpretare cvasisinonimică: numele (comun sau propriu) trebuie să exprime o caracterizare a celuilalt." (Gh. N. Dragomirescu, 1975 : 111.) Astfel, nume precum Cocoș, Păun, Leu sau Ursu, care scrise fără majusculă fac parte din categoria numelor comune, au ajuns să facă parte din segmentul numelor proprii în urma unui transfer la nivel imaginar și spontan, chiar metaforic, al unei trăsături a animalului păun sau urs, către om. Prin urmare, ceea ce inițial poate fi doar o poreclă, în timp, prin vocea populară, poate deveni chiar numele unei persoane, iar acest lucru se dovedește a fi foarte interesant pentru străini.

Jocul 4: Cuvânt, text și context

Finalități vizate

Jocul are la bază învățarea în echipă și pune accent pe tehnica folosirii stilurilor funcționale ale limbii române, oferindu-le studenţilor posibilitatea de a-şi verbaliza cunoştinţele învăţate la curs. Activitatea vizează atât dimensiunea cognitivă a învăţării, cât şi pe cea socio-afectivă.

Sarcini didactice

Redactarea de texte în diferite variante stilistice.

Instructaj

Studenții vor alege un singur obiect aflat în clasă, care va fi subiectul compunerilor ce trebuie redactate în stilul tehnico-științific (compunere tip *prospect*), beletristic-publicistic (compunere *articol*), administrativ (compunere *proces-verbal*). În funcție de criteriile de diferențiere a stilurilor discutate la curs, studenții vor elabora texte diferite și vor numi caracteristicile generale pentru nivelurile fonetic, lexico-semantic, morfo-sintactic și stilistico-textual de care au ținut cont în redactarea acestora.

Desfășurarea propriu-zisă

Vor fi formate grupe eterogene, alcătuite din patru-cinci participanți cu nivele diferite de pregătire. Obiectul ce urmează a fi supus comentariilor se va alege prin tragere la sorți, apoi se va purcede la descrierea sa în fiecare dintre nivelurile stilistice, pe baza observațiilor primite anterior la cursul *Stiluri funcționale ale limbii române*. Caracteristicile fiecărui stil funcţional vor fi determinate de specificitatea situaţiei şi a elementelor de comunicare, de funcţiile şi finalităţile mesajului scris.

Evaluarea și finalizarea jocului

Fiecare echipă își va desemna un lider care va citi textul produs. Textele vor fi afișate apoi pe tablă și comentate în funcție de toți parametrii vizați. Observațiile pertinente vor fi totalizate și vor determina stabilirea echipei câștigătoare. La finalul exercițiului, se va discuta și despre implicarea studenților în sarcină, facilitarea învăţării prin cooperare şi colaborare fiind decisivă pentru dezvoltarea lor personală şi profesională.

Concluzii

Jocul didactic poate fi aplicat la orice vârstă, valoarea sa practică constând în faptul că participanții au ocazia să fructifice practic cunoștințele dobândite anterior la curs, seminar sau studiu individual, într-o atmosferă destinsă, presărată pe alocuri cu surprize și, nu în ultimul rând, competitivă. Generarea şi menţinerea interesului sunt foarte importante în vederea creşterii motivaţiei studenţilor pentru învăţare, de aceea *scopul didactic* al jocului trebuie astfel formulat încât să facă referire nemijlocit la obiectivele specifice ariei de conținut în care se înscrie, iar *sarcina didactic*ă o reprezintă problemele de gândire și de acțiune propuse. Gradul de complexitate al sarcinii jocului trebuie să fie optim,

astfel încât cerința acestuia să motiveze și să susțină desfășurarea acțiunii. Dacă studenţii sunt interesaţi şi motivaţi, ei îşi vor putea menţine concentrarea pe parcursul întregii activități, iar cei timizi vor căpăta mai multă încredere în capacităţile lor.

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ESPAÑOL MEDIO, DIALECTOS ROMANCES Y RUMANO MODERNO. SIMILITUDES Y DIFERENTES DE LENGUAS LATINAS EUROPEAS A COMIENZOS DEL SIGLO XXI

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Abstract: At the beginning of XXI century, the challenge of teaching and learning Spanish Language to Romanian students has a major advantage of being both European Romance languages. This is one the explanations for the success of the Spanish Language among Romanian population in the last decade. However, studying the History of both languages, it could be noticed that old types of Spanish (from Medieval age till XVIII century) could be very useful in the process of teaching Modern Spanish language for Romanian students. The analysis of these common features would represent a step to improve the level of the knowledge of Spanish language in Romania, and the quality of the teaching and learning process for the Romanian students.

Keywords: *medieval Spanish, modern Romanian, Latin, history, lexicon*

1. El español de los siglos XV-XVII

El llamado español medio, español áurico o español del Siglo de Oro corresponde con el idioma que se habló en España en los siglos XV-XVII, derivado del castellano medieval y etapa intermedia hasta la evolución final de la lengua castellana hacia el español moderno[1].

Los lazos comunes entre el rumano moderno y el español actual han sido y son objeto de estudio y análisis lingüísticos debido no sólo a evidente semejanza entre sí (ambos son lenguas latinas, junto al francés, italiano, catalán o portugués), sino también al progresivo aumento de las relaciones bilaterales

[1] Para la historia de la lengua española, ver Alvar, Manuel (dir). (1996 & 2007). *Manual de dialectología hispánica. El Español de España*. Barcelona: Ariel Lingüística; Cano, Rafael (coord.) (2005). *Historia de la lengua española*. Barcelona: Ariel Lingüística; Hualde, José Ignacio (2005). *The sounds of Spanish*, Cambridge: Cambridge University Press; Penny, Ralph (1993). *Gramática histórica del español*, Barcelona: Ariel; Núñez Méndez, Eva (2012). *Fundamentos teóricos y prácticos de la Historia de la Lengua Española*. New Haven & London: Yale University Press; Lapesa, Rafael (1981). *Historia de la Lengua Española*. Madrid: Gredos.

entre ambos países desde la década de los 60[2]. En primer lugar, por la existencia de una comunidad de exiliados comunistas españoles residentes en Rumanía y apoyados por Nicolae Ceaucescu durante el Franquismo y posteriormente (Santiago Carrillo era el líder de los comunistas españoles, y la radio oficial del partido, que emitía desde Bucarest, era *Radio Pirenaica*)[3]. En segundo lugar, por la influencia que la llamada *Transición española* a la democracia (1975-1982) ha tenido sobre el proceso político rumano de paso de un sistema comunista de economía socialista, a otro de signo liberal-demócrata y de economía capitalista[4]. En tercer lugar, por el incremento exponencial de la emigración rumana a España al calor de la expansión económica, burbuja inmobiliaria y la consiguiente demanda de mano de obra desde principios de la década del siglo XXI, a lo que ayudó la entrada de Rumanía en la Unión Europea el 1º de enero de 2007[5].

Sin embargo, este artículo pretende ser una aproximación a los lazos entre la lengua rumana moderna y el castellano o español, idioma nacido y evolucionado entre los siglos X-XVII y procedente del *romance* visigodo (castellano medieval y español medio). Esta lengua fue el idioma primigenio nacido en una zona delimitada del norte de la Península Ibérica, entre el valle de Soba (sur de Cantabria), las Encartaciones (sur de Vizcaya) y La Bureba (norte de Burgos) (Lapesa, 1981: 182-189; Bustos Tovar, 2005: 257-290). La razón de ello es que, debido a una diferente evolución histórica de ambas lenguas, el español actual es un idioma *menos próximo* al rumano moderno de lo que lo fue en los siglos medievales (*Ibídem:* 220; Iorgan, 1960: 347-438).

El proceso de nacimiento y evolución del castellano desde el siglo X hasta el siglo XVII ha sido muy particular, ciertamente algo diferente del resto de lenguas de origen latino de la Península Ibérica (portugués, gallego, catalán). Tras la caída del imperio romano, en cada territorio del antiguo imperio el latín vulgar fue tomando un rumbo diferente, deshaciéndose de una particular

[2] Madrona Fernández, A & Pisot Díaz, R. (2009). *Diferencias de usos gramaticales entre el español y el rumano*. Madrid: Edinumen; Roegiest, E. (1996). "El régimen directo preposicional del rumano y del portugués en contraste con el español". En De Kock, J. (ed.), *Gramática española. Enseñanza e investigación. Apuntes metodológicos*. Salamanca: Ediciones Universidad de Salamanca: 63-97; Iorgan, I. (1965). « Paralelos lingüísticos rumano-españoles », *AIH*, *Actas II*: 347-355.

[3] Preston, Paul. (2013*). El zorro rojo. La vida de Santiago Carrillo*. Madrid: Debate; Eslava Galán, Juan. (2011). *La década que nos dejó sin aliento*. Barcelona: Planeta.

[4] Monedero, Juan Carlos. (2013). *La Transición contada a nuestros padres*. Madrid: Catarata; International Seminar: *La transición democrática en Rumanía*, 9th of April 2002, Fundación para las Relaciones Internacionales y el Diálogo Exterior, Madrid (Spain).

[5] Sobre la inmigración rumana en España, Tamames, Ramón (dir), (2008), *Estudio sobre la inmigración rumana en España*. Madrid: Saatchi & Saatchi, CastellanaCien: 1-134.

manera en función de la situación geográfica y política. En el caso de la Península Ibérica, los pueblos bárbaros llegados fueron suevos, vándalos, alanos y visigodos (eso sin contar con la presencia bizantina en el sur peninsular, que no dejó huellas en la lengua). Los visigodos formaron un reino propio en la Península, con capital en Toledo (como los ostrogodos y lombardos en Italia, los francos en Galia, o los anglos y sajones en Inglaterra)[6].

La lengua que comenzó a surgir, llamada *romance*, a la altura del año 711 (invasión musulmana), estaba en una fase inicial de formación, con algunos cambios fonéticos, pero todavía evolucionando de forma similar a la del resto de lenguas romances en otros antiguos territorios romanos europeos (*Ibídem:* 157-161, 195; Berceo, 1236: 4-8)[7]. Los cambios vendrían a partir de la llegada de los musulmanes.

Lo que esencialmente provocó la entrada de los musulmanes en la Península Ibérica en 711, junto con la derrota y desaparición de la monarquía visigoda fue la ruptura de la unidad política, social, económica, religiosa, cultural y lingüística del territorio. El territorio se dividiría durante casi mil años en dos mitades, una musulmana (*Al-Ándalus*), y otra cristiana (*Hispania*)[8]. Ambas padecieron conflictos políticas y divisiones territoriales, aunque la parte islámica conservaría una cierta unidad lingüística (emirato, califato, reinos de taifas, periodos de dominación almorávide, almohade, benimerín), ya que se hablaba árabe, el dialecto andalusí y los dialectos mozárabes (Lapesa, 1981: 129-133; Ariza, 2005: 207-238; Corriente, 2005: 185-206). Por su parte, en la zona cristiana, a la división en diferentes reinos correspondió con el nacimiento de otras tantas lenguas, dialectos del antiguo romance de época visigoda.

A partir del siglo VIII, comenzaron a surgir diferentes dialectos romances: gallego-portugués (futuro reino de Portugal, reinos de León, Galicia), astur-leonés (reino de Asturias y León), castellano (condado de Castilla, reino de Castilla), navarro-aragonés (reino de Navarra, condados aragoneses, reino de Aragón) y catalán (condados catalanes) (Lapesa, 1981: 176; García de Cortázar, 2005: 239-258). De estos cinco dialectos de los primeros siglos medievales, tres sobrevivirían como lenguas diferenciadas (gallego-portugués, castellano y catalán), y una se convertiría en la *lingua franca* peninsular, el castellano.

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[6] Arce, Javier. (2007). *Bárbaros y romanos en Hispania. 400-507*. Madrid: Marcial Pons Historia; Collins, Roger. (2005). *La España visigoda, 409-711*. Barcelona: Crítica.

[7] Esta primitiva lengua, derivada del latín vulgar y cada vez más alejada de su matriz, era llamada *Romance*, *Rusticus Sermo*, *Habla rústica*, *Román paladino* o *Latinum circa romancium*; Gonzalo de Berceo (1236). *Vida de Santo Domingo de Silos*.

[8] Monsalvo Antón, José María (2010). *Átlas Histórico de la España Medieval*. Madrid: Síntesis.

El castellano prevalecería sobre los demás no sólo por el mayor empuje del reino que tenía detrás (el condado, el reino y la Corona de Castilla), sino también por ocupar toda franja central de la Península Ibérica de norte a sur (de forma que había que atravesar ese territorio para ir de oeste a este, y de norte a sur), por ser la lengua romance más dinámica, que más rápido evolucionó y encontró soluciones y normas fijas de expresión, por ser la que más rápido se desarrollo como idioma de cultura y literatura, y también por su estructura fonética, diferente y más simple que las del resto de lenguas romances (cinco vocales y cinco sonidos vocálicos, sonidos consonánticos como las /x/, /r/, /θ/ o /k/) (*Ibídem:* 182-187; Núñez Méndez, 2012). Era la que menos se parecía a las otras lenguas fonéticamente, la más simple de articular, y tal vez por ello, la más utilizada por gentes de otros territorios (Navarra, Aragón, Cataluña, Valencia, Portugal, Al-Ándalus).

Para ejemplificar estas similitudes entre el castellano medieval (ss. X-XV) y español medio, áurico o del Siglo de Oro (ss. XV-XVII) y la lengua rumana moderna, se han escogido tanto dialectismos, arcaísmos (vocabulario desusado en el español actual), como formas léxicas desaparecidas actualmente, pero que muestran un origen común con ambas lenguas. Tanto unos como otros han sido seleccionados de obras literarias del castellano medieval, de las que, afortunadamente, disponemos en gran número. Para sus correspondientes rumanos, hemos utilizado diccionarios especializados.

Antes de todo ello, algunas precisiones. El castellano medieval y medio era un idioma en evolución, y carecía de la fijeza del actual. La Real Academia de la Lengua no se creó hasta el siglo XVIII (1713-1714), y fue a partir del siglo XV cuando comenzaron a escribirse tratados sobre gramática castellana (Lapesa, 1981: 237-290)[9]. En segundo lugar, la herencia latina era más fuerte en los estadios iniciales de desarrollo del idioma que posteriormente (*Ibídem:* 163-167; 204-207). A medida que el castellano se iba *haciendo mayor*, pasando de niño a adolescente, y luego a adulto, a su vez iba abandonando esos lazos tan fuertes que lo unían con su lengua madre, el latín, y que le conferían esos rasgos arcaizantes (Company y Cuétara, 2007: 243-255; García Aranda, 2006)[10]. Algo parecido podría ocurrir con el rumano, fuertemente influido por las lenguas eslavas, el húngaro, el griego y el turco. Por esa misma influencia latina, podría decirse que el castellano infantil y adolescente se parece mucho

[9] Real Academia de la Lengua Española, http://www.rae.es/la-institucion.

[10] Sobre la evolución del español como lengua románica occidental, ver Company Company, Concepción & Cuétara Priede, Javier (2007). Manual de Gramática Histórica. México: Universidad Nacional Autónoma de México. 243-255.

más al rumano adulto, en la medida en que la influencia latina es mayor en el rumano que en el español moderno.

El vocabulario presentado pertenece a campos léxicos relacionados con lugares, animales, el hogar, vestido, alimentos, profesiones, o conceptos relativos a descripciones y juicios de valor[11]. Algunos reflejan una sociedad tradicional y medieval, que es la que produjo esos términos en primer lugar.

2. Espacios, hogar, animales

Aparecen términos como ***era*** (campo o prado donde se trillaba el cereal), del latín *arĕa*, del que también procede *área* (espacio comprendido entre ciertos límites). Su correspondiente rumano es ***árie***, de igual procedencia latina. Lo que muchas veces rodeaba a las *eras* en los pueblos y aldeas, el *bosque* (en español moderno, del germánico *busk*, y del catalán y provenzal *bosc*) o la ***selva*** (castellano antiguo) o ***silva*** (en rumano), evolución del latín *silva*. Donde hay árboles, hay *hojas*, o ***folias*** (latín *folia*), o en Rumanía, ***foaie*** (cambio fonético de la /f/ a /h/ en español). Por su parte, en la *selva* (*jungla* en español moderno) viven muchos animales, entre ellos el mono, ***maimón*** (sefardí, del árabe *maymún*) o ***maimuta*** (griego *maimú*, turco *maymun*) (Obediente Sosa, 2007: 619-625).

Las casas solían tener tejados formados de *tejas* (***tella*** en mozárabe, del latín *tegula*), lo que en rumano se denomina ***tigla*** (del serbio y croata *cigla*) (*op. cit*, 1981*:* 189). Otro concepto espacial es la palabra ***corte***, uno de cuyos significados es un *espacio*, *cuadra* o *establo* para guardar animales en una casa, y derivado del latín *cors, cortis,* o *cohors, cohortis*. En rumano aparece el término ***cúrte***, de similar origen latino y del francés *cours*.

Animales que abundaban en las casas con cuadras y establos eran las *palomas* (español moderno), llamadas ***polombinas*** (mozárabe), ***palombas*** (castellano de Cantabria) o ***palombiellas*** (castellano de La Rioja); en rumano se denominan ***porumbel*** o ***porumbei***, todas del latín *palumba* (*Ibídem:* 181 & 187). El lugar donde estos animales reposan hoy día en España se llama *palomar*, y donde reposaban en la Edad Media, ***palombar*** (castellano de Cantabria); donde lo hacen en Rumanía, ***porumbar***. Por último, el amigo del

[11] Origen de las palabras, http://etimologias.dechile.net; Diccionario de la Real Academia de la Lengua Española, http://www.rae.es/recursos/diccionarios/drae; Corominas, Joan & Pascual, José A. (1984). Diccionario crítico etimológico castellano e hispánico. Madrid: Gredos, 6 volumes; VV.AA. (1726-1739). Diccionario de Autoridades. Madrid: RAE, Impresor Francisco del Hierro; Covarrubias Orozco, Sebastián (1611). Tesoro de la lengua castellana o española. Madrid: Luis Sánchez; Dictionar explicativ al limbii romane, http://dexonline.ro/.

hombre por excelencia, el *perro* (español moderno), ***can*** (del latín canis) o ***caine*** (en rumano) (*Ibídem*: 220). ***Ínsula***, que es isla (derivado del latín *insula*), y que tiene su perfecto paralelo en el rumano ***ínsulă***. De manera similar, lo que rodea a una *ínsula*, el *mar* en español moderna, ***mare*** en castellano antiguo y rumano (del latín *mare*). Y lo que está sobre el *mar*, un cielo lleno de *estrellas* (español moderno) o ***strelas*** (castellano antiguo), que en rumano es ***stea*** (ambos del latín *stella*) (*Ibídem:* 212 & 234).

Cámara, que en español no moderno significaba *cuarto* o *habitación*, está derivada del latín *camara.* En rumano tiene su equivalente en ***cămeră***, procedente del italiano *camera*, del francés *caméra* y del inglés *camera*. Un lugar con muchas cámaras, que en español moderno es una *taberna* o *mesón*, el sefardí y el rumano realizan ***han***, derivado del turco *han* (Obediente Sosa, 2007: 619-625). En las habitaciones de cualquier mesón, podrían aparecer la cama y su *cubrecama* o *colcha*, en castellano antiguo ***cobertor*** o ***cobertero*** (del latín *coopertorium*), ***cuvertura*** en rumano (del francés *couverture*). También podríamos encontrarnos una palangana o vasija, que en castellano medieval era ***bacina*** (del latín medieval *bacina*), mientras que en rumano moderno es ***bazin*** (francés *bassin*). En último lugar, los productos de limpieza no podían faltar en un establecimiento hostelero. Uno era la *lejía*, en sefardí ***leshiya*** (ambos del latín [*aqua*] *lixiva*) y en rumano ***lesie*** (*op. cit*., 2007: 619-625). El otro, el jabón (del germánico *saipon*, y del latín *sapo*, *saponis*), que en castellano antiguo se realizaba como ***xabón***, y en rumano ***sapún*** (con el mismo origen) (Lapesa, 1981: 111).

Por último, la palabra ***ferrería*** (y sus derivados ***fierro***, ***yerro***), que en español moderno hace *herrería,* lugar donde se trabajan los metales, particularmente el hierro y el acero. Su equivalente en rumano es ***fierăríe*** y ***fier*** y ambos proceden del latín *ferrum* y *ferrarius*. También podríamos mencionar *ferretería* (establecimiento donde se venden productos metálicos), pero es un término de uso habitual hoy día. Estos casos son significativos, ya que muestran una de las características del castellano como lengua romance, y es el cambio fonético /f/ a /h/, y que aún hoy mantiene variantes, como en los cultismos (*fama*, *falso*), *Fernández* y *Hernández*, *fondo* y *hondo*, *hacer* y *satisfacer*.

3. Alimentación (comida y bebida)

En este campo semántico, aparece ***unto*** (*mantequilla*), del latín *unctum* y *ungere*. En rumano, ***unt***, con el mismo origen latino. Además, relacionado con ambos términos, ***manteca*** (español) y ***mantícă*** (rumano), producto similar a la *mantequilla*, y con origen controvertido. Aparentemente, es una palabra con

una raíz indoeuropea *menth* (mezclar, batir), con derivaciones en el sánscrito *manthaja* (mantequilla); *cmetaha* (*smetana*, nata amarga) en ruso, búlgaro y ucraniano; *smietanka* in polaco; *smetana* en checo; *smotana* in eslovaco; y *smântână* en rumano. En el caso rumano, la palabra podría haber llegado por dos vías, ***mantíca*** del italiano *manteca*, y *smântână* del antiguo eslavo. Sin embargo, tanto las palabras españolas (*manteca*, *mantequilla*) como las rumanas (*mantíca*, *smantana*) provendrían de la misma raíz indoeuropea, definiendo un producto similar pero hecho en distintas partes de mundo (India, Europa).

El producto base de los anteriores, la *leche* (latín *lac*, *lactis*). En rumano es ***lapte*** (con el mismo origen latino), mientras que en algunos dialectos del castellano antiguo se hacía ***leite*** o ***lleite*** (*op. cit.*, 1981: 176 & 185).

En cuanto a dos alimentos básicos de la dieta europea, el cereal, la aceituna, donde el moderno español hace *harina*, el español medio y medieval ***farina***, originada del latín *farina*, al igual que el rumano ***faina*** o ***farina***. Es el mismo proceso fonético que hemos mencionado antes. Y donde hace *aceite* (del árabe *azzayt*, y del arameo *zayta)*, hasta la entrada de los árabes en la Península se utilizaba la palabra ***óleo*** (del latín *óleum*). En rumano, el concepto utilizado es ***ulei***, del eslovaco *olej*, y probablemente del latín.

En rumano, ***prúnă*** (del latín *pruna*) tiene su equivalente en la palabra española *ciruela* (del latín *cereola*), pero también en ***pruna*** (de idéntico origen al sustantivo rumano). Igual caso que en el español ***sebo*** (*grasa*) y el rumano ***sebo***, del francés *sébo* y el latín *sebum*.

Algunos de estos productos eran considerados un ***manjar*** (del catalán y del provenzal *manjar*, comer), sustantivo de raíz similar al verbo rumano ***a mancá*** (***mancare*** sería el equivalente a comida), que significa comer, y cuyo origen procede del latín *mandicare* o *manducare*. En castellano toma la forma de sustantivo para hacer referencia a alimentos exquisitos, en rumano y otras lenguas romances se realiza en forma de verbo como comer.

Por último, varios conceptos relativos a los alimentos, provenientes del dialecto judeo-español, ladino o sefardí. Este idioma era el castellano del siglo XV que los judíos se llevaron con ellos tras ser expulsados en 1492 y que acabó influido por otros idiomas como el griego o el turco (estas comunidades hebreas

acabaron asentadas en los Balcanes, Turquía, Asia Menor, norte de África) (García Moreno, 2010)[12].

Hay varios ejemplos interesantes: ***chay*** (español moderno *té*), en rumano se hace ***ceai*** (del ruso *cai*); ***chorba*** (español moderno *sopa*, *caldo*), equivaldría al rumano ***ciorba*** (del turco *corba*); donde el rumano tiene ***portocálă*** (del neogriego *portokáli*), el serfadí ***portokal*** y el español moderno *naranja* (del árabe y persa *narang*); ***raki*** (*aguardiente* en español moderno), en judeo-español y turco, equivale al rumano ***rachiu***; Lo que en español hace *mejillón* (portugués *mexilhao*), en ladino es ***midia*** y en rumano ***midie*** (ambos del griego *mídi*); aunque no sea alimento, el ***tutún*** (*tabaco* en *español*), que en rumano y turco tienen la misma forma (***tutun***). Por último, lo que está helado en español, está ***yelado*** en sefardí, y ***gheata*** en Rumanía (latín *gelare*, *glacia*).

4. Prendas de vestir

En cuanto a léxico relacionado con la indumentaria, existen algunos sustantivos castellanos y rumanos muy interesantes por sus equivalencias. La palabra ***pelerina*** existe en ambos idiomas, derivada del francés *pelerine* (llamada en español moderno *capa corta* o *esclavina*). ***Saco*** es en castellano antiguo la *chaqueta* actual, derivando del germánico *sakko* y del latín *saccus* (en rumano es ***sacou***). En la variante del español rioplatense (Argentina) aún emplea *saco* para hablar de chaquetas y abrigos. Del sefardí provienen ***fusta*** (en ambas lenguas derivada del griego *fusta*), que en español se dice *falda*. También para *bota* existía el término ***chizme***, muy similar al rumano ***cizma*** (del húngaro *csizma*). Por último, mientras en español moderno realiza *algodón* (del árabe *alqutún*), el judeoespañol hace ***pambuk*** y en rumano ***bumbac***, del serbio *bumbak* y del búlgaro *bubak* (*op. cit.*, 2007: 619-625).

5. Tiempo

Un *mes* (*luni*) tiene cuatro semanas (en español moderno), o ***setmanas*** (en castellano antiguo), o ***săptămâni*** (del latín *septimana*) (*op. cit.*, 1981: 207). Si hoy es lunes, *mañana* es martes, en castellano medieval martes sería ***man***, mientras en rumano lo sería ***maine*** (del latín *maine*)[13].

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[12] García Moreno, Aitor (2010). *El judeoespañol I: conceptos básicos & El judeoespañol II: características*. Madrid: Biblioteca de Recursos Electrónicos de Humanidades E-EXCELLENCE. Retrieved from http://www.liceus.com.

[13] Aparece en el famoso cantar de gesta castellano anónimo (1200), *Cantar del Mío Cid*, versos 325, 425, 1100, 3059.

6. Demostrativos, adverbios y relativos

Con respecto a los demostrativos, en español moderno aparecen tres formas, según los grados de distancia, cosa que no ocurre con el rumano (en español la división del espacio es tridimensional). Al primer grado pertenecen los demostrativos *este*, *esta*, *estos*, *estas* (más la forma neutra *esto*, si es pronombre), procedentes del latín *iste*, *ista*, *istud*, *istos*, *istas*. Al segundo, *ese*, *esa*, *esos*, *esas* (más la forma neutra del pronombre *eso*), del latín *ipse*, *ipsa*. Al tercero, *aquel*, *aquella*, *aquellos*, *aquellas* (más el pronombre neutro *aquello*), también de la formula latina *eccum* e *ille*, *illa*, *illud*.

En rumano sólo existen dos formas, cercanía (singular ***acest***, ***acesta***, ***aceasta***; plural ***acesti***, ***acestia***, ***aceste***, ***acestea***) o lejanía (singular ***acel***, ***acela***, ***acea***, ***aceea***; plural ***acei***, ***aceia***, ***acele***, ***acelea***). Ambos del latín *ecce-istu*, *ecce-ista*, *ecce-illu*, *ecce-illa*. En castellano medieval, las formas eran algo diferentes y más cercanas al rumano. De primer grado había realizaciones del tipo ***aqueste***, ***aquesta***, ***aquesto***, ***achest***, ***achesta***, ***achesto*** (singular); en plural, ***aquestos***, ***aquestas***. Del segundo grado, las formas en singular aparecen como ***aquese***, ***aquesa***, ***aqueso***, ***aqueixa***, ***aquessa***. En plural, ***aquesas***, ***aquesos***. El tercer grado se realizaba igual que en el español moderno (*op. cit.*, 1981: 202 & 208)[14].

En cuanto a algunos adverbios antiguos, aparecen algunas consideraciones interesantes. En español moderno tenemos adverbios de lugar como *arriba* (latín *ad ripam*) o *abajo* (latín *bassus*), muy comunes en la toponimia española, especialmente con respecto a pueblos vecinos situados en la misma comarca[15]. En rumano, su equivalente sería ***jos*** (abajo, del latín *ad deorsum*) y ***sus*** (arriba, derivado también del latín *sursum*, *sussum*), también con sus equivalentes en la toponimia del país[16]. En castellano medieval, aparecen dos adverbios emparentados con sus equivalentes en rumano y casi olvidados. Sus formas son ***yuso*** o ***ayuso*** (*abajo*) y ***suso***, ***desuso*** o ***adesuso***, (*arriba*), que tienen el mismo origen que las formas rumanas. Sus huellas se pueden detectar en la toponimia del norte de Castilla, lugar primigenio del antiguo condado y reino de Castilla, antes de la gran expansión territorial hacia el sur peninsular a partir del

[14] Ver el anónimo *Auto de los Reyes Magos* (siglo XII); también en el *Cantar del Mío Cid*.
[15] Por ejemplo, Cilleruelo de Arriba y Cilleruelo de Abajo (Burgos); Padilla de Arriba y Padilla de Abajo (Burgos), Población de Arriba y Población de Abajo (Cantabria); en Burgos hay otro pueblo llamado Población de *Arreba*, forma del castellano medieval Arriba.
[16] Por ejemplo, Poienii de Jos y Poienii de Sus (Buntesti, Bihor), Poiana de Jos (Gorj), Poiana de Sus (Tibana, Iasi), Timisu de Sus y Timisu de Jos (Brasov).

siglo XI (Sánchez Lancis, 1990)[17]. Otro adverbio de lugar, en español moderno *lejos* (del latín *laxus*, *laxius*), que en rumano es ***departe*** (del latín *de*+*pars*, *partis*). En castellano medieval, aparece el adverbio de lugar ***aparte*** (*a*+*pars*, *partis*), que también significa *lejos* (*Idem*)[18].

En adverbios de cantidad e intensidad, *casi* (español moderno) convive con ***cuasi*** (derivado del latín *quasi*), forma más antigua, que es casi igual al rumano ***cvasi*** (también del latín y francés *quasi*). Otro adverbio, *nada* (del latín [*res*] *nata*), en castellano medieval aparece también con la forma ***nemigaja*** (*no*+*migaja*, que es diminutivo de *miga*, del latín *mica*). En rumano la palabra equivale a ***nimic*** (con variantes como ***nimíca***, ***nemíca***), del latín *nemica* (*no*+*mica*) (*op. cit.*, 1981: 213).

En los relativos, las formas modernas en español son *qué*, *quién*, *cómo*, *cuándo* y *dónde* (de las formas latinas *quando*, *quid*, *qui (quem)*, *quo modo, unde*). Sus formas antiguas se realizaban como ***qué***, ***qui***, ***commo*** o ***cuemo***, ***quando***, ***onde***. Véanse las formas de relativo en rumano: ***ce***, ***cine***, ***cum***, ***cand*** y ***unde***, que son más cercanas al castellano medieval (*op. cit.*, 1990)[19].

Por último, dos sustantivos de similar campo semántico (dirección, espacio, lugar). Por un lado, el sustantivo *sentido* (del latín *sensus*, *sentire*), tiene su equivalente medieval en ***sen*** (del germánico *sinn*), y en rumano haciendo la forma ***sens*** (aunque parece en rumano proviene del latín *sensus* y el francés *sens*) (Lapesa, 1981: 199)[20]. Por otro, tenemos el sustantivo *derecho* o *derecha* (latín *directus*). En lengua rumana se realiza ***dreapt*** o ***dreapta*** (del latín *directus*, francés *droit*), pero en el Medievo castellano, la palabra en evolución se realizaba a veces como ***drecho*** o ***drecha*** (*op. cit.*, 1981: 240)[21].

[17] Por ejemplo, Campoo de Yuso y Campoo de Suso (Cantabria), Herreros de Suso (Ávila), Heras de Ayuso (Guadalajara), Melgar de Yuso (Palencia), Melgar de Fernamental (Burgos, llamado en su fundación Melgar de Suso), Navares de Ayuso (Segovia), Quincoces de Yuso y Quincoces de Suso (Burgos), Quintanilla de Yuso (León), Villasuso y Villayuso (Cantabria), Población de Suso (Cantabria).

[18] Sánchez Lancis, Carlos E. (1990). *Estudio de adverbios de espacio y tiempo en el español medieval*. Tesis doctoral. Barcelona: Universidad Autonoma de Barcelona; También en el *Cantar de Mío Cid*.

[19] También aparecen en el *Cantar del Mío Cid*.

[20] *Cantar del Mío Cid*.

[21] De hecho, de tiempos de Alfonso X proviene la expresión *castellano drecho*, para definir al deseo de escribir en un castellano correcto.

7. El cuento del caballero

Nuestro caballero castellano tenía por *nombre* imaginario (***nome*** o ***nonme***; ***nume***, del latín *nomen*) *Amadís de Gaula* (Lapesa, 1981: 187)[22]. Un caballero medieval necesitaba ser muy *valiente* y *esforzado*; *foarte* ***curajos*** *sau* ***curagios*** (en rumano, del francés *courageux*), o ser muy ***corajudo*** (del francés antiguo *corages*)[23]. Pero también podría ser un guerrero *triste*, *afligido* o *melancólico*, en busca de su soñada *princesa* (***fémina***, ***femeie***, del latín *femina* y *familia*); en el Medievo se le habría descrito como un caballero ***desmarrido*** o ***amarrido*** (del germánico *marrjan*, y del latín *marrire*). En rumano, se habría utilizado la palabra ***amari*** (del latín *amarire*) (*op. cit.*, 1981: 111).

Amadís quizá fuera muy *bello* y *hermoso*; gozaría de la ***fermosura*** de su juventud, y por tanto sería muy ***fermoso*** (del latín *formosus*). Por lo mismo, en Rumanía estaría adornado de ***frumusete***, y sería *foarte* ***frumos***. Sin embargo, nada asegura que fuera todo lo anterior. Es posible que tuviera algún defecto. A lo mejor era *bizco*, ***sashí*** (como lo describirían los judíos castellanos sefardíes, del turco *sasi*) o ***sasiu*** (como lo harían los campesinos rumanos).

Nuestro héroe habría de *tener* buenas armas y un caballo para enfrentarse a sus enemigos (***haber***, ***avea***; ***avea***, del latín *habere*). Por ello, Amadís habría de buscar un buen *herrero* (***ferrero*** en su tiempo, del latín *ferrum*), o ***fierar*** *bun* (rumano), capaz de trabajar el hierro (***fierro***, ***fier***, mencionado antes) al *rojo vivo* o *candente*, ***rusiente*** (como se diría por entonces, del latín *russus*), ***inrosít*** (en rumano, derivado del color ***rosu***) (*op cit*., 1981: 239)[24].

Amadís saldría de su reino para cabalgar por el mundo en busca de aventuras, y necesitaría de un escudero que supiera de otras *lenguas* (***lingua***, ***limba***, del latín *lingua*). Este compañero haría de *intérprete* (***dragomán*** o ***truchimán***, del árabe *turyuman*), o ***dragoman*** *bun* (del griego *dragomanos* o *dragumanos*) y *traducir* otros idiomas (***trasladar***, ***translatare***, del latín *translatus*, *transferre*, francés *translater*) al español (***román paladino*** o ***romance***; ***limba romana***, del latín *romanus*, francés *roman*) (*op. cit*., 1981: 157 & 195)[25].

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[22] Este pequeño cuento está inspirado en la famosísima obra de Amadís de Gaula, obra de Garci Rodriguez de Montalvo (1508), que fue una de las inspiraciones de Cervantes para escribir de Don Quijote.

[23] Algunos de estos adjetivos aparecen en la obra castellana *El libro del Buen Amor*, de Juan Ruiz, Arcipreste de Hita (1330 y 1343).

[24] El adjetivo español *enrojecido* podría equivaler a *inrosit*, pero no está relacionado con los metales candentes; para más arcaísmos castellanos, ver http://www.fuenterrebollo.com/Castilla/arcaismos.html

[25] Berceo, Gonzalo de. *Vida de Santo Domingo de Silos*. Versos 4-8.

Durante sus viajes tendría que *encarar* o *hacer frente* (***hacer rostro***, ***a face fata***; uno del latín *rostrum*, el otro del latín *facia*, *facies*) a muchos enemigos, contra quienes pelearía cara a cara (***faz a faz***; ***fata in fata***, del latín *facies*), de los que saldrían *chispas* (***centellas***; ***scantei***, latín *scintilla*). Alguno de los rivales de Amadís quizá fuera *griego* (***greco***; ***grec*** o ***grecesc***, del latín *graecus*), *turco* (***turquesco***; ***turcesc***, del árabe *turki*, y del turco *türk*), *árabe* (***arabesco***; ***arabésc***, el primero del italiano *arabesco* y el segundo del francés *arabesque*) o *alemán* (***tudesco***; ***tudesc***, uno del germánico *thiudiska* y latín *teutiscus*, el otro del francés *tudesque*).

Y para saber si tendría *éxito* en sus batallas (***tener suceso***; ***succés***, del latín *successus* y del francés *succes*) o saldría herido de ellas en una *pierna* (***pachá***, al modo sefardí; o ***picior***, del latín *petiolus*), en la *cara* (***faz***; ***fata***) o una *rodilla* (***hinojo***, ***yenojo***, ***inojo***; o ***genunchi***, del latín *genuculum*), necesitaría de un *cartero* (***poshtadyí***, en castellano sefardí; ***postas***, del francés *poster*) para poder enviar cartas y mantener correspondencia con su princesa y sus amigos caballeros (*op. cit.*, 1981: 220; *op. cit.*, 2007: 619-625).

En sus viajes, necesitaría viajar en *barco* (***bajel***; ***vas***, ***vase***, del catalán *vaixell*, latín *vasum*), el cual anclaría (***ancorar***, ***ancora***; ***ancorare***, ***ancora***, del latín e italiano *ancora*) en diferentes puertos de otros reinos. Por tener un *alma* o *corazón* puro (***ánima***; ***inima*** o ***inema***, derivadas del latín *anima*), fue elegido en muchos lugares para juzgar los pleitos entre las gentes (***judgar***, ***jutgar***; ***judeca***, ***judecare***, del latín *iudecare*), *firmando* en muchos documentos públicos (***signar***, ***signatura***; ***semna***, ***semnatura***, del latín *signum*, *signatura*, *signare*, y del francés *signer*), y *desfaciendo* agravios (***facer***, ***fazer***, ***fer***; ***face***, ***fac***, del latín *facere*) (*op. cit.*, 1981: 187, 207 & 239)[26].

De este modo, Amadís alcanzaba uno de sus principales objetivos como caballero, extender la *paz*, la *seguridad* y el *bien* en el mundo (***pace***, ***seguranza*** y ***biene***; ***pace***, ***siguranta***, si ***bine***, del latín *pax*, *pacis*, *pace*, *securitas*, *securitatis*, y *bene*) (*Ibídem*: 208). Por todo ello, las gentes le *entregaban miles* de *regalos* (***librar***, ***millaradas***, ***presentes***; ***livrare***, ***miliard***, ***miliardi***, ***prezent***, de las palabras latinas *liberare, miliare*, *praesens*, *praesentis*, y del francés *livrer*, *milliard* y *présent*). Como consecuencia, no necesitaba comprar alimentos, especialmente salmón *ahumado*, lo que más le gustaba (***comperar***; ***cumpara***; ***afumado***, ***fumo***; ***afumat***, ***fum***; derivado de

26 Cervantes Saavedra, Miguel de (1605 & 1615). *Don Quijote de la Mancha*. Madrid: Juan de la Cuesta; Cantar del Mío Cid;

las palabras latinas *comparare*, *fumus*, *affumare*) ni pasaba nunca *hambre* (***fambre***; ***foame***, latín *fames*, *famen*) (*Ibídem*: 207 & 215).

A Amadís lo que más le gustaba era divertirse bailando, haciendo su habitación y enseñando a luchar con las armas de un caballero (castellano **me place**, **amuzarse**, **danzar**, **enderechar**, **enderezar**, **aderezar**, **ambezar**, **avezar;** rumano **imi place**, **amuza**, **dansa**, **deretica**, **derateca**, **dereteca**, **derdica**, **invata**; todos estos verbos derivan del latín placere, del francés amuser, dancier y danser, del latín directiare y deradicare, y del verbo latino vitiare, invitiare) (op. cit., 2007: 619-625). Lo que menos le gustaban eran los días de lluvia (**ploure**, **pluvia**; **ploaie**, del latín pluvia) (op. cit., 1981: 184).

Cuando ya envejeció, Amadís pensó en *salir* de la orden de caballería y *regresar* a su aldea para *permanecer retirado* en su castillo, rodeado de sus *hijos* e *hijas*, contando a quién quisiera escuchar la historia de su vida y sus aventuras (***exir***, ***tornar***, ***remanir***, ***ficos*** y ***ficas***; ***iesi***, ***turná***, ***ramane***, ***fiu***, ***fiica***; del latín *exire*, *tornare*, *remanere*, *filius* y del francés *tourner*) (*Ibídem*: 220).

8. Conclusiones

A lo largo de este artículo se ha intentado mostrar con ejemplos los lazos que unen a las lenguas española y rumana, no tanto como dos lenguas de origen latino, sino desde una perspectiva también histórica. Palabras desusadas o perdidas en el español moderno tienen su equivalente en el rumano actual, al igual que ocurre con cierto vocabulario del judeoespañol, la lengua que los judíos sefardíes llevaron consigo al exilio tras ser expulsados de Castilla en 1492. Esta lengua, conservada y muy valorada y estudiada actualmente, es un tesoro del español que también nos ayuda a saber más del castellano de los siglos medievales.

La base de la proximidad del castellano medieval (y como un dialecto, el sefardí) con el rumano moderno está en el permanente contacto entre ambas, sólo entendido como lenguas del mundo mediterráneo en sentido amplio, desde Lisboa hasta Estambul. En primer lugar, por la base latina de ambas lenguas. La mayor evolución del castellano hasta convertirse en un idioma universal (español) es una de las explicaciones del abandono de ciertas formas latinas arcaizantes que aún conserva el rumano, pero no sólo (también el francés, el portugués, el gallego, el catalán o el italiano). En segundo lugar, la influencia del árabe, del turco o del griego (especialmente observable en la lengua de los judíos sefarditas). La influencia de estas lenguas sobre el rumano también se deja sentir con mucha fuerza, y es punto de contacto con el castellano. En

tercer lugar, léxico del italiano o del francés que llegó al castellano en los siglos medievales, y quizá más tarde al rumano. Hay vocabulario equivalente entre el castellano y el rumano que llegó por diferentes vías: al primero derivado del latín; al segundo a través del francés o del italiano.

Lo cierto es que ahora hay otra puerta que se abre a la relación y lazos de unión entre el español y el rumano, también desde el punto de vista de la historia de ambas lenguas. Resulta muy sugestiva la idea de que un campesino del norte de Castilla, o el mismo Rodrigo Díaz de Vivar (protagonista del primer cantar de gesta escrito en castellano en el siglo XII), hablaran en una lengua que se parecía más a la de cualquier ciudadano rumano en 2014 que la que puede hablar un español contemporáneo.

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AUDIO DESCRIPTION AND SUBTITLING FOR THE DEAF AND HARD OF HEARING IN TRANSLATION TRAINING (REPORT)

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Abstract: Audio description and subtitling for the deaf and hard of hearing are recognised as the branches of audiovisual translation. Their aim is to provide the blind or deaf people with an access to audiovisual media and other products offered by the culture. In my paper, I would like to address some key questions that I find particularly important, such as: Why is it necessary to teach such kinds of translation? What are the MA students expectations of the audiovisual translation and/or media accessibility workshops? And what kind of concepts are to be used by the translation teachers during the academic courses on audio description and subtitling for the deaf and hard of hearing?

Keywords: *audio description, subtitles for the deaf and hard of hearing, media accessibility, audiovisual translation in university education*

Introduction

Translation studies belong to the field of science that combines both theory and practice of translation, interpreting and localization. It is a fully interdisciplinary domain that is founded on, among others, linguistics, philology, comparative literature, philosophy, semiotics and computer science. Translation has always existed as a human activity, at least since the first contacts between the communities speaking different languages, which most often were connected with trading. Since the Ancient Times, people have been researching translation and as a result of it, they have written numerous works that focused on key problems that is how to translate and what the best equivalent is. Untranslatable issues as well as the variety of solutions have also been discussed. Due to the development of media and modern technologies, the 21st century has offered new opportunities for translation area. Current trends in translation are the answer to the needs of the contemporary recipients of translation works; modern tools have improved and made translation process more efficient, though people are still irreplaceable. Also, the translation education that so far has been focusing on two main areas of translation, that is

literature and specialized translation (e.g. technical or legal) has started to move towards new types of translation strongly connected with the change that took place in the societies: community interpreting, computer translation or very popular recently audiovisual translation (AVT) which includes subtitling, dubbing, voice over and subtitling for the deaf and hard of hearing (SDH), as well as audio description (AD). The latter one can still be recognized in many countries, including Poland where it was formally launched in 2006 (i.a. Chmiel & Mazur 2011b), as new and not very widespread trend in translation. Although, in other countries, e.g. in the UK, Spain or Germany it is already well established (Remael & Vercauteren 2007: 74).

This article is dedicated to the subject of AD and SDH that are included in the study curricula as a part of the AVT course and which, focusing totally on the needs of people with visual or hearing impairment and their right and need to have an equal access to audiovisual media (right guaranteed, among others, under Articles 25 and 26 of the Charter of Fundamental Rights of the European Union), form a separate panel that could be called 'media accessibility'. In the report, I would like to answer the question: what the most important part of teaching AD and SDH is. It seems vital to learn what students who select translation specialization expect from media accessibility course: What information shared during the classes is the most essential for them? What way of running the classes is the most beneficial? We are convinced that their initial knowledge on AD and SDH is also not without significance. In order to answer the aforesaid question, I asked 38 students of the 1st year MA studies to complete a questionnaire. However, before I present the results, I would like to make a short introduction of AD and SDH and explain why we research the issues within the scope of the science of (audiovisual) translation.

1. AD and SDH – what are they?

Audio description is an additional sound track that accompanies the (audio) visual works and depicts elements of the visual layer received by seeing people only by their sense of sight. This is how the blind and the partially sighted are ensured with a full access to media and all products of culture that require vision in the perception process. On the other hand, thanks to the detailed description of the audiovisual production's sound track in words, subtitling for the deaf and hard of hearing ensures that people suffering from hearing impairment are able to experience e.g. movies, TV programmes and theatre/opera shows. However, audio description or subtitling for the deaf and hard hearing's goal is not only to guarantee full reception and understanding of

a given (audio)visual product but also to offer a pleasurable experience which can be provided with different types of tips for audio descriptors and subtitlers included in different guidelines dedicated to comfort-ensured receipt of AD or SDH. Generally, blind people or those with low vision prefer watching television with additional narration track provided by AD and find it helpful to understand the watched program/movie (Chmiel & Mazur 2011a), although, without AD, they are still able to understand most of the content (Fels et al. 2006). While for the deaf, the lack of suitable subtitles often results in complete misapprehension of the watched program or a movie (especially when dialogs or narration and sounds play the main role). The aim of each translation is to provide receivers (who do not know source language) with a text which is understandable for them. Similarly, we can say that AD and SDH deal with sounds and images for the same purpose. Following Jakobson's division, different types of translation include interlingual, intralingual and intersemiotic ones (Jakobson 1959: 233); thereby, subtitling for the deaf can be classified as interlingual subtitling and audio description as intersemiotic translation where the non-linguistic, visual elements are translated into words (Tomaszkiewicz 2006: 29, 73-100) and then subjected to the process of voicing. And in the case of films, theatre productions or operas, they are additionally suitably composed and intertwined with the original soundtrack.

2. Characteristics of the surveyed group

As we have already mentioned, the questionnaire was completed by 38 students (32 females and 6 males), students of the 1st year MA studies of the Modern Languages[1], specialization: translation, run by the Institute of Neophilology at the Pedagogical University in Cracow. These are the first groups of students at the University that was offered, in the selected specialization, an optional workshops connected with audiovisual translation. Firstly, they were asked whether they want to engage in the translation business in the future, and if yes – what type of translation they would choose[2]. The answers varied, as seen in Figure 1.

[1] Those students started their MA studies in 2013 – one group and in 2014 – another
[2] More than one answer could be chosen.

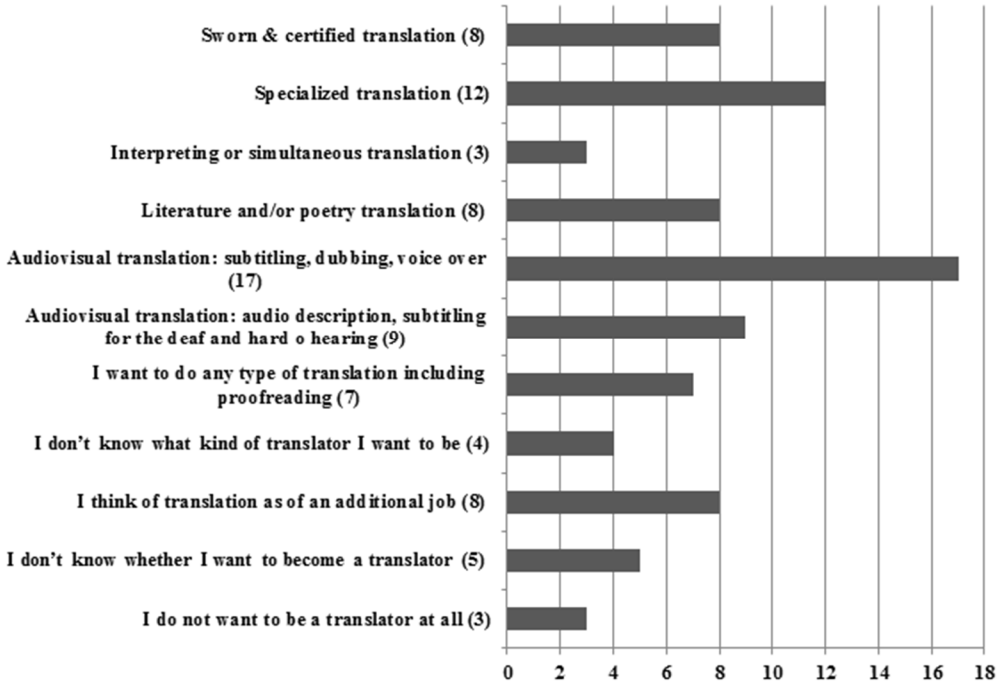

Figure 1. Interests of the surveyed students group relating to translation.

The Figure presented above clearly shows that the majority of students plan that their professional career will be connected with translation, bringing us to a conclusion that selection of the exact specialization was not accidental and they have quite clearly defined preferences relating to translation (reflected by, e.g., subjects selected for MA dissertation or professional traineeships) and definite plans concerning their future as translators. Interestingly, up to three out of thirty eight questioned people declare that they do not see their professional future connected with the field and five are not sure whether they want to become translators, out of which, two are inclined towards AVT, seeing in its various branches an attractive possibility for the future job. Although they are sure they do want to pursue this profession, four respondents are not sure what type of translation they would like to focus on, seven people declare being open to any type of translation, including proofreading and eight declare to consider this profession only as an additional job. Quite interesting tendency can be observed also among those students who indicate precisely the specializations they are interested in as most of them indicate more than one specialization; they are not determined to choose one particular kind of translation or are flexible to do more than one kind of translation to increase their chances on the

translation job market. The most frequently they wish to pursue audiovisual translation (26 students including these three who are not sure about being translators at all finding it very attractive and promising for the future. The remaining respondents' plans are more precise: at the moment eight people want to focus on literature translation, also eight want to become certified translators. As many as twelve students are interested in specialized translations, among them there is one who can precise the field – humanities. Only three people would feel fine in a role of simultaneous translators. As we can see, AVT is the most popular among the surveyed students and in total, twenty six people see themselves developing their careers in one of its aspects. Therefore, we can say that AVT has become very popular and significant branch of the version studies making the AVT education even more important, whereas students expect this component to be a part of their specialization program. Usually they come to the class with some knowledge about the audiovisual translation already, expecting it to be widened and supplemented. They also hope that their practical competences will be exercised.

Having discussed the preliminary issues, we shall move on to the review of the survey on AD and SDH which is our core interest. Firstly, we asked the students where they had come across audio description and subtitling for the hearing-impaired. Being aware of the latter one's existence, the knowledge – even very basic – concerning their standards turned out to be much more widespread mainly due to the TV show with sign language translator in the bottom corner of the TV screen or special subtitles which are to choose in practically all DVD movies. Whereas 32 respondents declared to have learned AD for the first time during the university classes, only one person completed a course dedicated to AD and five others gained some theoretical knowledge about AD during the BA studies, while for the remaining students the workshops that they have participated this year were the first opportunity to learn the subject, and also an impulse to seek further information on AD individually in academic publications and on the Internet. Two of the surveyed came across AD in the museums and also two were searching some information on the Internet, one of them found a website where blind people can watch movies with additional narration track, one person gained knowledge about AD from the scientific programme about the role of sound in human's life and one when watching a movie on DVD. The aforesaid data is illustrated by Figure 2.

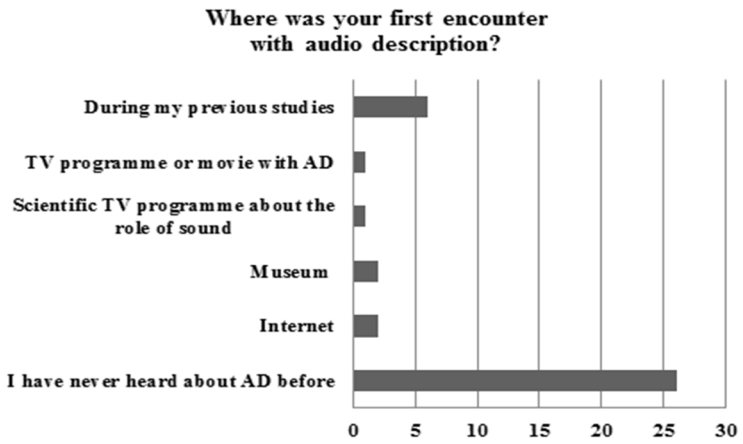

Figure 2. The surveyed first contact with audio description.

In Poland TV shows addressed to the deaf are slightly more popular and widespread than those with AD and it can be proved by the fact that TV and DVDs were first forms of contact with the aforesaid translation for the majority – sixteen – of the students. Six students had that issue mentioned during the first degree studies. One person encountered the subtitles for deaf people for the first time when playing a computer game, one – in the theater where some special materials were offered for people who cannot hear, one – on the Internet while thirteen other people – surprisingly – declared that they had never heard about the issue before (see Figure 3.).

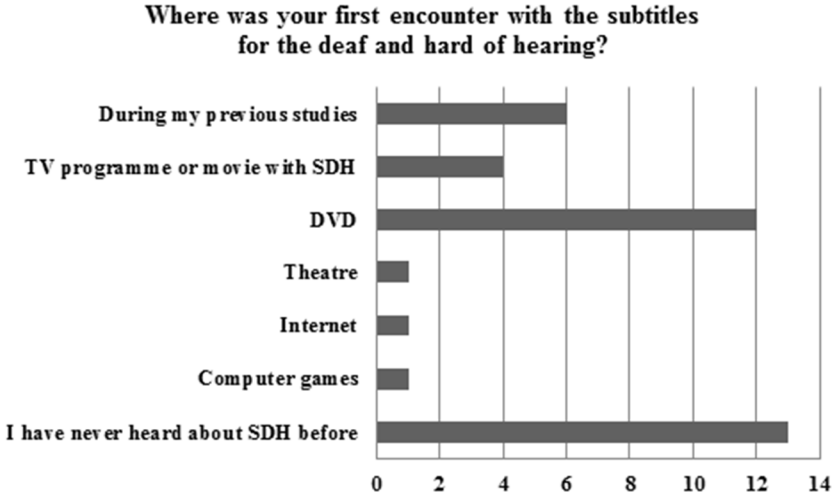

Figure 3. The first encounter of the surveyed with subtitles for the deaf and hard hearing.

The responses which were obtained indicated a low level of students' awareness concerning the issues that relate to the access of people with hearing and visual impairments to the audiovisual cultural assets. Hence, the question whether, according to the students, the workshops dedicated to the aforesaid problems are important.

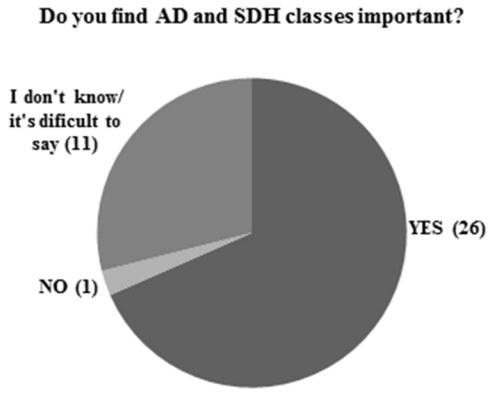

Figure 4. Interviewees' opinion concerning the importance of the AD and SDH workshops.

Nearly seventy percent of the surveyed recognized the workshops as an important element of their education relating to the selected translation specialization and only one person did not agree with such statement. Quite a large number (29%) of people demonstrating ambiguity can be justified by the lack of knowledge about AD and SDH; they also declared uncertainty whether the market is and will be in need for AD and SDH professionals. However, paradoxically, students found the subject dedicated to modifying audiovisual production to the needs of visually or hearing-impaired people interesting and important. First and foremost, because it is not very popular outside specific environments acting on behalf and for the people with disabilities, such as foundations, academic circles and those concerned, and as regards the audio description, not many people are aware of the fact that it actually exists. Classes dedicated to AD and SDH help to understand how important (and why) adjusting audiovisual products to the needs of people with impairments is. On the other hand, classes which help the disabled to integrate with others as well as function well in social and cultural life has become very popular. It continues to be valid and the classes on AD and SDH teach the novices studying the art of translation how to use their skills in the future, draw their attention to the types

of translation that go forth to meet the needs of the contemporary world. Students emphasized that they were happy about the fact that the workshops had been included in their curriculum because as the future translators they should be acquainted with the subject of media accessibility, thereby acquire some knowledge about different types of translation, even if they do not foresee their future career connected with an individual type, due to, e.g. personal abilities and talents. They also decided that the knowledge of this field can be an additional advantage on the translation market in the future; especially AVT market that is developing very rapidly at the moment and provides opportunities for interesting jobs but at the same time requires the translator to be very flexible and demonstrate a wide array of skills.

We should ask what students expect from the classes? Coming to AD and SDH workshops, students have – which was illustrated by the survey's results – a very limited knowledge on AD and SDH, thus they firstly wished to familiarize themselves with those subjects from the scratch, both in theory and practice. They declare a desire to acquire new skills and knowledge which may be useful in the future. They want to gain knowledge about the techniques connected with AD and SDH and have an opportunity to practice; they also want to learn how to use the software. They hope that the classes offered will turn out to be interesting and instead of "just listening to yet another lecture", they will get ready to become audio descriptors. Students expect practical guidelines on how to prepare correct AD or SDH. They are also interested in getting familiar with the situation on the market and obtaining bibliography for the further work (e.g. MA dissertation). Therefore, we asked them on what the lecturer should focus more – theory or practice?

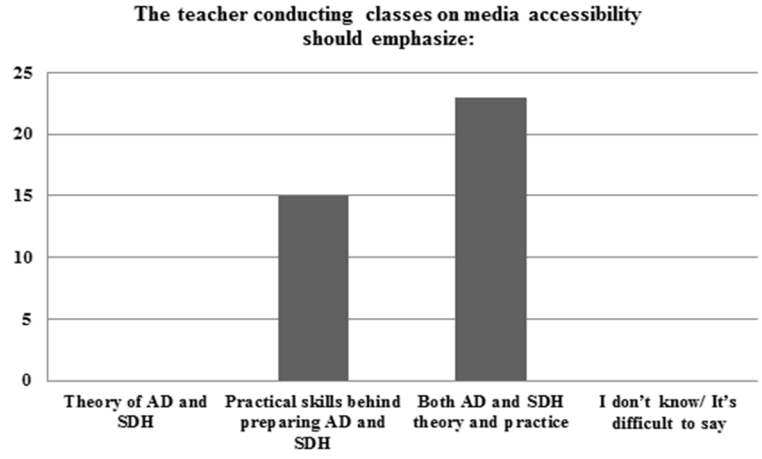

Figure 5. According to the surveyed, what is more important during AD and SDH classes.

As it can be seen in Figure 5., practical skills are most important for students, although the majority recognize how important the theoretical introduction is, too. Nevertheless, also in the AD and SDH theory, the practical aspects are still the most important; theory must be illustrated by real life examples. Students want to discuss AD and SDH in the context of visual and hearing impairment, hence, they want to know not only how the issue of audio description and subtitling for the hearing impaired is perceived by the author-translator but also by the end-users. They need to be told what the target group's expectations are and how to deal with the most common difficulties. Therefore, they found it particularly important to work on the original materials (instead of AD scripts and subtitles for the deaf and hard hearing drafted for the classes, the want to analyze the scripts that were actually used in movies and television), familiarize with the ready AD and SDH approved for distribution and practical exercises that focuses on analyzing and reviewing errors/flaws in both the existing AD/SDH scripts and those prepared by them. Five students pointed out that the course offers inadequate amount of time (30 hours) compared to the number of issues they find important.

Summary and conclusions

Having completed the survey and analyzed the results, we came up with a question: what should be recognized as the most important part of such workshops? First and foremost, it is essential that the students are explained what AD and SDH are and what their function is. Answering these questions is not possible without indicating what type of problems can be encountered by the blind/visually-impaired and deaf not only when receiving audiovisual works but also in everyday life. It will help to clarify the needs and expectations of the group concerning AD and SDH. It seems that a particularly important aspect involves educating students how non-heterogeneous AD or SDH groups' recipients are, which also applies to the different groups of blind or visually-impaired and deaf, which is caused by the type of vision/hearing impairment, degree of given impairment and age at which the person lost the ability to hear or see. However, it is necessary to say that, particularly in the relation to the audio description, the group of recipients is much wider because it also includes the elderly people who, due to their age, suffer from deteriorated vision, and in sighted children education (Krejtz et al. 2012a & 2012 b) or are unable to follow the action on the screen at the given moment (i.a. Chmiel & Mazur 2011a). Of course, it is also important to approximate how big the potential group of AD or SDH users is. Reducing it to visually- and hearing-impaired people exclusively

and basing on the data provided by the Central Statistical Office in the survey "Health Condition of the Polish Citizens in 2004," one should estimate that Poland has 1,820,300 people suffering from vision and hearing impairments all age groups, where the blind are estimated at 90,000 and half a million are consist people with a significant vision impairment. (To compare: according to the World Health Organization, there are 42 million blind and vision-impaired people living around the world.) According to the Central Statistical Office's data of 2004, nearly 850,000 people in Poland suffer from some kind of hearing impairments, whereby, it is not Polish but the sign language that is the first language for the people born deaf. The natural sign language used by the deaf (officially called the Polish Sign Language) and the hearing children of deaf parents is a different language with its own grammar and expressions, in other words, it is language of deaf people. The first step in the sphere of the media accessibility has been done when the needs of the disabled had been remarked. A current goal should be an adequate training of AD and SDH professionals.

Since good audio description/subtitles for the deaf and hard hearing should correspond to the greatest possible extent with the needs of those concerned, students should be provided with the characteristics of a good audio description/good subtitles. It is not easy. As Aline Remael and Gert Vercauteren basing on the Belgian example point out, students learning how to prepare AD can use different guidebooks. None of them is perfect and the translator, just as any other translator, audio descriptor or subtitler, when confronted with problems, will have to make individual decisions on what should be described, how and when to describe it, how many details should be included and select solutions that answer each situation in the most adequate way (Braun 2007: 361). Additionally, everyone will do this differently. Remael and Vercauteren ensure that despite the lack of non-unanimity among the authors of such guidelines which also concern the most basic issues, students still need the clues they provide and the rules that will help them to make decisions and teach them how to solve various translation-related problems including those related to the language competences (Remael &Vercauteren 2007, see also Matamala & Orero 2007). A very good method (besides, sharing the guidebooks containing the guidelines that describe, step by step, how the task should be carried out until completed) seems to present and analyze examples of the existing audio descriptions and subtitles for the deaf and hard of hearing, especially because students are very interested in them. A natural next step in their education – expected by the students and recognized as the most important – is preparing their individual AD/SDH, both by translating those prepared in a foreign

language as well as preparing new ones from scratch. It enables them to familiarize with the software used for AD and SDH which is a necessary part of the process that aims at preparing students for entering the market of such type of translations.

Speaking of education in AD and SDH, it is worth to remember to dedicate several minutes to discuss the rules that apply to dealing with blind and deaf people. Because it is a very common situation, and that is confirmed by students, only one of whom had any personal encounter with a blind or deaf person, they do not know how to behave and try to avoid any contact with such people, also because they are afraid of committing a blunder. And, on the other hand, it is the first step for the disabled people to feel discriminated and alienated. Still, it is worth running a questionnaire again in the future on a larger number of respondents who completed or plan to take AD and SDH course.

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“In the beginning was the word”, and then everything that followed has been based on great creations. It is the creative drive that has never been lost in people and research in all fields implies not only new creations but also a diversity of ideas, approaches and methods, which should be disseminated. This is what the present volume is about.

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