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REFLECTIONS OF CAPITALISM AND SOCIALISM IN LOIS LOWRY'S "THE GIVER"

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Abstract

Literature is an essential part in forming the worldview of children as far as it helps the latter expand the general notion on the tremendous number of life aspects. In these terms, reading the fiction proves to be the central method for the young generation to deepen the knowledge even in such complex phenomena like socialism, propaganda, capitalism, ideology, utopia, etc. *The Giver* by Lois Lowry is a striking example of such readings considering that it manages to encompass the whole depth of predicaments of presupposed ideal society. The author engages in exploring all aspects of the utopian community with the regard to the strength of ideology, the language as a mean of propaganda, the political and social regulations for the young generation to percept, the education and the upbringing, and the outdated elements in the newly established system that depicts its flaws.

Keywords:

socialism, utopia, The Giver, ideology, children.

Introduction

Literature, would it be a novel, a drama, or even any poetry, can be found applicable in understanding the economic, social, and political history from various perspectives. It allows engaging in any other times and places, experiencing the events "from inside". Naturally, it would be improper to claim that a specific precise fact or information can be taken for granted and put on trust just following its representation in fiction literature. Nonetheless, the latter is able to provide a vigorous reader with general notions and sense of a historical phenomenon simply applying it as a backdrop for the story. In this manner, the comprehension of a historical, economic, or socio-political event appears to be intelligible, though may be simplified a bit.

Capitalism and socialism are two distinguished political, economic, and social systems that are widely applied by states throughout the whole world. While capitalism requires the existence of markets free of authority's intervention and the supply and demand principles for the most productive economic outcome for the whole community, socialism restricts individuals, making them reach only those commodities they need with regard to the contribution they produce inside the society; the latter also promotes the large-scale economy and communally or governmentally owned public services [1]. Thus, both socio-political systems have distinctions in terms of ownership of property, freedom of choice, access to services, and key economic and political attributes. However, in reality, no country can be defined as purely capitalist or socialist as far as it is rather the incorporation of both.

On this note, engaging in embodying socialism and capitalism in any manner in children's literature sounds reasonable as far as it is illustrative of the common adult perception of the sensitive issues. It is claimed that "in the popular imagination children are the impetus for the social change" [2]. Thus, it is of the paramount importance to softly immerse the young generation through literature in the exhaustive comprehension of the common phenomena, particularly those that have managed to have the tremendous impact on the whole world in its functioning. *The Giver* by Lois Lowry, in these terms, is an outstanding example of such a piece of the writing art that imposes a child to the notions of socialism, capitalism, utopia, and dystopia and clearly display how they function through the engaging plot.

1. Children and Young Adults'Literature on Socialism and Capitalism

The definition of young adults is comparatively new in literature as far as it has been only recently accepted as a target category. On the same note, though children's literature has been widespread for quite an extended period of time now, it has been recognized as a decent development direction of the art of word approximately in the same timeframe with the former. It serves as an outcome of Western culture perception of adolescence and childhood as vital notions and stages of life. The latter are apprehended as the statement of revolt against the established principles and behavior patterns imposed on children during their upbringing; instead, it suggests exploring own philosophy of life.

The young generation is placed at the intersection of social life cycles and is urged to apply two contradictory and contradictory impersonations: namely, striving to obtain the liberty in expression and acting while being raised according to the parental system of beliefs and values [3]. In this way, literature on socialism, capitalism, or any other social and political structure assists young readers to identify their own place in the extended and complicated world of discrepancies and strict varying regulations. The process of comprehending such a sweeping socialist or capitalist world through vigorous reading prompts digestion of intricacies of life in the society and assists in handling the routine difficulties in socializing. In this manner, children's literature on socialism and capitalism tends to possess enthusiasm and idealism that adult readings consistently lack.

With regard to the general physical and psychological development as well as perceptions and attitudes, the stage of growing and becoming a young adult is vital considering that it forms a human as a social creature. Therefore, children tend to transfer their beliefs and philosophies to the adolescence, thus impacting their future. Nonetheless, Lowry's fiction reading *The Giver* suggest the option of resisting sometimes hilarious and unreasonable cultural dogmas, like in socialism, and triggers the personalization of public opinions and social norms just in the middle of ideological confinement.

2. The Historical Background of *The Giver*

The Giver by Lois Lowry is a dystopian novel for children that was published in 1993. It is considered to be one of the most "challenging" literature pieces in educational facilities across the country due to the numerous petitions to eliminate it from school libraries and programs. Regarding the times when the novel was written, the cultural and socio-political environment was quite turbulent. This decade has observed the Gulf War, the escalation of the South Africa apartheid, and the introduction of the general access to the World Wide Web [4]. It was the era of the overwhelming development of Postmodernism. Roberta Trites, the literary critic, believes that the children section of literature "had emerged as an aspect of postmodernism and depicts some tension between individuals and institutions" [5]. Thus, Lowry appeals to this tension in *The Giver* and literary glorifies the young generation promoting own individuality despite the tenacious control of various institutions and the ubiquitous ideology.

3. Dystopia and Utopia in the Context of Socialism

The notion of dystopia can be clarified by engaging in the exploration of the utopia, which was applied for the first time by Thomas More for denoting the island where his view of the ideal society was embodied [2]. Thus, "literary works that critically examine both existing conditions and the potential abuses that might result from the institution of supposedly utopian alternatives can be seen as the epitome of literature in its role as social criticism of socialism" [6]. Politics is a default element of the dystopia as far as it is integral to any potential representation of the future or past civilization. At the same time, it is seemingly dystopian considering that it is "the art of imagining and implementing or avoiding a certain future, while political processes easily turn uplifting futuristic expectations into dystopian threats" [5].

The rationale behind the thriving dystopian literature can be attributed to the event that took place in the 20th century like horrendous and prolonged wars, barbarities of totalitarian Nazi German and Stalinist Russia, as well as nuclear genocide. This time provided people with the striking example of executing the presupposed ideal communist model of the society in the Soviet Union, which averted proceeding with exploring utopian options in communism. The evident phenomena and horror of the 20th century serve as memorable proofs of the havoc that naturally occurs whenever illimitable authority is in charge. Therefore, numerous works of this period tend to depict the back side of socialism if it would be wholly enforced in the community of humans led by their own desires and beliefs [7].

The criticism of the social and political system in *The Giver* is backed by Postmodernism, which is the ideology accounting for tendencies in perspectives during the late 20th – early 21st century [8]. It has found its place in the dystopian literature on the matter of socialism and capitalism dues to the language concerns as fundamental attributes prompted by ideology. Postmodernist convictions disregard politics and community systems with regard to their potential adverse effects and the subtle and sneaky manner it is implied to be achieved.

4. The Reflection of the Social and Political System in *The Giver*

The Giver is implied to depict the deep essence of the world where wars, poverty, crimes, dogmatism, and bigotry as phenomena have been erased. This utopian civilization strives to cultivate "Sameness" where every individual is non-discriminatory, uncolored, unprejudiced,

and without distinction, while everything is balanced and proportionate. However, this superficially quintessential social system presupposes the substantial incongruities, which ultimately turn to be paramount. The natural emotions like love, sympathy, hate, and empathy that are perceived as the human's second nature by default are suppressed while all cultural attributes that are believed to be inherent in the educated civilization are completely eliminated from the community [9]. The latter include music, theatre, art, and literature. To enlighten on the apogee of the social "dullness", it is worth mentioning that even color was embraced by the oblivion.

To preserve the environment of the absolute security and "sameness", the Elders authoritatively manage the life of the common populace even in the most tedious daily routines just in order to avoid the latter reaching "inappropriate solutions". To be precise, even the type of a job and the life partner are determined by the State. Besides, these "perfect" social and political norms have been so deeply established as the second nature in the community that, as stated by Jonas, the main hero, "considered rude to call attention to things that were unsettling or different about individuals" [10]. This "sameness" taken to its highest extent was obtained and programmed as the social and political system, though it invalidated the possibility to make personal decisions and act according to the human norms.

Though this fictional dystopia depicted in *The Giver* is dramatized and made excessive, this perception of such an "equal" social and political system takes its place in the conditions of the modern civilization. This novel spotlights the coercive efforts to polish the community, which naturally make the latter shrink and abate, thus causing the outstandingly preposterous society. Such a state of affairs follows the collective socialist and totalitarian notions of Marxism, even though expressed in a bit exaggerated manner. Thus, Lowry is eager to promote the ideas that free humanity should imply and recognize an individual choice, which is divergent from the dystopian social and political system suggested in *The Giver*. Only the former kind of the civilization enables achieving the apex of humanity and the prospering populace.

5. The Strength of the Ideology in *The Giver*

When Jonas is trying to reveal own nervousness due to the Ceremony to take place, his family eagerly convinces him that Committee is always aware of the proper things that have to be accomplished, which is the striking example of the unconditional trust. Parent of the main hero, being the impersonation of the whole adult part of the community takes the action of Elders for granted and with dedicated and overwhelming respect [11]. The latter are perceived to be infallible and omniscient while the common populace in the society is implied to be reverent and credulous. Such unilateral beliefs cannot be the result of natural process within the community; only the mighty ideology with the emphasis on the persuasion is able to reach such an outcome.

The Elders lead the permanent close scrutiny and investigation of children in the course of their upbringing and education with the purpose of determining their "proper" profession. The authority at the Ceremony states that it is aware of every minor step taken by a child while the elder rest of the community is immersed in the ideology to such a tremendous extent that it is simply unable to determine any defects of the system.

The ideology of the collective adherence to the imposed order and law is turned to the moral standard, which signifies the highest point of the whole-encompassing propaganda. Thanks to the deliberate cultivation, the conscience of a person does not accept anything

except precise directives of the authority. The rules are strict to the highest measure possible as far as even rudeness is considered a crime. Such law system request engaging in various activities that otherwise would be denoted as volunteerism. Thus, Jonas mentions an exclusive case when a person did not manage to reach the required number of hours dedicated to volunteering and was publicly dishonored and clouded in terms of his future perspectives. *The Giver* preserves the application of disgrace and guilt as methods for maintaining the ideology.

6. Ideological Language in *The Giver*

Lowry submits the fixed notion that any strict social and political ideology transforms the language making it the paramount method for controlling and "educating" the populace. To be precise, *The Giver* has vivid examples of such language manipulation: the name for an infant is picked randomly while beforehand a child has a number assigned. Here the name provided by the authority is a way to promote and strengthen propaganda while the current real culture values it as an attribute of a person's identity. The Giver himself strives to resist this side of ideological oppression by refusing to use the name provided by the Committee.

Furthermore, the novel contains common words that are, however, capitalized. It is made to highlight the fact that such terms are rather applied as euphemisms to hide its controversial or even unpleasant and unacceptable nature behind it. For instance, "Release" is used to replace the Committee's practice of "lethal injection" because the former implies mercy and proper treatment of people.

The author includes antonyms as a powerful language tool as well. Hence, Jonas discovers the true meaning behind some notions that his society indulges [12]. It is to expose the difficult truth urged by political and social awakening. The deeply ideologized society enjoys antonyms to avoid the discomfort topics that may prompt individual thinking.

7. The Role of the Giver in Understanding Socialism and Capitalism

The Giver serves as a catalyst and determination of the children's self-identity, which is enabled by the fact that this person is isolated and is partially allowed to disagree with the ideology and propaganda; in its extended meaning, the phenomenon of the Giver is the representation of a group of people that rebels against socialism or any other type of the restricted social and political system. This hero is the manifestation of the role of the teacher not only to Jonas but the young reader as well [13]. Thus, he is the voice of old times that were embraced by the oblivion and the only person that is still able to awaken the divergent thinking and the personal liberty in hearts of the unconsciously oppressed. In the pedagogical sense, the Giver is the manifestation of "wise old man" that sparks the self-determination of children upon their transition to the adolescence; at the same time, the same personality can be regarded as the artificial limitation prompted by the social ideology to edit the personal development of a child in the direction advantageous to the official power.

The substantial role of the Giver urges the dilemma of the Lowry's intention to represent the young generation as being able to protest against unethical socio-political ideology or system. Thus, the presence of this hero in the novel implies that the author's informed prognosis that only the youth is able to become the nucleus of the transformational process of the troubled society immersed in the strict "sameness" and total propaganda.

Conclusion

To conclude, literature is an effective tool of explaining various notions including even such extended ones like politics, social policy, propaganda, ideology, capitalism, and socialism, particularly to children and the youth as far as this group of readers tends to probe and scrutinize characters and situations from the perspective of their own. The latter two terms, though represent the complex system of beliefs, regulations, perceptions, and laws, can be transmitted to the minds of young generations upon impersonating the typical attributes. Lois Lowry's novel *The Giver* is a striking example such a piece of art that discovers the topic of socialism and utopia through the detailed heroes that manifest the potential tendencies in the social structure of the restricted community. The reading represents the limited essence of the society where wars, poverty, and crimes have been forcefully eliminated. Thus, it makes the reader search for the incongruities in this "ideal" civilization.

The Giver implies the world that socialism was striving for, trying to recreate the sophisticated methods of controlling and upbringing the populace. The ideology and the propaganda appear to be strong and comprehensive. The author even managed to exemplify the dexterous usage of language tools just to ensure that every single aspect of a life in the community is covered.

The most complicated seems to be the role of the Giver as it can be interpreted in numerous ways. The author hints that particularly this hero is a mentor for the young generation in their potential rebels against strict limiting social systems while he simultaneously serves as the impersonation of the outdated element of the new flawless world imposed by the official power, which strongly resembles the essence of socialism and totalitarianism.

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ENGLISH AS A GLOBAL CURRENCY: LOCATION AND RELOCATION ISSUES

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Abstract

The worldwide spread of English variations raises the question of ascertaining their linguistic and cultural identity against a set of objective criteria. From a process-oriented perspective, their dynamics is envisaged as ongoing development and stabilisation, as departing from the Anglo-Saxon roots. Under the circumstances, geographical considerations, translated as the relocation of English, should be overridden by linguistic ones while promoting the idea of mutual intelligibility in communication and of the fact that "global" and "English" collocate closely.

Keywords

relocation; International English; functional adequacy

Introduction

The paper is intended to answer the following research questions:

- Why does English vary at the global level?
- How does English vary at the global level?
- What are the main (re)location issues?

The working hypothesis is that English is the most widespread international language, having taken ascendancy for several decades. Two "interrelated focal points" should be considered when discussing the status, size, shape, role and functions of the English language: the rising of English as a *lingua franca*, and its (post)colonial legacy in the wake of independence, resulting in local varieties [1] (p. 2). Therefore, the use of English in its many varieties cannot be envisaged in a social vacuum, *per se*, but in close association with the users' asserted identity as well as with their ideological and axiological make-up.

1. Custody of English

Discarding parochialism and adopting a decentralized, more egalitarian and democratic perspective, the fitness for purpose and ownership of English in different parts of the world is not questionable at all. Nevertheless, as far as its codification is concerned, two stances prevail, namely *Englishness*, referring to the British variety, and *Americanness* in its New

World variety [2] (p. 222); moreover, English remains largely Eurocentric and it is recognized in these two Western canons whereas "Asian and African canons" are far from being "necessarily accepted or recognized" [3] (p. 176). One possible explanation lies in the lack of uniformity of Asian and African indigenized varieties "emancipating themselves vis-à-vis British and American standard English" [4] (p. 142).

The global linguistic ecology is featured by hybridity, a large number of the English non-natives (who outnumber native users) belonging to bilingual or multilingual communities and displaying different levels of proficiency. It is what mainstream literature labels *code switching* and *code mixing* as "integral to most people's linguistic *modus operandi*", English being "often part of the mix" [1] (p. 10).

The question of the complex and multifaceted ownership of international English goes beyond its instrumental or utilitarian value, being equally a matter of social and professional pride, not relying on its size or spread. In this climate of opinion, the development of English as a *lingua franca*, in the custody of its users, should be regarded as having a sufficient degree of internal consistency to ensure intelligibility in spite of local variations.

On the other hand, the more egalitarian and democratic perspective mentioned above should not underpin excessive tolerance towards deviance from the norm in non-native varieties of English, since it will be counterproductive. Things are even more complicated since there is work in progress regarding the notion of *standard international English* (which should not be dismissed, in our opinion) and regarding the establishment of norms that should govern the linguistic behaviour of non-native speakers.

More than three decades ago, in his famous categorization of English varieties as pertaining to the *Inner Circle* (native speakers in the UK, USA, Australia, New Zealand), the *Outer Circle* (where English is used as a a second language alongside the vernacular(s) in postcolonial settings) and the *Expanding Circle* (where English is the language of choice, a foreign language not enjoying an official status in the country) Kachru advocates that the question of normativity is dynamic in nature. Admittedly, the *Inner Circle* becomes "norm-providing", the *Outer Circle* is "norm-developing" and the *Expanding Circle* is "norm-dependent" on the *Inner Circle,* which, in fact, is an acknowledgement and acceptance of other (more obscure) institutionalized varieties of English and a dismissal of a monochrome standard and of any deficit theory in favour of the pragmatic realities and sensitivities [5] (pp. 16-17). It is noteworthy mentioning that Kachru explains that his model of *Concentric Circles* is not intended to show the superiority of the *Inner Circle*, but the "historical source" or "the starting point in Britain for the diffusion of the English language [9] (p. 219). The model is praised for securing cohesion within the Inner Circle, based on the fact that all the native varieties of English, even if not highly similar, are of "Anglo-Celtic" origin [10].

It is at the same time and in the same spirit that the plural *Englishes* (of the otherwise uncountable noun, gaining wide currency in the late 1980s) is coined from a relativistic and pluralistic perspective in order to legitimize these varieties around the globe beyond the descriptive level, as well as the attempts to deculturalize English: "There is no doubt [...] that the 'World Englishes' enterprise [...] is often about a perceived aim of decolonizing English or deculturizing English outside the "Western World" in a vein similar to that in which postcolonial studies in literature and anthropology operates" [6] (p. 504). The deculturalization process in the spread of English across territories should be rather understood as localization and acculturation in various communities, i.e. appropriation and adaptation to the local needs and conventions, affecting the grammatical structure and the

overall use of the language, holistically integrating phonological, morpho-syntactic, semantic and pragmatic aspects.

Hence, deconstruction is followed by reconstruction on account of the fact that Englishes involve "sounds, rhythm, words, processes of word formation, phrases, sentence patterns, idioms and metaphors, and discourse structures and strategies", on a par with "varied genres, conventions of politeness, code-mixing and switching, and new canons of literary creativity" [7] (p. 177) as an expression of the nexus of socio-cultural relationships or contexting.

2. English deictic vitality

"In what seems to be a deictic impossibility, there is sometimes a sense that even though English may be physically located *here*, it really belongs *there*" [1] (p. 12). In this spirit, several scholars point out to not only to the range or in-breadth dimension (on the horizontal axis), but also to the in-depth one (on the vertical axis), in connection with the roles and functions of English in various fields of activity such as education, administration, mass media communication, international trade, etc. as a "*super partes* national *lingua franca*" [8] (pp. 91ff). More precisely, the range of English encompasses leisure activities (travel), academic life, career pursuit and development, social life and home or family interaction. Vertically, we can assign English to different levels: no education, pre-university education, higher education and postgraduate [1].

The relocation of English or its re-rooting can be assessed according to the degree of acculturation, as capitalizing on and at the same time deviating from the Inner Circle norms - Figure 1 below illustrates the link between the English language and its historic capital [1] (p. 52).
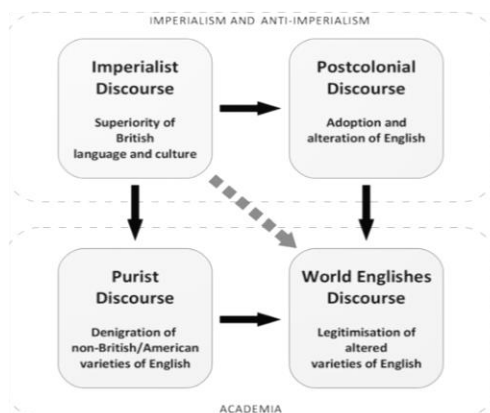
Figure. 1. The ideological locus of World Englishes

As recorded at the beginning of the new millennium, English tends to be used as a first language by an ever increasing number of people in the Outer Circle, whereas immigration has shaped the linguistic repertoire in the Inner Circle, which makes linguists revisit the geography of English and suggest that person-oriented models of English should replace geography-based ones [11]: "The form of this English is negotiated by each set of speakers for their purposes. The speakers are able to monitor each other's language proficiency to determine mutually the appropriate grammar, phonology, lexical range, and pragmatic

conventions that would ensure intelligibility. Therefore, it is difficult to describe this language a priori" [12] (p. 925).

Allegedly, the English varieties pertaining to the Expanding Circle, which, nevertheless are becoming more firmly established, still enjoy lesser recognition, and implicitly, they have been understudied - a step forward would be to build large reliable corpora for documentation and analysis purposes, i.e. there is need for a comprehensive and empirical account of *International English / English as a Lingua Franca* as a denationalized model of English language description.

To this end, Seidlhofer suggests bridging this "conceptual gap" by drawing on the findings of the scientific investigation of "indigenized varieties of English" [13] (p. 150); conversely, the examination of International English could inform research on the unprecedented phenomenon of English in the world and on language in general.

Other scholars claim that the descriptive and functional models of the common language should have the notion of *mutual intelligibility* at the core (at the phonological and lexico-grammatical level) so as to enhance communication between speakers of different first language backgrounds [14]. In other words, the "emerging" International English should be conceptualized and legitimized "in its own right" and "described in its own terms" [15] (p. 2). Furthermore, the interest in the code appears to be sidelined by a renewed attention to accommodation strategies, i.e. to language users' undertaking pragmatic behaviour, involving a shift from the "what" to "how", from a product-oriented perspective to a more processual one, the interpersonal dynamics of the interaction between speakers of International English being "epitomical of the role of local appropriation in globalization" [16] (p. 349).

Dewey warns against the danger of "continually freezing English spatially and temporally" while raising awareness of "the current heightened diversification of English", of its fluid state and of the cases of linguistic innovation that shape International English due to "the dynamic set of undeterminable resources" exploited for communicative purposes [16] (pp. 348ff). It is arguable if linguistic innovations (such as the use of the definite article to highlight that something is considered important, the zero article use being associated with less important things) are established as such until they are codified in a consistent manner, otherwise risking being termed *errors* instead of *differences* or *innovations*. To put it crudely, in order to be recognized English varieties, even if worldwide diffused, need to reach a certain level of development and stabilization. Even more importantly, this rebalancing has to take place "both on the world stage and within each individual's linguistic repertoire" [1] (p. 132).

Conclusions

To sum up, it is difficult to ascertain when and how a speech variety constitutes a different language in the absence of objective criteria as overtly admitted by many scholars: "We speak of Dutch and German as two separate languages, although some dialects of German are very close to dialects that we call "Dutch" and are not mutually intelligible with others that we call "German"" [17] (p. 15); "what does it matter if a few thousand linguists are convinced that Serbian and Croatian are the same language, or that Chinese is a family of distinct languages, when umpteen millions believe the opposite, and it's on their lives that the question has a direct impact?" [18] (p. 26). The answer seems to be provided in the following commonsensical statement: "so long as people believe that their way of speaking constitutes

a language in its own right, there is a real sense in which it is a real language", International English being the case here [18] (p. 27). The recognition of linguistic diversity, of a "multiple worldview" should be coupled with "an ethics of difference", "context sensitivity" [19] (p. 18), functional adequacy and faith in the future of English as a mutually intelligible language.

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FOREIGN WOMEN IN VICTORIAN LITERATURE

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Abstract

As industrialisation spread throughout Britain, it was common that the novel became a means of portraying life and its social and moral values familiar to the readers. Thus, the Victorian novel became greatly known for its concern for the social problems of the time, turning to be realistic, thickly plotted, crowded with characters, and extended. During the Victorian period women's roles became more defined. The female condition moved from the feeble *Angel in the House* to the invincible *New Woman.* This paper explores the nature of the foreign female characters, being concerned primarily with the different reception of the Other regarding these women in Victorian England. In this way, we will analyse some forms of otherness, including the portrayals of the Gypsy, the African and French women, making reference to literary works of writers such as Charles Dickens, J. Sheridan Le Fanu, Charlotte Brontë and Joseph Conrad.

Keywords

Victorian Novel, feminism, *Angel in the House, New Woman*, foreign women, alterity, identity

Introduction

Far from having been invented by the Victorians, but having taken shape in the eighteenth century with the works of Daniel Defoe, Samuel Richardson, Henry Fielding and Laurence Sterne, the novel assumed such a significance and importance for the Victorians that turned this era into the golden age of the novel. "The Century of the Novel", as it was named, addressed to a reading public, who had complete access to the printed text. This access was facilitated by the publishing procedures of the age which fully responded to the demands of the readership. The nineteenth century was indeed the glorious age of the English novel, with Charles Dickens as its foremost representative. Much of the novelists' work was of "high standard" so that the middle years of the 19th century were seen as 'the richest in the whole history of the novel". [1] (p.30)

Numerous critics have interpreted and evaluated Victorian fiction, starting with Lord David Cecil, a representative of the so-called Humanist School of criticism. Writing in reaction to contemporary taste, Cecil embeded a humanistic view of literature and bolstered novelists on the grounds of their "knowledge of human nature" and "their creative imagination" [2]. *Feminist Criticism*, which has flourished since the late 1960s, is another important lens for viewing and interpreting literary texts. Generally speaking, the early feminist critics such as Kate Millet and Ellen Moers emphasized men's attitudes to women and foregrounded the history of male dominance and oppression. Later, the attention was drawn on the evidence of essential femaleness in the literary text and the Victorian novel has been a spotlight for this approach of critical discourse. [3]

1. The Victorian female upsurge from the domestic *Angel in the House* to the invincible *New Woman*

Based on the premise that the women's role mattered as much to the Victorian writers as it did to the critics, it is worth mentioning the female progress from creatures of a limited domestic sphere to late Victorian free-spirited, educated and independent figures. *The common image of the perfect wife, known as "the Angel in the House" was a devoted woman, who was submissive to her husband. [4]* In the Victorian *fin de siècle –age of prodigious change and of extraordinary complexity*- a new atmosphere of freedom emerged *with regard to the women's position by increasing the number of available opportunities to them in a male-dominant world.* The female condition moved from the feeble *Angel in the House* to the invincible *New Woman.*

Early examples of the New Woman in fiction include Lyndall in Olive Schreiner's *The Story of an African Farm* (1883); and Nora in Henrik Ibsen's *A Doll's House* (1879), a woman who leaves her husband to pursue her own desires. Thomas Hardy explored the place of the New Woman in his *The Woodlanders* (1887), where a woman whose excellent education leaves her intellectually isolated from her family and friends, and *Jude the Obscure* (1895), in which Sue Bridehead bears Jude's children but refuses to marry him, thus incurring the wrath of society. After the death of her children, Sue receives what she regards as divine punishment for her 'sins'.

2. Alterity and Foreign Women in the Victorian Novel

Completely aware of the fact that an approach to the British Empire's *Others* could only start from the precise kernel of England, it is of highly importance to examine the existence in Victorian society of such nations which proved to be there for centuries – the Irish, the Jews, the Gypsies and the African. The 'Other' alludes to any person the Victorians designated as 'other' to themselves – concerning different foreign languages, religions, cultures, skin colour, and 'generally, strange ways.' Straightforwardly, there is the Victorian 'self', and the foreign *Other.*

Literary depictions of *the Other* became visible in every genre, but predominantly in the novel, which more than any other form of writing of the period endeavoured to examine and represent the Victorian socio-political stratification. Critics have usefully analyzed the novelistic portrayals of each form of Otherness, considering, for instance, portrayals of the "Irish," the "African," the "Jew," the "Indian," the "Oriental," or the "Scot." [5] As we will see, while Victorians attempted to relate different kinds of Otherness to one another, they made both great and subtle distinctions between different marginalized groups. The foreign

women presence also deals with the Other in Victorian literature from different perspectives: cultural, social, political.

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

This widened polarity of thinking was, in part, responsible for the portrayal of the French women in these novels as representing 'the Other.' These women are judged for their absence of Englishness and they are criticized, not so much for their deeds, but for the fact they are of French origin, and consequently, they are perceived as dark enchantresses who are dangerous and evil.

In Charles Dickens' *Bleak House,* Mademoiselle Hortense, the French-born maid of Lady Dedlock, a minor character with a significant role, undeniably represents the conception of passion and danger connected to French ethnicity. This is highlighted by the fact that the main feature of her personality is a general quickness of speech and temper. Esther exhibits an innate fear of Hortense when they first meet: '"I drew back, almost afraid of [Hortense].'" [6]. Hortense links her own passion to her French birth: '"I come from the South country, where we are quick, and where we like and dislike very strong.'" [6] (p. 368)

Rife with images of the mysterious and the supernatural, Sheridan Le Fanu's Gothic novel, *Uncle Silas,* limns a French woman at the heart of intrigue. Like Dickens' Hortense, Madam de la Rougierre, the grotesque representation of an "evil" governess, "is French, itself a kind of shorthand for immoral, overly passionate, and mercurial behavior" [7]. Madame de la Rougierre is criticized more for her unnaturalness (which is associated with her Frenchness) than for her act of crime. In the character of Madam de la Rougierre, Le Fanu mingles the distrust of the French with the Victorian suspicion of the governess. [8]

As the female individuals of the nineteenth century occupied a position of duality within the Victorian culture, being either pure or ruined, familiar or foreign, Charlotte Brontë engenders some French women in her *Jane Eyre.* At Thornfield, Jane finds herself in a French-speaking community, a kind of sisterhood composed of Adèle Varens - the illegitimate child of the French opera dancer Céline Varens, who lacks discipline and intellect-, and her maid Sophie, "tight-lipped and distant" [9] (p. 94), and says no more than 'bon soir' when Jane returns to Thornfield after her aunt's death. Jane Eyre describes her French teacher as "harsh and grotesque".

Some critics have remarked a coded presence of French in the name of the eponymous heroine. Her initials compose the French pronoun 'je' and therefore introduce her as a first person narrator, who is identified as 'J.E' in her correspondence with her future employer at Thornfield [8] (p.73-75). Another French character is Madame Pierrot who is the French instructor at Lowood. Furthermore, Rochester's houseguest, Blanche in *Jane Eyre,* recalled her French governess's "raging passions" [9] (p.151).

2.2. The Gypsies in Charlotte Brontë's novels

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

antithetical feelings of fear and fascination in non-Gypsy population and due to their "eccentricity and unconventionality" they are regarded as outsiders. [10]

In *Jane Eyre*, Edward Rochester's *otherness* has unexpected dimensions. First, he is haunted by his past in the West Indies, where he had married almost unwillingly Bertha Mason, a mad Creole woman from Spanish Town, Jamaica. Bertha is the representation of the foreign woman whose heritage is madness: "Her mother, the Creole, was both a mad woman and a drunkard!" [9]. Secondly, the female protagonist herself – already acquainted with French, and learning German – is influenced by her newly-discovered cousin, reverend St. John, to abandon German and start learning Hindustani and thus be able to follow him to India as a missionary's wife.

The mysterious Gypsy woman, who interrupts the party at Thornfield and demands to read the fortunes of just the "young and single ladies" in the room, - Rochester in disguise-, is described as "the old crone", and "the rigorous Sybil" by Jane; "a real sorceress!" by Frederick Lynn; and "old woman", "a shockingly ugly old creature , almost as black as a crock" by Sam. The old Mother Bunches, a gypsy woman, is Rochester's alias when he is disguised as a gypsy fortuneteller. [9]

2.3. African Female Characters in Joseph Conrad's Heart of Darkness

Joseph Conrad's *Heart of Darkness* is regarded as an exemplification and representation of the African Women and the approach of the Other in Victorian fiction. Throughout the novella, the African "others" are displayed as the dark side of Europe. This explanation may appear to bolster the image of the Europeans who consider themselves to be more superior, civilized and intelligent than the Africans. This brutal relationship clearly justify the idea of "otherness", where the natives were regarded as "other", different and inferior.

In this literary work, Marlow appears to have no close female persons in his life. Apart from his Aunt— whom he treats with little respect regarding her intelligence— Marlow seems to have no feminine ties. Furthermore, the female figures are not named in the novella and are only referred to by their relation to a male character—Kurtz's Intended, Kurtz's African Mistress and Marlow's Aunt. This absence of names may involve that the distinction of the women in the writing depends fully on their relation to men and not as singular individuals. In spite of the fact that Marlow omit to state the names of the women he encounters, their physical appearance seems to be something that is worth mentioning. For instance, when Marlow unexpectedly meets the African woman in Congo, he describes her as being "a wild and gorgeous apparition of a woman" [11] (p. 55). This attractive and beautiful woman is Kurtz's African mistress, a powerful presence in the novella, who not only displays a significant influence over Kurtz, but also she produces a sense of fear in others (the Russian).

In comparison to the European women that he has encountered, Marlow portrays the African woman as being ethereal due to her allure despite her ancestral background and visible absence of refined culture. He clarifies that, "she was savage and superb, wild-eyed and magnificent," exhibiting an appreciation of her appearance but describing her as "savage" because of her skin colour [11] (p. 56).

Conclusions

The representations of the foreign women can be divided into different classes starting with the educated female characters and going on with the fallen, the criminal and the mad ones. For example, we examine the French governesses from *Jane Eyre*, *Bleak House and*

Uncle Silas as educated female characters, Bertha Mason as a mad Creole woman and Madam de la Rougierre as a criminal woman of French origin.

However, regardless of how a woman was characterized, whether she was labeled as fallen, mad, or bad, without a doubt, she held a fascination for the Victorians. The ideal Victorian woman, or the "Angel of the house"was defined by her role within the home and by qualities like innocence, patience, purity, self-sacrifice, modesty and altruism. Their fusion of passion, eroticism, and danger served to spark the Victorian imagination.

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MAGIC AND MYSTERY POWER IN JOHN FOWLES'S "THE MAGUS"

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Abstract

John Robert Fowles was an English novelist of international stature, critically positioned between modernism and postmodernism. His work reflects the influence of Jean-Paul Sartre and Albert Camus, among others. Fowles was in fact, despite his great fame, an admirable example of a writer struggling not to become a literary monolith in his lifetime. He often seemed more preoccupied with aiding new generations of writers, than with contributing to his own crown of prizes. John Fowles'*The Magus* follows in kind with the novels of the Modernists. Fowles's second novel, *The Magus*, drew from Shakespeare's *The Tempest*. It is a story about Nicholas Urfe, who escapes his latest love affair on the Greek island of Phraxos. There he meets the demonic millionaire Maurice Conchis, an ingenious trickster, the Prospero of the tale, and falls in love with Lily, Conchis's dead fiancée or an actress portraying her. Conchis is the master of magic and hallucinations in the 'Godgame', into which Urfe is drawn and reflects the literary game that the writer plays with the reality. Fowles interweaves in the story Greek myths, psychoanalysis, and shifting explanations of the mysterious events. Finally, Urfe breaks free from Conchis's power, and chooses what is real over fabulation. Elaborate, complex, and often criticized for being pretentious, Fowles's novel drew heavily on Shakespearean and Homeric allusions, which gave the work the aura of myth.

Keywords
John Fowles, magic, power, mystery, fantasy and game, *The Magus*.

Introduction

Shy, hating to be in the middle of the crowd or in the public eye, though paradoxically wanting to be understood and appreciated, John Fowles surprises us once again through his masterpiece, *The Magus*. The novel is not only a book, but also a puzzle impossible to

besolved, a god-game psychodrama involving the construction of a parallel fantasy universe. It is a book that plays with the reader's mind.

1. "The Magus"

The Magus (1966) was welcomed by the *Sunday Telegraph* "being a major work of mounting tensions in which a human mind is the guinea pig" (telegraph.co.uk). The human mind in question may just as easily be that of the reader as of the protagonist Nicholas Urfe, as almost every chapter ends with a cliffhanger and a sudden surprising shift of meaning. It is a novel intricately translated "into an omnifarious masque and a proliferating orgy of mythology and literature" (Sanders,1994: 618).

One of Fowles' most insistent themes is the power of mystery. 'Every answer is a death', says Conchis (Fowles, 1966: 322). According to Fowles, mystery gives energy, because a mystery forces us to quest on after answers.

The life-giving power of mystery floods all of reality. Mystery squares well with Fowles's definition of man as seeker, or "everlack"; by discouraging the search for final explanations, it promotes means-oriented thinking. As Conchis says in *The Magus*, "'mystery has energy, it pours energy into whoever seeks an answer to it" (Fowles,1966: 235). The existence of mysteries is, in a sense, more important than their solution, because the absence of certainty refocuses our efforts. Man stops fighting the truth that reality is fundamentally mysterious and starts to work with, rather than against, nature.

To Fowles, the female is the bearer of mystery. It is evident throughout his work – as Nicholas describes it, "that one great power of female dark mystery and beauty". In *The Magus*, Conchis affirms this central concern. He tells Nicholas, 'Men see objects, women see the relationship between objects. Whether the objects need each other, love each other, match each other. It is an extra dimension of feeling we men are without' (Fowles,1966: 310).

The Magus drew from Shakespeare's *The Tempest*. It is a story about Nicholas Urfe, who escapes his latest love affair on the Greek island of Phraxos. There he meets the demonic millionaire, Maurice Conchis, an ingenious trickster, the Prospero of the tale, and falls in love with Lily, Conchis's dead fiancée or an actress portraying her. Conchis is the master of magic and hallucinations in the "Godgame", into which Urfe is drawn and reflects the literary game that the writer plays with the reader. "All my life I had turned life into fiction, to hold reality away", Urfe says (Fowles,1966: 412). Fowles interweaves in the story Greek myths, psychoanalysis, Nazis, and shifting explanations of the mysterious events. Finally, Urfe breaks free from Conchis's power, and chooses reality over fabulation. Elaborate, complex, and often criticized for being pretentious, Fowles's novel drew heavily on Shakespearean and Homeric allusions, which gave the work the aura of myth. Fowles's intention was no less than to create a fable by which his protagonist – and implicitly the reader – might impose some order on the meaningless cosmos in which he exists. However, when Fowles published the revised version twelve years later, this point is left more ambiguous. The reader is left with the nagging feeling that by the end of the experience Urfe had, he has not become any wiser – he remains committed to his self-centered vision of the world.

Having attended Oxford and taught for a year at a public school, Nicholas decides to take a position as the English teacher at the Lord Bryan School in Greece on the island of Praxos. He meets a former teacher and is given the mysterious and unexplained warning: "Beware of the waiting-room"'. Nicholas is not deterred, but during the last few weeks before he leaves, he meets Alison Kelly, an Australian girl who is about to begin training as an airline

stewardess. It is a casual relationship, but each experience some regret as they go their separate way.

While Alison and London represent reality, the domain of the magus signifies the labyrinth of the fictional world within the real one. We may notice that the letters of "Conchis' also form a part of 'Nicholas". This would indicate that Nicholas is cast as reader and nascent author, a kind of Everyman, caught between life and the labyrinth – a favorite image of modern fiction. Nicholas, like the reader, runs through his labyrinth looking for the meaning at its center; however, this labyrinth has no center, providing answers to existence.

During his first six months on Phraxos, Nicholas finds the school claustrophobic, but the island beautiful. He has difficulty in forgetting Alison and he seriously contemplates suicide, but then the mysteries begin. Walking in the woods, he finds a gate to a villa with a nearby sign Salle D'Attente. One of his colleagues at the school explains that the villa is called "Bourani" and is owned by a rich recluse named Maurice Conchis. When Nicholas goes to visit him, he finds inexplicably that he is expected.

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

Mystery is a paramount ingredient in *The Magus*, in more than one sense: as Roberta Rubinstein writes in 'Myth, Mystery and Irony in John Fowles's: *The Magus*', (p. 329): "Fowles uses "mystery" in the novel in two ways: the unknown manifests itself as mystery in the sacred sense (the deeply symbolic aspect of experience, often conceptualized through myth) and in the profane sense (the "mystery" story).The beach is called "Bourani", which means, Nicholas learns, both "death" and "water". These two meanings anticipate the mythical experience of initiation and return…".

Nicholas is then sedated once again and awakes to find himself free on the island. Now the spell is broken. When he gets his consciousness back, he is lying in a ruin on a hill somewhere, and beside him is a gun. The invitation is unequivocal, but he chooses life. He is unable to find a trace of Conchis and the two girls and is unable to explain what happened to him.

Fowles most clearly exemplifies his equivocal attitude toward the role of art in the world in his portrayal of the artist-magician, Conchis, and his domain. Roberta Rubenstein has correctly identified the ambiguity Fowles shows toward Conchis and also his "uncertain relation to his fictional world"; however, she considers this "a main problem with the novel and perhaps a justification for complaints from reviewers that it was too much the intellectual puzzle".

When Nicholas returns to England, The Magus presents a model of the confrontation between the "domain" and the "world", which constitutes one of its most self-critical aspects. Although Bradbury claims that the novel "returns us to the day-to-day world conscious that the mysteries are not simply a theatrical extravaganza but a species of vision about our own needs and desires".

So, he returns to London with a small sense of the powers of illusion, but with a deep fear of never being able to possess reality. Life appears as a conspiracy in the service of art; innocent events are imbued with a new significance. Nor is he able to trust the simplest human relationships to be free of Conchis's manipulations.

Conclusions

John Fowles's *The Magus* can be seen as a paradigm of the relationship between art and life, and as such implicitly self-critical.

In this remarkable book, John Fowles presents us with a magus, a magician or enchanter, who has the power to manipulate the lives of others. But the real magician is Fowles himself. *The Magus* is a kind of literary kaleidoscope which the author constantly revolves, showing the reader a new reality, a new way with each turn. We become the willing victims of the author's magic spell, fellow pilgrims, on the stony, path of his enforced, painful journey towards self-knowledge.

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MULTIPLE ETYMOLOGY AND THE HISTORY OF ETYMOLOGY

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Abstract

"Etymology - history" is a new concept, on which multiple etymology is based. It underlies thorough aspects of the history of words, with the aim of determining how accurately their origin is. In etymological research, importance is placed on the thorough knowledge of the phonetic, morphological and semantic changes and adaptations of neologisms, reported in the historical age. The phonetic and graphical adaptation of some neologisms has always been closely linked to certain factors, such as the time of their penetration into the Romanian language, the degree of linguistic knowledge of speakers and the impact that a new term has had, from a phonetic and semantic perspective. Etymology-History provides clarification for various forms, modified following the process of adapting to the phonetic rules of the language Romanian literary in a certain historical period or to the characteristic phoneticism of colloquial language, as well as to the forms obtained as a result of the process of integrating certain neologisms to older words families. In the case of certain neologisms there may be several source languages, depending on the linguistic criterion. Conversely, in other cases, it is difficult to identify, if not impossible, the language from which neologisms originate in the Romanian language, since it is possible for them, in a formal or semantic aspect, of two or more languages, in the same historical period or in different periods. All this is based therefore on the etymology of the word history.

Keywords: neologisms, origin, etymon, criteria, influence, historical era

Introduction

"Etymology - history" or "etymology - word biography" is a relatively new concept, which has replaced the old paradigm of "etymology - origin". The concept of "etymology - history" appeared at the beginning of the twentieth century, within the historical linguistics practiced in France, Italy or England, taking on a great extent due to the theorizations of Kurt Baldinger (1959: 239), who defined etymology in the sense modern, as the biography of the

word. He speaks of his birth, which was exclusively etymology, as representing only the starting point. This modern concept of "etymology-history" has been embraced in Romanian linguistics and by Bogdan Petriceicu-Hasdeu, Sextil Puşcariu, Ovid Densuşianu, George Giuglea, Marius Sala, Cristian Moroianu and Victor Celac.

1. History etymology, basis of multiple etymology

Multiple etymology presupposes detailed research of the history of words in all its complexity, in order to determine as accurately as possible their origin, in other words multiple etymology is based on "etymology - history". Th. Christ, a staunch supporter of "etymology - biography", considers semantic word changes a fundamental component of current etymological research, specifying that a real and well-realized etymological study should not neglect any essential phenomenon from the semantic evolution of a word. (Hristea 1981: 258)

An essential condition in establishing an exact etymology is the knowledge of the immediate source of a lexical loan, a source which, when difficult to identify, makes waters for multiple etymology. Also, when a neologism has entered the Romanian language through at least two different branches, it is necessary to resort to multiple etymology. In most cases, a neologism has entered the Romanian language, simultaneously or in the times and even in different territorial areas, from two, three or even more languages, undergoing special transformations and adaptations from one territorial area to another, from from one epoch to another, one could thus assert that the respective neologism has a multiple etymology. Most cases of multiple etymology are found in neologisms or derivatives of the Romanian language, when they raise difficulties in opting for certain etymologies.

For an accurate etymological research, it is important to have a thorough knowledge of the phonetic, morphological and semantic modifications and adaptations of the neologisms, related to the historical epoch, in order to omit some approximations between some Romanian terms and their possible etymons.

2. Etymology of neologisms in the Romanian language

Establishing the origin, simultaneously or successively, of a word borrowed from two or more etymons belonging to different languages, with which the Romanian has come in contact throughout history, a fact proven with linguistic or, in some cases, extralinguistic arguments, is a linguistic reality. Thus, the multiple external influences, exercised simultaneously, suffered by the Romanian language, especially in the sec. 9th, led to the appearance of similar or similar loans, on different branches. The Romanian and Moldovan countries, through Greek culture, are directly influenced by the French language. Thus, in the Principalities, the French language is acquired, after the 1830s, by the intellectuals of that time, who were studying in France, so that the French language was used both in conversation and in correspondence. The study of the French language in the schools of Moldova and the Romanian Country, as well as the administrative-legal, literary and scientific translations, which were made later in the French language, favored the penetration in the Romanian language of a considerable number of words of French origin. With the increase of French influence, the neo-Greek loses ground and becomes less used, so that, once the generation that spoke it in its youth, it disappears, and it is almost forgotten.

Over the Romanian language, a small influence of the Italian language is exercised in the 19th century, through the few Italian scholars, but this has left no significant traces in the

vocabulary of the modern Romanian language. However, the influence of the German language begins to become more intense, this being explained by the studies that many intellectuals from the Romanian Country and Moldova had made at universities in the German linguistic space, as well as by literary, and especially, scientific translations, from the German language. The influence of the German language is heavy, throughout the whole of the nineteenth century, in Transylvania, Banat and Bukovina. In Transylvania, Latin and Italian came directly, on the one hand, due to the political and cultural movement known as the "Ardelean School", and, on the other, due to the Austro-Hungarian culture. From that moment, a large number of neologisms, of Russian, German or Greek origin, begin to enter into circulation, together with other Latin or Roman origin loans. This linguistic and cultural movement became so important that it contributed to the modification of the vocabulary structure of the Romanian language, as well as of its physiognomy. (Jury 2006: 1728). The Latin language has shown an overwhelming influence on the Romanian literary language, not only by transmitting a large number of neologisms, but also by the fact that Latin has played an important role in adapting neologisms to the Romanian phonetic and morphological system, especially of the neologisms of Romanic origin. . Thus, the study of Latin experienced a flourishing period in the 19th century, both in Transylvania, Banat and Bucovina, as well as in the Principalities.

In the twentieth century, French continues to be the main source of enrichment of the Romanian literary language, from the German language penetrating many neologisms in the technical-scientific field. Neologisms from English or Italian are reduced numerically, and after 1944, many words from Russian are introduced in Romanian.

The fact that until the first half of the nineteenth century, Romanian was under the influence of languages such as Slavonic, modern Greek, German, that is to say non-Romanic languages, but, an aspect not neglected, and under the influence of Latin, acquired by some. Romanian intellectuals with the usual pronouncement of the German language had as effect in that historical period the appearance of norms of adaptation of the neologisms, that is to say, of the loans from the non-Romance languages, as well as the loans, rarer, from the Latin or from the Romance languages. As an argument, N.A. Ursu (1965: 58) exemplifies the outdated forms such as: accent (current rom. Accent), logic (current logic), which do not necessarily come from Russian or German, although they have phonetic similarities with lexemes from the respective languages (Russian-акцент, агент, логика, German-Akzent, Logik), but they can also come from Latin or other Romance languages. There are also many neologisms that have phonetics similar to those present in words from Russian or German, but which do not find correspondents in these two languages, because, despite their phonetics, in these languages there are no corresponding terms: acid (rom. Actual acid), queen (current rom. queen). For the word *acid,* in Russian there is the correspondent *кислота*, and in German - *Säure*, and for *queen* in Russian there is *королева, царица*, and in German-*Königin.* In other words, we find in this situation loans from Latin, Italian or French, their forms being adapted from the phonetic point of view to the Latin pronunciation characteristic of the time when they entered the Romanian language.

After 1830, the influence of Latin and Romance languages on the Romanian language undergoes an intensification and new norms of adaptation of neologisms appear, defending the tendency to switch to the Italian tradition of pronouncing the Latin language.

Each neologism has its own history, which forces the lexicographer to a distinct etymological solution, but, as stated by Luiza and Mircea Seche (1965: 677-687), neologisms

with somewhat similar etymology can be grouped according to their origin, as well as the variants they had previously. Therefore, in establishing the multiple etymology of a loan, it is necessary to take into account the variants with a longer existence in the Romanian language. There are variants which themselves have multiple etymology, moving from the older to the present form by adapting the old forms to the phonetic and morphological system of the Romanian literary language. If we try to find within the multiple etymology an explanation of today's form and another explanation for the older variants, it would mean that for certain neologisms, a false etymology would be indicated. Within the history-etymology, which takes into account both the title-form and the variants of the neologisms, explanations are also provided for the various forms, modified as a result of the process of adaptation to the phonetic rules available to the Romanian literary language from a certain historical period or to the phonetism characteristic of popular spelling, as well as to the forms obtained as a result of the process of integrating certain neologisms into the families of older words.

Some neologisms that present difficulties in establishing their origin are those with multiple etymology and unique form, in which case linguists have often resorted to either quoting with "from" forms of foreign languages that could underlie the Romanian form. - "reason": from it. reason, germ Motiv, fr. motif, either when quoting with "din" a single foreign form that was considered the most probable, and of the other forms with "cf" - "minority": from fr. minority, cf. lat. MINORITAS, -ATIS, Germ. Minorität. In both cases exemplified above, the etymological solutions can be questioned, a first reason being that the order in which the foreign languages quoted with "din" do not reflect and do not respect the real history of the neologisms in the Romanian language. A second reason may be the possibility of placing the foreign languages mentioned with "cf" on the same line with the language quoted with "din", or even the possibility of removing them.

In some cases, several words with multiple Latin and French etymology are cited: unity, validity, value. Being the first quotation, Latin represents the essential etymology (unit> lat. UNITAS, -ATIS, validity > lat. VALIDITAS, -ATIS, value > lat. VALUE, -ORIS), and French (unity, validity,value) represents the complementary etymology. Essential etymology, in the case of multiple etymology, is when it comes to the first language from which neologism was introduced and when the form offered by this language has acquired a considerable social spread in a particular historical epoch. The complementary etymology co-operates with another etymological source and has a contribution approximately equal to it. Other times, the situation is inverse, for example French is indicated as an essential etymology, while Latin is a complementary but important etymology, with an equal input to that of French. In these cases, taking into account the social situation and the time when these words entered the Romanian language, as well as the orientation towards the French cultural space from the Romanian culture, the starting point for most of the words constituted the French form, but the form of the neologisms was determined by Latin and / or Italian languages, more like the Romanian language from a phonetic and morphological point of view. The French language, like its culture, is very important for the Romanian language, for its modernization process. From the historical point of view, it can be stated that the lack of mention in the dictionary of all possible sources, for certain neologisms in the Romanian language, is proof of the incomplete investigations of the history of such words that have entered the Romanian field. In this respect, the authors of the DLR have established, as their main purpose, a careful and detailed analysis of the attestations, in order to obtain a true "etymologies-biography" or "etymologies-history" of the words:

"By phonetic changes, two different words could end up merging into one, or one word being borrowed - at the same time or at different dates, in the same region or more, in the same style or in more styles - from different languages." (DLR, VI, 1965 : X).

Conclusions:

The phonetic and graphic adaptation of some neologisms has always been closely related to certain factors, such as the moment of their penetration in Romanian, the degree of linguistic knowledge of the speakers and the impact that a new term had, from a phonetic and semantic perspective. Thereby, we can observe that in the case of certain neologisms there may be several source languages, depending on the linguistic criterion, that is, depending on the phonetic, semantic and morphological particularities, but, in other cases, it is difficult to identify, if not impossible, the language from which the neologisms originate in the Romanian language, since their origin is possible, in formal or semantic terms, from two or more languages, in the same historical period or in different periods.

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MOTHERS AND DAUGHTERS
IN AMY TAM'S "THE KITCHEN GOD'S WIFE" AND "THE JOY LUCK CLUB"

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Abstract

This piece of writing focuses on the theme of 'Otherness' in Amy Tan's novel, *The Kitchen God's Wife* and *The Joy Luck Club*. The essay brings to discussion the fact that the novel advances all the characteristics of the theme of 'Otherness' proposing four specific peculiarities: the Sino-American female identity following the tale of Pearl, the In-group and the Out-group concept, the place of women within a patriarchal society, and the spatial heterogeneity of society. In the beginning, it approaches the theme of 'Otherness' between the American born daughter, Pearl Louie Brandt, and the mother, Winnie Louie, a Native Chinese. The paper underlies the alterity between the 'In-group' (the Native Americans), and the 'Out-group' (the Chinese). This connection is made by Pearl herself, who is hesitant to learn about her Chinese past. Then, I took into account the female struggle in a patriarchal society, concluding that there is a constant gap between Pear's life and Winnie's dreadful fate that deals with a so-called 'Good wife' acceptance. Last, but not the least, I dealt with the spatial heterogeneity of society, another very important characteristic of the theme of Otherness.

Keywords

The Kitchen God's Wife, The Joy Club, Chinese women, traditions, identity, race, stereotypes, struggle.

Introduction

The paper is intended to:
- Identify and describe the main points when talking about assimilation and ethnicity in the Chinese Diaspora
- Introduce the subjects of family, history and culture
- Emphasize the Iconic Figure of Mother as one of the Greatest Moms
- Identify and discuss about The Alterity between the Chinese and American Worlds
- Identify and bring to discussion the subject of Stereotypes and Faith within the Chinese Ethnic Organizations.

Chinese America is a part of the Greater Chinese Diaspora. The international migration among Chinese is centuries old: long before European colonists invaded the Asian continent,

the Chinese moved by sea or land, either seasonally or permanently, to earn a living and to support their families. Amy Tan offers a historical view of Chinese emigration as a basis for understanding Chinese immigration to the United States. Diaspora is reflected in an old saying: 'There are Chinese people wherever the ocean waves touch'.

Chinese Americans concentrate themselves mostly in urban areas: over half of them in metropolitan regions: New York, Los Angeles, and San Francisco. Any Tan's characters' settlement is in San Francisco as it serves as a gateway and a new urban centre of Asian settlement across the country.

1. Assimilation and Ethnicity

When talking about the Chinese immigration we are first stricken by the fact that the community is dominated by first-generation immigrants. The female characters from *The Joy Luck Club*, *The Kitchen's God Wife* or *The Hundred Secret Senses* come to prove this phenomenon. They have brought to America their ethnic organizations and ethnic social networks which are undisputed no matter what. Eventually, when these familiar **networks lack, they make them out so that they become 'sisters, aunts, uncles, cousins'.** For instance, after a lifetime, Pearl, one of the main characters in *The Kitchen's God Wife* finds out that her mother has made up for her an aunt, Helen, two cousins, with whom she has no blood connections, and more than that, a father, Jimmy Louie, who brought her up, and finds out that her father is a dreadful Chinese about whom nobody had talked before. They are all characterized by pervasive racism, discrimination, lack of English-language proficiency or information about the new homeland.

2. Family, history and culture

What is new about this Chinese community is the fact that they were expected to assimilate the American traditions and way of living, as all the immigrants have done, but they do not. They do not do the Africans or Mexicans' way. They continue to bring their identity over the time; they keep their traditions and superstitions alive. America is an open pot, but the Chinese world has remained untouched by Americans' temptations. They follow their own rules which are not to be offended. They deny their country, but at the same time they love it so much. It is valued, uncontested and always in their heart. Their community sometimes seems to fade into significance.

Members of the second or later generations are unlikely to accept Chinese traditions as they feel as the Other, as the unaccepted, the negatively judged against the dominant group, the Americans. Winnie's daughter tries effortlessly to negate her Chinese origins. She wants to be one of the crowds, to be American, to be Americans' equal, marrying an American guy, avoiding communication with her Chinese mother who was a strict Chinese, living far away from her mother. As she strives to become American, she has become Chinese.

This feature characterizes the entire Chinese diaspora. It is the second-generation problem. 'We can discover the others in ourselves, we can understand that we are not forming a homogenous and radically foreign substance of everything that is not self: I am another' (Todorov, 1994: 45).

There is a point in the novel where each of the major Chinese born American characters expresses anxiety over her inability to reconcile the Chinese heritage with her American surroundings. This is the very aim of Jing-Mei's journey to China. The daughters are genetically Chinese, and have been brought up in Chinese homes, but they also identify as American. Waverly, Rose and Lena have white boyfriends and husbands and they discourage

their mothers' old-fashioned traditions. They have been trying to escape the Chinese traditions – for instance, Lena would walk all day long with her eyes open to make them look American. Lindo would clap her hands every time her mother told her she did not look Japanese.

3. Mothers and daughters, pride and prejudice

In these two opposing worlds mothers and daughters struggle to find their identity. Even if the daughters obey their mothers, they are more comfortable in the American world, it is too tempting for them not to enjoy this glittering 'banned world' which, in fact, welcomes them. A symbolic scene happens at the saloon before the wedding when Lindo Jong goes accompanied by Waverly. One represents the new, the other the old. The mother wants to keep her haircut; she even threatens not going to the wedding. She teaches the power of invisible strength to her Chinese American-born daughter and Waverly succeeds to be the best in chess, due to her ability of hiding her thoughts and channel her powers. Waverly is a model of success, now an attorney. But she feels that she cannot rise to her mother's expectations when they talk about her white future husband.

Her fear comes from the fact that it was her mother's critical point of view that made her see her first husband (Marvin) with unpleasant eyes. She is constantly waiting to lose Rich from the same reasons. Her love for her daughter, Shoshana, teaches her unconditional love. Secondary to their competitive mothers, Jing-Mei feels rivalry with her. She lives with the fear that her daughter might be wooed by the opportunities of the American world, putting in danger her curiosity for the Chinese world. Lindo herself sees herself as too 'assimilated'. Talking becomes a tool and eventually they strike a deal.

4. The Alterity between the Chinese and American Worlds, a problem of Acceptance and Non-acceptance

The two extremely different words are deepened by different situations concerning women. Restricted women in China have to bear as many children with a smile on their face never complaining and always obeying, standing in the shade of a man. On the contrary, free American women are advised to have careers and children only if they want to, they are encouraged to become independent. Having had a tragic life as Chinese wife, the Chinese mothers know that their daughters can be truly happy only if they are brought up in a free country where women are encouraged to lead their own life, such as America.

Coming from these two opposing worlds, the daughters come to good terms with their mothers just later. The daughters want to have support from their mothers to be encouraged, to be kind. They feel that they are not accepted in the American society, they feel rejected, they feel like outsiders and they like to find comfort in their mothers. But, instead, they get mothers who want them to be respectful, and ready to be taught about the Chinese world that they value so much.

This gap reflects once again the great difference between the two opposing, contrasting worlds that is between Acceptance and not being Accepted. Only later, when daughters reach maturity, they start to see the world with different eyes, the same as Tan did after her mother recovered and took her to that Initiatic journey to China which will be first in a row of many other trips. It is not until the daughters reach full maturity that they understand the pressure that mothers had put on them.

Chinese mothers are strong and willful and are characterized by the stubbornness to create happiness and success. They do not focus on their hardships. This is why they nurture their

children and have fierce love for their daughters, often expressed with criticism which comes from the fact that their daughters want to shake off their Chinese identity in favor of an American one. They belong to two different worlds, from two divergent cultures, two different cultural upbringings. There is one person who can 'switch' from 'Chinese' to 'American'. And that person is Lindo, from *The Joy Luck Club*. But she cannot be both 'Chinese' and 'American' at the same time. As her daughter Waverly puts it, the 'two-facedness' succeeds each other. The feeling of 'otherness' is so acute that the fight between the two women, mother and daughter becomes a 'tournament'.

5. Chinese ethnic organizations have echoes of ancestry

Their framework includes suburban Chinese schools, associations, and ethnical civil rights organizations. The Chinese immigrants are usually very tolerant and they know little about their rights as tenants. They do not want any trouble; they do not want to have anything to do with a lawsuit. If they did, it would mean they were not serious persons. The most are located in Chinatowns or suburbs, others are ruled by well educated Chinese who are accepted and assimilated by the American population.

All the features mentioned above are paradoxically coming from the Chinese immigrants' need of adaptation. It means that becoming American becomes possible by maintaining Chinese ethnicity. It is a way of reaching the secular goal of becoming Chinese American. How? By enhancing the foundation of being Chinese in the right way. They have run away from a sick China, but do they want to leave everything behind? Yes, but they have to confront China first.

One of the most important problems when bringing immigration on the first page is that of community inhibition. Immigrants are socially isolated. It comes from group exclusivity. This rejection leads to stereotyping and racial discrimination. Native-born Asian American are often put in situations in which they have to show loyalty and patriotism as they are stereotyped. Chinatown is a stereotype. It has always been a term used to geographically distinguish the place in which Chinese immigrants cluster. There have been many other geographical borders to distinguish between different communities, like Little Italy, but Chinatown has survived for more than a century and yet has become a brand. It is a full-fledged immigrant community with a solid organizational structure with its own economy. It gives credibility from sociological research. Asians are depicted as a part of a success story of ethnic incorporation into American society. The second or later generation phenomenon appears too. They are more likely to gather around and keep their tradition intact.

Stereotypes are simplistic images, evenly fixed on a group or on a person or social process. These express anxious images, fears about the realization of things or phenomena, expectations for social situations or other groups of individuals. Everything is done according to some clichés. Walter Lippmann, the inventor of this notion asserts that 'we are determined to function on the basis of some images previously fixed in our mind, of abusive generalizations, of some memory sweeps' (Bourhis and Leyens, 2009: 112).

The notion of stereotype evokes those of bias and discrimination. It leads to the idea of generalization and error of judgment, with unwanted consequences. The danger comes from the fact that stereotypes are labeling us. Stereotypes are closely related to the concept of collective mentality. This is an ensemble of perceiving, judging, acting, and characteristic of an age, of a group, in our case the study of the Chinese people in the nineteenth century. It refers to the set of intellectual habits, opinions, beliefs, behaviors characteristic of a group.

Generally, people who share the same belief have the same biases, the same beliefs. This circuit is made through a kind of mental contagion, by imitating the groups to which people relate. At Amy Tan we are dealing with affective relationships of mentality. With Amy Tan, beliefs are addressed to affection and not to logic, because their manifestation space is an affective one (family, group of believers.) Faith is biased by prejudices, opinions, it is created at the subconscious level, it is to be obeyed, not discussed. Winnie's tortures and her monologues in *The Kitchen God's Wife* and the mothers' confessions in *The Joy Luck Club* introduce us to the prejudices and opinions that revolve around the Chinese people, imprinting all the elements of Chinese civilization.

As for the faith in a certain dogma, it can be considered an illusion. In the Chinese doctrine the unreal becomes stronger than the real. Much of Chinese beliefs and myths have a psychological charge that generates prejudices and opinions despised and blamed by other peoples. Societies are generally characterized by two key elements:
1. The challenges of the natural environment and the social environment and
2. The ability to adapt to these challenges.

So, to call somebody a 'Chinese' means claiming cultural capital. But what is "Chineseness"? The issue of "dis/claiming" Chineseness starts from authenticity and hybridism. Family ties played a significant role in shaping the settlement patterns of Chinese immigrant waves. More than 80 percent of Chinese immigrants to the United States were sponsored by family members. The gateway cities are San Francisco, Los Angeles, and New York. The growing ethnic housing market offers Chinese immigrants the possibility to rent and buy. Their lack of English prevented them from satisfying their housing needs: buying, selling, rental services. It is time-consuming. The subway is their only means of transport. They want a safe neighborhood with a good mix of ethnic groups: at least a Chinese family, some Asians, and some Hispanics. That's why they have often been compared to a herd. When the first Chinese comes to one neighborhood, one must be sure that others will follow them. Chinatown is an important point of orientation for the Chinese, it is like an anchor. Though, the Chinese pay a price: wages are low, extended families live for long periods in crowded areas, and housing prices are high.

Families are pillars of the ethnic community. Family associations are based on common surname, ancestral descent, and village of origin. There is also the 'district associations' phenomenon which is based on the same dialect, and last but not least, the merchant associations which are created according to the job they have. Religion also plays a very important place within the Chinese society. They are Protestants, Catholic, Buddhists, and Taoists Churches.

Anyway, traditional Chinatowns show no sign of decline, but have actually grown and expanded. What has the Chinese population brought to the United States is diversity – both for immigrants and their natives. Luminita Mihaela Iacob speaks of a dynamics of the criteria, arguing that the alterity between the master and the slave was overcome by the alterity of Christianity vs. the pagan. The latter alterity is overcome by the alterity between us vs. foreigners. Lack of information about the other has led to prejudices and stereotypes. In the case of collectives, we see the phenomenon of cultural shock. It is also the case of Amy Tan's Chinese who leave China for the American Dream to live in the United States. The rules after which the two different worlds live are also different. In front of the different languages, different habits, attitudes and behavior, the worlds of the two separate themselves, they are bullied. The feeling of negativity comes to light. The diffused image that the two different

worlds have about the other is also created due to distance. Pearl is very hard to understand the Chinese world, although she is a true Chinese, and her mother, Winnie, has a difficulty in accepting the American world.

Faith in general is defined as 'affective, sentimental, non-rational certainty that can sometimes attain fanaticism' (Apostol et. al., 1978: 161). Immanuel Kant confirms that faith is an act of individual will, subjective adhesion, which excludes doubt and lacks adequate logical reasoning. Gustave Le Bon launches the idea that a belief constrains us to admit an idea, an opinion.

Faith is the essential element of mentality. It is the source of social prejudices; it is the nucleus around which the mentality of society is clinging, enhancing a mark in the collective mentality and in their way of life. Amy Tan's characters interpret events based on 'fixed' elements known collectively. The moment when the main character of *The Kitchen God's Wife* breaks the scissors is raised to catastrophe because the unwritten Chinese rules cannot be challenged. Then, tragic events are only expected by Winnie with resignation.

Conclusions

In conclusion, we took into consideration the issue of women *vs*. men, rich *vs*. poor, normal *vs*. abnormal people, known *vs*. the unknown, a people *vs*. another people, a tongue *vs*. a language, a culture *vs*. another culture, Good *vs*. Evil, friend *vs*. enemy, Christian *vs*. pagan, civilized *vs*. barbarian, strong *vs*. weak, developed *vs*. undeveloped, moral *vs*. immoral.

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FIDELITY AND BETRAYAL IN TRANSLATION

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Abstract

This paper dwells upon the idea of *fidelity* in translation, both from a process- and product-oriented perspective. The translator has to be faithful - the question arises *To whom*? or *To what*? To the original, to the target reader, to the guidelines and principles that govern the process of translation, to the form or the meaning of the translation? How much is it gained or lost when a text undergoes a process of translation? What are the degrees between literal vs free translation? Is the translation of military texts more challenging or more trouble-free than other types of translation? The former part of the paper provides a brief overview of salient theoretical background related to general translation strategies and procedures, while the latter part is corpus-based, the examples being taken from military texts with a view to clarifying some operational concepts and to illustrate the translation of military terminology in context.

Introduction

Translation has been a phenomenon placed under scrutiny from various angles ever since the Tower of Babel. Traditionally, translation was associated (sometimes exclusively) with the development of culture and literature, it was a mark of status and erudition. More recently, translation has also acquired a more practical value and people – specialists and laymen alike – have acknowledged its contribution to the development of other disciplines, such as linguistics, psychology, sociology, cultural studies. The vast studies carried out in this field have not eliminated the difficulties encountered by the translator in the process of translating from the source language into the target language, since any translation involves a thorough understanding of the original author's intention, along with a decoding and a recoding of the source language into the target language, all of this filtered through the translator's toolkit. Therefore, translations are not copies, but original versions of the replicated source text into the target text.

1. Touring the concept of *translation*

Broadly speaking, *translation theory* is opposed to *translation practice,* and the former encompasses various concepts, principles and information, which refer to the practice of translation, to the methods and conditions of the translation, to various factors which have a direct or indirect influence upon the translation. In a narrower sense, *translation theory* includes only the theoretical part of translation studies and opposes its applied aspects. But translation is a multilayered phenomenon. Thus perceived, *translation theory* coincides with the notion of *translation studies*, a complex science which deals with the systematic study of both the theory and the practice of translation.

The first school of translators, namely the Toledo's School, was founded by Raymond Tolede in Spain around 1100s [1]. This school trained translators in all classical and eastern European languages. The activity of the Toledo's School led to the popularization of the translation activity. Years later, the French scholar Dolet [2] writes the first treatise on translation into French "La Manière de bien traduire d'une langue en autre"[1], which sets out five ground rules:

- Perfect retention of the meaning initiated by the author;
- Perfect command of two languages;
- Translation not word for word, but preservation of discursive intentionality;
- Avoidance of neologisms in favour of common language;
- Keeping language coherence and harmony.

The problem of translation has not benefitted from a systematic study for a very long time. Starting with the eighteenth century, translation acquires an epistemological foundation and seeks an appropriate methodology. But this does not mean that the problems of translation had not been previously addressed or that they found all the answers immediately.

The concept of *translation* has been defined differently by different theorists and researchers. One of the most highly debated issues is related to the dichotomy *free* versus *literal* translation, also referred to as *word for word* or *sense for sense*. The terminology itself has been adopted and defined differently in an attempt to find adequate solutions. Dryden, for instance, in 1680, "after 150-odd years of controversy", uses the term *metaphrase* for literal translation, "paraphrase, or translation with latitude" for *free translation* [3], [4] (p. 17). He also introduces the term *imitation* to refer to what is in-between the free and the literal translation [3]. More recently, however, this debate has become more text orientated and highlights the purpose of the translation more than it was done before. Since translation is seen as a means and a medium of communication, the principle of *equivalence* has become paramount. The higher the degree of equivalence, the more appropriate the translation.

Nida [5] advocates a high degree of equivalence between the source language and the target language. In his view, meaning prevails over style. He distinguishes between *formal equivalence*, which focuses on the form and the content of the translated text and *dynamic equivalence*, which gives priority to the message of the text. Nida and Taber [6] consider that the translator is responsible for transferring both the meaning and the style, in that order.

The linguists explain that the translation process is a complex one, which includes several stages: first grasping the meaning of the source text - *analysis*, then transferring the message from the source text into the target text - *transfer* and last but not least, *restructuring*. According to Nida [5], *dynamic equivalence* is the more efficient procedure as it takes into

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[1] *How to translate well from one language into another*

consideration not only the linguistic characteristics of a text, but also the semantic ones and tries to render as faithful a meaning as possible.

Jakobson [7] introduces the concept of *equivalence in difference* and proposes three main types of translation:
- *intralingual* (with reference to one language, i.e. rewording or paraphrase);
- *interlingual* (with reference to the translation from one language into another language);
- *intersemiotic* (with reference to the links between sign systems).

House moves forward from the semantic features of a text to the pragmatic ones and she considers that the function of the translation should be identical to the function of the source text. According to House, before setting out to do a translation, any translator has to determine the *situational dimensions* a text has been produced in, analyse it and then render it into the target language. Unless this functional equivalence has been established, the translated text stands little chance of high status. This is the basic principle that leads her to distinguish between *overt* and *covert* translation, where overt translation can be perceived almost immediately as a translation, and covert translation addresses the readership of the target language directly [8]-[9].

In his attempt to narrow the gap between the source text and the target text, Newmark distinguishes between the *semantic* and the *communicative approach* of the translation. Semantic translation emphasizes the semantic and syntactic similarities between the source text and the target text, whereas communicative translation places a greater emphasis on the perception of the target reader, while having due regard for the form of the original text. Communicative translation is a rewriting of the target text and culture but also a rewriting for the target text and culture [10]-[11].

For Baker, *semantic equivalence* and *communicative equivalence* go hand in hand and she defines the notion of equivalence at different levels [12]. The researcher adopts a bottom-up approach, which starts at the level of the word and goes beyond it, from grammatical categories to textual equivalence and pragmatic equivalence. These two types of equivalence are extremely important, as they can help the translator to identify not only the meaning of the source text, but also the meaning of the translation, thus enabling him to recreate the original without doing injustice to it and without depriving the target readership of the enjoyment of what can be felt as authentic, yet faithful reading. The main purpose of communicative translation is to produce the same effect on the target reader as the source text produces on the original reader.

In the practice of translation, however, it is very difficult to distinguish between these classifications very clearly at all times because there are many situations when they overlap and can be used collaboratively. Therefore, the objectives of translation studies reside neither in establishing a normative pattern of translation nor in offering a translating recipe, but in reflecting on the process and on the final product.

2. Translation strategies

Newmark uses the word *strategy* to refer to the technique(s) used by professional translators when dealing with different text types, particularly for those words or phrases whose equivalents are difficult to find [11]. Translation strategies can focus primarily on the source text and they encompass: *word-for-word translation, faithful translation, literal translation, and semantic translation.* Or they can focus on the target text, in which case the translator may use: *adaptation, free translation, idiomatic translation or communicative*

translation. Venuti refers to *strategies* to designate the choices that a translator has to make when dealing with a foreign text, which enables him/her to come up with the method [13]. The choices the translator has to make are determined by linguistic criteria, but also by cultural, social, economic, historical factors. He broadly divides these strategies into:

1. *Domestication strategies* - which try to bring the translation as close as possible to the target text, to the cultural values of the target text;

2. *Foreignization strategies* - which stay as close as possible to the source text, to the cultural values of the source text [13].

We would like to pinpoint two concluding ideas: (a) the translation of a text, not of individual units (words or phrases) can, should and does benefit from a number of strategies, not only a single one, since one strategy does not exclude the use and the presence of another; (b) choosing the most appropriate strategy or strategies depends upon various factors, such as the context in which and the circumstances under which a translation is produced, the purpose or the *skopos* of the translation [14]; let us not disregard the mastery and the skilfulness of the translator, too.

3. Translation procedures

Translation procedures are related to the degree of equivalence and to the degree to which a translation is *free* or *literal*. While translation strategies refer to a text as a whole, translation procedures deal with smaller, shorter chunks of language to be translated.

In the view of Vinay and Darbelnet, translation procedures should not focus solely on words or units of translation, since the translator should be more concerned with the translation of the text as a whole. The linguists proposed what has nowadays become a classical taxonomy and which can be successfully applied to different text types. They put forward seven translation procedures or methods: *loan, calque. literal translation, transposition, modulation, equivalence, adaptation* [15].

1. *Loan* - using a source word or phrase in the target text;

2. *Calque* - involves the use of a neologism;

3. *Literal translation*, or metaphrase - refers to word-for-word translation. According to the linguists, such a translation involves a cultural similarity between the source language and the target language.

4. *Transposition* - changing one grammatical category into another when translating;

5. *Modulation* - involves a semantic shift;

6. *Equivalence* - the same concept is rendered through different linguistic expressions into the target language;

7. *Adaptation* - also referred to as cultural substitution, means finding a suitable cultural version in the target language in order to make the text more easily comprehensible.

Although this taxonomy has had its fair share of criticism, it is nevertheless a starting point for further approaches and it encourages the translator to analyse the text thoroughly before embarking upon the challenging but rewarding task of carrying out a translation. It is expected that one translation can benefit from several procedures and in many instances, it is very difficult to make a clear-cut distinction between the procedures used as the translation may be the result of a cluster of procedures.

4. The translation of specialized texts

The difficulties of any translation, let alone the translation of specialized texts are unavoidable. On the one hand, the translation of specialized texts makes use of the same translation strategies and procedures as any general text, on the other hand, the translation of specialized texts also involves a global and a specific comprehension of the text. The identification of the main domain/sub-domain, the general meaning of the text, the frame of reference, the main themes and topics, the key words and ideas have to be grasped before attempting any translation. Only after the translator has acquired a more detailed understanding of the content, can he move forward to the transfer of the information from the source language into the target language.

A simple translation of words and phrases, however correct and clear it might be, is not enough to ensure a suitable rendering of the source text into the target text. A certain specific methodology based on knowledge of terminology and providing the appropriate instruments for this type of translation is absolutely necessary and indispensable. It must be oriented in both directions: to the source text for a good understanding and to the target text, for a correct transfer of information, in a clear and correct language, without overlooking the special features and terminology of the respective domain. Any strategy or strategies adopted by the translator must take into account, at all levels and at all times, the importance of the domain in understanding the specific core of the text, when making decision regarding the correct delineation of terms from the source text and the correct choice of equivalent terms in the target language.

5. From theory to practice

A translation procedure can be largely equated with equivalence, where at the extremes we find literal and free translation, but there are also many in-betweens. Some units of translation can be rendered through literal or free translation. Below we shall provide some examples taken from a glossary of English-Romanian military terminology [16]:

English terminology	Romanian terminology
Armored version	*Versiune blindată*
Combat aircraft	*Avion de luptă*
Conventional troops	*Trupe convenționale*
Conventional war	*Război convențional*
Drill sergeant	*Sergent de instrucție*
Fighting mission	*Misiune de luptă*
Heavy weapons	*Armament greu*
Rescue mission	*Misiune de salvare*

Table 1. Literal translation

In some situations, it would be impossible to render the same meaning by simply substituting structures literally from the source language into the target language. The result would be not only misleading but sometimes absurd.

English terminology	Romanian terminology
Black Hawk Helicopter	*Elicopter la bordul unui portavion* – or as a loan – *Black Hawk*

Casus belli	*Pretext pentru război* – or using the Latin phrase – *Casus belli*
Dead troop	*Ascunzătoare unde spionii lasă mesaje, fără să se întâlnească*
Disperse	*A rupe rândurile*
Exploiting night	*La adapostul nopţii*
Fat Man Bomb	*A doua bombă nucleară, aruncată asupra oraşului Nagasaki*
Invisible ink	*Cerneală simpatică*
Little Boy	*Prima bomba nucleară, aruncată asupra oraşului Hiroshima*

Table 2. Free translation

When it comes to longer units, the perfect translation is neither totally literal nor completely free. The in-betweens are the challenge of the translator and they are what makes a version of translation more credible than another version. Sometimes there is the need of omitting a word which would be superfluous in translation, other times, quite the opposite, there is the need of adding auxiliary words to clarify the concept or to substitute words from the source language with synonyms from the target text, in which case the literal equivalent would be either inadequate or ambiguous.

English terminology	Romanian terminology
Automatic control missile	*Proiectil teleghidat*
Ballistic helmet	*Cască de protecţie*
Behind the front	*In spatele linniilor duşmane*
Bullet-proof jacket	*Vestă antiglonţ*
Defensive effort	*Acţiune defensivă*
Infight refill	*Realimentare în timpul zborului*
Machine gun turret	*Turelă*
Shell splinter	*Schijă*
Spook	*Agent dublu*
Yellowcake	*Concentrat de uraniu*

Table 3. In-betweens

To achieve an error-free specialised translation, it is essential to have not only an excellent mastery of both languages, but also solid knowledge in the relevant field. Moreover, it is imperative that translators look at the transformations that have marked the specialized translation landscape in recent years and at the same time how specialised translation can benefit from the vast amount of theoretical research in the field of translation studies.

Conclusion
The concept of *translation*, both in theory and in practice, has been dealt with since ancient times and the increasingly growing interest in this phenomenon proves its complexity. The dichotomy *free* versus *literal* translation is as old as translation itself and it will continue to stir interest and cause debates. The nuances and the degrees of translatability between free and literal translation are equally important and just as frequently used as free

or literal translation. The numerous translation strategies and procedures that have been put forward throughout the years have helped translation as a process and as a result. By their significant contribution to the theorization of translation, they have helped translation to become not only a discipline in its own right, but also a discipline which contributes to the understanding and development of other disciplines. The translation of specialized texts comes across the same difficulties and challenges as a general text, but, besides this, the translator of specialized texts needs a high degree of expertise in the respective field. When it comes to translation, theory and practice benefit mutually from the vast amount of research and practical workload.

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SCHOOL SUCCESS AND FAILURE

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Abstract

Approaching the education process through the prism of its efficiency is becoming more and more common today. We know that educational design includes as an intrinsic sequence the detection and recording of the obtained results. They are objective in the verbal and nonverbal behaviour of the students and they take the form of school performance. The measurement of performance and its quantitative expression offers the possibility of evaluating this process. The efficiency category expresses the level of concordance between the social requirements and the product of the education process, materialized in the elaboration of the internal structure of the human personality. In sociological terms, efficiency is expressed by the so-called relationship between the inflow and the outflow. It can be evaluated within the education system by analyzing the results materialized in the product of its cycles (modules) and outside the education system by analyzing the end product, respectively, the way in which the graduates integrate to the social life. On the psychological level, efficiency consists in overcoming and resolving the internal contradictions between the objective demands, imposed from the outside and the state of psychic development reached by the student. From these perspectives it takes the form of school success or failure.

Introduction

1. Conceptual delimitations

1.1. School success

School performance expresses the level, performance and efficiency of the teaching-learning process at a given time, and at the end of the schooling period of a cycle, grade, profile or form of education, being highlighted by estimating the ratio between the ideal and necessary didactic result projected in the school documents, and the didactic result obtained in the training of young people.

The school performance is established by the didactic act of the evaluation of the school activity and the personality of the students (Bontaş, 1996: 211).

It is emphasized, first of all, by evaluating the theoretical and practical training of the students, as a result of the assessment of the relation between the content of the education (curriculum), reflected in the official school documents (curricula, syllabi and textbooks) and the acquired theoretical and practical knowledge by students.

From a quantitative point of view, this ratio ranges from 0.1 to 1. When this ratio is 1, it results in a maximum positive school performance, objectified in grades of 10, in the scoring system from 1 to 10. It is considered to be an optimal school performance in all cases where the ratio is between 0.7 and 1, that is, when students get grades between 7 and 10. When the student gets grades 5 and 6, school performance is mediocre, even though grades are passing. When the ratio is between 0.1 and 0.4, i.e. grades between 1 and 4, school performance is negative, unfavorable, unsatisfactory.

School performance is also highlighted by the assessment of the students' personality in all its dimensions. In addition to the intellectual dimension, acquired largely through grades, school performance also concerns the assessment of psychic abilities: memory, imagination, thinking, IQ, initiative, creativity, motivations, aspirations, aptitudes, etc.

Some qualities of the students' personality, and especially from the moral-civic point of view, can be appreciated by grading behaviour.

School performance with regard to the value and quality of personality requires a complex system of evaluation, which can be achieved with the help of tests, such as intelligence, skills, interests, creativity, but also psycho-sociometric methods and tests.

1.2. School success

School success is a positive, favourable, optimal alternative to school achievement, called school success. School success is given, first and foremost, by a high and effective theoretical and practical training of students (Bontaș, 1996: 212).

School success is expressed by grades between 7 and 10, obtained in the instructional-educational process. It can also be expressed and highlighted by the higher qualities ofpersonality such as: memory, logical thinking, imagination, creativity, high intelligence (over 100), motivations and aspirations higher than learning, dignified behaviour, etc.

1.3. School failure

School failure is the negative, unfavourable alternative to school performance, and it is also called school failure. It highlights the poor results of dimensions of the students' personality manifestation (Bontaș, 1996: 212).

These can be expressed by: poorly developed intellectual capacities, indiscipline, disruptive behaviour, lack of motivation, interest and aspirations regarding their learning and future of life, school and social maladjustment, etc. Poor school performance, represented by grades 5 and 6, obtained by students is a poor result, although it means passing. Specialists in education, but also those of UNESCO, appreciate that the grades of 5 and 6 obtained by some students mean satisfactory school success.

School success / failure can be defined as expressing the degree of adequacy between the level of psychophysical development of the student and the objective requests addressed to them in the educational process. In detailing this paradigm, we would say that school success (successful teaching) designates the mapping between the demands and the level of psychophysical development of the student and school failure (failure, lagging behind in

teaching). In this context, objective requests include all the demands imposed from the outside, processed and ordered by the agents of the action (instructional-educational requirements materialized in the formulated objectives, socio-family conditions, etc.).

If the efficiency of the education process involves correlating school performance with the objective requirements, then school success / failure involves the simultaneous meeting of both external demands and the potential of the student. As a consequence, the quality of these performances, measured and evaluated with the help of the different docimologic instruments, is a criterion for assessing the efficiency of the educational process and a reference framework for analyzing school success / failure. The same performances, designating a certain degree of efficiency, will have different psycho-pedagogical meanings in terms of school success. The nuance is imposed by the differences that exist between the students regarding their potential of meeting the external requirements, the school success / failure presupposing the mapping of the performances to these possibilities. Thus, for example, an outcome evaluated by grade 7 is within the limits of success for a student with lower opportunities or may be considered unsuccessful for a student with higher possibilities.

For this reason, the assessment of school success or failure cannot be done taking into account only the criterion of efficiency, expressed in the grades of the students. The criterion of efficiency is to be supplemented with the psycho-pedagogical manifestations that such states imply. The circuit that represents school success / failure directly involves the requirements and the student. As a result, his personality gives specificity to the manifestations of success or failure in the learning activity.

Regarding school failure in the specialized literature, the distinction between generalized and personalized failure needs to be taken into consideration. In the first case, it is about the students who are having difficulty in adapting to the school life as a whole, who do not meet the minimum standards for most subjects. In the second category students who encounter difficulties in certain subjects or for a certain period of time are included.

On the other hand, school failure is a dynamic phenomenon, its evolution going through several phases of variable intensity and with specific manifestations. This is why two phases can be delimited, one initial that takes the form of lagging behind teaching and the other final of obvious, relatively stable failure, fa act recorded by failure (of a class) and re-sitting exams, while lagging behind teaching is a preliminary phase, with oscillating manifestations, which predict failure.

The oscillating character of this phase consists in the contradictory evolution, ending with school success or failure. So, lagging behind teaching is therefore a phase of latent and temporary failure. In its early stages, when the first shortcomings occur in the student's school work, when it is only a moment of the evolution of his/her school status, the lagging behind teaching can be guided, by an adequate pedagogical intervention to overcome the difficulties and to ensure the success. (Radulian, 1967).

In the contemporary society, all its phenomena and manifestations uniquely amplify and intensify the objective demands that are imposed on the child through education. In this context, the problem of school success and failure is becoming more and more acute. Statistical data, published in different countries, record an increase in the number of children with a tendency to lag behind. This means that school failure has ceased to be a peripheral phenomenon, and its area and forms of manifestation are expanding more and more. There are two correlative questions that more and more researchers are asking: What are the causes and especially how this can be prevented.

2. Factors underlying school success / failure

From the pedagogical point of view, we should prevent school failure rather than record and analyze it after it has become a real state of affairs. Prevention involves conscious intervention in this case, based on awareness of possible causes that could generate failure in the learning activity. Such causes are directly related to certain distortions that have occurred in the factors that compete to obtain school success. From this perspective, school success is considered a result of the confluence of all the factors involved in the learning activity. We can separate two categories of factors, one including all those referring to the genesis, organization and administration of the objective requests, the other including all the variables of the personality of the student involved in the learning process.

The first ones ensure the socio-pedagogical context in which the learning takes place, while the others constitute the internal conditions that mediate the action of the others, the differentiation of the two categories of factors is relative, the internal conditions being the result of the action of the socio-pedagogical factors, as their effect depends on how they mirror themselves in the student's psychological structure. Neither of these factors can be analyzed in isolation, as each one's contribution to explaining success in learning is determined by their direct or indirect interactions with the other factors.

The institutional structure of the education system landmarks the success of the school through the specificity of the relations established, vertically and horizontally. The elastic and flexible nature of these relationships, which allows them to be reoriented along the way, provides favorable premises for preventing school failure. The educational institution and the pedagogical organization of the educational process includes all the consciously undertaken interventions that directly determine the student's learning activity. The set of these external factors could be summarized as follows: content elements, the technology of the educational process and the personality of the teacher. Experimental studies have shown that the poorer results of the students, in some educational objects, were due not so much to the difficulties generated by the intrinsic structure of knowledge, as to the difficulties of adapting to one or the other of the methods used by the teacher. The combination of the teaching strategies leads to the creation of an appropriate school environment. In this case, the success of the school is conditioned by the students' ability to adapt to the external conditions imposed on them and to a lesser extent by their general learning ability. It has a more varied repertoire of methods and conditions, the students having the opportunity to express themselves according to their possibilities and aptitudes. If the selective school environment favors the updating only of some of the possibilities available to the student, depending on the emphasis that is placed on the strategy used, the adaptive school environment offers the opportunity to express a wide range of possibilities.

In the category of socio-pedagogical factors we included the family. Its contribution to ensuring the child's school progress depends on the family climate that is set up within this social unit, as well as its collaboration with the school. The idea that the role of the family in the psychosomatic development of the child is decisive has been accredited, the starting point of the future adult being here. The educational values of the family are a direct expression of the family environment, considered as the result of a unique synthesis of all the relationships that are established between its members. It is considered that no other environment offers such a great diversity of relationships in such a small social unit. The family climate is the functional expression of this relationship that can wear an infinity of nuances, as the cooperation or tension between the members of the family predominates. The second

category of factors, bio-psychological or internal, plays an important role somato-physiological factors, physical development, health and physiological balance. The anomalies and disorders in the physical development favour the installation of the state of fatigue with repercussions on the intellectual activity of the students. One should also take into consideration the fragile physiological balance, which can be expressed by sensory disorders, nervous states, metabolic or endocrine glands dysfunctions, disturbances related to sleep, etc. They will negatively influence the learning activity by reducing the capacity for mobilization and concentration and culminating in laziness, ill will, etc. Among the psychological factors of the school success we divided the intellectual and nonintellectual factors (Nicola, 1994: 349).

Intellectual factors essentially refer to certain particularities of intelligence and cognitive processes (thinking, imagination, language, memory, attention, etc.) that circumscribe the intellectual structure of the human personality. The peculiarities of the intellect are simultaneously premising and consequences of the learning activity. Among these factors, an important place is held by general intelligence or aptitude. School activity is an endless chain of problematic situations to which the student must find solutions, adopt intelligent behaviour by assimilating and accommodating to new demands. This is the functional side of intelligence. Because intelligence differs, depending on the content of the activity, psychologists speak of artistic, technical, scientific intelligence, etc. The specificity of the school activity imposed the term of "school intelligence" or "school aptitude".

Non-intellectual factors are motivational, affective-attitudinal and characteristic factors. A strong motivation favours the achievement of high performances while a weak one diminishes the student's participation in the learning activity. Motivation therefore plays an activating and energizing role in the school achievement of the students. Of the same category of non-intellectual factors are also the affective-attitudinal ones. It is primarily about the dimension of emotional instability and stability. The vector stability-emotional instability places its mark on the internal organization of the personality, the capacity of self-regulation and adaptation to the requirements of the school activity. Voluntary -characteristic factors are also non-intellectual in nature. Choosing and setting goals, overcoming impulsive tendencies, overcoming motivational conflicts, mobilizing internal energy resources requires certain volitional-characteristic traits such as: perseverance, conscientiousness, ambition, self-control, initiative spirit, resistance to effort, independence etc. At the opposite pole these traits take on the negative form of laziness, lack of control, apathy, dependence, passivity, stubbornness etc.

Based on the above, we can conclude that school success / failure is determined by a constellation of factors that can act simultaneously or successively. Dependence on these factors, as well as the correlations between them, can be analyzed from the perspective of circular causality, according to which the effect becomes in turn a cause. Any of these factors participate and condition the learning outcomes in one measure or another. In this case, the factors are causes, and the results are effects. In turn, a certain level of school success / failure will impact on the triggering factors. By the mechanism of the reverse connection the effects or transformed into causes. The same circular causality also works within the correlations between internal and external factors, within one or another of the categories. If the external factors act through the internal factors, the latter are an effect of the former, reinforcing, positively or negatively, their action. The interaction between the socio-pedagogical factors is also circular in nature. Shortcomings of the family climate, for example, will affect the

interpersonal relations between the students and implicitly on the pedagogical organization of the educational process.

The same problem of school success / failure has been addressed lately from another perspective, that of the strategies it involves at the level of the education macro-system, on the one hand, and at the level of the education system of the micro-system, on the other hand (Popescu, 1992).

School success / failure has a concrete character. A certain action of all factors manifests itself differently from one individual to another, and from one moment of development to another of its ontogenetic development. Each time they are specifically combined, thus generating that factor constellation, indispensable for the assessment and explanation of the students' results through the prism of the categories of success or failure, and through them we can decide on the adaptation or maladaptation of the school. Depending on the weight that one or some of these factors hold in the constellation we will be able to distinguish several types of failure, predominantly external, or predominantly internal, of biological or psychological nature, of intellectual or non-intellectual origin, etc. Failure to teach is the main symptom of maladaptation to school requirements.

2. Strategies and conditions for promoting school success (Bontaş, 1996: 213)

These are mainly of a triple nature, in interaction:

- Family;
- Psycho-social and physiological factors;
- Pedagogical factors.

a) Strategies and conditions of school success of a family nature - among the most notable ones run as follows:

- Active presence of a close family group;
- Democratic family relationships, based on guidance and instructional-educational demands, on cooperation, understanding, respect and mutual help;
- The constant concern of parents with the higher education of the children, with a dignified behaviour, civilized in the family and outside it;
- Train the child-pupils in carrying out certain household and other activities, but that will not diminish their preoccupation with education;
- Favourable living conditions, food, clothing, hygiene, health, etc.;
- Favourable conditions of education and culture, place of study, sources of information: textbooks, guidance, problem-solving, including necessary requisites;
- Conditions for active and profitable use of free time;
- Stimulating the spirit of independence and initiative, removing the tutelage or authoritarianism towards the student-children;
- Support in solving some learning difficulties, including through meditations, without reaching overload;

Direct relations and contacts of the parents with the school, with the teachers, with the principal teacher in particular, to know their needs and to contribute to their fulfillment, especially those related to education, the use of free time, school and professional guidance, etc.

b) Strategies and conditions of school success of a psycho-socio-physiological nature - among the most important we can highlight:

- Ensuring a well-developed, healthy, strong and balanced body. If the situations require it, the appropriate medical treatment of any sensory deficiencies, motor disorders, etc. and possible diseases of the body's systems, ensuring hygiene conditions;
- Ensuring a normal, balanced psychic, capable of developing an intellectual, affective and volitional activity favorable to a high and efficient learning activity;
- If applicable, performing the appropriate medical treatment and psychotherapy in order to remove some nervous and mental disorders, such as some possible states of impulsivity, school and social maladaptation, loneliness or any behavioral disorders, such as psychoses (ideas) fixed, obsessions); ensuring valuable human and social relationships.

3. Strategies and conditions for educational success of a pedagogical nature

The pedagogical strategies and conditions are numerous. Among the most important, the following can be listed:

- The quality of school organization at all levels;
- The quality and modernity of the content of education and school documents;
- The quality of the teachers, in the sense of their possessing a high and efficient specialized training, general, pedagogical, methodical, moral-civic, on the basis of which they will manifest a great pedagogical mastery and a high and dynamic pedagogical tact;
- The individual and differentiated treatment of them, aiming to capitalize on the high level of performance of the individual possibilities of the diligent youth;
- Treating students as subjects of education, transforming them into their own educators, capable of self-instruction, self-evaluation and feedback;
- Democratic relations between students, between teachers and students, developing the correct, normal guidance and requirement at the same time;
- Development of closed school groups, capable of manifesting themselves as educational factors;
- Formation of convictions for obtaining a high performance training, for self-promotion, eliminating to the greatest extent and even completely coercive measures, educational sanctions;
- Achieving coherent goals and assessments of school results and internalizing this assessment to educate self-assessment capacity;
- Organization of school competitions with the training of as many students as possible;
- Training during school the skills necessary for efficient and creative socio-professional integration;

The contribution of the media and other educational factors in raising awareness of the role of education, of the need to increase efforts to obtain quality training by all those on the banks of the school;

The society's favourable appreciation of education, which is considered as an area of national and social priority, as well as the certainty that the graduate will find a suitable job, after finishing the school.

4. Causes of school failure

They are largely the opposite of the strategies and conditions that favour school success. The enumeration of the causes of the school failure, highlighting their specificity, is necessary for the awareness of the educational factors and even of the students regarding the

negative influence in the preparation and in the formation of their personality.

The causes of school failure regard the following areas (Bontaș, 1996: 215):

- Family;
- Socio-physiological psychology;
- Pedagogical aspects.

a) Family causes can be:

- Disorganized families, in which spouses live in the same space, but as if they were strangers, because they are not understood and not respected, one of the spouses often missing from home, which creates tension in the relationships with the children; Disorganized families, in which spouses are officially separated through divorce, the education of children is left solely to the spouse to whom the child was entrusted; Lack of basic conditions (food, clothing, etc.);
- Lack of teaching conditions: lack of study space, of notebooks, and even peace;
- The authoritarian behaviour of some parents towards their children, with exaggerated restrictions and sanctions, provoking inhibition and fear; Lack of control over school and extracurricular activities, which causes students to practice vagrancy;
- Lack of parents' connection with the school; The exaggerated demands of some parents, which overload students with extra tasks, with private lessons, which can eventually lead to stress, nervous and behavioural disorders etc.;
- Poor school orientation. The parents do not take into account the real possibilities of the children and their wishes, directing them according to their personal wishes.

b) Causes of psycho-socio-physiological nature of school failure

- Physiological, sensory, especially auditory and visual disorders, heart, digestive, endocrine disorders, etc. and in particular diseases of the nervous system, sexual development etc.;
- Psychic and behavioural disorders, which can be neurotic, mental, affective, volitional, characteristic, in which psychoses (fixed ideas, phobias, obsessions), repressed actions and thoughts, states of instability, excitability, impulsivity and, last but not least, psychic negativism, which makes the student no longer respond to psycho-social and educational demands or to act in reverse;
- Psychosocial disorders. These can be: conflicts with the ethical and social norms, as an effect of the disturbance of the social and interpersonal relations of the social group to which they belong, and manifests as psychological dissatisfaction (difficulty in the family, school and social adaptation, in general).

c) The pedagogical causes of school failure:

- Improper organization of the school activity;
- The content of the education does not meet the contemporary demands, the particularities of the age of the students, the profile of the school, etc.;
- Inadequate training of teachers from a pedagogical, methodical point of view; Inadequate technical-material and teaching facilities;
- Treating the students as an object of education, which hinders the development of the school performance based on their capacities, aptitudes, interests, aspirations;
- Guardianship, undemocratic and authoritarian relations with the students, which offend them and remove their interest from learning;
- The existence of a disorganized school group that manifests itself as a negative factor in

the teaching and education of the students;
- Inadequate school orientation; Incorrect evaluation of school results that demotivates some students and demoralizes them;
- Lack of socio-educational concerns with the development of the qualities necessary for socio-professional integration;
- The limited support for the development of education, as a social priority area, are causes of the achievement of the preparation and even of the school failure.

5. Strategies and conditions for preventing and eliminating school failure

The strategies and conditions for preventing and eliminating school failure are largely determined according to the causes of school failure. They are established in close connection with the three natures of the causes: family, psycho-socio-physiological and pedagogical (Bontaș, 1996: 217).

a) In the case of psycho-physiological causes, such as nervous and psychosocial disorders, among the strategies for preventing or eliminating school failure, psychotherapy should be considered, which provides a system of therapeutic methods and measures. Psychotherapy uses the following more important methods and procedures: persuasion, suggestions, hypnosis, psychic conflict analysis and awareness of subconscious and unconscious effects. The psychotherapeutic methodology is achieved through the communication and the direct interhuman relations between the educator, the psychologist and the student, in which the verbal communication procedures are combined with the nonverbal ones in particular, such as: suggestive impression, gestures, facts, intuitive means and simple and direct explanation, to object and others.

b) In the hypothesis of the pedagogical causes, such as those determined by the passive and unsuitable teaching strategies for the students' specialty and age, the solution of optimizing the didactic process, which prevents and eliminates school failure, consists in finding and using active teaching strategies - and heuristics, such as problem solving, modeling, case study, experiment, etc. which will make the student as much a subject of education as possible.

c) If the lack of connection of parents with the school, with the teachers is an important family cause of school failure, then the efforts of the educational factors will be directed to persuade the parents to systematically maintain the connection with the school, with the teachers, especially with the head teacher, as a whole. to contribute to the prevention and elimination of school failure, thus ensuring the promotion of school success.

In order to optimize the teaching act, in the context of which to prevent or eliminate school failure and to enhance school success, the educational factors, the teacher especially, besides the qualities that define his/her personality, should prove and comply with some specific conditions, these include:

The manifestation of an optimistic conception of education, in the sense that every normal student, put in favorable conditions of education and development, can become a school success; Love and dedication to the students, in the sense of being their spiritual parents because without love and dedication towards the children, an effective and valuable pedagogical act cannot be realized; Pedagogical mastery and pedagogical tact; To raise the child's awareness of his real possibilities, of the positive or negative aspects of his activity and behavior, transforming him into a partner of the instructional-educational process, within which to combine the normal guidance and demands, with the cooperation, the respect and

the mutual help. When appropriate and valuable strategies have been used to achieve school success and have not succeeded, then it must be done accordingly, in the sense that the students who maintain a school situation at the limit or failing school, are directed to those schools or professional activities that correspond to their limited possibilities for school preparation. The Romanian education, as an area of national and social priority, with the support of the decision-makers at the macro-social level, must proceed in such a way as to raise the quality of the students' preparation at the level of European and world standards, ensuring the international recognition of the diplomas of studies granted by state and private schools.

6. The role of the teacher in preventing and combating school failure and ensuring the adaptation of students to the school's demands

What is the role of the teacher in this process? Their preventive and ameliorative interventions could be concentrated in two main directions: knowledge of the real and profound etiology of school failure, improvement of the instructional-educational activity with the students.

The teacher must understand the mechanism of interaction of the factors of school failure. The psychologist and the school doctor can provide valuable information. Discussing school adaptation, Zazzo considers that it should be defined not in relation to certain norms and external demands, but to the children themselves. A well-adapted student is one whose school offers conditions to harness their potential and to achieve results to the extent of this potential (Zazzo, 1964). According to this conception, the preventive role of the teacher consists in adapting the entire system of pedagogical actions to the age and individual particularities of the students, condensed in their learning capacity, in the creation of that adaptive school environment. Diversity means a wide range of methods, processes and tools, thus giving the school environment an adaptive sense.

This is actually the second course of action, the improvement of the teacher's activity. It refers, on the one hand, to the cooperation with the other educational factors, and on the other hand, to the self-improvement of the teaching activity. Having a multi-cause determination, school failure can be prevented, ameliorated and overcome only through the cooperation between all educational factors. It is the teacher who must coordinate and ensure the consensus between these factors. Among the first symptomatic elements of school failure is a decrease in the student's learning ability.

The self-improvement of the teaching activity includes a good operationalization of the educational objectives and the use of adequate teaching methodology. The most precise detailing of the objectives allows the teacher to continuously monitor the progress made by the students, the degree of concordance between the level anticipated in the objectives set and the concrete one, evaluated with the appropriate tools. The finer the operationalization, and the more accurate the evaluation, the greater the chances of detecting school failure. Special attention given to these allows the teacher to sense, from the latent phase, some manifestations of later school failure. Continuously observing the degree of concordance or inconsistency between the proposed objectives and the level of their achievement, the teacher can intervene with a teaching methodology that will stimulate the educational progress of their students, according to the possibilities of each one.

The internal valences of this methodology are multiple and varied, of a predominantly pedagogical nature – the hierarchy and differentiation of tasks, the identification of the gaps

and difficulties encountered by the students, the organization of the reinforcement and the systematization, the use of the teaching means in accordance with the curriculum and with the assimilation features of the students, the correct evaluation of the obtained results, ways to help students who are experiencing difficulties, dosing of topics and activities, etc., or of a predominantly psychological nature – diagnosing the learning capacity, ensuring an optimal level of motivation, stimulating and encouraging students by crystallizing the feeling of success, respecting the individual rhythm of learning, etc.

Conclusions

It can be seen that the vast majority of children experiencing school failure come primarily from disoriented families and families where at least one parent regularly consumes alcoholic beverages. I noticed the lack of a permanent dialogue between the children in these families and their parents, as well as the influence of the financial situation on them. Parents are primarily concerned with ensuring the existence of the family – the vast majority of them are unemployed –controllingr their own children or showing complete disinterest (they do not check their homework, the notebooks, they do not attend meetings with parents, etc.).

Feeling these disturbances of the family environment and the negative influences of the environment in which the children live, they begin to copy the behaviour of the parents, devote more time to meetings with the group of friends they belong to, even participating in antisocial activities, being considered a burden, learning is left aside.

Without parental control the students do not do their homework anymore, they start quarreling and they reach the end of the school year, or of the semester, in the impossibility of ending the situation positively at school.

It is worth mentioning that the difference of up to 100% of students experiencing school failure is represented by children with disabilities.

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MENTALLY COLONIZED: PORTRAYAL OF BLACK FEMALE CHARACTERS IN AFRICAN AMERICAN LITERATURE

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Abstract

The portrayal of African American women in literature has been an issue of great interest, more so due to the initially held negative perspectives of women of color. Alice Walker's novel *Meridian* focuses on a young lady, Meridian Hill, whose participation in the Civil Rights Movement was commendable, especially due to her commitment to helping fight racism and lack of inclusion in a peaceful manner. Therefore, the paper will place focus on the perception of African American women based on the Walker's 1976 novel. In the novel, Walker conveys her themes through Meridian's encounters; by doing so, she challenges the pre-existing stereotypes that tarnish the image of women of color. *Meridian* shows a determined woman's ability to inspire change and hold on to personal values in the advent of change. To conduct an analysis on Black American characters in literature, it will be necessary to conduct an in-depth analysis of the novel and observe how the main character represented the author's ideologies regarding Black women.

Keywords:
Civil Rights Movement, African American, Black community, inclusion, equality

Introduction

African Americans became increasingly active in their quest for equality since the turn of the 20th century. Initially, due to their states as slaves and perception as minorities, African Americans were denied their basic rights, which resulted to a lack of inclusion in both national issues and policies. Despite the significant strides made during and after the Civil Rights Movement, it was not until authors of African American origin wrote their respective literature that the plights of African Americans were fully understood [1]. In the fight for equality, both men and women of African American origin played a vital role. However, men

were perceived differently to their female counterparts. Male revolutionists were viewed as more capable, strategic and influential which forced African American women to settle for the less approving role of passive supporters [2]. Indeed, numerous literature on the issues of Black Americans portrayed women differently to men as they were viewed as weak and less likely to impose changes. Therefore, to understand the overall perception of Black female characters in African American literature, it will be necessary to conduct an in-depth analysis of *Meridian*, a best-selling novel by Alice Walker. By analyzing the novel, it will be possible to understand the portrayal of women and their role in society, more so during and after the Civil Rights Movement which played a vital role in shaping America's modern history.

Published in 1976, Alice Walker's *Meridian* was largely viewed as a profound analysis of the Civil Rights Movement from a women's perspective [3]. Walker focuses on the main character – Meridian Hill – who at the time of the Civil Rights Movement was attending college. The story highlights Meridian's struggles of balancing life as a young woman and supporting the Civil Rights Movement, which was leaning more on violence during its later stages as opposed to the initially founded values of peaceful disobedience. As an author, Walker has been viewed as a womanist who aims to create awareness of the specific plights women of the Black community face in addition to both covert and overt forms of racism [4]. In the novel, the author appears keen to portray the Black woman in different light, which is evident from her decision to narrate the story from a women's perspective.

1. Perception of the African American Woman

In *Meridian*, Walker conveys the African American women as deeply troubled with nowhere to lean on. Black men dealt with issues regarding racism while women had to deal with sexism both outside and within the Civil Rights Movement [5]. To explain further, the White supremacist society viewed Black women negatively and believed they had no role to play in both national and social issues. Unfortunately, the perception was also held by African American men, albeit indirectly. For Meridian, the Civil Rights Movement was an opportunity for all African Americans to collaborate in the fight for civil rights regardless of gender or class. However, as the movement continued to progress, it became apparent that pertinent issues affecting women were being assumed or treated with less importance than issues regarding to race and class.

Despite the abolishment of slavery in 1865, the Black community in the US did not get to enjoy their rights until the Civil Rights Movement became active [6]. In the novel, Walker challenges pre-existing stereotypes in the Black community whereby men were considered to be more useful to the movement than women. She acknowledges the role played by male leaders such as Martin Luther, James Forman, Bayard Rustin, and Bob Moses, but she is also keen to acknowledge the contributions of female leaders such as Ella Baker, Flo Kennedy, and Rosa Parks. Meridian Hill was a young college student at the time of the Civil Rights Movement, and, similar to other students participating in the movement, she played a pivotal role in creating awareness and mobilizing other members to join the team and work together for a greater cause.

2. African American Women as Subjects

Despite her role as the novel's protagonist, Meridian did not join the movement with the aim of becoming a leader; she appeared to have faith on the role of men pushing forward the interests of the movement [7]. As a naïve school girl, Meridian hoped the movement would

lead to a true revolution that would change African American lives and welfare forever; this highlights the laidback characteristic of Black women as portrayed in media and literature. However, over time the hopes dimmed as the extremity of the techniques employed by the male leaders led Hill to question the intentions and effectiveness of the movement. Meridian's mother Mrs. Hill held the perception that the movement was a waste of time and consequently warned her daughter against offering full blown support, "it never bothered me to sit at the back of the bus, you get just as good a view and you don't have all those nasty White asses passing you" [8]. Indeed, the negative attitude towards fighting for change is indicative of African American women during the post-colonial era. Black women had accepted the role of relegated activists as most believed that no good would come from negotiation from White supremacists [9].

Unlike male members who found it easy to climb ranks within the movement, women were more often than not expected to settle for menial work [10]. An example is the treatment accorded to Meridian by her male colleagues such as Chester Gray, Swinburne, and Truman, who at first did not view her as a valuable addition to the movement. It was through her experience from working in the movement that Meridian learnt of the decadence that marred the judgment of male activists. Women were given little roles which they were expected to perform without question or doubt. For Meridian, the segregation within the movement was an indication of deeply rooted issues in the African American community [11]. Meridian narrates the ordeal of having to work in an unhealthy environment which instead of empowering women to collaborate with their male counterparts, degrades women by relegating them to the role of unimportant assistants.

In *Meridian*, Walker appears keen to detach the demeaning view of women as mothers only. Mrs. Hill advised her daughter to reassess her focus and understand that Whites and Blacks would never be equal as God created them differently. However, for Meridian, there is more to life than completing school and becoming a mother. Despite being a mother at a tender age, Meridian does not find the true meaning of life until she continues to fight in the movement and provide social, educational and emotional support to Black Americans in the grassroots [12]. Surprisingly, even the male leaders in the movement believed women were best suited for domestic roles which in its own way reduced the efficiency of Civil Rights Movements.

Towards the end of the Civil Rights Movement, perceptions had started to change. A once far-fetched thought of equality became a reality and for once in America's history, Blacks and Whites were considered equal on paper. For Walker, the role of the African American woman is not merely to support but rather to add value and lift the society to higher levels [12]. This is evident in how Walker depicted Meridian as a true fighter and leader throughout the novel.

3. Black Women as Leaders

As depicted throughout the novel, Meridian was a highly active leader who preferred to lead with actions. Meridian narrates her shock of the transformation of the Civil Rights Movement into a catastrophic movement that prioritizes violence. For most senior African American male leaders, inclusion and equality were the main objectives which would be attained at all costs [12]. However, Meridian was not for the idea as she believed that true freedom and revolution is one that is achieved through utmost regard of human life. For most readers, it is unusual for female Black characters to be portrayed as leaders and agents of

change [12]. Walker challenged the highly negative perception of Black women by relaying Meridian's positive attitude and commitment towards achieving a better and more inclusive life for all African minorities in America.

Most literature depicts men as the tougher gender who can overcome just about anything. In *Meridian*, Walker does not focus so much on the difficulties men underwent during the movement, instead, she focuses on Meridian who overcame all personal challenges to pursue a genuine goal of peaceful revolution and transformation [13]. Despite being sick and having to juggle between activism, motherhood and school, Meridian did not shy off her role; she chose to put every issue aside and focus on the bigger picture which was guaranteeing the success of the movement. She stood firm in the face of adversity and believed that peace and respect were mandatory in the process of forceful change. Having gotten pregnant while in school, it would appear that Meridian's life came to an end. However, the protagonist bounces back and takes advantage of a scholarship to join Saxon college. At the institution, Meridian learns that life is not a bed of roses as her relationship with Truman comes to an abrupt end. Her participation in the Civil Rights Movement was not without its challenges as more often than not she was forced to participate in activities that added no value to the desired cause.

Alice Walker portrays Meridian as a highly passionate woman whose will was indestructible. Despite her incapability to offer her desired service to African American communities within Saxon, Meridian did not waver from her goal. Meridian understood the negativity associated with the violent approach to activism as she said to Truman, "Besides, revolution would not begin, do you think, with an act of murder, but with teaching" [8]. As a modern and principled African American woman, Meridian stood by her values; she persisted and eventually directed her activism more towards assisting Blacks in the grassroots. She participated in marches, acts of civil disobedience, and voter registration campaigns all in efforts to educate Blacks on their basic rights. Therefore, it appears that Walker, through Meridian, portrays African American women as strong-willed women who despite all adversities they face, have the ability to achieve every set goal.

Portrayal of Women post the Civil Rights Movement

For Meridian, achieving the national goals of inclusion was not enough for the Black community [13]. In her capacity, the protagonist believed that more can be done to enlighten a community that has been disregarded for centuries. She opted to move back to Chicokema, a remote area where despite the success of the Civil Rights Movement, racial segregation was still the order of the day. In the novel, Meridian notifies her friend of her desire to return to the people and live among them, "I'll go back to the people… live among them like Civil Rights workers do" (Walker, 2011, p. 18). Her friend then questioned her decision by asking if she was truly serious whereby Meridian confirmed that she was very serious. Meridian's decision to go to Chicokema is indicative of her selfless self. Meridian sacrificed her time, youth and resources for a bigger purpose which was to educate and emancipate fellow Blacks living in oppression [14].

Moreover, Meridian is a representation of the power of the Black women in sustainable change. Black women have for long been disregarded in history whereby they are considered as mothers whose role is to raise their children and support their husbands. However, Meridian's role throughout the novel challenges the above-mentioned perspective whereby her role proves she is more than a passive supporter of the Civil Rights Movement. Instead of focusing on equality and inclusion, Meridian was determined to address inequality and

segregation within the Black community [11]. Due to its remote location and underprivileged status, Chicokema had failed to integrate Blacks to the community despite the success of the Civil Rights Movement. Meridian's decision to continue with activism indicates her in-born leadership and commitment to a noble cause as she abandoned her life to work for the community. Thus, it is apparent that Walker viewed women as the long-term agents of change whose contribution to society is comparable to none. She was not interested in the result, instead, she wanted to ensure that values and respect were instilled in all social ways. To do this, she had to attempt to educate the locals of Chicokema and ensure they fight for their national rights and privileges.

Alice Walker wonderfully portrayed Meridian as a heroine who, contrary to societal stereotypes, was miles ahead of her male counterparts in the push for justice. The 20th century was a period of enlightenment for African Americans as they started participating in literature that relayed the plights the Black community underwent in their fight for inclusion and equality.

Conclusion

Having analyzed the novel, it has been found that renowned artists such as Alice Walker felt the need to portray African American women in a different light that challenged pre-existing stereotypes. However, the author is not shy of discussing and exposing some of the negative perspectives associated with Black women. Walker understood that women were viewed as subjects, mothers, and inferior members of society who were incapable of managing change or adding value. In contrasting fashion, Walker portrays Meridian differently to what was expected of women at such a crucial time in America's modern history. She presented Meridian as a selfless, highly principled young lady whose commitment to the Civil Rights Movement was great enough to influence her life after the movement's national goals were attained. Indeed, based on the novel, it is safe to recognize Walker's efforts to change the negative perception once held of Black women who were viewed as passive rather than active contributors to change. Meridian's commitment to helping out even after the Civil Rights Movement proves that African American women played and will continue to play a pivotal role in shaping values, culture, and pushing for sustainable change.

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THE ROMANTIC PHENOMENON AND SCIENCE

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Abstract

Romanticism places in the central place the human mind capable of observing, understanding, loving, and discovering, through knowledge, the universe. For the romantics, the world is seen not as a closed phenomenon in itself, but as a threshold, or as the frontier of knowledge. Therefore, we intend to analyze in our study the connection between romanticism – itself a science of love –, and other scientific areas such as psychology, physics, alchemy, astrology, mathematics, ecology and even occult sciences.

Keywords

romanticism, science, knowledge, universe, art.

Introduction

Not being discouraged by the opinion of S. Mercier, J.J. Rousseau's disciple, who stated that "'One can only feel the Romanticism and cannot define it" or Paul Valery's statement that: "To try to define romanticism means to have lost all spirit of rigor"[1], in what follows we shall attempt to achieve a broad characterization that, somehow, summarizes the most important aspects of Romanticism.

1. About the Concept of Romanticism

Being first of all a general artistic category, but also a total literary revolution, the Romanticism appears and develops in Europe at the end of the eighteenth century and in the first decades of the nineteenth century, as a reaction against classicism, ensuring literature the freedom of expression by removing all previous norms. Victor Hugo proclaimed in the preface to Cromwell's drama, the literary manifesto of romanticism, that there are no rules, no models either. Subsequently, brothers August Wilhelm and Friedrich von Schlegel define the romantic artist as the one yearning for the absolute and consider melancholy to be defining for the romantic spirit. Here are some of the characteristics that define romanticism: contemplation of nature, cultivation of antithesis on a stylistic level, preoccupation for folklore and myths, a switch from the rational way of thinking to unveiling the secret areas of the soul, rediscovery of affectivity, asserting originality and freedom of creation, the reaction against the hierarchy of genres, predilection for myths, symbols and mystery, for the darkness and the demonic, the vocation of irony, contemplation of spatial infinity, rejection

of the dull present, refuge in compensatory universes i.e. the past, the dream, the reverie and the love, the appetite for solitude; identification of the prominent figures i.e. the titan, the genius, the prophet, the demon, or the angel; the reaction against the limits and the emphasis put on the 'self' which, thus, becomes the center of the world. The intellect glorified by the classics is replaced by "feelings and passions" (Titu Maiorescu), and the new means of reaching the horizons of knowledge is through imagination.

The aesthetic categories that romanticism articulates are also varied: the tragic, the beautiful, the ugly, the grotesque, the pathetic. The "sacrificial team", as Edgar Papu calls the romantic group that conquered the entire Europe, is composed of the following remarkable writers: in the German area, the romantic vision was promoted by Goethe, Schiller, Hölderlin, L. Tieck, Novalis, E. T. A. Hoffman and Heinrich Heine; in England, the following so-called "lake poets" can be noted: S.T. Coleridge, W. Scott, W. Wordsworth, and J. Keats, but the greatest representatives of the English romanticism, remain Byron and Shelley; in France, Victor Hugo is not only the theorist of Romanticism, but also the writer who used romantic ideals in all literary genres, and the great lyricists Alphonse de Lamartine, Alfred de Vigny and Alfred de Musset approach romantic themes in the formula of meditation, elegy and pastel; in Italy and Russia, romantic writers, Lermontov, Pushkin and Leopardi are concerned about the human condition, the struggle of the individual with the limits in search of the absolute; in the Romanian literature, Mihai Eminescu is the one who will make a synthesis of the romantic themes and motifs in a unique form, paving the way for modernism.

The stylistic and thematic diversity of romanticism as an aesthetic attitude was also manifested in other arts: in painting, by Eugène Delacroix; in sculpture, by Rodin; in music, by composers Schumann, Chopin, Schubert. Over time, literary criticism has endowed the romantic phenomenon with many definitions. We will list only a few of these, being especially interested in those that illustrate the relationship between the romantic vision and the scientific knowledge. For instance, Paul Cornea explains the notion of Romanticism in his book, *The Origins of Romanian Romanticism*: "Romanticism can be understood as: 1. A group of authors in a defined field of creation, with a determined historical existence, based on the community of intellectual principles or affinities , which are explicitly rendered (or not) in a literary program; 2. A mentality or a state of mind that has repercussions on the conception of the world, morals and lifestyle; 3. A psychic configuration which expresses a permanent disposition of the human spirit" [2]. Let us consider from this definition the idea of romanticism as a state of mind and psychic configuration, which denotes the intuition of the Romanian critic in giving the notion of romanticism an ontological status, specific to scientific knowledge. This type of knowledge, which is the basis of the romantic inspiration – and which will be the subject of our study, since we will look for science-related elements in the works of European romanticists and explain them according to the way in which science is reflected in their work –can also be considered "a common denominator" of romantic writings, that "overall inclination" that identifies the romantic style, mentioned by Lucian Blaga in *The Faces of an Age* when searching for a common background, a "substrate" of the romantics.

We consider that in cultivating the triumph of feeling, the Romantics never lost the idea of rule or of norm, which is the privilege of human thought. Also, Paul Kaufman's definition, according to which romanticism is "the Proteus of the history of human thinking"[3] justifies us to look for the relationship between cognitive and romantic phenomena.

Significant for the connection between literature and science is also Novalis' belief that "Any man who thinks will find the truth anyway. No matter where and no matter how they go". This statement proves that the romantic poet is also dominated by the desire to discover truths about man, seen as a microcosm, but also as an entity of the macrocosm, hence the romantic predilection to overcome the human condition and the search for the absolute.

2. Romanticism and science

Romanticism places in the central core the human mind capable of observing, understanding, loving, and discovering, through knowledge, the universe. For the romantics, the world is seen not as a closed phenomenon in itself, but as a threshold, or as the frontier of knowledge. Therefore, we intend to analyze in our study the connection between romanticism – itself a science of love –, and other scientific areas such as psychology, physics, alchemy, astrology, mathematics, ecology and even occult sciences.

First of all, romanticism through art and spirit, adventure and communication with nature influences ecology as a science of the interrelationships in the ecosphere. The romantic aesthetic sense highlights the loftiness of the mountains, the sacredness of the plants, the beauty of the landscapes. Romantics are fascinated by the grandeur of nature in all its hypostases, because they saw in it the "resonance box of experiences" (Rosa del Conte). We are dealing with an overwhelming nature, lush, sometimes unleashed. It is noticeable the predilection of the romantics for the selenary and the vegetal motives, represented by a floral richness. For example, Byron views nature as a secure space, intended for pure love, but he also loiters on the catastrophic principle, the unleashed nature being antithetical to the love that protects the soul. Shelley invokes all the so-called incarnations of the wind, as a force of nature, the one that causes the spring to emerge, but also the catastrophes at sea. In his view, the wind has a messianic role; it is "a trumpet that awakens the world". In the case of Eminescu we are dealing with two natures: first, an external one, governed by elements such as the linden, the brook, the locust tree, the forest, the lake, the moon and, on the other hand, an inner, very deep one present in most of his poems. Eminescu is not a pastel writer like Alecsandri; for him, nature becomes a spectacle, a background in which an erotic scenario takes place or not.

Another threshold through which romantics gain knowledge is love, itself being a key to conquer the universe. The predilection for this feeling brings romanticism closer to philosophy, but also to alchemy and occultism. Thus, Shelley praises love as a supreme feeling in poems such as *Amor aeternus* or *Love's Philosophy* in which love is seen as a titan that coordinates everything in the universe: "See the mountains kiss high heaven/And the waves clasp one another... /And the sunlight clasps the earth...". While Byron describes the passionate love, Goethe will invoke the profane one, lived in the form of the pastoral idyll. For Novalis, love is a way for anyone to get to know themselves. Much like the German writer, Eminescu also considers love to be a way of knowing, or one of reaching the absolute. Nevertheless, the uniqueness of the vision of love belongs to the American romantic Edgar Allan Poe, as he associates to the theme of love the northern motif of the ghosts, and that of the souls returning after death. Through this aspect, the romantic vision approaches the occult. Thus, love is forever relived through the motif of the grave.

Significant for the relationship between the romantic thinking and psychology is the novel *Morella* by E. A. Poe, which suggests the motif of the *doppelgänger*, represented by the child whom a woman gives birth only to resurrect through her child and be loved again by the man

who had betrayed her, but also to make the man suffer because he hadn't loved her while she was alive. Here, the idea of death appears as a second chance to life, exploited by the romantics through the fulfillment of the ideal, but also through the myth of reincarnation. The concept of the liberating death is evident for poets such as Byron or Eminescu, for whom death is an art ("I never believed that I could ever learn to die"), or a way of recovering the lost self.

Secondly, because in the very center of the romantic thinking lies the man as a microcosm and his relation to the macrocosm and to all those of his kind, we can relate romanticism to ethology, the science of social behavior. The human model praised by the romantics is the genius, that human being that is characterized by exceptional qualities: overwhelming memory, an intelligence out of the ordinary, a total disinterest for the profane, for earthly matters. Through everything they wrote, the Romantics tried to reflect the condition of the genius. Goethe was of the opinion that the first and last thing that is required for being a genius is to love the truth. Doesn't this love of truth bring the genius closer to the scientist? Isn't he one of scientist's many hypostases? Our intention was to find an answer to all these questions in our study. It seems that according to the romantics, the genius is the erudite man, for whom knowledge becomes a profession, and reaching the absolute is the ultimate goal.

Following the same line of thought, the theme of time and that of the two contradictory motifs – light and dark, frequent in romantic works –, approach this doctrine of subjectivity to a sovereign science, i.e. physics. Time becomes a superior theme for the romantics, obsessed with the idea that the whole existence is under the sign of time. Yearning for the absolute, they would like to attain the absolute knowledge, but they have the acute feeling of relativity, a term which is so familiar to physics. That is why romantics try various ways to escape from the aegis of this individual time; history is seen as an escape in an ideal age. Novalis, Goethe, Pushkin, Eminescu: they all express the desire of man to return in time and relive a glorious past that opposes the unworthy present.

Moreover, although they consider light to be an essential principle, romantics show a deep inclination towards the darkness. Novalis will dedicate to the darkness many odes in *Hymns to the night*, where he praises the moonlight, while the night is seen as the moment of self-recovery. For him, the night offers a revealing environment, one that eliminates the boundaries of knowledge. Interesting in this regard is Novalis's statement: "Everything happens in us long before it actually takes place. The temporal and spatial distances merge"[4]. Therefore, temporality already exists in man, which is why the Romantics tried in their works to create an inner world, the reverse of the outer one, which would make their freedom grow bigger. They used to believe that this is the only way to reach perfection. Through these conceptions of man, the Romantics reiterate the Jungian individuation, taking the road to self-knowledge, and thus becoming themselves.

In addition to this, the Romantics' preference for myth and symbol brings them closer to mythology. For them, the main function of the myth is to deify the man, subject to the torment of the unceasing search for the inner self (specific to the romantic man). The unconscious exploited by the romantics through the motif of dream and that of the sleep represents a link between the cognitive psychology and romanticism. Seen by Jung as the embodiment of the unconscious, the myths and the dreams reflect the human soul as an object of unlimited knowledge. For the romantic writers, there is no idea of limit; for them, knowledge cannot be restricted, and the limit is only a passage to the unknown. Significant in this sense are Goethe's and Mary Shelley's masterpieces, *Faust* and, respectively, *Frankenstein*, true

identity dramas, which show that the romantic man, in his search for the absolute, tries to overcome his human structure by breaking the laws of nature, even if he is doomed to failure precisely because he disobeys these laws.

Conclusions

Therefore, Romanticism has always had a connection with science, since it has the same common denominator with it, namely, the deciphering of the relationship between man and the universe. By paraphrasing Titu Maiorescu, we could say that, unlike science, that "expresses only the truth", romanticism expresses the truth in its most artistic form, the "beautiful" as esthetical category, which pertains almost completely to "the heritage of romanticism", and this is what Wladyslaw Tatarkiewicz used to take into account when defining the romantic category of "beautiful" in *The History of the Six Notions*. But let's not forget that even the beautiful has no limits in the vision of the romantics. For them, the beautiful unites with the sublime, the greatness, the elevation and the in-depth.

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THE READER RESPONSE THEORY, A TOOL FOR ANALYSING THE CONTENT OF LITERARY BLOGS

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Abstract

The blogging culture has become an important and integrated part of the book trade. The relationship between books and digital technology is complicated and manifold, but it is clear that the Internet has changed how people access books, how they read and how they communicate with others about their reading. The book bloggers operate in a social realm, despite the fact that their writing is personal, and have to be understood in their social, economic and literary context. One way to analyze book blogs is the reader response criticism. The present article surveys the most important points of view theorists have of this kind of criticism.

Keywords:

Blogging, books, Internet, reader response theory, analyze, criticism

Introduction

Literature exists in websites because they represent easy way to communicate to a large mass of people. We can read various kinds of literary works, particularly short stories. More importantly, there is not a distance anymore between the writer and his/her readers. They have become friends on the World Wide Web, because readers want to know more about the one who writes, about what he/she is writing and how he/she is writing. Authors and readers interact through comments below the texts on the blog.

There are bloggers who post fragments of their works, moments of their lives, prizes they have won and so on, in search of the authenticity that may bring them closer to the public. And this is how the focus point turns from the work itself to the readers, as being most important for the literature paradigm, in the eyes of the blogger.

The mechanisms of the readers' response to the literary texts have been analyzed by researchers like Louise Rosenblatt, Norman Holland, Wolfgang Iser, Hans Robert Jauss and Stanley Fish. This article is a survey of their most significant work for the matter in question.

1. Reader – response theory

Reader-response theory is based on the assumption that a literary work takes place in the relationship between the reader and the text. According to this theory, the meaning is constructed through a transaction between the reader and the text within a particular context. Readers assume multiple roles when responding to a variety of forms of literature. The process of developing responses facilitates active and meaningful reading and increases emotional and intellectual participation in the text, which ultimately provides the audience with better comprehension and awareness of the text.

Louise Rosenblatt, Wolfgang Iser and Hans Robert Jauss underscore the fact that meaning is created through a transactional process between the text and the reader. Norman Holland and Stanley Fish reiterate that the meaning is the individual work of the reader alone.

Rosenblatt (1978) views the text as an "object of paper and ink until some reader responds to the marks on the paper as verbal symbols" [1]. It is the reader's activity on the text that creates meaning out of the inkblots by what Rosenblatt posits as a transaction between the reader and the text.

Iser (1978) stipulates that the convergence between the reader and the text is what brings the literary work into existence. This convergence will "always remain virtual as it is not to be identified either with the reality of the text or the individual disposition of the reader" [2]. He points out that the artistic (author oriented) and aesthetic (reader oriented) poles in any literary work are negotiated through meaning. Meaning can never be imagined only by the reader or generated only by the text, but rather generated through the active process of reading since "the literary work cannot be completely identical with the text or the realization of the text, but in fact must lie halfway between the two" [3].

Jauss (1982) uses the term *horizon of expectations* to describe the socio-cultural norms and assumptions that mold a reader's interpretation of any literary work in a given historical moment. For Jauss, any interpretation and meaning are tied to the prevailing cultural environment. Instead of the literary work standing alone, Jauss underscores the fact that a literary work depends upon the reader to assimilate and actualize the text. The reader's interpretation is formed by the social background in which he/she is and therefore has to seek a common ground with it in order to validate his/her interpretation [4]. Rosenblatt (1978) echoes this by pointing out that a written work does not have the same meaning for all readers, and that each individual brings background knowledge, belief, values, cultural expectations and reading context to the act of reading [5].

According to Holland (1980), a reader's engagement to the text is a platform for him to bring his/her unique expectations, fears and wishes to the text, through DEFT (defense- expectation- fantasy- transformation) to create his/her identity. This identity is achieved when the reader fully expresses his/her own drives and through this, he/she arrives at an interpretation which is a recreation of his/her psychological process [6].

Fish (1972) theorizes that meaning is created by the reader without the control of the text. Unlike the others, he argues that it should be an "informed" reader who has linguistic and literary competence, and not just any reader. For him, readers will have different interpretations because meaning is a creation of the reader and not of the text. Fish uses the

term "interpretive communities" that dictates how a text should be understood. Knowledge is not always objective, but conditioned by the social context in which one lives. The meaning created by the reader through his/her interpretation is restricted within the purview of interpretive community which consists of agreed upon conventions [7].

Meaning is a creation of an informed and competent reader with concise analytical skills. The socio-cultural background of the reader is essential for him/her to create meaning since the reader's mind is a microcosm of the society in which he/she lives, and therefore cannot have knowledge beyond the conventions of the society.

2. Literary blogs and the reader response theory

The theory of reader response criticism can be used when analyzing the content of literary blogs because the reaction of the public is essential for this particular line of work. The blog answers questions like "Who is the one who writes?", "What is he/she writing about?" or "Why is he / she writing?" and, even more importantly, they answer on the spot. The distance between writer and reader reduces; they have become friends and socialize through comments below the texts. The reason of that is the search for the authenticity, for both reader and writer want to demonstrate that writers are normal people with normal lives and normal habits.

Writers' blogs are like an everyday diary of their work and of their personal lives, fragments that can be easily read on Internet because the ultimate purpose is to directly communicate with the reader for obtaining his/her opinion on one's work.

The influence of the online audience is essential in promoting young writers. There are well constructed blogs with real-time dialogue where the author asks for the reader's opinion on the cover, the illustration and the sequel of the novel. For instance, there are Romanian writers that are familiar among readers due to their blogs or that have first published online their works, like Nora Iuga and Petronela Rotar. The first one makes her books and prizes known, but she also posts about different aspects of her work [8]. The second one is an active blogger whose career as a writer started online, who approaches matters of everyday interest and who constantly asks for her public's opinion [9].

It is no wonder that the most discussed books on social media and on blogs become best sellers because of the constant reaction of the public, mediated through Internet. That is the reason why the online reader has to be considered a key factor in the literature paradigm, along with specialized critics, for his/her understanding may decide the destiny of a book and that of a writer. The reader response theory is a tool in analyzing the mechanisms that stand behind the dynamics between audience and blogger.

Conclusion

Literary works exist on the Internet, moreover, the World Wide Web has an increasingly role in promoting books and writers. Readers have something to say about books, without being necessarily specialized in studying them. This is why writers are interested in drawing public's attention through blogs on their work and on their lives, to show they are normal people sensitive to the comments of the readers.

What is behind the public's reactions to the literary work may be discovered trough the reader response theory. This theory, which promotes the priority of the reader in establishing the meaning of a text, through the cultural and social background of the reader, has been

developed in the '70s by researchers such Louise Rosenblatt, Wolfgang Iser, Norman Holland and Stanley Fish in the Anglo-Saxon language theory of literature reception.

The Internet has changed the dynamics between writer and reader and transformed the last one in almost a co-author of the literary text. There is not a distance anymore between reader and writer and the reader doesn't need to have special studies to express his/her opinions on the text. This is where lies the necessity to change the way the reader is considered, from a passive receptor of the text to an active, even essential factor of literature paradigm.

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OLD ENGLISH – A BRIEF INSIGHT INTO THE BEGINNING OF THE ENGLISH LANGUAGE

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Abstract

The English language that we use today, the one that influenced cultures around the globe and became a source for the vocabulary used in many modern domains has undergone many stages in its evolution. Old English, the starting point in its development, is the language of the Germanic inhabitants of England, between the 5th and the 11th century. The Germanic parent, which is not attested, is referred to as Proto-Germanic. During its existence, Old English gave rise to three dialects: West Saxon, Kentish and Anglian. The alphabet used to write was adopted from Latin and it was written in the same way it was pronounced. Old English was a synthetic language with a lot of inflectional endings and the word order was free. The poem *Beowulf* is a vivid evidence of the variety and richness of vocabulary of the time.

Keywords

evolution; Proto-Germanic; dialects; synthetic; style; infection.

Introduction

Many theories explaining the beginning and the evolution of the English language have been brought to the attention of those who feel the need to explore beyond everyday usage of its structure and of its vocabulary. The vivid image of the rich history of the English language is the diversity of cultures that this European language influenced. Allegedly, the climax of its evolution was reached when English become the *official donor* of the IT vocabulary.

The glamour of the language used today by the native speakers is a vibrant image of economic, technological, and military power. It is also the mirror image of the political and social events that gave birth to the British people. Scholars traced back the first blossom of the English language when King Alfred became the first ruler. According to Blake "Before his time various varieties which were to merge into English existed, but not English itself" [1] (p. 3). The nature of the language was brought under considerable change with the Norman Conquest (1066). The Old French infused the language spoken by the inhabitants for many years and provided a crucial shift to vocabulary. Another notable influence upon the English language was religion. The Tudor Dynasty contributed essentially to the language

we use today. When English became the official language of the church vocabulary extended to fulfill the needs of the time. The reign of Queen Victoria, the second longest in British history, was marked by greatness and by discoveries that would change the world forever. The industrial revolution was not only an excruciating movement for the society, but also to vocabulary. The invention of the steam engine turned the wheel for new words. The expansion of the British empire and the interaction with other peoples and cultures widens the range of new vocabulary. The 19th century was marked by the Napoleonic Wars and reached its pinnacle with Nelson's ravishing victory at Trafalgar and England's new position of undisputed naval supremacy. Language was staunchly influenced and marked the evolution of what was going to become *lingua franca*. Later, the massive colonization, which was highly supported by Queen Elizabeth I and continued the years to follow, undoubtedly enriched the English language.

1. Rooting English

It is widely acknowledged that English does not hold its origins in today's Britain. Linguists traced back the origins of the English language to the language spoken by the various tribes settled in today's north-west Germany. The ancestor of the language we speak today sounded more like modern Welsh. Despite all these, specialists refer to Welsh, Scottish Gaelic, Irish Gaelic and Breton as *Celtic* languages.[2]. If we center our theory on Bede's cartography which is considered incomplete because he relies only on contemporary sources, we can identify the initial English settlements of Britain mainly in the east and south parts of the country. They started to come to Britain in the first part of the 5th century from the lands across the North Sea, the largely coastal area between present-day Denmark and The Netherlands. We can conclude that they settled in East Anglia and the southeast, across the valley of Themes, through Yorkshire and into the southern Scotland. As Bede himself stated the Anglo-Saxon invaders came in three tribes: the Angles, the Saxons and the Jutes.

The roots of Old English lie in a group of related languages that have a common ancestor defined by linguists as Proto-Germanic or Primitive Germanic. Although no written records survived, the theory of its existence is based on correspondences between the various languages that descended from it. The links with West Germanic languages, on one side and the affinities with North Germanic languages on the other side are the vivid proof of its existence. Old High German, Old Saxon and Old Frisian are all supposed to belong to the West Germanic languages. The other branch of North Germanic languages are Old Norse and East Germanic. Linguists such as Hogg and Gelderen established the origin of the Proto-Germanic language in areas now comprising southern Scandinavia and northern Germany [3] [4]. After the beginning of the 4th century this language was no longer spoken. But all these languages belong to a wider family of Indo-European languages, so, as a conclusion, we can state that English began as a dialect of the Germanic branch of Indo-European. Although there are no records of its origin, the language was probably spoken about five thousand years ago in Europe, in an area between the Baltic and the Alps in the north and the south on one hand, and up to the Rhine, on the other hand.

2. Dialects of Old English

Early Old English was not much of a language itself. It was rather a group of dialects tightly connected, that were carried to southern Britain by Germanic invaders. There were already various differences in the dialects of the tribes involved in the invasion, including

Angles, Saxons and Jutes. But these discrepancies continued to evolve within the separate kingdoms formed under tribal ruling. A major factor that contributed to the evolution of the dialects was the frequent balance in power, as well as recurrent warfare. So, at the beginning of the 7th century seven major kingdoms emerged, also known as heptarchy of Northumbria, Mercia, East Anglia, Essex, Sussex, Wessex and Kent, speaking distinct languages. Today we can refer to these as the four dialects of the Old English Language meaning Northumbrian, Mercian, Kentish and West Saxon. Linguists refer to Mercian and Northumbrian as Anglian [5]. We can relate to English as a national language only in the late 9th century, when England was united under the rule of King Alfred the Great, as a reaction to a feasible invasion of the Vikings.

Geographically speaking, the Northumbrian region lay north of the Humber River while the Mercian lay north of the Thames and south of the Humber River. West Saxon lay south and southwest of the Thames as well as Kentish region, which was the smallest, lay southeast of the Thames. The Kentish region was established by the Jutes from Jutland.

Northumbrian culture and language controlled England in the 7th and 8th centuries, until the Viking invasion, after which only Wessex, under Alfred the Great, remained as an independent kingdom. By the 10th century, the West Saxon dialect had become the leading, and effectively the official, language of Britain. Most of the manuscripts were written in the West Saxon dialect massively leading from our later records, reflecting the widespread adoption of a form of West Saxon as a written language in the later Old English period.

3. Alphabet and Pronunciation

A very important characteristic of the differences between Old English and Modern English is that Old English had no *silent* letters. A possible explanation for this could be the fact that, at the beginning, the spelling system was not standardized. The scribal monks used to spell words phonetically with the result that each dialect was rendered in a different way. The language of that time was written in the same way that it was pronounced. In the 9th century, King Alfred tried to standardize spelling, but by the end of the 11th century changes in pronunciation had a major effect on spelling.

When Germanic tribes invaded Britain, they brought a writing method named, by historians, *runes*. They were using straight-sided characters mostly made for carving on hard surfaces such as stone, bone or wood. Towards the end of the 6th century, the Roman missionaries introduced the Latin alphabet. The new writing system, with rounded-letter forms, was more suitable for writing on parchment. The character set was not very different from the letters we use today. Some letters were rarely used or were completely missing such as *j*, *k*, *q*, *v* and *z*, but there were also some letters that have since fallen out of use. Some of these are *æ*, a vowel pronounced as the sound in the word *bat*, the consonants *þ* and *ð* both used for the voiced and unvoiced sounds, written in today English as *th*, and pronounced similar to the sound in *them* (voiced) and *theme* (unvoiced) [6].

In Old English the vowels could be pronounced differently, namely short or long, but with no difference in spelling. Most of the texts from that period marked long vowels using a "diacritic" in order to distinguish between identical forms. Words such as god "God" and *gōd* "good" are an adequate example of how words were written to differentiate one from another.

Consonants were also pronounced distinct, in Old English, depending on different factors. Consonants *c*, *g* and *h* were pronounced in different ways, depending on their position [7].

At the beginning of the words *h* was pronounced as in the initial sound of the Modern English word *hard*. In any other cases, it was pronounced as the final sound of the Scottish word *loch*. Before vowels *a*, *o*, and *u*, the letters *c* and *g* were pronounced as the initial sound of the Modern English words *king* and *God*. Before vowels *e* and *i* they were pronounced as the initial sounds of today words *chill* and *yet*.

4. Vocabulary

Researchers claim that a considerable part of the everyday vocabulary derives from Old English. Although many of the words have completely changed their spelling and some other developed or even modified their meaning it is still evident, they are the precursors of present-day English. Studying the literature from the period when Old English was used, it is obvious that many Old English words are very comparable to words found in Modern English. For example:

- *Eald - old*
- *Brodor - brother*
- *Hus - house*
- *Nett - net*
- *Riht - right* [8].

In some cases, it is difficult to have a clear perspective of the meaning of some Old English words as there are words that share the same meaning. A clear example for this situation can be illustrated by the three descriptions of females:

- *Widuwe - widow*
- *Wif - wife*
- *Wifmann - woman.*

In today's English more than 80 percent of the thousand most common words in Modern English come from Old English, but if we use any modern English dictionary that includes etymologies, we will find hundreds or even thousands more [9].

5. Grammatical Structure

Old English was a *synthetic* language with many inflectional endings in the grammatical function of a sentence components. The word order was rather free. Contemporary English is considered, by contrast, an *analytic* language. The word order compels and is based on strict rules. For example, in contemporary English a word such as *king* has two main forms: the singular *king* and the plural *kings* and with an apostrophe used to mark the possessive *king's* or *kings'*. Linguists, among which Hogg & Denison, Momma & Matto, and Viney convergently claim that the plural *-s* and the apostrophe are remnants of a much more highly inflectional system in Old English [10] [11] [12]. It is the remaining proof that not only nouns, but also other grammatical categories had different forms in different contexts.

Another major change in the evolution of the English language is the fact that Old English had four grammatical cases: Nominative, Accusative, Genitive and Dative. The terms for all these four cases have Latin origin. Old English had three genders for the nouns: masculine, feminine and neuter. Grammatical gender did not always correspond to natural gender, but it cannot be stated either that it was entirely arbitrary [13].

6. A literary corpus-based approach

The beginning of the English language can be fully understood by studying the literature of the time. The oldest surviving text of Old English literature is *Cædmon's Hymn* which is supposed to have been written between 658 and 680. From that period, we also have the longest piece of literature, the ongoing *Anglo-Saxon Chronicle*. But, by far, the best-known surviving writing is the long epic poem *Beowulf.*

The presumably Northumbrian poem, *Beowulf* is supposed to have been composed between the 8th and the early 11th century [14]. The original authors or author are unknown. Researchers base all their theories on a single manuscript which dates from around 1000 and that survived to present days. The manuscript might have been written by a scribe who was probably educated in a Christian monarchy and it contains baffling mix of Northumbrian, West Saxon and Anglian dialects. Starting from this mixture of dialects, scholars assume that it was effectively composed in the 8th century and, later, it was added, enlarged and enriched in the 10th century and in the 11th century. The poem has 3,182 lines and it can be easily noticed that, by the time it was created, Old English was already a fully developed poetic language.

The style of the poem is plain-spoken, inventive and is dominated by alliteration, which is much more intrusive, up to three words. Even at this stage of evolution, the depth, variety and richness of the vocabulary is obvious [15]. The language is thoroughly physical, with a unique emphasis on bodies and their fragility with a visible predilection for synonyms and subtleties in the meaning. The unknown author uses, for example, 36 different words for *hero*, 20 words for *man*, 12 words for *battle* and 11 for *ship*, which illustrates the maturity of the vocabulary of that time.

Conclusions

To wrap up, one of the features of Old English was the fact that it was not static language, and that its usage and evolution over a period of more than 700 years reveal the Germanic origin of the language. Naturally, during this evolution the language assimilated some features of the languages that it came into contact with, however, some important features can be traced back to Celtic languages and the two dialects of Old Norse, which basically provided alternatives or synonyms for Anglo-Saxon words.

One of the most significant influences over Old English was, by far, the Latin influence which had started long before the Roman invasion. Latin words express a very important semantic range and noticeably enriched the Old English vocabulary. Yet the Old English grammar is rather similar with modern German grammar, having different inflectional endings and four distinctive cases. Still, roughly half of the most common words in Modern English have Old English roots and the rest of the Old English words went out of use and cannot be recognized in the language we speak today.

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CRITICAL PRAISE AND LITERARY AWARDS FOR J. K. ROWLING'S "HARRY POTTER". AN ADDITION TO THEIR WIDE POPULARITY?

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Abstract

Without a doubt, we must admit that these novels are literary works with an appeal that is beyond all others. The epic response to Rowling's *Harry Potter* series has transformed the author into the United Kingdom's best-selling living author, with more than four hundred and fifty million copies sold worldwide in about seventy-nine languages. It is reported that she is wealthier than even Queen Elizabeth II, since "the Harry Potter brand is worth an estimated four billion dollars" (Heilman, 2009: 1). Yet, we strongly agree with Julia Eccleshare that "the phenomenon that Harry Potter has become has clouded discussion about what the books really are." (Eccleshare, 2002: 2). We truly believe that we must return to the very first form of this phenomenon (the original literary text) and the main targeted audience (the readers, not the consumers) in order to discover the author's literary merit.

Keywords

Critical acclaim; literary prizes; multidisciplinary framework.

Introduction

The current paper focuses on two levels. To begin with, we aim to prove through statistics and awards how these novels have become the best-selling book series of all times and the reason we consider them to be a global cultural phenomenon, not just a commercial one. The following stage concentrates on the critical praise gained by the British author in the academic community by scholars who have observed, highlighted and discussed the novels through multiple lenses (mythological, religious, sociological, philosophical, etc.).

The *Harry Potter* series were more than commercially successful if the point of view is shifted from "prescriptive" sale numbers, towards a "descriptive" account of awards and praise accumulated by J. K. Rowling. This paper is, first of all, focused on specific prizes that the British writer won with her saga, revealing the respected rewards, as well as the popular ones. Secondly, critical acclaim by scholars is taken into consideration, along with pertinent arguments for their statements.

1. Listing prizes - quantitative measure and beyond

It did not take long for the first book of a planned seven to be acknowledged and receive a considerable number of prizes. After its public release on June 26, 1997, *Harry Potter and the Philosopher's* (or *Sorcerer's Stone* for the American market) won the *British Book Awards Children's Book of the Year* and a gold medal in the 9 to 11 year-olds category of the Nestlé Smarties Book Prize, the latter one also being awarded in the following two years (1998 and 1999 for the sequels, of course). *Harry Potter and the Philosopher's Stone* also won the 1998 *New York Public Library Best Book of the Year*, and the 1998 *Parenting magazine Book of the Year Award*. Moreover, *Publishers Weekly*, *School Library Journal*, and *Booklist* (United States of America) called it "one of the best books of 1998." [1] (p. ix). Shapiro states that Rowling also won the FCBG (Federation of Children's Book Groups) *Children's Book Award* for 1997 [3] (p. 83). The first installment also won the *Birmingham Cable Children's Book Award* for 1997, the *Whitaker's Platinum Book Award* in 2001, the *Sheffield Children's Book Award* for 1998, the *Young Telegraph Paperback of the Year* for 1998 and the 1997 *National Book Award*. It was also chosen as *an ALA (American Library Association) Notable Book* [2] (p. 327).

A considerable number of awards were given to *Harry Potter and the Chamber of Secrets.* The second volume won *The Whitaker's Platinum Book Award* in 2001, the *Smarties Book Prize* for 1998 (as mentioned before), the *Bookseller's Association/Bookseller Author of the Year Award* in 1998, the *Scottish Arts Council Children's Book Award* in 1999, the *North East Scotland Book Award* of 1998, the *FCBG Children's Book of the Year Award* in 1998, and the *British Book Awards* 1998, *Children's Book of the Year Award*" [2] (ibidem).

In 2000, *Harry Potter and the Prisoner of Azkaban* also won (besides the *Gold Medal Smarties Prize*) the *Locus Award* which honours the best fantastic fiction published during the preceding year. These awards are based on the preferences expressed by the readership of *Locus*: *The Newspaper of the Science Fiction Field* and Rowling was honoured with the prize for best fantasy novel of the year (the award is split, and it can also honour the best science-fiction novel) [4] (p. 613). Other prestigious awards refer to the *Whitbread Children's Book of the Year* for 1999, the *Whitaker's Platinum Book of the Year* in 2001, an *FCBG Children's Book of the Year Award* for 1999, and the *British Book Awards Author of the Year* for 1999." [2] (ibidem).

The following year*, Harry Potter and the Goblet of Fire* won the *Hugo award* which was originally known as the *Science Fiction Achievement Award* (the oldest and most prestigious of science-fiction awards). The fourth installment was the winner in 2001, after a mail vote of attending and supporting members of each *World Science Fiction Convention* (Worldcon) [4] (p. 608). *Harry Potter and the Goblet of Fire* was also awarded the *Whitaker's Platinum Book Award* of 2001 and the *Scottish Arts Book Council Award* in 2001" [2] (ibidem).

The fifth volume (also the longest one in the series – 766 pages for the British version published by Bloomsbury) has no recorded awards. The sixth book, however, won the *British Book Award's Book of the Year* in 2006, while *Harry Potter and the Deathly Hallows* won *Newsweek*'s *Best Book of the Year Award* in 2007. Later, in 2010, Rowling is "humbled and deeply honoured" by winning the *Hans Christian Andersen literature award* in Odense, Denmark (the birthplace of the fairy tale writer), thus receiving a £60,000 prize.

2. Aggregate praise - does quality override quantity?

Naturally, there have been numerous reviewers who commented on the *Harry Potter* series in different magazines and newspapers, among which we can enumerate: *Bulletin of the Center for Children's Books, the Journal of Adolescent and Adult Literacy, New York* magazine, *Book Report, School Library Journal, Booklist, Fantasy and Science Fiction, Publishers Weekly, Horn Book Magazine,* the *New York Times Book Review,* the *Times Literary Supplement,* the *Times Educational Supplement,* the *London Times,* the *New York Times, Childhood Education, Journal of Secondary Gifted Education, Teachers College Record, About Campus, Wall Street Journal, Michigan Quarterly Review, Christian Science Monitor, Family Life, National Review, Book Report, Commonweal, New Statesman, New Republic, New Yorker, People, Sunday Herald, USA Today,* the *Guardian, Raritan, Entertainment Weekly,* the *Independent, Christianity Today,* the *Spectator, Reason,* the *Wall Street Journal, Newsweek, Booklist, Time, Village Voice, Washington Post, Boston Globe, Salon,* the *London Independent, Magpies, Sydney Morning Herald, San Francisco Chronicle,* the *Onion, People, New York, School Library Journal, Newsweek, Kirkus Reviews, Weekly Standard, Washington Post, New York Review of Books, Chicago Sun-Times, the Telegraph,* and the *Nation*.

Nevertheless, their opinions do not weigh that heavily against the way the books are perceived in the literary field. Consequently, the opinions expressed by scholars and creative writers will be mentioned in order to highlight some positive features of the *Harry Potter* series as seen in the academic world. If some scholars' praise is partly generated as a response to other writers' critique, the previous comments are also taken into consideration, because together they provide coherence for the current research. Last, but not least, the research is concentrated on critical work that analyzes the whole series, rather than scholarship that treats every novel in isolation.

The interpretative work published on the series encompasses a considerable number of topics such as cultural, historical, and literary contexts, the author's aesthetic choices and the literary merit of her series (in terms of elements such as structure, theme, plot, genre convention, and language), analysis through mythological, religious, sociological or philosophical lenses, etc. In this multidisciplinary framework, some critics have chosen to use their theoretical approach to discover what made these books so widely popular. Others have focused on using their analysis in order to prove the literary merit of the series. Some critics have emphasized the texts allow children to learn valuable lessons about friendship, love, loyalty, courage or ride out emotions of fear, anger, hate, envy or rebellion. The research is not based on the existing literary commentary that praises the *Harry Potter* series for similar reasons. There is a selection of critics' interpretations based on a single observation that illustrates a specific feature (or features) of Rowling's books. If there are multiple observations based on the same topic, the scholar with the higher level of erudition will be cited.

Behr explores narrative transformation in the Harry Potter universe in order to provide an answer for the series' popularity. In "'Same as Difference': Narrative Transformations and Intersection Cultures in Harry Potter", she "claims that Rowling's narrative structure of using particular settings or props for comic and then dramatic effect is part of her craftsmanship." [5] (p. 281). The legal system is partially analyzed by Landman in "Using Literature to Teach the Rule of Law" where he claims that the series are concerned with "the rules of fair play

that form our notion of due process" or the "quality of justice it delivers" in the Potter series [6] (p. 283).

"Is There a Text in This Advertising Campaign? Literature, Marketing, and Harry Potter" is Nel's response to Pennington's critique about "Rowling's failure to adhere to fantasy literature definitions set out by J. R. R. Tolkien" [7]. Nel's essay defends the books against being considered an "aesthetic[1] failure" and emphasizes the importance of separating the Harry Potter phenomenon (*Pottermania*) from the *Harry Potter* series. Nel documents what he believes are examples of Rowling's literary craftsmanship including her use of satire. He praises the third-person narratives for being closely aligned with first-person perspective, which is widely acknowledged as *free indirect discourse*.

Another advocate is Knapp, who offers three arguments in her article "In Defense of Harry Potter: An Apologia" presenting the books as valuable children's literature because they are deemed to be "intensely engaging (that is, children love and show enthusiasm for them)" [8] (p. 78). Furthermore, the literary worth of the series is proven by the number of awards the books have received and, in her opinion, by another award that the story qualifies for, but the author does not because Rowling is not an American citizen: the *American Library Association's Newbery Award*. In the end, the capacity of the books to raise questions of "deep significance to children's social and ethical development" is another positive feature. [8] (ibidem).

With regard to several attacks on J. K. Rowling's use of literary traditions and derivative work, Pinsent's "The Education of a Wizard" claims that Rowling's originality is in no manner affected by not pioneering in the field [9]. She demonstrates her standpoint by contexting through a comparative exercise of other fantasy works children displaying a common core of devices, characters, or plotlines.

While some critics (Anne Alton, Evelyn Perry, Steven Barfield, Amy Billone) believe that a skillful fusion of multiple genres, including fantasy, is the main argument for the appeal of the series, Meier claims that the books are "Tolkienesque fantasy because of the artful creation of a «secondary world» of the sort Tolkien describes in his landmark essay «On Fairy Stories»." [10]. Yaggi's "Harry Potter's Heritage: Tolkien as Rowling's Patronus against the Critics" reflects a similar discussion and suggests that "like J. R. R. Tolkien, Rowling has mastered the genre of high fantasy and presents her readers with a secondary world to which they may escape and enjoy themselves while thinking critically about weighty philosophical and intellectual questions and improving both their reading and their analytic skills." [11]. Jacobs's "Tolkien and Rowling: Reflections on Receptions" perceptibly dovetails the initial receptions of the *Harry Potter* novels and Tolkien's *Lord of the Rings* novels [12]. Rowling's novels are also positioned by Saltman's "Harry Potter's Family Tree" within the context of other canonical works written by British and fantasy authors, among which we can enumerate Roald Dahl, Lemony Snicket, Charles Dickens, Ursula K. Le Guin, and C. S. Lewis [13]. Billone, on the other hand, places Rowling's work within the children's fantasy tradition (along with stories like *Peter Pan* and *Alice in Wonderland*) and claims that a special attention must be given to dream sequences that propel the narrative in her books

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[1] Amanda Cockrell's "Harry Potter and the Secret Password" and Kathleen McEvoy's "Aesthetic Organization: The Structural Beauty of J. K. Rowling's Harry Potter Series" also defend the *Harry Potter* series aesthetic value against various attacks.

("The Boy Who Lived: From Carroll's Alice and Barrie's Peter Pan to Rowling's Harry Potter") [14].

Rowling's inclination towards infusing her novels with particular kinds of imagery or themes has not been overlooked by literary scholarship. The role of mythology (especially Greek) is highlighted by both Huey ("A Basilisk, a Phoenix, and a Philosopher's Stone: Harry Potter's Myths and Legends") and Gibbons ("Death and Rebirth: Harry Potter and the Mythology of the Phoenix") who emphasize the British writer's incorporation of mythological creatures such as the centaur, unicorn, phoenix, Cerberus and Basilisk, an incorporation which adds to the literary symbolism of the stories [15] [16].

Rowling's writing style is defended against vehement literary critics such as William Safire and Harold Bloom by Duffy who applies a rhetorical analysis which starts from Richard Lanham's *Revising Prose* to help him examine "Rowling's sentences for liveliness, rhythm, and cohesiveness" [17] (p. 185). Thus, Duffy uses this analysis to reveal an admirable "style and rhythm, fluidity and sparkle" that can be used as "counterevidence to Rowling's detractors." Don L. F. Nilsen and Alleen Pace Nilsen's "Naming Tropes and Schemes in J. K. Rowling's Harry Potter Books" also focus on language study, particularly on the figurative language as announced by the title [18].

Writers have also claimed that the *Harry Potter* novels encompass therapeutic value, but the relationships between reading and healing (or trauma and terror) are not the focus of this research, which is centered on the literary merit of the books. Rather, it is worth mentioning that authors of the *Heroism and the Harry Potter Series* collection claim that "the Harry Potter novels propose new and genuine models of heroism based on responsibility, courage, humility, and kindness." They compare various conceptions of heroism to the "ways fictional heroism in the twenty-first century challenges the idealized forms of a simplistic masculinity associated with genres such as epic, romance, and classic adventure story" [2] (p. 286).

Moral and ethical connotations or implied recommendations in the *Harry Potter* novels have also received scholarly attention. Writers such as Catherine Deavel and David Deavel, William Wandless, Rebecca Skulnick, Jesse Goodman or Strimel defend the series by rejecting accusations concerning the moral ambiguity of the story and emphasizing the moral questions posed by Rowling, who "promotes values such as freedom, truth, and choice, as well as sacrifice and love" [2] (p. 287) The books have also been placed within literary contexts by Westman's critical analysis "Perspective, Memory, and Moral Authority: The Legacy of Jane Austen in J. K. Rowling's Harry Potter" published in the scholarly journal *Children's Literature*. In this climate of opinion, Westman concentrates on both British writers' character and thematic development through various narrative techniques meant to sustain the moral growth of the characters [19].

In order for this research to be accurate and thoroughly completed, it is necessary to mention that the *Harry Potter* series have also received critical approaches typical of contemporary (post-1960s) literary critics. Nevertheless, these approaches are not detailed because they move away from the text itself toward literary theories informed by multiple contexts – an undesirable purpose for this research.

Conclusions

All those interested in the critical body of work on Rowling's popular novels should know that scholars have offered Marxist and materialist readings, psychoanalytic approaches, historical perspectives, postmodern theoretical frameworks, and politics of gender, race,

class, or other social categories of identity for examination. Critical lenses have also extended beyond the initial texts or aforementioned contexts, with "scholarly essays and books that draw upon philosophical, economic, religious, or pedagogical contexts" [2] (p. 292) and analyze issues of capitalism, commercialism or marketing, as well as reader response, educational value(s), translation, or magic as technology.

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NOTIONS OF TEXT LINGUISTICS. ASPECTS OF SPEECH TYPES AND TEMPORAL DIMENSIONS

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Abstract

Over time, based on the semantic and linguistic aspects of tenses, there have been multiple attempts to theorize and demonstrate the existence of logical groupings of communicative events, called "text" or "speech". They are considered higher than the sentence in terms of construction and have led to the emergence of new linguistic disciplines: Textual Linguistics and Discourse Analysis.

Our paper aims to review a few aspects of the configuration and structuring of text/speech, the role of verbal tenses in the construction of speech, as well as the typology of speech types and how they contribute to the organization of a text/discourse.

We aim to illustrate and support the analysed theories with examples selected from mainstream literature (authors such as Uricaru, Benveniste, Reboul, Reichenbach) on the role of verbal tenses in the construction of the speech as well as how they influence the organization of a speech.

Thus, in the first part of the paper we shall discuss some aspects of text linguistics (organizing text according to the criteria of verbal tenses), the second part will address the problem of speech and dissociations operated by them, and the third part will tackle the temporal speech??? and ways of interpreting it.

Keywords
linguistic, speech archetype, temporal speech, semantics

Introduction

Certain linguistic phenomena (discourse anaphora, connectors, verbal tenses) have often been the subject of several discussions aiming to demonstrate that the speech or text, as Uricaru said, drawing on Reboul, "presents its own structure or structures of different types of speech" (Reboul, 1998:26). The method of structuring the text was considered similar to that of the phrase or sentence: the configuration and structuring of the text/speech were seen as a result of the interaction between several linguistic signs. It follows from this theory that the text is the product of several coding instruments.

1. Text linguistics

Benveniste's theory, in his study "Problèmes de linguistique générale" (1966), on the redundancy of past tense forms, is the one that paves the way for assigning prevalent textual functions to verbal tenses.

According to this approach, the coexistence of Past Tense and Present Perfect forms contributes to the organisation of the communication in "Discours" and "Histoire" – enunciation with modalities of accomplishment, and specific properties (including personal pronouns and verbal tenses).

The support of this theory used Weinrich in his attempt to develop textual linguistics. The idea from which it started was the need to place and analyse the language sign within the text. The text was presented as the result of several interdependencies: "A text is not a sign of closed signs in them themselves. On the contrary, the text can only be formed by a network of mutual determinations. The effect of a sign in a text is nothing but its ability to determine other signs in its vicinity" (Weinrich, 1973:16).

In Weinrich's opinion, textual linguistics offers the possibility to identify the signs that are adapted to textual, fundamental functions in the text construction. Among these signs, with a high recurrence, they include verbal temporal forms. Repeated use of temporal forms and the fact that their function is not to provide additional temporal information or greater accuracy in the timeline of events are arguments that support the textual function of tenses. They do not have the role to express time, but to give a logical order to the events of the text, this distribution being relatively independent to reality.

Verbal tenses are distributed in the text according to a temporal dominant, the principle of order indicating the decisions of the speaker on the organization of the text. These decisions cover three dimensions of the organization of the text that have as a tool for achieving verbal tenses:

-The speaker's subjective relationship

-The perspective of speech

- The "mise en relief".

The attitude of the speaker implies a decision of the speaker to present the surrounding reality as "monde commenté" or "monde raconté" in the text. These two possibilities refer to the organisation of communication in the enunciation plans. The speaker has temporal forms to present the "world" in the text, as directly related to the situation of communication where the speaker and possibly the addressees are found within the situation of communication or separated from it. According to this function, one can identify the commentative tenses: the Present, the Past Tense, the Future forms that denote the involvement of the speaker, and the narrative tenses ("récit") expressing the lack of involvement, the distance from the "world" presented in the text: Present Perfect, Past Tense Continuous, Past Perfect and the Conditional (Uricaru, 2003:92). According to this classification, verbal tenses send a signal from the speaker to the hearer: their use may indicate a "comment" or a "story" ("récit").

The perspective of locution proposes yet another dimension to the two involved in the attitude of locution. Thus, it is assumed that within each already existing group there is a "zero point", which becomes the Time of the text and in relation to which the action (and its time) is either posterior or anterior. In the group of verbal forms that denote a comment, the Present has the role of "zero point", the Past Tense is retrospective, and the Future forecast an upcoming action. In the group of forms describing the "narrative", Present Perfect denotes this "zero point", the retrospective perspective is expressed by Past Tense Continuous, and

the prospective one through Conditional. The perspective of locution??? is the one that gives sense to the existence of two forms of the Future, as they forecast an upcoming situation within the two groups of tenses.

The third function of the Time is the organization of the speech in "foreground" and "background", which Weinrich calls "embossing" ("mise en relief"). Thus, according to Lucia Uricaru, through this operation, the text is structured in a slow-tempo background, in contrast to the foreground of important events. The specific form for background is Past Tense Continuous, this function has to remain valid even if the foreground is expressed by Present Perfect or by Past Tense. As such, Past Tense Continuous can no longer be considered exclusively narrative, it can appear in the "comment-type" texts to compose the "background" of events rendered by the Past Tense" (Uricaru, 2003: 92).

Weinrich's theory was considered too universal and independent of the real experience of linguistics, given that the attribution of textual functions and the organization of communication in groups as "narration" or "communication" is not fully adaptable to every communication situation. Other linguists (Coșeriu) state that using as a starting point the observation of a linguistic phenomenon within several texts is useful for establishing textual functions, such as, for example, the use of Past Tense with a commentative value and Present Perfect for storytelling.

This situation must not, however, be generalized, and this aspect is clearly observed in the case of the narration *vs.* comment opposition. The adoption of this theory would lead to the conclusion that all languages have a set of tenses with which they would operate according to the criteria drawn by the two groups. However, there are concrete situations that contradict this theory, and this is the case of the Portuguese language, where the Present Perfect also appears in speech, as well as in some dialects of the Romanian language.

2. Speech types

The analysis of speech acts counts verbal tenses among the cohesion devices within the text (along with anaphoric pronouns, ellipses, connectors, definite descriptions). They play an important role in ensuring the consistency of a speech.

The theory that temporal forms would witness the process of speech production according to a certain pattern proposes a way of addressing that the text as an activity of verbal communication production. The text is merely the result of an act of communication. The emphasis, however, is laid on speech, which bears the signs of verbal action, the organized communication being seen as one of the possible human actions. The production of a verbal action involves engaging the form of psychic construction of knowledge related to the social context, and the physical context or reference.

The reference to the verbal action is seen as the sum of cognitive representations that are mobilised by the used signs - formal entities – of the verbal action. The issue of the organization of verbal action is complex, including sociological, psycho-cognitive, philosophical approaches. Among them, an important role is the codification of cognitive representations through the available meanings of the language.

As an integral part of the verbal action, codification is the sum of several linguistic operations, some aimed at structuring the speech in a temporal manner. This operation is based on the function of verbal tenses to organize and place the events in the speech in relation with each other. They are also considered the instruments that perform this structuring according to certain specific patterns. Any organization of the speech involves

two operations that provide this "archetype" of the speech, which are also encountered in Benveniste's theories: "speech/history" and "commentary/narration".

The first dissociation implies the possibility of using verbal tenses to structure the speech as "exposé" (presentation) or "raconté" (storytelling/narration). Regarding the temporal location, the "raconté" presents the situation as being separated from the statement and the events are organised in relation with this moment. The second distinction, however, presents events as a relationship with the situation of enunciation.

The second operation presents the degree of involvement or autonomy in relation to the situation of enunciation. Thus, according to Uricaru, "involvement" allows the use of units that encode components of the situation, in other words, of deictic units. "Autonomy" excludes deictic units, the speech being autonomous in relation to the statement. (Uricaru, 2003:96).

The two operations lead to the classification of the speech types in four main categories:

- Interactive speech, such as the dialogue, which emphasizes exposure and involvement;

-Theoretical, expository speech, emphasizes presentation and autonomy. A suggestive example is the informative monologue.

- The report, which is a type of speech with a deictic origin. This is defined by the option for narration and engagement.

- Narration, a speech of anaphoric origin, is characterized by the option for the narrating operation and autonomy.

In terms of temporal structuring, "interactive speech" is always reported to the time of the statement. Instead, "theoretical/expository" speech is more autonomous, although it frequently uses the Present. It does not have a direct relationship with the "moment of enunciation", thus becoming "timeless".

In the case of "narrative speech", temporal relationships are organized in an internal timeline, whereby events do not relate to "the moment of enunciation", as the temporal structuring has an anaphoric origin.

Choosing a speech type has a particular importance in the distribution of linguistic units, without pointing to, however, of a dependency between the enunciative basis and the linguistic units.

3. The temporal dimension. Ways of interpreting it

In order to describe the most concrete temporal relationships in semantic terms, several theories were advanced. Of these, the approach of Kamp, which proposes a Speech Representation Structure (Kamp, 1981:39) is notable. This structure is represented as a storage of information that is accessed when, in the process of interpretation, information not found at the text level is required. It is accepted that the process of establishing this model of semantic interpretation had as its starting point the interrogations related to temporal reference and description of tenses. Kamp's model of interpretation took into account the modalities of description and characterization of tenses and temporal reference in Grammar, indexical Semantics and logical analysis.

Regarding the characterization of tenses in Grammar, those descriptions that "associate the tenses with conceptual content" (Uricaru, 2003:99) have been taken into account, descriptions in which temporal issues are mixed with aspectual ones. By presenting temporal forms as materiality-bearing entities, allowing access to a representation of the event

involved, the Grammar description presents many common aspects with the semantic description of tenses.

There are also great differences, such as the case of Past Tense Simple/Present Perfect, on one hand, and the Past Tense Continuous, on the other hand. They do not always validate by their textual behaviour the characteristic aspects contained in the Grammar description.

In the text, the durative opposition *vs.* the punctual one is more obvious. For example, in the construction of "Her whole life, Ana has been/was working"("Toată viața ei, Ana fu / a fost muncitoare"), the Past Tense Continuous, defined as a form used to express situations with extended temporal duration, is not acceptable, although the presented situation occupies an extended period of time: "All her life". What led to the use of Present Perfect/Past Tense was the decision of the speaker to illustrate the state/action as completed.

The characterization of verbal tenses from the indexical semantics perspective led to the introduction of the reference point as a parameter for reporting actions. This operation confirms the need to overcome the boundaries of the statement in order to describe and explain other phenomena. The case is observed for Past Perfect, which is defined by two types of relationships: one between the "reference point" and the "moment of enunciation", and the second relates to the relationship between the "reference point" and the situation described. This type of relationship was applied by Reichenbach to all tenses, stating that in all cases a double temporal reference can be identified.

Regarding the logical analysis applied to verbal tenses, it proved inappropriate to attempt to apply temporary operators in the logical transcription of situations expressed by language. This is also justified by the large number of characteristics of tenses in different languages. According to Uricaru, these aspects refer to:

- the indexical character of the tenses, linking the interpretation to the context of the enunciation;

- the fact that in some situations the interpretation is based on situations of anaphoric type, a temporal form relating to anterior Time not included in the transcribed sentence;

- the fact that verbal tenses often expresses the temporal reference in interaction, in cooperation with other expressions referring to Time. (Uricaru, 2003:101).

The semantic model of speech interpretation, proposed by Kamp, is based on the theory that the speech contains instructions submitted by the speaker to facilitate the interpretation of the information contained in it. The interpretation thus becomes an operation of processing information and introducing them to the representation structure of the discourse.

This structure preserves the information the addressee already owns, adding and integrating the recently processed information according to certain rules that establish the systematic connection between the speech and the representation of its parts in the Speech Representation Structure.

Conclusions

Identifying and interpreting existing temporal relationships in a speech underlies a different perspective in the semantics of tenses, focusing on the fact that the information they operate with involves reporting to certain entities that have the role of reference point of the designated action. These entities can be identified in the information already presented in the structures represented by speech. The research of these aspects has pursued the creation of rules and ways of organizing the temporal speech that captures the dynamics of the processes involved in the relationships within any speech. Verbal tenses are considered the main

information providers for the temporal organization of the speech, but not the only ones. Other models have also been proposed, some centred on the integration of syntactic restrictions, others based on the functions of certain lexical components, such as time adverbs.

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TRANSLATING TOURISM TEXTS - THE CONCEPT OF "THE OTHER"

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Abstract

Tourism translation is a relatively new field deriving from the wider area of Tourism Studies. Since tourism has developed a discourse of its own, translators have to cope with new challenges and master its specific techniques. The expression of this discourse has been enhanced by the use of pictures and music so as to lure people and control their decisions. It is believed that tourists bring their contribution to the ever-changing nature of this discourse through their travel experiences. Nevertheless, a question still remains unanswered. Does the language influence tourists or do tourists influence the language? This paper aims to present some scholarly views on the translator's role when tackling this typology as well as focus on the tourist behaviour influenced by high and low Power Distance cultures. Also, it intends to analyse some tourist texts which advertise non-Western destinations and , thus, revolve around the concept of the Other and its exotic touch, which is partly influenced by postcolonialism.

Keywords:
discourse, culture, Other, tourism

Introduction

Translation in the tourism field is a controversial issue, which unfortunately is sometimes ignored in favour of other elements contributing to the promotion of various tourist destinations. In most of the cases, professional translators do not participate in tourism translation, which is why most of the work performed is of poor quality. It goes without saying that when translating tourist texts, careful consideration of the linguistic and cultural elements is of utmost importance. Sometimes this may require a partial or total rewriting of the content, which is undoubtedly determined by a correct estimation of the tourist's expectations.

Kelly states that the source text is extremely valuable in terms of the function it fulfills, as this can be adapted in translation and emphasizes the fact that sometimes these texts are

poor as they approach the readers by adopting the wrong functions, and, thus fail to appeal to them [1] (p. 36).

Translating tourism is therefore as difficult as translating any other type of ad. Merkaj argues that the translation act in the tourism sector requires being able to infer the cultural elements and strike a balance between our expectations as readers and the actual representation of the destination [2]. While coming across a tourist text, a reader will receive information about one particular place and culture and the most difficult part of this attempt is "to introduce this reality (whether it be a city, a country, a type of food or local habits) to a person who lives in a very different place and probably has very little knowledge of all these" [3] (p. 114).

This issue is known as *translating the Other* and relies on the idea that *otherness* is a notion that has an exotic touch which attracts tourists and adds to the worth of one destination [4] [5].

Agorni explains the phenomenon of "the Other" in translation by pointing several effects which occur during the translation act. She points out that "domesticating the Other" means making one destination feel more familiar to the potential tourist while making some cultural differences stand out as foreign though attractive [6] (p. 6). Seen from this angle, the tourism discourse becomes a form of cultural mediation which advertises a place via the interpretation of its cultural values.

1. Translating tourist texts-the translator's role

Within the context of cultural mediation the first thing that translators need to do is to consider carefully the cultural aspects that should be either emphasized or concealed in order to appeal to readers. Additionally, translators need to decide whether readers are familiar with the tourist textual standards, which means that they have specific content expectations. While making decisions translators will be controlled by their own cultural perspectives.

Federici argues that the translator is a mediator who switches between the source text and the target text, altering, shaping and reshaping the tourist message:

The translator necessarily works as an intercultural mediator, choosing the style and register according to a different use of language, for example, opting for a more direct or indirect communication, or a more formal or informal language. Choices are made keeping in mind the specificities of the ST and opting for what would be expected in the TT [3] (p. 114).

When coping with a tourist text the translator will first spot a structural pattern in which the reader will be able to identify a textual arrangement, some specific rhetorical techniques and structural, linguistic and lexical features which accommodate the register and style. Of all these, the most specific are superlatives, the laudatory vocabulary and the anaphoric syntactic constructions.

The scholar identifies four different stages of the translation act:

- *bottom-up text analysis:* at this stage the source text is examined and the meaning is decoded;
- *contrastive analysis:* the linguistic and cultural elements together with some knowledge factors are compared for translation reasons;
- *reformulation:* the TT materializes as the ST is reinvented

revision and re-editing: the TT is corrected and condensed Federici [3] (p. 115).

By means of cohesion ensured through syntactic and morphologic constituents, connectors that link ideas, anaphoric and cataphoric references, deixis, the translator will look at and interpret a text which he sees as a socio-cultural product resulted from a cultural perspective. They will be aware that textual specificities are determined by social factors and different mindsets.

The verbal content of the advertising message is also very important. In most situations this changes as it is translated in various languages while the photos showing the destination to be advertised remains the same.

Echtner and Ritchie analyse the destination image and the way it is transforme into a concept which in turns it is perceived differently by experience-affected or uninitiated tourists:

The process of image formation highlights two important points. Firstly, it suggests that the individuals can have an image of a destination even if they have never visited it or even been exposed to more commercial forms of information. In designing marketing strategies, it would be useful to measure these base images. In this manner, the various strengths, weaknesses, accuracies and inaccuracies of the existing destination image could be more effectively addressed in the design of the promotional strategy. Secondly, since there are changes in destination image before and after, it is desirable to separate the images of those individuals who have visited and those who have not [7] (p. 4).

Kress and van Leeuwen also present the concepts of *modality* (the strength of images)and *salience* (the extent to which the details catch the viewer's interest) in their attempt to describe the potential that images have to convince tourists to opt for a certain destination [8] (p. 159). Undoubtedly, the verbal text adds strength by shaping a message so as to include approachable elements like climate and mental stimuli like personal beliefs and impulses.

Therefore, the translator needs to be aware of such aspects of the advertising text which will automatically have to be tackled during the translation process to help agencies sell their offers and provide tourists with travel products that suit their needs. While we believe that images are important in TPM, the relevance of verbal texts and their reflection of the cultural aspect and the way this is transferred during translation to make readers resonate with it is undeniable.

Aixela (acknowledges the difficulty of tailoring the cultural element so that it can be perfectly fitted into the target text:

a culture-specific item does not exist in itself, but as the result of a conflict arising from any linguistically represented reference in a source text, which, when transferred to a target language, poses a translation problem due to the nonexistence or the different value (whether determined by ideology, usage, frequency, etc) of the given item in the target culture [9] (p. 57)

Tackling the cultural element in translation is challenging indeed, a task which can only be addressed by professionals who have got the expertise to introduce explicit and implicit elements which will make the target text message smooth and familiar to the readers.

2. The *Other* in translation

The concept of the *Other* is linked to the promotion of tourists' destinations that are outside the Western area. To ensure a successful promotion campaign, we need to consider

the impact of the postcolonial language and rhetoric on language and try to transfer the specific touch to the tourist message.

Hall and Tucker make a brief description of how Tourism Studies are perceived in developing countries:

Studies of Tourism in the less developed countries, concerns over identity and representation, and theorising over the nature and implications of the cultural, political and economic encounters that are intrinsic to the tourist experience, have increasingly led to reference to postcolonial discourse [10] (p. 1).

Sulaiman and Wilson mention Hofstede's *power-distance* (*PD*) dimension which stands for the level of power acceptance, when power is subject to an uneven distribution, of the less powerful individuals belonging to one society [11] [12].

In high PD cultures, societies teach their members, both consciously and unconsciously, that people are not equal and that everyone has their rightful place in society. (…….)There is social hierarchy, inequality and centralization of power. ... In low PD cultures, societies hold that displays of inequality should be minimised. People value independence and social equality [11] (p. 80).

Drawing upon these two categories, we can infer that in any social communication act the individuals who are part of high PD cultures will attempt to position hierarchically the participants of the communication act. Thus, Mattila and Tsang & Ap discuss the influence of culture on the way travelers see the service provided in the tourism industry and concluded that those belonging to high PD cultures tend to be more critical [13] [14].

Selwyn states that any interaction with the non-Western world inspires myths and, as a result mythical language developed, so tourism has created a wide advertising lexicon and range of myths [15]. Thus, *otherness* becomes a strong reason why a destination should be explored. The reflection of the "Other" is connected to travel and exploration accounts in imperial territories.

Tourism has the strength to alter collective and individual values in order to respond to commercial requirements, which means that the authentic cultural and traditional manifestations will become cultural goods that meet the demands of commercial travel and contribute to the realisation of what is meant to be a national heritage. As a result, elements of traditions and heritage will be constructed for selling purposes that satisfy the eager consumer who is in search for the *other* [4] [5].

Simmons comes up with the following perspective on tourist travelogues:

An element of privilege identified in spatial narratives of the tourist's dominance and knowledge.	An element of discovery identified in visual narratives of tourists' seeing, sightseeing, over other senses and experiences.
Tourists aresocial elite in their own culture; dominant over place and others: and men are explorers and colonizers while women are dependent and romantic.	Tourists aresightseers, spectators; while other senses are diminished.
Tourists are not egalitarian and they do not seek relations with place and with others.	Tourists do not seekto engage all their senses in their travel; do not seek self-discovery; they are not experimental tourists.

Local inhabitants are diminished, disdained, denigrated or stereotypes.	**Local inhabitants** are part of the scene and the spectacular; they are friendly, welcoming.
Mediators are authorities on place and its features; they establish a specific version of tourism, as they map and they interpret ass familiar; and they invoke traces of western influence for tourists to follow.	**Mediators** define sightseeing as the appropriate way to discover place, over other senses.
An element of desire identified in temporal narratives of tourists' desire and longing for the place of others.	**An element of fanciful play** identified in narrative of tourists' fantasy to not construct tourists as *real* travellers and in everday realities as mass tourists.
Tourists long for an authentic past; the unchanged rural village and backwaters; where they want to encounter the past; to behave *as-if* locals or imagine themselves in past eras in timeless places; and they are hedonistic and desire romance, fantasy and pleasure in modernity.	**Tourists need to escape into fantasies**; from modernity, responsibility and social constraints; they are not constraint as mass tourists; and they travel as-if members of an elite class; colonizers in romanticized and imagined colonial or explorer relationships.
Tourists do not desire to engage in a relationship with place and with others; to be socially interactive.	**Tourists are not prepared to embrace realities** either their own or others of travel practices.
Place is seductive, romantic and it charms tourists; it is for tourists' indulgence and pleasure; yet it is also timeless, unchanging, where modernity past is diminished.	**Place is the tourists' playgrounds**, sanctuaries from their everyday; found in islands, secluded backwaters and the past.
Local inhabitants serve tourists' myths and fantasies.	**Local inhabitants are compliant** and submissive to serve tourists and to sustain myths and fantasies.
Mediators' privilege- the past and tourists' relations with the past and to erase the present.	**Mediators create travel as play;** teach with the tourists how to travel by diverting attention from everyday realities; from their dependency on travel's protective cocoon; construct tourists from colonial and male explorer discourse; and denigrate the mass tourist.

Table 1. Table showing Simmons' view on the components of the contemporary travel - adapted from Simmons [16] (p. 46)

Simmons' travel-constituent schema is particularly helpful in translation in that it offers a scaffold for building the target text where the elements of the source text are impenetrable. This may occasionally require a total reconstruction of the TT to address either a high or a low PD culture.

3. Analysing postcolonial tourism advertising in search for the *Other*

This rubric tries to assess some fragments of tourism advertising for Fiji by analysing a small corpus with advertising content created by the Fijian National Tourism Organisation, the former, and by a British Tourism Agency, the latter. Thus, we shall look at the linguistic strategies employed in the creation of the postcolonial tourism discourse studded with the element of the *Other*.

1) ***Brush up on indigenous Fijian protocol and avoid cultural faux pas when you visit a Fiji village.***
VILLAGE VISIT PROTOCOL
Many indigenous Fijians (i-taukei) still live in rural villages where traditions run strong. A visit to a traditional Fijian village is one of the best ways to get a glimpse into the daily lives of locals.
It is advisable not to visit a Fijian village on your own as there are many complex traditional protocols to observe first. The best way to do so is with a tour company or your hotel.
BEFORE YOU GO…
Villages are a place to be conservative so women should cover up as much as possible before you go. Sleeved T-shirts are most suitable and a long 'sulu' (sarong) can be tied over shorter bottoms [17].

The advertising message above is based on *ego-targeting* (the presence of the second person pronoun "your" and of the imperative "brush up on", "avoid"). Ego-targeting is a very common tourism advertising technique which seems to be effective with both high and low PD culture tourists. The choice of this technique can be easily understood, as Fiji promotes a high PD culture where the authority is highly regarded and clearly delimitated. Moreover, ego-targeting (the presence of second-person pronoun here) has the potential to make the reader feel privileged, as the message seems to have been dedicated to them only. The urge to observe the Fijian protocol and the emphasis on the conservative mindset of the Fijian are two other pieces of evidence of a high PD culture which should be treated accordingly by tourists. In addition, translators should bear these details in mind when tackling the translation of the ST.

2) ***Roam silver-screen islands and discover some of the world's most spectacular coral on our holidays to Fiji.***
Fiji lies at the heart of the South Pacific and is one of the most postcard-esque places on Earth. Make the trip here and you'll discover pristine white-sand beaches, breathtaking leafy landscapes and a wonderfully diverse culture spanning indigenous, Indian, European and Chinese heritage - Fijians are some of the warmest people you'll meet, so expect friendly exchanges of bula (the local greeting) wherever you go. Hotels vary from family-friendly retreats to exclusive adults-only hideaways - most have fabulous spas and excellent watersports - and you can easily book a stay here as part of a round-the-world trip. Speak to an expert or visit your local store to start planning your Fiji holiday [18].

The advertising message belonging to a British travel agency seems to display a lot more exuberance and has the laid-back manner of a low PD culture where issues of authority are

not the point. It tries to sell the tourist destination by mixing *ego-targeting* (the imperatives "roam", "discover", "make", "speak", "visit" ; the presence of the second person pronoun "you") and *keying* ("'breathtaking", "postcard-esque", "fabulous"). Also, it relies heavily on themes such as *preservation* ("pristine") and *novelty* ("indigenous", "bula"). The message is visibly destined for those belonging to the low PD western culture as it promises a wide range of activities and opportunities for the unhesitating travellers eager to meet the *Other.*

Conclusion

The most important aspect to be taken into account when translating tourist texts is that the process is subject to cultural filters and shaped for a target market. When one advertises a country, they advertise the cultural heritage and the national identity of that country through oral and visual representations resulted from previous preconceptions and personal knowledge which are in turn readjusted to lure potential tourists. The concept of the *Other* is one of the most attractive factors in this field which is deeply rooted in postcolonial traditions. For commercial purposes, all the themes revolving around it have been remodeled and turned into tourist products.

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EQUIVALENCE IN LEGAL TRANSLATION. FUNCTIONAL APPROACHES

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Abstract

Legal translation is a complex and difficult enterprise. During the process of legal translating, professionals have to deal with many factors which may affect their ability to provide a quality tranlation. In addition to the obvious linguistic aspect of legal translation, legal translators face challenges such as cultural and social norms and traditions within the legal systems of the country of origin. Therefore, even if the legal translators are professional linguists and are acquainted with the complexities of the two legal systems in question, they would find it difficult to secure an error-free translation.

The paper argues that legal translation today needs an interdisciplinary approach due to the multiple legal contexts in which it exists, on account of the characteristics of legal language as a language for specific purposes, as well as because of the translator's obligation for potential interpretation(s) of the translated document. The basic skills of the legal translator, the communicative intent of the source text and the potential status of the translated legal text must be known to the translators if translations are to produce the same legal effects as their originals.

Keywords:
equivalence, legal translation, meaning potential

Introduction

Legal translation is generally envisaged as being extremely challenging. The scope of legal language and, in particular, the system-bound complexity of legal terminology, as well as variations between common law and civil law systems, present particular challenges. Legal translators are required not only to speak the target and source languages fluently, but also to be familiar with the law and legal system in the country of origin of the translated text and the country for which the translation is being prepared. Legal translation requires methodology to be used according to the challenges it poses; challenges that differ from those associated with other specialized translation types.

In order to accurately translate the official terminology written in different legal traditions, it is necessary to understand these traditions as the legal translator's main challenge

is the incongruity of legal systems. One of the main issues encountered in translating legal concepts is translating legal concepts from the target language which are often untranslatable [1] (p.30).

1.The concept of *equivalence* in legal translation

Terminology equivalence derives from different legal traditions. The first step in the interpretation of legal concepts includes learning the definition of the legal term in the source language. After comparing the legal systems involved, a word with the same content in the target language legal system should be provided. The principle of equivalence is explained by Cao: "Equivalence aims to give the lexis and terminology of two languages equal meaning and corresponding import and it also aims to achieve the same legal effect on the basis of the legal interpretation of the source information "[2] (pp.32-33).

First, it is a fact that translators have been translating law between different legal families and legal traditions, and they been doing that over the past few centuries. This has introduced legal concepts, practices and whole legal systems into new political, social, cultural and legal environments. Secondly, if we look at this from the point of view of translation equivalence, a number of factors need to be taken into consideration when translating foreign laws, legal concepts and practices that have no existing equivalents in the target language. For translation to take place, there needs to be a reference establishing a degree of equivalence relationship between the source language and target language.

The *legal functional equivalent* is frequently defined as a term in the target legal system designating a concept or institution whose function is the same as that of the source language. Further on, the technique is consider the ideal method of translation. The principle of *functional equivalence*, which applies to the translation of pragmatic texts, applies also to legal texts. Whatever the nature of the text to be translated, the principle remains the same: to convey a message, whatever form and content, from one text to another, so that it gets well received by the recipient.

At the same time, the term has the role to highlight the impact the message has on the target language and the source language reader [3] (p.5). Nida indicates that functional equivalence is sufficient if the implementation of formal translation is not satisfactory, as shown in the three functional functional equivalence principles below:

• Principle I: When formal translation is likely to lead to misunderstanding of the designative meaning, some changes must be introduced into the translation text.

• Principle II: If formal translation does not make sense, functional equivalence and some improvements may be inserted in the text.

• Principle III: When Formal translation is likely to lead to a serious misunderstanding of the associative meanings of the original text or to a significant loss in proper appreciation of the original text's stylistic values. It is important to make the necessary adjustments to reflect the associative values of the original text [4] (p.125).

2. Issues in finding equivalence

Over the years, equivalence has brought about its own problems: there has been a reported lack of adequate terminology to label topic field concepts as it there have been no equivalent terms at word level in some cases, i.e. the target language has no direct equivalence for a word in the source target language. Therefore, the translator has been left to find other

strategies to ensure that the audience is effectively informed of the source text's intentions in the target text. In such instances, multiple methods would be used. There have also been cases in which the words used are not standardized. In such scenarios, the translation and/or interpretation's communicative purpose would be overemphasized [5] (p.410).

The issue of the equivalence of the legal effects of the translated text for the translator and the lawyer does not arise in the same terms. It will first be said, by way of example, that linguistic equivalence, finding itself part of the legal document, hence the meaning, is accepted. The second will seek legal equivalence, provided that the principle has been established. Now, in one case as in the other, it is the meeting and harmonious convergence that will create desirable equivalence between the two constituent elements of the text-format and material. It would therefore be necessary to distinguish the meaning of the text, the aims, the means available to the translator or the team set up to carry out the translation, after having established an extensive typology of the legal texts. It would also be necessary to provide for the translation method(s) to be applied in such situations, depending on the status of the text in question: treaty or statute, will or contract, collective agreement, insurance policy, decision, etc. Of course, there are benefits and drawbacks to each system, each operation. The method chosen by the legal translator depends on the conceptual degree of equivalence.

While near equivalence may require the translator to simply find a word or phrase with the same meaning in the target language, non-equivalence requires more involvement, where the translator needs to carefully paraphrase without losing any of the original information and intent. Translation does not only employ the words of the foreign text, but makes the overall interpretation of it. When the two meet in a harmonious way, the law is then illustrated and grows out of the encounter. The translator, usually alone in front of his text, cannot rely on his/her own resources to achieve the equivalence sought. In legal translation, this equivalence is at least random. It is worth noting that legal translation can never be rigorously exact, it is an approximate or a fairly accurate operation. In fact, a legal translation is a mere presumption, which the persons concerned must always be able to challenge by reference to the authentic text. The translator should bring together the competence of the comparative lawyer and the linguistic professional in the most demanding hypotheses. She/he would also have to assume the law's interpreter to evaluate his/her translation's potential effects. To translate, in the comparative analysis of languages and legal systems, the legal translator should necessarily pass through the interpretation phase as well [6] (p.73).

Conclusions

One of the complexities of legal translation is perhaps the framework and country-specific legal jargon. As a rule, it is impossible to translate the legal terminology in the source language explicitly or literally- *functional equivalence*, brings forth this issue. Despite the apparently insurmountable conceptual and linguistic gap between different laws and languages, it is possible to translate law and to achieve cross-cultural understanding in law, although such understanding is always subjective and may not be identical at all times in all languages. One may say that no exact equivalence or complete identity of understanding can be expected or is really necessary.

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LITERARY TRANSLATION: THE ART OF REWRITING

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Abstract

The current paper focuses on the issue of literary translation within the vast field of Translation Studies, with a view to unfolding the process of translation and boosting the role of the translator as an active participant in the intercultural communication process. Why the issue of literary translation? Because literary works and their translations constitute a body of work that is wide and comprehensive enough to exemplify the central aspects of translation theory. We shall also focus on the process of translating literary texts as a form a rewriting, and on the translator's competences as toolkits for a successful translation.

Keywords

literary translation, rewriting, cultural mediator

Introduction

The new era of globalization and cultural diversity has brought changes at all levels and therefore has created a cultural space with no boundaries in communication and human interaction. According to Cronin, "Globalization involves translation and a planet without translation is a planet without languages" [1] (p.492). We all live, work, study and travel in a borderless Europe, which promotes human rights and freedom. For this reason, tolerance, respect and responsibility are important in preserving cultural identity.

In a modern and highly developed society, reading and translating literature is of great importance and it plays a key role in promoting and sharing information between countries as well as in raising cultural awareness. The increasing interest in the literature of other languages has required a closer look at the problems of literary translation which, despite modern debates, remains a successful model for all types of translation. In order to understand the *hows* and *whys* of the process itself, we need to derive insights into the specific terms related to literature or literary translation.

1. Literary Translation
1.1 Literature and literary texts

Humanity has always been attracted to different forms of art (music, painting, serious imaginative literature, etc.) as ways of expressing feelings, emotions or philosophical concepts and the interest in literature is even greater since the love for writing and creating works of art remains an innate talent. The desire to write, to create words and stories is beyond our ability of understanding the surrounding world and therefore, the only way to travel between timeless and imaginary worlds is through literary texts.

Literature is not seen as an independent field but a much wider social and cultural framework, an institution related to other institutions. Literature travels and resists through space and time, across languages and cultures and it is in connection with social and cultural studies. As a cultural system, literature consists of subsystems and people understand that those subsystems are interrelated and interact one another. It is a form of human expression and communication.

In *Routledge Encyclopedia of Translation Studies,* "literature may be seen as a cluster of conventionally agreed component genres" [2] (p.153), more precisely drama, poetry and fictional prose. The *literary genre* is a category of literary composition or a style of writing which includes oral and written works, such as essays, history writings, sermons, *belles lettres*. The concept has changed and now includes not only written and oral literature, but also spoken or sung texts, non–written verbal forms, even electronic literature. All these literary genres display particular features and functions which make a difference between them and readers need to know what they read in order to understand the message it conveys and the expectations they have.

The division between literary and non-literary texts makes literature be seen as a *super-genre* [2]. A *literary text* is a piece of written material, such as a book or a poem, which has the purpose of telling a story. The author has complete freedom in choosing the theme or the message of the text but, in order to capture the reader's attention, the style has to be unique. Its primary function as a text is usually aesthetic, through the use of literary devices and poetic elements, but it may also contain political messages or philosophical beliefs. Literary texts remain an important source for translation studies and thus, literary translations become models for translators.

1.2 State of- the-art of literary translation

Despite the fact that translation is a very ancient process, the growth of Translation Studies as a separate discipline became of great interest during the 1980s. Translation studies has developed in many parts of the world and will continue to develop because it brings together work in a variety of fields including linguistics, literary study, history, anthropology, psychology, communication and human sciences.

There are many academic debates in the field of Translation Studies whether translation is *art* or *craft*, whether it is *source-oriented* or *target-oriented*, or whether it is *faithful* or not. Other theorists have interrogated the notions of *accuracy*, *equivalence* and *fidelity* with respect to literary translation, arguing that "any assessment of these criteria is inevitably determined by a variety of cultural, political and economic factors." [3] (p.440).

As an academic discipline, literary translation is part of Translation Studies, and according to Boase-Beier, literary translation refers to "the translation of texts that are held to exhibit literary features" or "the translation of texts in a literary way." [4] (p.1).

Literary translation encompasses a wide body of literary texts from ancient times to modern fiction. It involves translating dramatic and creative poetry and prose into other languages. The corpus of literary texts is complex and literature best reflects every language and culture. Literary translation is a cross-cultural phenomenon, a work of art requiring a lot of knowledge and culture for both translators and readers.

Readers do not have the ability to read works in the source language, hence, readers of literature are in fact readers of translations. As a corollary, literary translation becomes an opportunity for knowing other cultural millieu and a form of intercultural communication while "language is a tool to represent, present reality and act upon reality in interaction with others." [5] (p.13).

Literary language is rich, creative and innovative and it is difficult to be translated without being altered. It can also be colloquial and technical because there are varied and multiple types of literary texts, yet, it is also complex because the literary content varies through time, space and cultural systems. Literature and literary texts can be seen as a complex system of human language or as Koster states: "Literary translation is a multifaceted, hybrid, complex and immensely interesting phenomenon" [6] (p.140), which needs multiple readings and interpretations and could happen only in context.

1.3. The role of literary translator

Translating literary texts is a very challenging job as it involves numerous factors related to the reader's taste, the language used, the style of translator and multilayered competences. Admittedly, "a truly professional translator needs to know languages, but also the social norms, reading habits, and stylistic preferences of the culture from which he takes, as well as of the one to which he contributes." [7] (p.116).

Cultural awareness is raised when foreign literature is known throughout the world and literary translations and translators have an important role in disseminating foreign literature. They give more value to it, they make readers across the world get connected and interact with one another. In this context "translators are the mediating agents enabling the cross-cultural and cross-linguistic circulation of literature" [6] (p.147).

First of all, translators should be good readers and skilled speakers of the target language. They need to read the target text and understand the linguistic and literary terms in order to transfer the correct message. Thus, "the bilingual translator embarking on the translation of a text should be aware of such notions as standards of readership's expectations, text-type, equivalence, translation methods and procedures, culture-bound items, etc." [5] (p.11).

We may say they reinterpret the text but in order to make an unbiased process translators should know the source and the target language and the subject matter of the source text. "Original artists are expected to be able to apprehend the reality they depict, and translators are expected to apprehend the works they are rendering" [8] (p. 31).

Reading literary translations is related to the experience of reading literary criticism because we read through the eyes of a visible and engaged reader. This makes translating a form of literary criticism which combines "the characteristic features of both creative writing and literary criticism. What follows from this is that translators are responsible for the quality of the texts both as writers and as critics" [9] (p.116).

On the other hand, translators have a double position as an addressee and sender, as reader and author, and the interpretation of a text by a reader involves reconstruction of the text in terms of means and effects. At this stage the role of translator is not different from that of the

author's. The differences between the linguistic, stylistic and literary repertoires of source and target culture are conditions for the process of translation and translator's task is to try "to bridge the differences" [6] (p.151).

Whatever the level of implication or influence they give to the final text or the difficulties they may encounter during their work, "translators must take responsibility for their decisions and cannot pretend they are invisible by hiding behind the notion that they are simply repeating what they find in the original or what the author might have intended"[10] (p.551). Hence, the translator's main goal is to preserve the original content and rewrite it in another context while being aware of the responsibilities and the boosting role in the process of literary translation.

2. Literary translation as rewriting

Considering both theory and practice and despite academic disputes, many scholars have tried to observe and fully fledge a general definition of the process of translation. Yet, there are many aspects to be discovered and analyzed in further research. As mentioned before, in the process of translating literary texts there are many factors involved such as the source text, the translator's linguistic competences and the target reader. Whether translation is a form of art, of creating and recreating language or just science are undoubtedly questions that deserve our attention. Needless to remind that the process requires innate skills to become successful and functional.

First of all, translation is a form of reading, a committed one, the translator being aware of other translations of the same texts. It is a form of reading through someone else's eyes because the translator is, first of all, a reader. Translators read the original texts, decode the message contained in the text and reformulate or encode it into their own language. The message contained in the translated text is then decoded by the reader of the translation. But "the process of translation does not end with the creation of the translated text; nor should the text be the translator's ultimate goal. A translation, too, becomes functional in the society only when it is read" [8] (p. 30).

Secondly, translation is a form of *rewriting* the original text and it involves translator's skills and innovation. The translator's style is the outcome of his/her personality and emotions at the moment of writing. We may consider a translation as the expression of the translator's creative style and individuality and thus identify his personal contribution to the structure of the new text. Being in a permanent relation to its source text, translation is defined as oscillating between *faithfulness* and *freedom*.

Rewritings reflect a certain ideology and thus manipulate literature in a given society. Rewriting means manipulation and can help the evolution of literature but "it can also introduce new concepts, new genres, new devices and the history of translation is the history of literary innovation, of the shaping power of one culture upon another" [11] (p.4).

The process of translation as *rewriting* needs to be understood in terms of recreating a new perspective on the original text. The more we read, the more interpretations a translation may achieve. Each time new connections appear and new relations may develop. It is a form of manipulation in the sense of improving the rewriter's style, or using other stylistic devices as compared to the originals. New metaphors appear and other disappear as a magic puzzle which lets the readers discover new senses of the translated text.

3. Literary translation – art or science?

Whatever the debates, translation is *creative writing* because it makes things happen in an artistic and genuine way and this gives value to the outcome of the process. Many scholars claim argues that the translation of a literary work should be viewed as a creative response rather than a mechanical rewording. "Literary translation is therefore a model for communication, which is about more than encoding and decoding the initial message" [4] (p. 6).

On the one hand, if we think about literary translation in terms of an original product, we may say that it is a form of art or craft, whose goal is to impress the reader, to make an interconnection between the text, the translator and the reader. The outcome of a rigurous and difficult process which involves competences and skills may be better, more valuable and appreciated in the target language than expected. But it may also become worse, with no value for the readers and therefore neither a form of art nor science. Mainstream literature has shown a lot of translations which diminished the value of the original and became simple reproductions of words.

On the other hand, if we envisage translation as a process (*translating*), it can be rightly be considered a science because the translator's knowledge is more important in this context, as it is more than just a form of mechanical reproduction. The process itself requires cultural and informational background from both sides. Technical and scientific translations fall within science because they involve a variety of specialised terms from different fields (medical, legal, political, economic, etc.).

Nevertheless, literary translation is an original creative process which takes place in a certain linguistic environment. It is a subjective process in which translator's flexibility has an important role. According to Corness, "a translation as a work of art is artistic reproduction, translation as a process is original creation and translation as an art form is a borderline case at the interface between reproductive art and original creative art" [8] (pp. 57-58). In our opinion, literary translations as creative work gains value and becomes priceless in time when receiving multiple interpretations and reinterpretations.

Conclusions

The present paper aimed at describing the unfolding process of literary translation from a multisided perspective. We provided a conceptual and theoretical framework for the process, while also highlighting the role of literary translators in order to secure a successful translation. It is our firm belief that literary translation is the best model for all types of translation despite the new era of globalization and of the internet where literature does no longer enjoy a prepotent status. To put it in a nutshell, literary translation is a fine blend of art, craft and science.

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EXPLORING THE LINK BETWEEN COMMUNICATION AND NEGOTIATION

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Abstract

The aim of this paper is to provide focus on the fundamental connection between communication and negotiation. The ability to communicate, to speak and be heard, and ultimately to empathise shall establish a bond of trust between the interlocutors participating in a business negotiation. An honest discussion is the warden of trust and credibility between parties. The generation of a climate of reliability, characterised by mutual cooperation, can significantly aid in the effectiveness of collaborative arguments, as well as the assumption of associative bonds among partners. The purpose of language is to break down barriers, to explore that which we have in common towards the just detriment of the often capricious and artificial factors that seek to separate individuals. Language and honest communication can open the doors of empathy, synergy and symbiosis, making sure all the individuals involved in the process of negotiation prosper, flourish and experience exponential growth through the power of communicational togetherness.

Keywords:
Communication, negotiation, language, agreement, cooperation.

Introduction

A thorough investigation into the process of information dissemination and more precisely the objectives of that procedure shall uncover the fact that language, the deliberate distribution, the pre-planned exchange of ideas, shall expose the transactional nature of our communicative endeavours. Subsequently, negotiation constitutes a superior function of language and therefore, we can predicate, based on this pattern of logic, that a good communicator will ultimately be a good negotiator.

Extrapolating the importance of language in the field of economics establishes a clear and undeniable bond between linguistics and the transactional world in which we are all willing or unwilling participants, always negotiating a bigger, better deal for ourselves and our loved ones, in an attempt to assert control and dominance throughout our external space, using our internal prowess. If the communicator is nothing more than a negotiator and vice versa, we can assert that a successful communicator/negotiator should first find all potential

methodologies that will help him or her control the negotiation/communication process. A successful negotiation means always being prepared for any and every eventuality, finding ways to reach even the most difficult of interlocutors through preparedness, strategic analysis and transactional empathy, the ability to place oneself inside the mind of the communication partner in order to understand the needs, strengths and vulnerabilities of that person.

1. Strategic Communication

The best strategy in starting a successful business endeavour relies upon the natural or even artificial creation of a good, decent and trustworthy reputation when forging the bonds of trust and cooperation with business partners or employees. Therefore, cooperation is reliant on the parties involved and the circle of trust that must include all the participating players that are overtly linked by stable and available communication. According to Gotti, cooperation must stem from a significant degree of specialisation, a dimension of preparedness that activates both language and specific settings:

> […] the specialist use of language in contexts which are typical of a specialized community stretching across the academic, the professional, the technical and the occupational areas of knowledge and practice. This perspective stresses both the type of user and the domain of use, as well as the special application of language in that setting. For specialized discourse to develop, all three of these factors need to be present. [1] (pp. 15-16)

When trying to ascertain business negotiations from a humane, communicative perspective, one can uncover three major pillars of distribution and consolidation. The first vector of the equation is the actual preparation of the negotiation. The endeavour of actually planning what exactly you want to obtain out of the negotiation, of what the potential partner(s) might want to achieve as well and actually predicting how the debate and arguments will progress throughout the entire process will constitute a prerequisite of the entire negotiating platform. Secondly, having a plan and a strategy is nothing without the proper implementation and execution of that strategic construct. Talking things through with your partners, finding out what they want to say, not what you might think they want to say will push the negotiation though and formulate a reasonable quid pro quo that will be mutually advantageous for all parties involved. And last but not least, one must find the wisdom and energy to harness the final outcome of the negotiations and finalise the procedures into an unshakable agreement that cannot fall prey to subsequent interpretations or malevolent misinterpretations. Were we to perceive a communicative act of negotiation as walking on a tight rope, then we are bound to consider that the last step is always the hardest, and were we to lose focus, let our guard down for even a second, would mean a collapse in both communication and negotiation.

In truth, negotiations are a complex communicative undertaking, as they are most often plagued by complications, diversions and even sabotage, thus attesting to the fact that they are never smooth or peaceful in their progression. The preparations taking place before the debate are a useful tool but they are by no means a guarantee for stability or communicative equanimity. Almost always, talking about even the most insignificant of details, can lead to new doubts, those doubts will foster new proposals and those proposals, if not kept in check, can lead to endless and counterproductive debates.

Understanding linguistics in economics is crucial to the entire process of preparing for a negotiation. A lack of readiness in the anticipation of future exchanges will expose the

unprepared or underprepared party to a reactive chain of events he or she will not be able to control, thus, transforming a proactive speaker into a reactive victim. Being ready, but above it all, being willing and able to talk will shift the focus towards a constructive approach in the communication and negotiating process, forsaking all stubbornness, rigidity or aggressivity.

In the opinion of Harish Tigari, an act of negotiation should abandon negativity and move towards a more cooperative, open and empathetic process:

> The negotiation is an interactive process with collective bargaining between two or more parties involved in contractual understanding. The skill refers to understand or to have the knowledge or to know how, means in negotiation skill of the negotiator plays a significant role while bargaining something. The negotiation skill includes tactical thinking, effective listening, assertiveness, empathy, and record keeping, but the behavioural observation by the parties with one another and open ended and close ended questions between the parties are very important. [2] (p. 1275)

As both a communicator and a negotiator, one must first decide on what you want to obtain in order to articulate and understand what you are also willing to put on the table. If you want to know what you walk away with, you must first analyse not your own objectives, but rather the objectives of your interlocutor. Knowing your rival is quite often enough more important than even knowing yourself, and this transactional, communicational empathy is often the gatekeeper to a successful negotiation, to a felicitous act of communication. Formulating a message based on the desires and expectations of your listener is far more relevant than just basing that message solely and naively on yourself and your gregarious selfish needs. Communication can paradoxically often bring more benefits to the communicator if it is assembled as a selfless empathetic act rather than an instinctual, selfish assault on the interlocutor. Overall, empathy represents the ability to look at things from the perspective of the other, to walk a mile in the proverbial shoes, thus, allowing you to get into the proper mindset necessary for preparing a negotiation. Our own desires and objectives are clear and easily accessible to us, what we don't know is how many of them we can put into practice unless we comprehend and ascertain the full spectrum of purposes brought forth by the other party. Communication and negotiation allow you to bring your objectives to life through the acknowledgement and recognition of the second or even third party, which in certain contexts can result in symbiosis or even synergy, facilitating positive results for all participants and eliciting a growth potential that can, under exceptional circumstances, grow exponentially and generate a superior level of prosperity, trust and eloquence.

2. Approaches in Negotiation

Negotiations are a platform of communication, regulating the behaviour and desires of the parties involved, the ensemble of issues and possible solutions. By talking things through, communication can carry out a mission to resolve any outstanding issues or problems and aid all those involved towards finding a pathway towards a mutually beneficial agreement. In order to define the concept of negotiation, Ksenija Čulo and Vladimir Skendrović assert that:

> Negotiation is a dialogue between two or more people or parties, intended to reach an understanding, resolve point of difference, or gain advantage in out-come of a dialogue, to produce an agreement upon courses of action, to bargain for individual or collective advantage and to craft

outcomes to satisfy various interests of two parties involved in negotiation process. Negotiation is a process where each party involved in negotiating tries to gain an advantage for themselves by the end of the process. Therefore, negotiation is intended to aim at compromise. [3] (p.323)

Negotiators frequently have trouble eloquently expounding what they wish to obtain out of fear of seeming too rigid or unreasonable, often bringing the process of communication and negotiation to a standstill. A solution to this can be ascertainable by creating a road map of communication which clearly indicates the entry point of negotiation, as well as the desired destination. It is up to the parties to openly and efficiently discuss the shortest, easiest trajectory through the labyrinth of personal of subjective desires.

Any discussion will start based on an entry point in the negotiation and hopefully generate a successful and strategic exit point. This road to success is governed by the primordial rule that one must never accept the primary offer of the interlocutor as there is always a better deal just around the corner that is significantly superior, available and reachable only though intensive discussion. Such a framework of possibility will produce more productive spaces of movement and transitions in order to reach a good deal.

The entry point in the negotiation is nothing more than a reasonable middle ground that is found acceptable by both communicative entities. One must make sure that the final objectives are not to ostentatiously presented, because overextended trust and undermining determination would trigger a negative reaction from the negotiating partner. It is recommended for one to have two distinct offers in mind when starting a negotiation, the first, of course, being exaggeratingly hopeful and selfish while the other will bring balance to the negotiating table, and also encompass the objectives and desires the other party should see as available.

The exit point strategy must test and challenge the limits and boundaries of the potential deal. The line connecting the entry and the exit point should rely on the solidity and force of your arguments and your listener's willingness to accept or simply tolerate them.

An act of negotiation is a combination between passive-aggressive confrontation and traditional communication. A felicitous outcome in a negotiation is preconditioned by our capacity to win over and dominate our partners of discussion.

A multiplicity of frameworks and approaches are, at least in theory, made available when engaging in a negotiation:

- the non-communicative approach which should automatically fall under exclusion seeing as the purpose of a negotiation is to actually communicate with partners. It can, however, be brought forward in order to show extreme dissatisfaction in reference to a proposed offer and passive-aggressively shock the interlocutor into withdrawing the initial bid and coming up with a vastly improved offer which can provide the basis for ulterior development and communicative openness.
- the extrovert approach which harnesses an ensemble, a multiplicity of information and communicative structures that will sternly guide an individual towards a certain frame of mind or decisional apparatus. This style is apt to constitute or even reconstitute a strong displacement of power and direct authority to you based on dominance and unilateral authority.
- the inductive approach shall lead to a climate of partnership, relaxation and open discussion by correlating the compatible personalities and objectives of the partners involved in the discussion and negotiation. This is by far the most encountered method of negotiation as it harmonises the conciliatory needs of equals so as to

achieve success and prosperity under the auspices of honesty and normality. However, the proper functionality of this approach is preconditioned by a robust ability to listen and process, by compatible minds who are not ashamed to recognise both merit and vulnerability, thus, enhancing one's capacity to bring relaxation where there is tension and peace where there is conflict.

The truth of the matter is that there is no singular approach that fits all emergent circumstances. In communication, adaptation shall always be the mother of negotiations and no amount of preparedness can significantly undermine this state of events.

A successful negotiator is nothing less than a flexible chameleon who can navigate all types of approaches with instinctual ease, speculating on both the fortes and vulnerabilities of his or her adversary. If we look at negotiation as a war, then words are most certainly the desired weapon of choice, beyond any internal or cultural contradiction, exposing psychological and sociological tools of relevance subsidised by the need to win in order to serve the gregarious interests of the individual or his or her proverbial tribe.

3. Patterns of Communication and Negotiation

The process of communication throughout a negotiation procedure goes beyond being a mere confrontation of conversational opponents or the simple manifestation of a traditional transfer of ideas. A functional negotiation is heavily reliant on our collective capacity to draw the others into our area of perception.

Any discussion that will compel us to make concessions and reach an agreement is bound to depend on the implementation of a climate of cyclical, free-flowing trust especially if the participants in the act of communication have never met each other or are barely familiar with one another. Even non-verbal communication can act as a powerful foundation as well as an ice breaker for the creation of a negotiation.

The complex semiotics associated with trust will even take into account the subjective intensity of a handshake, respecting the interlocutor's personal space. Greeting and nodding in accordance with the proposed atmosphere. Maintaining a respectable level of visual contact is essential if we are to convey openness, honesty and direction, yet abusing this action can be interpreted as slightly aggressive or excessively inquisitive and force the other party to break eye contact due to certain frustrations or perceptions of exaggeration.

Playing a part is very important and we must take all the necessary psychological steps in order to ensure that the act of communication will become a mutual vector of harmony, equanimity and copacetic productivity.

The manner in which we dress, our adaptation to the context and location of the negotiation are also key elements in a negotiation. For example, even the most honest of negotiators will find frustration in establishing a productive link if one gets to the meeting dressed in shorts while the other will dress highly formal and wear an expensive suit.

3.1 Speaking and Listening in Negotiations

Moving on, beyond this, it is always a blessing to negotiate with someone you have previously interacted with. Human beings are creatures of comfort, stability and repetition, and a familiar face is always a joy to be hold, even if you make have had skirmishes with that individual in the past. The proliferation of attention and the manner in which information is captured or preserved has helped the researchers Ksenija Čulo and Vladimir Skendrović conclude that:

Oral communication skills include organization of thoughts before speaking, taking notes and planning what to say, outlining the main points to be covered, determining the logical conclusion of an idea and evaluating the possible reactions. It should be understood that also the silence can be a powerful negotiating tool. The speech must be concise and to the point without being blunt. The main point should be emphasized often, focusing on the benefit to the other party. [3] (p. 325)

Throughout the process of negotiation, we need to render equal focus to both speaking and listening. When our interlocutor is addressing us, we must maintain a stable, phatic bridge of communication, connect through constant visual contact and keep focus regarding the meaning and the implications of our partner's statements and utterances. Taking notes is also a useful tool as it conveys an atmosphere of inherent professionalism while at the same time eliminating the possibility of losing, misunderstanding or misinterpreting key pieces of information, thus, providing us with a twofold success in both content and wrapping or appearance.

Expanding the platform for listening, not only for speaking will bring forth a plethora of opportunities that can commandeer favourable and useful dimensions of discussion and negotiation.

3.2 The Importance of the Non-verbal

The analysis and comprehension of body language can also in itself constitute a rich resource for additional factors of conversational awareness and interpretation. Reading body language possesses and inherent duality of strategy and intent. By interpreting the clues given away by our partner's body language, we will gain an entire arsenal of undisclosed information, which we can use to either manipulate and harm our interlocutor, or simply be aware of those vulnerabilities and fears and be a truthful and honest partner by deciding to put those fears at ease and create an even more stable climate for agreement and debate. Čulo and Skendrović envision metalinguistic capabilities as a methodology of uncovering and exposing that which is hidden or dissimulated:

Nonverbal communication can provide information on what one participant in a negotiation may be concealing from the other one. It is significant in normal interpersonal exchange, and it differs between places and cultures. Although the words coming out of the mouth may mean one thing, the body language could be quite hostile. Therefore, it is advisable to always check on body language in order not to send out negative vibes, which may put off the negotiator completely. It is important to be aware that facial expressions and body posture may have different meaning in different cultures, and to know what kind of physical contact is appropriate with special attention to the physical distance be-tween the communicating persons. [3] (p.325)

Body language is always a two-way street. Through this medium, our deepest and innermost thoughts can be exposed or betrayed, therefore, the ability to deliberately control our mannerisms can be a powerful nonverbal tool of negotiation. Moreover, a skilled communicator can indirectly and nonverbally let slip pieces of fake information through artificially generated movements or mannerisms which are designed to deceive or bamboozle the person standing in front of us. No matter the variations or strategies implemented, body and facial variations are undoubtedly robust tools of negotiations.

3.3 Areas of resolution

Just like any other endeavour of communication, negotiation is achieved in a predetermined spatial matrix that is described by areas of convergence but also divergence. The art of negotiation, the art of the deal is the ability or the capacity to embrace convergence while learning to minimise or tolerate the impact of divergence. Divergent pathways coalesce structures of conflict between both ideologies and individuals, potentially including taboo or categorical elements that could potentially cripple the entire process of communication. The forbidden, the taboo must be skilfully navigated and harmoniously cast aside so that these elements are not allowed to proliferate and disseminate towards saboteurs of change, progress and transformation. Raymond Williams asserts that language, as a tool of negotiation, exists within a realm of complexity and intellectual displacement:

> Between languages as within a language, the range and complexity of sense and reference indicate both difference of intellectual position and some blurring or overlapping. These variations, of whatever kind, necessarily involve alternative views of the activities, relationships and processes which this complex word indicates. The complexity, that is to say, is not finally in the word but in the problems which its variations of use significantly indicate. [4] (p. 53)

From a communicational standpoint, an honest debate can become the purest form of negotiation, where we are both active and reactive in relation to our interaction with our interlocutor. A discussion should always set forth to reach some sort of agreement and not linger on inextricable elements of disagreement or separation. After the establishment of reasonable and honest standpoints on both sides, a negotiation will give both parties the chance to test their own constructs via external judgement and objective milieus of assessment and analysis.

Questions can never be frowned upon or excluded as offensive or aggressive because through them we can facilitate the honest flow of information and the ultimate highways that ensure that the flow of ideas will reach a fortuitous destination. Talking things through is ultimately a test of human honesty. An overt structure of dialogue between parties will bring into light all of the potential advantages that can bring growth and prosperity to both parties. A negotiation can only become toxic if the negotiations are fundamentally angry and prejudiced and use a platform for communication as nothing more than a simple stage on which they can vent their capricious anger. Not letting the other speak, playing the blame game, virtue signalling, personal and ideological attacks will only generate a collapse in discussion, productivity and human interaction in general. A passive-aggressive lack of respect or even simple irony can be equally powerful tools of deterrence, because minimising the merits of others can, under no shape or form, act as the building blocks for a successful human relation, business or otherwise.

At the beginning of each and every negotiation, awkwardness and tension are always the unwanted proverbial elephants in the room. What we must do is to make sure that we are able to starve these toxic elements of our being and not let tension make way to hostility and even conflict. Anger must be avoided at all costs, but this should be achieved without appearing as docile, weak or vulnerable. If a negotiation is not achieved among equals, then it is doomed to fail from the start, as bullying and abuse can never act as substitutes for trust and partnership. Respect must always be shown and if it is not genuine, let it at least be an almost perfect replica of the real deal, as respect controls our lesser instincts and ensures the elimination of selfishness inside a discussion or human interaction.

Negative reactivity has to be kept at bay. Even the choice of the proper pronoun can be a useful tool in circumventing conflict or confrontation, suggesting the idea that everyone is on the same side. Boundaries of discussion are always to be upheld and such apparent elements like allowing your partner the necessary talk time can go a long way towards articulating healthy boundaries of communication and understanding.

Establishing a working schedule for the encounter is paramount before the beginning of the negotiation. In any eventuality, each participant must be granted the opportunity to intervene and comment on the work schedule of the discussion as well as the planner order. The subsequent submission of strategies and ideas should consider each side of the story by employing empathy, cognitive extrapolation, not only subjective and immediate objectives.

The articulation of communication within a negotiation draws strength from the acknowledgement of position, boundaries and common synergetic interests. It is highly productive for a negotiation to include the interests of both parties from the get-go without necessarily going into details or profound exploration. The intent of the initial stages of discussion is implementing a blueprint for respect and cooperation as it refers to the entire agenda.

A negotiation is a discussion between people who are trying to sell something to the other side, both focusing on the merits of what they have to offer and trying to minimise the advantages of the goods and services brought forth by the other side of the table. In a tough negotiation, everyone will try to validate their own position, trying to get a lot while offering very little in return. The initial dissemination of ideas will make both sides seem like they are entrenched in an unreasonable proliferation of angst.

Were we to try to define the need for strategy in negotiation, we ascertain the fact that the totality of deliberate objectives of the negotiation will be tributary to the tactical ensemble used in one stage or another, a fusion of distinct conversational battles whose ultimate outcome will decide the end of the entire negotiation skirmish.

The idea of negotiation as conflict is pertinently expounded by Ilana Zohar who perceives negotiation as:

> a way to resolve conflicts or disagreements or divide resources among two or more parties, carried out willingly by free choice. The two sides make contact for suggestions and counter suggestions and in this manner, communication takes place between the parties. Each side employs its own tactics in an effort to reach maximum results. [5] (p. 540)

The biggest impasse in a conversation/negotiation is the emergence of conflict that instils a climate of disdain and suspicion mindsets. Both sides will inherently fuel the conflict because of their natural propensity to establish dominance and take control of negotiation. This dominance is fuelled by the belief that one of the sides possesses more advantages, has bigger and better cards to play. If both parties, believe theirs is the winning hand then a positive outcome is ultimately unreachable as even a singular party trying to assert dominance is usually a vector for failed agreement or negotiation. They say it is often a buyer's market and, in most negotiations, buyers tend to seek dominance, however, this is not always the case as certain products, patterns or companies are so good, so revolutionary that they tend to sell themselves. In this case, we might even witness bidding wars that sees a singular vendor establish dominance against a multiplicity of buyers, thus, employing the laws and logic of supply and demand towards its advantage.

If somehow through discussion and negotiation, both parties are able to circumvent the rift between them, they will achieve a cooperative understanding that will ultimately the strong bonds of a deal that can be mutually advantageous for years to come and possibly unite the two sides to the point of merging with one another, acknowledging through dialogue, pragmatism and shared ideals that their future in the business world can only be together or it shall not be at all.

Conclusions

The communicative partners of a negotiation shall always be separated and judged based on their behaviour and overall attitude. The fuel behind all these mechanisms of rendering and restoring value shall be provided by genuine convictions, honest practices of dealing, as well as intelligence and a steadfast discipline and respect for all the negotiators at the table. Conversational and ideological tolerance need not be perceived as an act of selflessness, but rather, paradoxically, as an act of indirect selfishness. It is true that through selflessness, we will open the door to the interests and necessities of our partners of negotiation. But only by opening that door, only by unlocking those pathways, can we make sure that the deal we desire will go through, thus, ultimately securing our own personal objectives and selfish agenda. A bleak perspective on dialogue and negotiation would entail that ultimately all negotiations are an inextricable act of selfish validation, yet, this is, fortunately, only a limited approach. Dialogue and discussion, in a negotiation, guarantee the fact that in order to take care of our personal interests, we must also learn to protect and respect the interests of our partners and friends. True and steadfast progress means all parties should flourish, find synergy and exponential growth through mutual collaboration. Human beings are not termites, they are social animals who find comfort in the collective progress of the community, and ultimately of the species. Communication and dialogue will make sure that we uncover what is good and noble in all of us, that the sum of our qualities shall be brought to light and encouraged to proliferate, while the darkness of our flaws and hesitation will be forever undermined by the legacy of our shared humanity.

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A COGNITIVE APPROACH TO KEITH STUART'S "A BOY MADE OF BLOCKS"

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Abstract

The paper expands upon Keith's Stuart's novel entitled *A Boy Made of Blocks* approached via Palmer's constructs of inter-mental and intra-mental thought with a view to spotting out how introspection and self-knowledge, on the one hand, and, sense-making sociality, on the other, facilitate the identification of the authorial intent and the intensity of his social vision.

Keywords:

Keith Stuart; Palmer; inter-mental and intra-mental thought; autism; sense-making sociality.

Introduction

The novel entitled *A Boy Made of Blocks* written by the British writer Keith Stuart tackles the evolution of Sam put to various social tests as a result of his being autistic and of his parents' failure to surpass the marriage crisis due to their being over-exhausted by the imperative demand to permanently look after their disabled child. The father's inability to get continuously involved as concerns his son's permanent and tiring needs and to logically analyze the situation and find the best way of coping with difficulties brings about his departure from the family background, his staying with Dan, one of his former school mates and his desperate attempts not to cause too much suffering to his son whom he continues to regularly visit, take to school or to parks and playing grounds in order to help him start socializing. His function to create a common "sense-making sociality" (Gilder, 141) with his son and wife will be interpreted by us resorting to a cognitive approach meant to facilitate the identification of the authorial intent and the intensity of his vision.

1. The Reconstruction of Father-Son Relationship

For grasping the author's concern with Sam, the autistic child, on the one hand, and, on the other, with Alex, his father, who felt "estranged" and unable to directly assume his fault,

we will construct a methodological approach from Palmer's cognitive theory meant to help us consider how through his "first-person narrative" he will succeed to retrieve their former "powerful sharing as a family" (1).

Alex introduces Sam in a simple and sympathetic way as a "beautiful baby, with thick brown hair and big sultry lips-like a tiny incontinent Mick Jagger" (92). This genuine picture acquires dramatic connotations through the remark that he was "difficult" from the very beginning, difficulty rendered concrete as follows:

"He wouldn't feed, wouldn't sleep. He cried and cried; he cried when Jody held him and cried when he was taken away. It was over a day before he managed to take in some milk. Shattered and desperate, Jody held him to the breast and bawled with relief. I looked on haggard and confused, clutching a Sainsbury's bag full of chocolate bars and magazines; useless treats for the new mum. I realized there was nothing I could give her to make this easier. This was it. This was life now. It was such a rush" (2).

Approached from a cognitive perspective, the quotation highlights that Alex knows "directly and immediately" (Palmer, 124) his son's physical and emotional condition. Being just a baby, Alex and Jody cannot have direct access to his consciousness through "observable and measurable phenomena" (124), but rather through the father's "first-person point of introspection" (124). Our basic concern is to spot out how the research on Alex's introspection and self-knowledge becomes profitable to increasing the readers' comprehension regarding the deep meaning of the novel and, to this end, we will follow how the novelist "ascribes motives and intensions" to a character's action through depicting his "first-person point of view of introspection"(124).

We assume that Alex's "motives and intensions"(Palmer, 2004: 124) are grounded not in the Aristotelian concept of 'Logos' but rather in 'Pathos', and only later, after having grown aware of the "intuitive values" of Sam's mind, in 'Ethos', closely related to his individual and "social selves" (Gilder, 2003: 113). What Keith Stuart offers us is Alex's 'reconstruction' of his relationship with his son in great detail and with a remarkable emotional investment. In line with the Aristotelian approach, Gilder suggests that there will always be a conflict between somebody's dual nature namely between the "intuitive perceiver" and "logical construer" and the solution arises from mediating between the logical and emotional dimensions via his implied "Ethos", also referred to as the "acting, socially-involved self" (114).

Alex's strong emotional concerns with his failed family relation stem from his evaluation of their marital relation: "We've basically spend our whole marriage worrying about Sam-his outbursts, his silence, the days he'd scream at us, the days he'd hide in his bed and shrink from any contact at all" (4). Being a "mortgage adviser" (6), he keeps contemplating from Dan's flat the thousands of homes with families that "haven't this minute split apart" and starts "crying", "giant tears running down" (4) his face. We further learn from his first-person narrative that he is "stuck" in a job that he hates, that he works long hours, "trudging home in the dark" in order to provide his family with money so that Sam could have "speech therapy" (6) and his wife could stay home and look after him constantly. His self-portrait is judged by him on "intuitively evaluative and moral grounds" (Gilder,2003: 115) as follows: "It's her he runs to when his own behaviour terrifies him. I stand awkwardly in the background, worrying, offering help that isn't helpful. How can I connect everything again?" (5).

Although Alex has left his wife and "autistic son" (8) due to the intense extrinsic and intrinsic pressures that deprived them of any intimacy and of opportunities to talk instead of "shouting at each other" (10), his wife insists that she also needs time to sort things out. No matter how hard everything is, related to their relationship, she clearly tells him that Sam "needs" (10) him. On page 10, Alex reaches his intuitive evaluation why he is so badly needed through the statement "it's autism", a finding based upon a serious investigation that occurred when he was six years old after "months of tests and interviews", which also revealed that he is "on the upper end of the autism spectrum. The easy end. The shallow end. He has trouble with language, he fears social situations, he hates noises, obsesses over certain things, and gets physical when situations confuse or frighten him". Alex starts seeing autism as "a sort of malevolent spirit, a poltergeist, a demon" (10). He sadly concludes: "Because of autism, there is no Jody and I, there is Jody, me and the problem of Sam. That's how it feels. But I can't say that. I can barely think it" (11).

Moreover, Palmer's cognitive methodology attempts to explain the "(in)accessibility of consciousness to others" (132). We posit that Sam's trouble with language, his fear for facing social situations, his hatred for noise, his obsessions over various things are facets of his 'social self' revealing the war waged within himself. It also hints at "the privacy of personal experience and consciousness" (Damasio, in Palmer,2004: 132). Since the worst enemy of reading the others' minds is the "application of abstract rules" (Gilder, 108) that violate the life of particular individuals, we will focus on "motivation" that somehow departs from abstract rules offering a key to understanding the diversity of other people's minds (Dolozel, in Palmer, 2004: 123).

As concerns Alex, his motivation for feeling exhausted and on the edge when he has to go and take Sam out arises from his regarding himself "useless at managing him" (15). It occurs due to his son's unpredictable behaviour which manifests itself through his getting "upset" if he is not allowed to watch television, if he wakes up only to understand that it is an ordinary week day or if he becomes confused in relation to weekend plans. All these cause Alex "stomach" problems and make him feel how frustrations rise coupled with the "spectre of grief" due to the fact that he has to do his "crappy job" in order to support his "dysfunctional family" (17). Whenever such thoughts start to torment him he inevitably contemplates the reason why he left his family and which amounts to the fact that they used to argue and be stressed all the time and that he badly needed "to work out how to stop that and how to cope with pressure" (18).

Sam's oscillating moods makes him appear "unpredictable and frightening" (20) with the obvious consequence on Alex who tries to avoid taking responsibilities for fear that "his anxiety levels" (20) might rise. The ethical implications of his attempts to put off taking Sam out are clearly stated out by Jody who claims: "You can't keep backing away from your son. This is the problem. I shouldn't have to stand here trying to persuade you to take him out for the morning-to take responsibility for him for three bloody hours" (21). Conversely, Jody mentions her responsibilities:

"Being home, waiting for the next phone call from school telling us that Sam kicked someone or he's been punched, or that he's been screaming out for me the whole morning, making his dinner then keeping it exactly the right temperature for the hour it takes him to eat".

She sadly concludes: "I'm exhausted. And you give me nothing. That is exactly why we are where we are right now" (22), causing disillusions and discomfort on the part of her

husband. Jody's and Alex's disillusions and the obvious accents of anger are usually referred by Palmer as "episodes of immediate consciousness- the emotion of anger and dissatisfaction" (43). As we have already shown, their anger and dissatisfaction mainly stem from disregarding Sam's worldview. Palmer has enriched his methodological constructs and has highlighted that the characters' mental events interrelate with 'consciousness and emotions' and has devised the term "fictional mind in action" (205). He has also found Marie-Laure Ryan's construct of "embedded narratives" instrumental to properly expanding upon the construct "fictional mind in action", through her suggestion that it can be applied to "the whole mind in action-the total perceptual and cognitive viewpoint, ideological worldview, the set of beliefs, desires, intensions, motives, plans for the future" (in Palmer,2004:183). Some sort of cognitive climax is experienced by Alex on page 23, when he states out:

"Sam does have an interesting way of looking at the world. To him, the world is a gigantic engine that needs to function in a certain way, with predictable actions, in oared to ensure his stability. Before he can relax, he needs to know the timing and movements of everything around him and he must have a finger on the button all the time" (24).

Moreover, "to him, another child is a fault in the system: pushing them off is his equivalent of an anti-virus program: 'CHILD DETECTED. PUSHING SEQUENCE ACTIVATED. CHILD DELETED. WARNING: CHILD RUNNING OFF CRYING TO PARENTS' (24).

We wonder whether Alex's "perceptual viewpoint" (183), with clear insights into Sam's mental functioning, will prevent him or, on the contrary, help him carry out his intensions of looking after him. And yet, instead of continuously speculating as how permeable or impermeable he is as concerns Sam's problems, two more concepts belonging to Palmer, that of "intra-mental" and "inter-mental thought" (230) will be employed to depict his behavioural choices as concerns his son's needs of being correctly and emotionally attended to.

The fact that Alex has taken Sam to the park and watched him while he is running towards the tree, climbing on it, walking along it or pushing children out of the way, not because he is "bully, but because this is the machine pf the fallen tree trunks and it has to work in a particular way", brings about his weighing himself not as "one of those dads" who are "seemingly desperate to prove that they are fun and childlike and great pals with their children". On the contrary, he further internalizes and reaches the conclusion: "Play doesn't easily come to me. Play is hard. Getting myself in the frame of mind. To let go enough" (24). This episode is a hint at his "intra-mental thought" and reveals how rigid he is in imposing standards of behaviour that are not in tune with his son's needs. The appearance of a dog, eager to play not to frighten or harm him, spoils their trip to the park which suddenly ends up. It also reveals Sam's anxiety and personal hostility to dogs because they are another 'fault' in his mental system. The fact that they their next entertainment location involves the café where Sam would always have "frothy milk" provides us with the opportunity to grasp his emotional power and interest to make "eye contact with charismatic and confident young people", despite his "social awkwardness" (26).

2. The Dialectic of Social Consciousness and Private Mind

The above-mentioned potential ironically hints at his disposition for "inter-mental thought" in total opposition with his father's restricted perceptual field that mainly includes his own thoughts, personal concerns and incapacity to properly socialize with those around

him. Moreover, we learn that his mother, somehow aware of it, used to take Sam to the university when he was a "toddler" and noticed that he "was so transfixed by the students" (28) and that he did not fear them at all. The café episode helps us gain further items of information regarding Sam, in the sense that he "doesn't do chat" with his father, "at best he would nod or shake his head at direct questions, more likely he would shrink away from me and become upset". The gesture of handing him the iPhone makes him go straight to "his favourite app, Flight Track" (28) revealing his "way of exploring" the world by learning the "main airlines, the key routes, the distances between cities" (28).

Moreover, exploring Flight Tracks sound encouraging for both Alex and Sam so as to speculate about the possible routes followed by his aunt Emma, who is extremely fond of travelling. Alex's enhancing the idea that one cannot get all the sounds and smells associated with the people who travel brings about Sam's "moment of self-awareness" through his remark: "I don't like any of those things. I have autism" (29). Sam's deficiencies due to autism are rendered concrete through the father's detailing that" he plays all by himself almost all the time", his definition of friendship referring to "people I can just about tolerate" (30). Autism is commented upon in relation to "not being given the rule book at birth", with the consequence that his parents are supposed to be "his rule book" (30). It involves explaining "everything over and over again, and some of the rules will never make sense to him", an extremely tiring and exhausting enterprise for all those involved in it. Autism is also highlighted through the "rules governing Sam's food requirements, such as "CAREFULLY CUBED fruits" (32) at five in the morning.

We assume that if the "communicative events", characteristic for Sam, have basically taken place on the "intra-mental plane" (Palmer, 135), through the Xbox that mother has bought him, they will little by little take place on the "inter-mental plane". This is also closely related to his parents' attempt to change schools so as to no longer feel "all alone" (45).

Dolozel's concern with the "dialectic of social consciousness and private mind" (in Palmer, 2004: 136) has been instrumental so far in our approach to both Alex and Sam with a view to showing their focus on themselves rather than on the people around them. The Xbox increases the 'motivation' within both of them to interrelate with each other and to become empathetic and highly communicative, turning their private minds into 'social minds'. The cognitive concepts of "disposition " and mental events will be further set in relation with Marie-Laure Ryan's concept of " embedded narratives", defined as "the whole of a character's mind in action- the total perceptual and cognitive viewpoint, ideological worldview, the set of beliefs, desires, intensions, motives, plans for the future" (in Palmer, 2004: 183).

3. From Self-Deception to Glimpses of Self-Knowledge

The magical word is "Minecraft" and, for Sam, it is precisely what makes sense due to its relying on the strict principle of building the world according to precise yet creative patterns. Instead of sharing Sam's enthusiasm related to the game, Alex's first reaction is to pretend that "it's not for grown-ups", that "daddies don't play computer games" (50). Moreover, Sam's "whiny tone" (50) of asking his father to watch him is misinterpreted as the precedence of a breakdown and makes him leave even if he realizes that later he will "feel bad about abandoning him" (50). Alex's dissatisfaction with social issues is increased through being fired by the company where he has been working as 'mortgage adviser' due to the fact that it has been taken over and that they no longer need a mortgage adviser. He feels as "a loose

end", "nowhere near fine" and terribly upset because he can hardly realize how he will continue to support his family (79).

In what follows, the novelist seems to warn the readers not to make any "display in criticism" (Gilder, 109) by engaging in an "either/or" approach to Alex, in the sense of foreshadowing his behaviour as concerns Sam's basic needs and aspirations. He starts the "school pick-ups" of Sam and notices how one of the school mates "rushed and slapped him over the back of his head". It is anger that Alex first feels followed by his intension to interfere, being 'stopped' only by the spectrum of his brother George, who, under the same circumstances, "rushed past, through the crowds, into the road" and instantly died in a car accident. Sam refuses to allow his father to speak to the teacher in order to have her involved in solving the unpleasant issue and demands to be taken home in order to play Minecraft. It is Dan, his best friend, who takes the control of Alex's life and who scolds him for being too stuck in the past disregarding the fact that his most important "job" is "to get to know" his son (84).

Before embracing any valid solution regarding how to 'get to know' Sam better, Alex first recalls all the failed attempts to get closer to him under the most disturbing circumstances, for instance when he refused to eat, or to sleep unless his mother was also present. With all that in mind, Alex stops at the bookshop and, while selecting a copy of Minecraft, the sales assistant informs him that her daughter is as fond of the game as Sam is. At first, Alex senses that "playing something on the screen, just for the sake of it, seems alien" to him. Dan's comment: "Video games again? What are you-fifteen?" (87) does not affect him, all the more because Jody has found a job for herself focused on organizing exhibitions and art events. This provides Alex with plenty of opportunities to be with his son. Dissatisfied with the old school, they take Sam to 'St Peter's school' hoping he would feel 'happy' there, which he first refuses only to become friendly and empathetic in the long run. The fact that Jody entrusts Sam to him for a whole weekend so as she could go to Norfolk and attend the marriage ceremony of Gemma, her best friend from the university, together with the sudden appearance of Emma, his sister, who immediately notices their marital conflicting issues and alludes to the fact that Jody still loves him, increases Alex's determination to get to know Sam better "before it's too late" (102).

The items of information depicted so far in relation to both Alex and Sam are major sources of revealing signs of "self-deception" and their attempts to acquire "glimpses of self-knowledge" (132) via playing together Minecraft. Minecraft will be instrumental to turning to good account Palmer's concept of "accessibility of consciousness to others" (132) and Ryan's concept of "embedded narratives", the latter through the suggestion that it implies "the set of beliefs, desires, intensions, motives, plans for the future", inspiringly encapsulated in the syntagm "the whole of a character mind in action, the total perceptual and cognitive viewpoint" (in Palmer, 83), observable through Palmer's concept of 'inter-mental thought'.

Sam is depicted as "caught up in his own navigation of the world" rendered concrete through walking into the buildings raised by him through a set of double doors, through making wooden floors and stone staircases to the roof level. The "inner speech" (132) employed while building is rendered in terms of the fact that "he talks *as though* to himself, quietly, in clipped, stilted sentences, but there are new words dotted about- enchantment, biome, portal". Alex realizes that he is using "the sort of imaginative language that his speech therapist told them to look out for" and happily concludes "It's progress. Actual progress. I know I need to encourage him, to join in, to turn it into a conversation, but I don't know

enough about the game, I'm stumped" (103). The presence of a book on Sam's desk, opened to a photo of the Tower of London makes Alex realize that it was he who had once bought it for him and which he thought that Sam would "discard with barely a thought" (103). To his surprise, Alex observes that Sam has made four small towers which he manages to save, by happily taking the controller, hitting pause and bringing up the save menu (103).

This sequence of events reveals the "total perceptual and cognitive viewpoint" (132) through spotting out Sam's beliefs, desires, intensions and motives of improving and perfecting his skills of crafting building. Since his skills reach culmination in his designing the Tower of London, the consequent future plans involve his taking part in the prestigious London competition. In order to properly decode the meaning of the novel, we will follow Palmer's suggestion that the relation that exists between thought and action should be approached as the first sub-frame of the "continuing-consciousness frame" (211). Palmer further highlights that for cognitively decoding "action statements into consciousness statements" one should undertake it in terms of the "thought-action continuum". His assumption culminates with his opinion that such an approach reveals how "the mind exists beyond the skin". Exactly as any reader would reasonably ask oneself whether 'this is a report about Sam's behaviour or his states of mind', so did Wittgenstein, providing Palmer with the opportunity of applying a "cognitive perspective to the question" (212). The examples analysed by Palmer have led him to the conclusion that since words describe both the characters' behaviour and their states of mind, the descriptions of characters' actions occur along the "thought-action continuum" (213).

The term "indicative description" is commented upon by Palmer as "a description of an action that appears to indicate an accompanying state of mind". He further spots out that the description "indicates" but does not "conclusively establish the states of mind that can be associated with behaviour" (214-215). It also appears that such descriptions are associated with "causation", that is with the motivation or the explanation for the characters' behaviour and their reasons for action. Equally significant to be mentioned here is Palmer's extensive approach to thought and action and his considerations on the second sub-frame of the "continuum-consciousness frame" that refers to "inter-mental or joint, or communal thought" regarded as being different from the "intra-mental, or individual thinking" (219). Dolozel's preoccupations with the "semantics of narrative'' regarded as standing for the "semantics of interaction" have been turned to good account by Palmer while approaching individuals who, although not very close to one another, for a while "think inter-mentally" (219).

4. Towards Inter-Mental or Communal Thought

We will further employ Palmer's cognitive constructs as methodological tools for depicting Sam's and Alex's "inter-mental or communal thought" as a superior stage in their relationship. Following Dolozel's suggestion that the "semantics of narrative" stand for the "semantics of action" (in Palmer, 2004: 219), our basic concern is to interrelate Sam's motivation to take part in London competition with how he comes to "think inter-mentally" via depicting the social nature of his relation with his father and the newly acquired friends.

Sam's evolution is all the more surprising if we take into account the facts mentioned on page 109 which refer to Jody's being regularly called to school because he is "hiding under the desk or in Wendy's house and his shouting and crying is frightening the other kids", but because more often because he's been 'fighting'". Jody usually apologizes and accepts that it is Sam's fault. As concerns Alex's involvement with Sam, instead of alerting the readers

of Sam's faults, he takes a decisive step and demands that the school master should provide him with "a review of the school's dealing with Sam", "the education programme the school has prepared" for him, and the assurance that his son "is being protected", not involved in "systematic bullying as a fifty-fifty incident" (112). Moreover, when Jody scolds him for having shouted at Mr Strachan and accused him of being incompetent, Alex vehemently reacts: "He was being incompetent. I'm sick of that school. I'm sick of it. The sooner we get him out the better". The dramatic consequences of their tense conversation are intra-mentally evaluated by Alex in terms of the fact that "the spaces in which we're able to communicate are narrowing-I need to ensure they don't close for ever (113).

The so-called 'social' aspects of mental functioning will be commented upon in relation to the episode when Sam is entrusted to Alex for a whole weekend. The tense beginning of their shared experience is quickly surpassed through Alex's suggestion that they should play Minecraft. The Tower of London is selected as the building topic and it is associated with two intensely longed for effects. On the one hand, the decision to build the Tower of London brings into focus Sam's wish to visit London, associated with Alex's reaction: "OK, well maybe you can go to London on the train then. We'll see." (119). On the other hand, there emerges the "longest sentence" that Sam has ever uttered. Alex's comment is indicative of his positive surprise:

"It's the longest sentence I've ever heard him say. It pours out unconsciously. No shutters, no breaks. I try not to betray any sort of reaction, but it feels revelatory. And this is also the weird thing about autism: it's completely stomach-churning swoop between lows and highs. One minute he's attacking me in the living-room, the next he's talking to me with more eloquence I've ever heard. There is rarely a middle ground- it's like parenthood with the volume turned up to eleven- Parenthood MAX" (119).

Sam's 'professional' involvement with building the Tower of London is further commented by Alex in terms of his clearly having a "system", of building "quickly and elegantly, throwing blocks on to the landscape, methodically constructing the identical walls" (121-122). The conclusion is uttered in the sincerest manner as follows: "True, there hasn't been much in the way of cooperation. Sam did most of the work, while I accidentally starred in my own slapstick comedy. But it's a start" (122). Alex's attempt to have provided Sam with the wool of 'slaughtered' sheep brings about Sam's enthusiastic statement: "Well done, daddy. We can use the wool to make beds" and it is followed by an equally remarkable retort on the part of the father: "I feel modestly proud of myself" and a little bit later; "It feels as though we are free of ourselves" (124).

The above-mentioned 'communal' experience describes the "contextual thought report" (Palmer,2004: 213). It shows how the characters' minds function, depicting the characters' behaviour and their states of mind, the descriptions occurring along the "thought-action continuum" (213). Instead of depicting the characters' feelings from the outside in the third person plural, the novelist resorts throughout the entire novel to the first-person narrative, allowing the 'possessors' of the game abilities (Sam and Alex) to speak for themselves in a more "effective, immediate and convincing manner" (Margolin in Palmer,2004: 220).

5. Social Aspects of Mental Functioning

The novelist further depicts the characters' 'social' aspects of mental functioning through Alex's suggestion, after a ten-minute preparation tactic, that they could go to a café and talk about their building plans on the way. There, Sam is introduced to Jamie, another autistic

child, and Alex to Isobel, his mother. Jamie's involvement with various issues from the café makes his mother conclude: "he's going to be so popular here" (128).

It is through playing Minecraft that Sam's popularity will also increase to such an extent that Alex could never have foreshadowed, not even in his most enthusiastic dreams. If, at school, Alex and Jody are told that Sam "is progressing", things change when they "work" together while playing Minecraft. The former "shared solitude" (Palmer,2004: 220), characteristic for the moments when Sam used to prepare to concentrate, has been replaced by 'shared' thoughts and emotions, depicted as follows: "But here, for a few hours, we are working as one-well, as long as I do what I'm supposed to do. But that is another positive. In this universe, where the rules are unambiguous, where the logic is clear and unerring, Sam is in control" (133). The activity performed by Alex and Sam also reveals what Palmer calls "the mind" that "extends beyond the skin" (212). It appears while Alex and Sam are fully focussing on the act of building the Tower of London and it is rendered as follows: "There is once again that strange sense of immersion, of moving beyond the screen and into the world. And everything that's happened, it's a kind of escape". We also learn from Alex that when they build, they "talk" (143). This item of information offers us strong grounds of confidence regarding the characters' disposition for "inter-mental thinking" commented by Palmer in relation to the ways in which "human action, including mental action(reasoning, remembering) is inherently linked to the cultural, institutional, and historical settings in which they occur" (203).

We will also turn into account Damasio's concepts of "core self" and the "autobiographical self" (in Palmer, 183) associated with the suggestion that the characters have to preserve their stable identities, but they also have to change lest they might no longer appeal to the readers. Following this line, our approach concerns "the mental functioning of characters in terms of goals, desires, plans for accomplishing them" (in Palmer,2004: 183). Sam's determination to improve and demonstrate his Minecraft abilities makes him inter-relate with Matt's and Clare's kids, former acquaintances of Alex. First their son Archie manages to 'scare' Sam by accidentally putting on the 'stereo' too hard, without knowing that autistic children strongly dislike loud noises. On driving Sam home, Alex notices "his beautiful doleful eyes, his slightly podgy face" (210) and tries to figure out "how he thinks, and what goes on in his brain of his". He finally admits that he had formerly regarded autism as a kind of "rival", "fighting over who got control of it", and concludes: "but maybe it's time we signed a peace treaty. Neither of us is going anywhere, after all" (210). With such a goal in mind, Alex proposes Sam to "go camping", to "get out in the countryside" (210), without disregarding the basic plan of having Sam take part in the Minecraft competition, even if he is not sure that his son "is up to it" (211). He is haring his doubt with Jody who senses that he is somehow 'giving up on him', scolds him and reminds him that she looks after him twenty-four hours a day, that she faces the most difficult situations, not "a tantrum at a party" (211) that makes him feel bad. Alex concludes that something might be 'wrong' with him and that he feels 'lost'. Jody's firm decision sounds as follows: "Look I think he *should* enter the competition. There's always a chance it'll be a disaster, but that's the worst that could happen" (212).

Out in the countryside, camping, Sam admits that he likes "home best", "Minecraft second", and "camping" as well (218). It is now, through Sam's stating that he wants to become an architect, that Alex experiences an epiphany. He suddenly realizes that Sam is "a human being", "separate" from both his parents, even from his mother, that he is not "a

problem to be solved", a "dink" in his scheduling, "another worrying element" of his "daily to-do list". Alex ties his newly acquired impressions about Sam to his son's "core self" in this way: "He's a person, and somewhere in his head are his own ideas, his own priorities, his own ambitions for the future. It's amazing how easily it has been to overlook all that, amid everything else going on, amid the struggles with autism, the daily battles over school and food and clothing. He is a person- he wants things, he wants to understand his place in the world. And what I should do is help him" (223). He takes his son's hand while he is asleep in the tent and senses that his fingers "close" around his, successfully answering back his intense emotional involvement, even if unconsciously, while being asleep. Alex realizes that from this moment on he must 'plot' attentively his behaviour towards Sam so that his dreams might come true.

The visit paid to his mother and their discussion about Sam brings into bold relief Alex's 'autobiographic self' that formerly doubted Sam's evolution and his 'core self'. He realizes he has to "make changes" for he feels that he is beginning to understand his son through playing Minecraft when they "can be together and nothing too complicated or fraught" (229). References to the 'autobiographic self', formerly unstable and depressed, stem from detailing with his mother the issue of his brother's death and his mother's firm verdict "You're not responsible for the accident" (231). Moreover, his casual encounter with Isobel and the short-lasting emotional involvement brings about Alex's regrets and his determination to "fix things" (237). On the other hand, Jody's encounter with the former university mate Richard and the fact that Alex notices her kissing him increases his determination to "save" (238) his marriage. The clarification required regarding 'external' and 'internal' events shows up when Jody suddenly calls him up demanding that Sam badly needs him due to the fact that, while playing Minecraft with Olivia's brother and his mates, someone "knocked his castle down" (245), figuring out that it was Harry's not Sam's creation. Sam's reaction is a mixture of anger and the determination "not to play ever again". It acquires dramatic connotations when he states out: "I don't want to. They came and ruined it and it was mine. People ruin everything" (248).

The one who manages to create a positive response in Sam is Dan and his concern with "design". It allows for a change in Sam's behaviour through the suggestion that "design is about creating a response in someone" via "shapes and colours" and the conclusion that "people are shapes and colours", and that they are hardly aware of. The shapes that mostly attract Sam are those of the chess figures and, to Alex's surprise, his son enjoys to play chess with Sid, in the café where they used to visit on various occasions for a cup of frothy milk. Sid's tapping at his ear in "a constant, almost rhythmic motion" (262) while contemplating his following chess move makes Alex realize that he is also "autistic", but never "diagnosed" (262).

There were several attempts made by Olivia and brother in order to convince Sam to continue to play Minecraft, but they all end up with a firm refusal associated with the throwing of the controller "out of frustration", the last gesture associated with Alex's shouting "horribly, forcefully" and Sam's intense mental and emotional discomfort. The arrival of the 'entry ticket for the Minecraft tournament' does not seem to please Sam too much. Alex is determined to cheer him up and recreate his son's positive motivation for playing Minecraft and, to this end, he enters the computer's menu, selects Sam and Daddy's world and waits for the result. At first, it is just Olivia who joins him and who, in the meantime, together with

her brother has rebuilt Sam's castle. Apologizing and proving their solidarity with Sam's project makes him tolerant and eager to continue to play Minecraft together.

Sam's "new-found independence" (283) concerns playing the Minecraft game together with people alluded to as "friends": "I have friends now. Like Olivia. I know what friends do. They are nice" (283). Alex and Sam's inter-relationship with Isobel and her son Jamie brings into focus the possibility for him to run the 'coffee shop' where they used to stop for the 'trothy milk' after their park walks. Clare, Jody's friend, offers herself to help him run the business in case he decides to take over the coffee shop. As he internalizes his thoughts with respect to this business opportunity, Sam sincerely inquires whether he is "stuck on a thought" followed by his explanation that it also happens to him to be stuck on a thought, incapable to get off it for a long period of time. Sam's insight into the matter makes Alex exclaim: "Wow, you are pretty smart" (289). Once the "window of intimacy" (289) has been opened, Alex first thanks him for thinking about his concerns and after that he senses the 'emotion' so intensely that he gently ruffles his hair, takes his hand and concludes: "It's all too real now, this casual conversation. This emotion" (289).

Sam reveals to Alex his abilities concerning Minecraft "operative constructs" (Gilder,2003: 58) which involve taking control of the 'menu screens', hitting the buttons experimentally, starting new 'survival maps', constructing 'bizarre interconnected settlements', creating 'rollercoaster out of mine cart rails' (301). This proves his mental growth and his increased competence which provide new grounds for the broadening of his experiential field to the extent of willingly and confidently taking part in London Minecraft competition. Consequently, when Alex asks if he wants to "do the competition again", the answer is first "Yes", followed by "Definitely" (306). As concerns Alex's "process system of ethics", it has become "permeable" through "systematically allowing for change" (Gilder, 58). Such a change stems from his statements: "Maybe being a good parent is about improvisation and spontaneity; maybe it's about genuinely being *with* your kid" (306). What follows is grounded in Alex's stated conviction that one should be with one's kid and with one's family and, as such, both he and Jody accompany Sam to London Minecraft competition. They have also decided to discuss about changes in their marital life. His determination to "meet ethical standards" (Gilder, 59) as concerns his relation to both Sam and his wife brings about his conclusive statement: "And that's where life seems to be at the moment: full of starts, instead of endings" (311). Such a statement is in tune with George Kelly's 'Choice Corollary' based on the argumentation that the individual puts relative values on the "ends of dichotomies" (1963: 64-65) and thus he has to select one of the alternatives. Moreover, life is not only based on comprehension but also on the individual will and as such, the individual can choose that alternative that, at a particular moment, seems to offer the best basis for improving the subsequent anticipation of events.

The "spark" (331) that Alex has seen in Sam during the last few months makes him highly perceptive not only of his son's reactions, comprehension and will, but of his wife who notices the fact that her son has got 'actual friends' with whom he reads computer game magazines, talk about Minecraft, Lego and Adventure Time. She concludes: "He still struggles to keep up with them, and he listens much more than he talks, but they don't seem to mind. It makes me think, he must have been so lonely, and had no way of telling us" (333). The switch from Sam's 'intra-mental' to 'inter-mental thought' with the quoted lines is brilliantly constructed via ten verbs, the real 'types of speaking' in Bachelard's terminology.

They travel by car to London so that Sam could attend the 'tournament'. Since they are delayed by the traffic, Dan is holding Sam's desk and as soon as they arrive Sam is led to it being provided with direct access to his computer and the Batman, a Logo car and a family photo in order to feel comfortable. Despite the great number of people and of the noise from the hall Sam convinces them that he is 'overcoming' his 'fear'.

Once the Creative Mode has been loaded up, the participants are invited to focus on the competition theme: "The most important building in London" (364). All the family members (mother, father, Emma, his aunt and his grandmother) are present at the contest watching the seventy kids "sitting at computers in a massive dark room" (366). The fact that Sam's screen looked blank for a couple of minutes "worries" Alex. At the same time, he starts contemplating the fact that Sam was there unlike the other kids, namely "on his own terms, combating his own uncertainties. His grasp of our world is delicate and fleeting. It is often terrifying to him. But he has somehow constructed within himself the strength to be here. Sam is himself; he can build his own world. It won't be like mine, there will be more systems- a lot more plans and timetables. I don't need to worry about, I need to understand it" (367-368). Although Olivia is convinced that Sam can build the tower, Alex continues to wander "what's he thinking" and pictures his son's brain as "something entirely segmented, the thoughts and feelings categorized and stored separately, like an old post office sorting room" (369).

When the participants are asked to put down their mice, Sam returns to his parents refusing to disclose what he has built during the contest. Since "the quality of entries was very high" there have been a lot of "amazing works" and a "round of applause for all the entries" (370) is demanded on the part of the audience. Hannah James is announced to have won the competition with her excellent version of Big Ben and The House of Parliament. The jury has been impressed by one model which they were unable to identify what is stands for and decide "to award a special commendation" (371) for its creator. To everybody's surprise, the 'special commendation' is awarded to Sam Rowe. Alex accompanies him onto the stage and due to the "polite ripple of applause" which sound like 'rain', he shouts: "He's autistic. My son's autistic. This maybe too much" (372). Facing so many people Sam seems to be "far from his comfort zone", even on "another planet".

What actually shocks Alex is the topic selected by Sam, namely "the Palace Café in Kensington. George's café". Voicing out his surprise regarding Sam's choice, Jody simply states out the fact that Alex used to talk with his son about it, used to take the photo of the café everywhere with him and she firmly concludes: "He has understood you, you dummy" (373). Asked to explain why his choice is so important to him, Sam replies: "Because Daddy always remembers it. It makes him sad and happy. Some buildings are important because they are big, but some are important because they have memories in them. This is where my Daddy's brother lives, I think" (374). All of a sudden Alex experiences another epiphany. He realizes that for a long time he "saw Sam as an obstacle. But that was wrong. Sam was the guide. Sam was always my guide". The climax of his epiphany arises from Sam's statement: "I made it for you". In spite of the "whooping and cheers", all that Alex can 'see' or 'feel' is his "son" (375).

This fresh beginning in comprehending his son is followed by his reunion with Jody and his decision to embark upon the café business with Dan's substantial support. The latter has made up his mind and braced up restating his strong affection for Alex's sister Emma with whom he has decided to travel around the world.

Conclusions

From the vantage point of Keith Stuart's genuine construction of the main character's mental events we acquire the best evidence of Palmer's cognitive construct "thought in action". It connotes what Bachelard referred to as "embryo and reason", with the specification that the 'embryo' exists within ourselves and that we only need 'reason' to turn it to good account and make it work for accomplishing our most private plans and dreams.

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MAGIC INVESTED OBJECTS IN ROMANIAN FOLK NARRATIVES

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Abstract

Romanian folk narratives reflect a kind of "hierophany", which man perceives and tries to render, but words can only express in an insufficient way man's fascination with the mystery and the condition of one's nothingness, even though terms taken from the natural domain or profane spiritual life are used. Whether the narratives are historical, whether they are religious or secular, they reflect the sacred and the profane, as two ways of being in the world, the revelation of an absolute reality, which is opposed to the non-reality of the immense surrounding expanse. The fantasy that these stories promote intends to produce a particular impression on the reader (curiosity, terror, horror), maintain the suspense (which brings the very storyteller to the center of attention) and allow the description of a fantastic universe. Objects that receive fantastic connotations are meant to structure or dismantle the space, to transfer messages, codes, forces, to reverse or irreversibly metamorphose, to receive life or to return from death, to cross the boundaries between the "white world" and the "black world". Regardless of the role that objects play, we aim to analyze how they contribute to fulfilling the established functions of the characters.

Keywords

Folk narratives, fantasy, objects, structuring / dismantling, characters, functions

Introduction

This study aims to:
• Present and briefly analyze the topic of fantastic folk narratives;
• Identify the objects that appear in such narratives and to discover the role they play in structuring / dismantling fantasy;
• Establish a clear relationship between the objects present in the fantasy and the functions of the characters.

1. Old and contemporary fantastic folk narratives

The testimonies about storytelling from the distant past show that "the narratives, especially legends related ones, had a cultic, superstitious or religious role" (Bîrlea, 1966: 15, 209-238 - our translation): if three stories were told, they would take each other's hand, spin around and no evil would come close to the place where the storyteller was. The fairy tale "Drăgan Cenușă" captures the complex initiatory path that one of the three sons of a king has to travel – the youngest one, "cenușer". He proves to be the brave one: he fights with "zmeii" and "zmeoaicele" (he-dragons and she-dragons), releases the stars, the moon and the sun, turns into a mouse and recovers his father's eyes, descends into the hell gate ("black world"), turns into a "gipsy boy with a violin", comes out into the "white world", returns home and experiences other disappointments, which cause him to seek "neverending life ". It seems he will find immortality, entering the walnut with golden twigs where he has remained to this day.

Bîrlea considers it to be "one of the most beautiful fairy tales" in the structure of which there are episodes (the reason for the stolen constellations, becoming friends with the enchanted, the fight with "zmeii" on the 3 bridges, the beheading of Staticot) attested in dozens of variants, with contamination and specific alterations.

The folk narratives continue to circulate today, but the storyteller is no longer a central character, important for the whole community, although he plays this role in a restricted circle with family, friends, neighbours, whom he meets on the occasion of events that still mark the rural existence: the feasts of the house and of marriage, of the names, the village, commemorations, etc. The storyteller has grace, but also the awareness that he must convey an important message, information about people and places, experiences that have marked him. Often this approach is focused on fantastic events, to surprise the audience, to arouse particular emotions, to provoke debates, to seek answers to hesitations and questions that have long remained unanswered. The circulation of stories is no longer laid in the community, but one can notice the preservation of beliefs, superstitions, the belief that life is a permanent struggle between good and evil, seen and unseen forces. There is still an idea that non-observance of Christian norms brings punishment and triggers the punitive intervention of some forces.

A contemporary narrative recorded in the village of Timișeni, Fărcășești commune, Gorj county, captures a journey made at a water mill in Urlani in harsh winter. The child and the father, after a day's waiting (because the mill "was crowded"), return home at night, in an oxen pulled cart. When crossing the river, frogs suddenly start to croak, as they do in summer. The father urges him to make the sign of the cross; he also did that until they were far enough. At the next crossroad, the cattle suddenly stop, snarls and refuse to go further. They would not start again until they were sprinkled with holy water and basil from the Saint George's icon.

Other stories tell about a display of lights, "like a Nativity scene" that was seen at night, rising and surrounding a majestic walnut tree in a spiral. Their fascinating flight was accompanied by special, unreal music. In the different narratives that circulate today in that area, the lights float above a stream, moving "down the valley".

Regardless of the age and impact they have on the consciousness of a community, the narratives based on fantastic elements are not, as one might think, based on a product outside the human world, but are born as a way of expressing contradictions that define the human

being and as a way to overcome the human limits, to probe new dimensions, to overcome fears and to sometimes cross the borders between life and death, in order to cancel or mitigate their threat (Caillois, 1971: 65). Folk narratives offer existential solutions, based on motifs, symbols, itinerant clichés, beliefs, superstitions, all organized in a unique way, in accessible language, sprinkled with paremiological or comic passages, so that the story can be deeply rooted in the individual and collective experiences of the narrator.

2. Objects with role in structuring / dismantling the fantasy in the fairy tale

The concept of "fantasy" is defined in relation to the real and imaginary ones, and in legends and fairy tales, the hero seems to show superiority over the receiver and over the unanimously accepted laws of nature. The form of these literary species is a specific unmistakable, one, and the structuring of the miraculous is done through stereotypes that allowed their classification in certain formulas according to undeniable markers: the existence of characters (E1), placed in a certain time (T1), the existence of the fact that is to be narrated (E2), the exceptional, unique character of the action (T2), the truthful character of the action (V) (Roșianu, 1973: 24). The objects that appear in this context are associated with these elements and are placed in the service of the characters in order to fulfill the 31 functions identified by V.I. Propp (Propp, 1970: 30-64).

"Dragan Cenușă" is the one who, according to the rules of Todorov and Propp, fulfills the role of the agent, the hero, the vigilante, but Bremond considers that it is not the person or their given proper name that allows the typological classification, but the predicates that are attributed to him. The main character's name has an archaic, Balkan resonance (it comes from the Slavic word "dorgu" which has the meaning of "precious, valuable, dear"; Dragan can also be a short variant of the Romanian and Slavic origin name "Dragomir", which is composed of the word "drogu" and the word "Mir", which has the meaning of "great, famous").

The second name seems to be a cognomen, which is common in fairy tales, meant to clarify the unique status of a king's son, who begins his destiny as an anti-hero: "was a fool" and "he would play in the ash all day long". His superior abilities remain mysterious, not even known by the family: although he is not born of ashes, he seems to receive from this element a miraculous power. The ash becomes the matter that opens a gate to the magic from which the hero will feed on to face the complex initiative path.

The objects from which he cannot part on the journey are the suit, the rudder and the saddle that his father used in his youth (function XIV: endowment, obtaining the magic tool). "When a hero cannot get out of the deadlock by natural means or by magical powers inherent to his being, he uses magical objects" (Călinescu, 1965: 166). It is obvious that the fantasy universe is built according to the known rules. The real hero with fantastic powers, still in the realm of good, knows what happened to his brothers who had been away for 3 months and knows he must get the horse and weapons without which he will not handle the challenges he will have to go through. "Buzduganul" is a mace or an iron club (with pointed spikes), used in the past as a weapon of battle or as a sign of royal power. In Romanian folk narratives, the antagonistic characters also have maces that they can throw at great distances (high in the sky or at miles' distances); they use them in battle, but also to announce their arrival. The broadsword, the wide sword with two edges, bent at the top, will be useful to him in all fights with the "zmei" (dragons) or in hell. With a "trough of live coals" he chooses his horse ("scratched, weak, all skin and bone") that understands people's language, speaks,

travels as fast as the wind and the thought, gets coins out of its left ear and revives with his breath the two brothers killed by the "zmei" (dragons). As in any "pure miracle", the limits are not well defined, "the supernatural elements do not trigger any particular reaction neither from the character nor from the implicit reader" (Todorov, 1973: 72-73). The broadsword and the mace become masculine symbols, of the courage and the power put in the service of the good. The saddle represents a connection between the two real characters with supernatural powers. The horse, an adjuvant character, is considered a metaphor of the clouds, the direct result of some old poetic representations of the forces of nature and takes over the fire function from mythology. He recognizes his master and obeys him, because the modest king's son has these symbolic objects that trace the miraculous. It is not by accident that the objects are three, because this is everywhere a fundamental number that expresses "the intellectual and spiritual order in God, in the cosmos or in man" (Chevalier and Gheerbrant, 1994: 367). These objects appear and are used as a consequence of the absence of the brothers (function I, in VI Propp's vision).

Dragan asks his mother to prepare an "ash cake" sifted through the sieve, soaked in hot water and baked in ashes. This preparation is unique, reminiscent of the weird place where he liked to play when he was a kid. The material resulting from combustion can be understood as an element of the necessary purification and of a rebirth that is being prepared. The cake will give him power when the brothers despise him and will not share the food with him. Divinity always protects him: "As he put it in his mouth, God would turn it into honey, because he was brave though no one knew it". Humility, sacrifice, modesty, giving up on any human vanity – these are coordinates that define the profile of a character that represents the beneficial forces, under permanent divine protection. The miraculous thus, expands its spaces: the realms of good are blessed, and the realms of evil are cursed; they alternate symbolically, as in life, as in real existence, without borders or signs to warn the neophyte.

The bridges of brass, silver and gold mark the passage, the initiation stages, the boundaries between spaces represent times when the hero is forced to make decisions that will lead to his salvation or ruin. The woods he collects light up by themselves at midnight, as a magic sign that foretells the watershed moments. The fire seems to under the hero's control and favorable to him: it mysteriously lights up and warms him up, symbolizing life, wisdom, knowledge. The "zmei" (dragons) he fights with and defeats ride horses of bronze, silver, gold, and Dragan kills both them and their horses, managing to set free the stars and the lights, the moon and the stars.

The protagonist of the fairy tale is metamorphosed ("turns into a mouse") to take the "box" with his "father's eyes" and the young "zmeoaice" (she-dragons) turn into an apple tree and a fountain to take revenge. The tempting tree and the refreshing water are tempting for Dragan's brothers, but the faithful hero has the ability to identify evil, in whatever form it may be, and to unmask it by making the sign of the cross with his broadsword. The poisonous apple and fountain hiding the thirsty for vengeance "zmeoaice" (she-dragons) turn one after another into repulsive blood, proving their true identity.

The miraculous is enriched by other unusual objects, which bring the characters into contact, regardless of their status. Armănaș, a brave man, had heard the name of the protagonist, but had not seen him. He made him steel "armour", so that not even a needle could go through it and makes a bomb "ninety-nine quintals one" that he keeps in the fire. The two objects cultivate the uncertainty and curiosity, specific to the miraculous, creating the atmosphere in which the epic thread will unfold. They will be used to help face the wile

(function VI) by which "zmeoaice" (she-dragon) tries to take revenge and escape the hunt (function XXI).

Accompanied by other unique characters (Okilă, Vântu, Pușcă-țânțar, Strâmbă-lemne, Setilă, Foamete), Dragan passes all the tests to which he is submitted by the Green Emperor before giving him the girl. He kills the dragon that has gathered all the water in the world as "he who offers a man's head gets water" and enters the very hell to free the world from another evil. He goes down through a burrow into the black world with the help of a lime rope.

The mentioned object makes the connection between hell perceived as inaccessible territory, from which no one can return, and the apparently mimetic constructed universe of the people among whom there are also chimerical, non-human entities, with whom they communicate fabulously and which they face permanently. Hell is heard first: he hears grunts, screams and scary screams, but he doesn't give up. He does a flip roll and becomes a young gypsy sailor who manipulates the devils like this: some were playing, some were laughing, others were crying. After he goes himself into counteraction (function X), returning to the white world is much more difficult, because his comrades abandoned him, thinking he had got lost. He must find a solution, by himself, like Hercules or Orpheus, through his physical and spiritual power. From hell he reaches a flower garden reminiscent of Eden, the primordial one. He saves the three golden-eagle chickens, and their mother will bring him back among the people, with an intense effort, fed with "one hundred carts of steaks, one hundred carts of bread, and one hundred carts of wine barrels". At the end of the ascent, Dragan cuts three pieces of his body: from under the arm, from below the knee and from the sole and the sequence becomes legend like, the objective narrator thus justifying details of the human body.

Disappointed by the family that kills his wife, he leaves to in search of neverending life, convinced that all those guilty will pay before God. He receives a crutch to guard the sheep and the promise that there he will get what he was looking for. However, a ban is uttered: not to go into the forest that was under the power of hell. Three drops of blood and three feathers left by some flying birds remind him of the beauty of the wife he lost. These objects function as a trigger for memory, pain and longing, as a call to origins, for a necessary return. At home nothing was like what he used to know: all had been sunk by God into the depths of the earth. The place was covered with grass, and there grew a walnut tree whose golden branches reached high in the sky. Dragan split the walnut, which was torn in half, got inside of it and stayed there forever. The tree is an *axis mundi*, the hero's chance to gain eternity, exceeding the limits of his world. Being of gold, it symbolizes the knowledge, the periodic renewal, the continuity, the happiness gained by going through all the ritual stages.

3. Objects with role in structuring / dismantling the fantastic in contemporary folk narratives

In contemporary folk narratives, objects accompany characters and have a very clear role in building the atmosphere of fantastic nature. The way the story is made is very important, because the narrator is very convincing from the beginning in telling that the events happened exactly as he says, but especially that he did not find any explanation. The story seems to have this very purpose, to unravel the mystery, but also to put in the foreground the one who not only tells the story but was even the witness or the direct participant in the events.

The cart taking the father and son to the mill, in the middle of winter, is not a modest one. The cattle are strong and well cared for, because "my father loved the animals and knew how to take care of them". In the cart, next to the wheat bags, the parents made the child a warm

place; in the hay, with the sheepskin coat and the cap he does not feel the cold. The adventure of the trip and his responsibility to help his family give him a special happiness and relieve his fatigue. That song of the frogs, aroused out of the blue, does not surprise him and he does not realize that in that frost such a phenomenon would have been impossible. Even father's warning to make the sign of the cross does not scare him; it only intrigues him and observes the adult's strange concern. In fantasy literature, the sounds often mark the passage from one dimension to another, from time to time, warning of the portal, the danger of breaking the natural order and invading the inadmissible.

The sudden stopping of the oxen and their strange reaction, their refusal to start, even though they were comforted and encouraged by the father, is the climax of the narrative. The child was not scared then either, because they were very close to the house. At his father's request, he goes on foot to bring holy water and the basil from Saint George's icon. Sprinkled and with the cross sign made upon them, the oxen start again. Only at home, hearing the parents' discussion, the child understands that everything that had happened was not a clean thing, which they had met with "the one from the puddle" and was scared for a long time. The sanctified water reflects the deep faith in God and draws near the valences of living water from the Romanian folk tales, because it has healing and protective power. The basil is frequently encountered in Orthodox religious rituals, but also in enchantments, with the same Grace related force. The two objects succeed in defeating evil, in driving it away; they dispel fear and become salvation solutions. The message is moralizing: evil exists and manifests itself suddenly, strongly, in violation of the norms of ordinary life. Faith in God remains the only defense, manifested simply and profoundly by the sign of the cross.

The light present in the other two short narratives, however, seems to come from the sphere of good, as if the cherubim were descending among men, bringing with them the light, the light of knowing God, His wisdom, and the knowledge of His mysteries to be passed on to others. Moving in a spiral, vertically, is accompanied by divine music, hard to resemble anything that exists on earth. This time, the message is obscure to the sender and the challenge is directed to the recipients to find an explanation for this fascinating, short and soothing occurrence. The walnut is a tree associated with the fantastic element and placed under the sign of mystery: Gavrilescu, the main character in Mircea Eliade's novel *With the Gypsy Girls* is fascinated by the coolness of the walnuts and is enthralled in the enigmatic women's court. The tree watches the passage from the real to the unreal and olfactory warns about entering another dimension.

In the story where the lights go on the water, the narrator is just one of the witnesses who are scared of the phenomenon noticed by many children who run away, remembering a recent death. The hesitation in front of the fantastic element is maintained because it is induced that the light would have the same positive connotations, which the frightened children cannot perceive or that the lights were souls, restless spirits gathering above the water and looking for their way.

Conclusions

Analyzing comparatively the two types of narratives and identifying the magic invested objects, it is clear that these non-animated elements play a crucial role in achieving the functions that Propp establishes in the "Morphology of the fairy tale", but also unique roles that are attributed to them in the contemporary fantasy narratives that circulate orally in

restricted environments. There can be established common aspects, but also clear differences (Table. 1.), to be analyzed in an extended comparative study.

Magic invested objects	Similarities	Differences
Folk fairy tales	Create the atmosphere specific to fantasy. They are put to the service of positive / negative characters. They are non-animated, real elements.	Most objects have the ability to overcome time limits. Some objects are no longer in use today. Sometimes they have a miraculous, unknown source. In some cases, the items are edible (food / potions)
Contemporary folk narratives orally circulating	They play an essential role in the plot.	They are objects from the traditional Romanian space, associated with Orthodox faith and specific rituals. Their magical power is predictable.

Table. 1. Similarities and differences identified between magic invested objects in folk narratives

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THE ROLE OF SPECIALISED TRANSLATION. A MULTISIDED PERSPECTIVE

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Abstract:

Translation, which is a dynamic reflection of human activities, can be divided into two broad categories, usually called *literary* and *non-literary*. Currently, we consider that in this area, some reflection on principles and perspectives of specialised translation is vital, and specialised translation is an underexplored field. We are fully aware of the interdisciplinary nature and the perspectives of this main fields of investigation, i.e. of the need to define and use an adequate conceptual and methodological toolkit so as to improve the translation in specialised translation research. In order to answer these questions, we set the following main objectives: to define the notions of *specialised translation* in medical science. The study is not likely to achieve generalizing force with respect to all the sub-fields of specialised translation in medical sciences, but it will provide a viable framework and guidelines for quality assurance in this domain.

Keywords: specialised **t**ranslation; guidelines; non-literary.

Introduction

The term *specialised translation* and its synonyms such as *technical translation*, *pragmatic translation* or *LSP translation* (LSP indiscriminately standing for Language for Special Purposes or Language for Specific Purposes) have been used and often defined in contrast with *literary translation*. Note that apparently similar terms in other languages (French *traduction spécialisée*, German *Fachübersetzung*) are not necessarily used with the same range of meanings as the English term *specialised translation*. Mainstream literature shows ever wider concern with specialised translation within inter- and multidisciplinary landscapes (Figure 1).

Figure 1. Translation and specialised translation trends

Translation, which is a dynamic reflection of human activities, can be divided into two broad categories, usually called *literary* and *non-literary* (the latter being equally termed *technical, general translation in English, Sachbücher* in the German parlance (*thing-books*)). The former describes the sphere of the mind and of language, the latter that of reality and the world. "The relative status of *literary* and *non-literary* translation is clearly implied in their customary designations: one is the default and one is what the default is not" [1] (p. 151).

Specialised translation and its corollaries – general translation, scientific translation, technical translation, legal translation, medical translation, and so on – are well-established denominations, according to which many professional aspects have been organised: professional fees and standing, calls for employment, training programmes and degrees, academic events, etc. "The naturally expanding and shifting nature of genres and genre forms provides further reasons for rejecting strict binary divisions which actually limit rather than promote a better understanding of contemporary translation practices. And all translators – of whichever genres – need to engage with changing genre conventions" [1] (p. 154).

Geoffrey Kingscott, a leading figure on the translation market, also an entrepreneur and writer, estimates that over 90 per cent of the world's translation output is accounted for by "technical and commercial translation" (quoted by Rogers) [2] (p. 20).

Statistical data concerning the market shares of professional translation activities – including literary and specialised areas – can be said to represent estimates and

extrapolations; in order to have a more accurate picture, we need to take into account specificities, i.e. local markets, timeframes, etc.

1. The changing nature of specialised translation

We consider that the issue of *specialised translation* reflects the changing nature of translation studies, specific to the beginning of the new millennium, as well as of the challenges of hybridity, associated with professional and intercultural communication in medical settings and with the exchange of information between translators, subject-field specialists and academics. "From the very beginnings of translation studies, the discipline explicitly referred to various influences from other fields, both methodologically and contentwise" [3] (1).

We are fully aware of the interdisciplinary nature and the perspectives of this field of investigation, i.e. of the need to define and use an adequate conceptual and methodological toolkit so as to improve the translation research and practice. Lately, concepts and theories of *change* have become a welcome addition to interdisciplinary approaches to translation, for instance, stemming from Adaptation Studies, Transfer Studies, Migration Studies, etc - it seems that Translation Studies has been an extremely fertile land adopting and adapting from "Action theory, Game theory, Reception theory, Discursive semantics, Content analysis, Text linguistics, Text typology, Stylistics, Contrastive Linguistics and Rhetoric, Comparative literature, Research in special languages, Theory of terminology, Sociology of communication" in the hope of becoming "a leading field in Humanities", i.e. seeking to impose "the Translational turn" [3] (4).

Furthermore, we have to promote translation as playing a crucial role in disseminating knowledge and new discoveries in the medical field at the global level. From a more detailed functional perspective, text typology and *skopos*, i.e. the purpose of translation, weigh heavily in the translator's decision making. In medical translation the texts include textbooks for medical students, books on medicine, research papers, conference proceedings, case reports, and relatively simple texts for patients: information leaflets, consent forms, brochures.

The translators of medical texts face a number of challenges, some of which are the subject of research. They include medical terminology, lexical equivalence of medical texts, readability, quality issues. Medical discourse comprises a range of forms of communication - Gotti uses the blanket term *specialized discourse* in this respect, too [4] (p. 24).

Medical translators like legal translators, for instance, need to collaborate with monolingual experts in the field, i.e. physicians, pharmacists, etc., at least for the translation of more sensitive documents (e.g. drug marketing applications): "There has been a big demand in this market segment for qualified doctors and pharmacists willing to work as translators. Alternatively, doctors or pharmacists may revise work done by professional translators, until the latter acquire the necessary expertise" [5] (p. 32).

Collaborative translation dispels the myth the lonely translator as in both literary and specialised translation contexts, division of labour means that many collaborators assuming different roles and tasks contribute to the shaping of a translated text before it becomes the end product to be delivered to the client. "Even if one defines translation narrowly, limiting it to decoding a source text and writing it in another language, throughout history the practice has not always been assumed to be a solitary affair" [6] (p. 1).

2. Research- and action-oriented perspectives

To our mind, dedicated research should be premised by a few questions meant leading to an analysis of the framework of specialised translation and to viable answers:

• When do we need specialised translation?
• What is specialised language translation in the field of medicine?
• Is terminology management a key to consistent and accurate translation?
• How complex is the specialised translator's competence?
• How does specialised translator's competence manifest in the process of translation?
• How can specialised translators secure quality translation?
• How can specialised translators contribute to communities of practice?
• How important is the factual accuracy of translation?
• Are terminological traps comparable to the stylistic traps of literary translation?

Therefore, the accompanying objectives will run as follows:

• to define the notions of *specialised translation* in medical sciences*;*
• to investigate the specialised translator's competence and its manifestations in the process of translation;
• to identify and describe the widely available resources for specialised/medical translators;
• to discuss the factors that influence the translation performance and assessment;
• to suggest ways in which specialised translators may establish cooperation networks and strengthen their belonging to communities of practice, through medical, social and cultural actions;
• to provide guidelines for the effectiveness and efficiency of specialised translation.

We envisage mixed research methodology:

• qualitative: review of mainstream literature, critical observations and comments, content analysis, case study, etc.
• quantitative: statistical analysis, survey, correlational research, causal-comparative research, etc.

As seen, there should be a fruitful exploration of the common territory between literary and non-literary translation, doing away with the biased idea of the exclusive prestige of literary translation to the detriment of *non-literary translation*, which is misunderstood and misconceptualised as somehow unworthy. In this respect, Rogers attempts to recast the image of non-literary translation as the *dogsbody* of the professional and of the research world alike, by re-articulating its scope based on both historical and contemporary factors [2].

Therefore, by recognising vested interests and assuming common goals, researchers should be able to not only describe the workplace practices, answer the queries of the trainees who are thinking of entering the profession as well as of established translators who want to be more effective and efficient (as measures of success) in their field of activity, but also to raise the standing of the profession and bridge the gap between the industry and academia. Research should equally "identify and deal with the major issues currently confronting the translation industry and try to outline a vision of the future for the profession, or more precisely, for all the different branches of the profession" [4] (p. xiv).

Conclusions

Translation has become a keyword in an array of more or less related fields such as international relations, economics, cultural studies, arts, medicine, etc. The question arises: "Would the so-called *Translational turn* be similar to biology at the end of the 19th c. or to linguistics in the 1960–1970s, becoming a model for disciplinary linking, able to describe quite a number of contemporary phenomena?" [1] (p. 6). Most likely, the *Translational Turn* represents the ultimate stage of development, i.e. the reciprocal phase, in the co-operation between disciplines, following the imperialistic stage (when a discipline imposes its concepts, theories and methods on another) and the importing process (one discipline borrows heavily from others) [7] (p. 64-65).

We are fully aware that current research is not likely to achieve generalising force with respect to all the sub-fields of specialised translation, but it is highly likely to provide a viable framework and guidelines for quality assurance in this domain.

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ERNESTO DE MARTINO: "THE END OF THE WORLD"

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Abstract

The laborious commitment Ernesto De Martino shows throughout his literary activity during the '50s plays an extremely vital role in anthropology and ethnology, not just due to the historic background of his work, but above all, it exhibits his originality in the approach towards complex topics, flourishing within the analysis of the philosophic mould and directed towards the socio-cultural reality of poorly developed areas in the post-World War II Italy. The foundation of the de Martinian research dwells on confronting the cultural phenomena − the mourning rituals in Lucania, the choral dancing therapy of tarantism in Puglia − as historic experiences of humanity in order to face fundamental existential problems which threaten the contact with reality.

In this context, the French version of the volume" La fine del mondo" ("The end of the world") portrays the posthumous literary work of de Martino from the perspective of a philosophic analysis throughout literature and art during the 20th century.

Keywords:
tarantism, ethos of transcendence, apocalypse, apocalypse, existential crisis, historicization

Introduction

Born in December, Naples, Ernesto de Martino was an Italian anthropologist, folklorist and historian of religions. Throughout decades, he encouraged and advanced the research on popular culture in Italy in the 20th century. The ethnologist is considered to be one of the most eclectic and creative thinkers, whose field of research situates in the context of historical religious documents. This predilection is strongly connected with the implication that Croce has had, as the most important Italian intellectual of the first half of 20th century century, towards the ethnologist's work. Thus, it is well known that, during the last decade of his life, the renowned ethnologist Ernesto de Martino has dedicated himself with a particular interest to the research of cultural apocalypse.

The project developed over a long period of time, in a tumultuous context, and concluded concurrently with the publication of the book coordinated by Clara Gallini, de Martino's former student and research assistant, along with Angelo Brelich, who systematized a part of de Martino's work. Ultimately, it was published in 1977, marking its debut with a complex preface of the editor (de Martino, 1997).

1. The de Martian perspective and concepts transposed in literary work

In this context, Gallini wanted to demonstrate the uncontemporary structure of the book, caused by the fact that it came out tardily after the decease of the author. Moreover, it has been ascertained that most of the themes approached were already existent; the reanalysis of certain figures, such as Heidegger, or the absence of a complete definition of the crisis from the perspective of social criticism draw attention to fundamental characteristics previously elaborated in texts.

The second edition of "La fine del mondo" was finally published in 2016, in France, under the coordination of French editors. It can be recognized by a major mistake presented in the appendix, but, at the same time, it includes several new features, such as a precise introduction, signed by Gallini, along with Massenzio. On the one hand, it centers on innovative aspects brought up in the unpolished text – remarkable as a result of its structural consistency and internal coherence, on the other hand, on the compositional interpretation illustrating a synthesis of the author's perspective.

2. Crisis of Presence

The thoughts and the work of Croce presented a primary importance in the comprehension of this structural development in de Martino's work. In this context, in 1948, a seminal literary work will be published, an essay included in the volume "Il mondo magico" ("The world of magic") – fundamental for the main themes already addressed by the ethnologist: the crisis of the presence, the process of historicization, cultural reintegration and the existence of magic in Universe.

The theme of crisis can be firmly associated with the concept of Apocalypse, especially from a cultural point of view, as it displays a process by which humankind gradually relinquishes its values, hence the core of the culture, in base of which society functions, starts shattering.

In the author's perspective, every culture is called upon to intersubjectively resolve the problem of separation from nature (De Martino, 1977: 175). De Martino calls the moral force that regulates this separation the "ethos of transcendence". The ethos of transcendence is a kind of fundamental human moral drive defined as a "primordial force" that makes community possible because the intersubjectively shared values represent its base. Although its content varies from one cultural setting to another, the ethos of transcendence represents both a vital impulsion and a moral principle that intermediates between the transition from nature to cultural institutions and sustains the structure of those institutions once they have been built.

> 'The transcendence of life in intersubjective meanings is the transcendental basis of the being-in-the-world. Therefore, it is the principle of intelligibility of human existence. It is the condition of its possibility, its ultimate purpose, and, at the same time, the cause of the limits of the being itself. This primordial or original

transcending energy brings the being-in-the-world back to the necessity of being it, and the duty-to-be-there for meanings. It is not possible to go beyond this principle as it is the ultimate rule of every transcendence' (de Martino, 2002b: 677-8).

de Martino answers the question of the origin of culture, as several idealists did it previously (from Fichte to Croce) in terms of the transcendental, immemorial free action. This action is conceptualized as an answer to the pre-cultural (in an ontological way) "crisi della presenza" / crises of presence, which also recur throughout the history of cultures and civilizations. This crisis shares some characteristics with the multiple endangerments of Heidegger's "Dasein", a concept by which the notion of "presence" has some similiarities (for example, humanity as a determined form of "dasein" or "presenza". Like Heidegger's "Dasein", the "presenza" is an "entity which in its very being, comports itself understandingly towards that Being".

Therefore, from a de Martinian perspective, the state of "esserci-nel-mondo" ("being-in-the-world") must exist in the world by giving value to the things of life – a value that is achieved intersubjectively in culture. If there is to be a world, and a way for the individual to be situated in that world, it is necessary that we do not emphasize immediately with the situation but that we be separated from it. The parameters that maintain the distance established through this separation are called values and they are culturally conditioned (de Martino, 1977: 674). The ethos of transcendence might disintegrate apart from every culture, nation, and thus, life in a culturally meaningful space is always exposed to the risk of not being able to be in any culturally possible world.

Conversely, "La fine del mondo" includes three major phases by which the ethos manifests:
1. by cultural apocalypses;
2. by natural domestication through culture;
3. by valorization of presence through economics.

As a consequence, transcendence doesn't render the idea of an end, but rather of an intermediate instrument. Thus, it has an effect on every possible plan which can cross cultural boundaries in the world – producing the crisis. This means that the stress is not put on the general notion of world, but rather on every distinct world. The end of each world symbolizes the death of an individual, and the functioning of a time in present – now – that gradually retrogresses. In this case, de Martino implies that, in order to find his true essence in nature, oneself must put to use the instruments (the duty) to make the nature, witness of our presence, attain a substance.

Therefore, ethos is not a universal and permanent category; it is the mere instinct, a wish that gets human beings valorize culture, create their own history.

3. The process of de-historification

Throughout his work, de Martino constantly places historical analysis of cultural phenomena in contrast with psychopathological data. He considers that the research conducted by cultural historians and psychopathologists are complementary, if we take into account the evaluations of the one and the judgments of the other are two sides of the same coin. For the cultural historian, psychopathological analysis is important because it demonstrates the risk of mental disorders against which cultural institutions must fight (de Martino, 1977:. 63).

Nevertheless, the premature death of the author didn't make possible the accomplishment of the studies related to cultural apocalypses. De Martino was working on this subject at the time when he took a trip in Salento. Although there was a high amount of sketches and notes, the author didn't manage to complete properly the manuscript. After his death, his colleague and friend, Angelo Brelich, was engaged in editing the notes, entitled "La fine del mondo. Contributo all'analisi delle apocalissi culturali" ("The End of the World: A Contribution to the Analysis of Cultural Apocalypses") (de Martino 2002). Eventually, it was published, including a Preface by Clara Gallini. The posthumous publication was preceded by another publication, this time by de Martino himself, few months before the year of his death; he published an essay entitled "Apocalissi culturali e apocalissi psicopatologiche" ("Cultural Apocalypses and Psychopathological Apocalypses") (De Martino 1964), in the journal *Nuovi Argomenti*.

After a jumble process in the publication, the first printed work of *La fine del mondo* was sold out and reprinted lately, in 2002. It was noticed that the work was constructed in a specific complex manner; the trademark sign, firmed by de Martino, renders it difficult to read for its public. Furthermore, its construction is based on a cryptic style, and the structure of the ideas and themes is very contrasting, too.

The Neapolitan ethnologist mentions that the concept of apocalypses is nothing more than a symbolic measure intended to put an end to the crisis and its outcome that an individual is inevitably exposed to. In the book, de Martino analyses the effects of religious and cultural apocalypses throughout history, specifically their transmission and creation.

As the work regards psychopathological aspects, de Martino displays essential materials from different fields, such as: psychoanalysis, art, literature, in order to explore contemporary occurrences of crisis in modern society.

La fine del mondo associates the apocalypses with the crisis of presence, mentioned before, linking them within the concept of "end of the world", described as the separation of objects from the web of familiar relations that give these objects meaning. Thus, in the essay, the ethnologist elucidates his theory regarding the individual and collective presence (dynamic being) in the world, its relation to both secular and religious contexts, the imminent crisis it faces in history, and the need to withdraw from history in order to escape from such a threatening event. This latter aspect is defined by *de-historicization*, and it represents the negation and obscuration of historical events when situation of crisis manifest. In de Martino' perspective, human beings must be able to be a subject of personal history and face the crisis by accessing an exemplary past (*myth*) through performance (*ritual*), finally shifting into metahistory. This theory gave the opportunity to the scholar to conduct a more nuanced and complex analysis of the connection between myth and ritual (*nesso mitico-rituale*) and their manifestation depicted as a cultural necessity, regulated by society (institutional dehistorification) or the individual (irrelative dehistorification). The theorization of the crisis of presence represents the final stage of the process, and it's seen as a fundamental topic in de Martinian work, precisely within the research of religions.

The "crisis of presence" can be reconditioned by the "destorificazzione del negativo" ("de-historicization of the negative"), meaning by the cultic dimension of the myth, by the experienced efficiency of the ritual, which is interpreted in terms of the myth which it belongs to. These show the basic components of religious life and as such capable to disclose the possibility of history, the possibility of human intervention against all odds and all

probabilities. As a consequence, history has to be excluded first, and perhaps even further: the historic dimension has to be purified by means of isolation permanently.

4. Tarantism

Tarantism represents a socio-cultural phenomenon of large interest, both from a traditionally and ritually perspective, and moreover, due to its modern structure, being also known as the "folk revival" concept.

Throughout time, this event has stimulated a great attention from those who have been studying the phenomenon even since medieval times, which revealed major sources from the XXth century.

Researchers from different fields, particularly physicians, and those specialised in ethnography have analyzed this phenomenon in base of various characteristics of different eras. Thus, the bibliography of this field enlarged considerably with the help of de Martino's work and, few decades later, throughout the widening of "folk revival" and "pizzicomania" (pinching disorder).

Tarantism had a major impact in southern Italy and it was described as a disease spread due to the bite of a spider. The side effect of the contact with arachnid provoked some unusual and unexplainable frenetic movements among men and women who were living there, to the point when they began dancing themselves sore, sometimes without stopping. Although this species of spiders existed in the entire Italy and most parts of European regions, it was seen as harmless. Strangely enough, Puglia was the only place where these effects could have been registered. During the 17th century, many physicians concluded that the phenomenon was caused due to the high temperatures generally registered in the region, but ultimately, no valid proof led to a certain answer, so those who were studying this peculiar case were not able to come up with a conclusion. Therefore, many researchers and analysts described tarantism as a "mental disorder".

Ernesto de Martino illustrates this phenomenon in one of his most known creations, *La Terra del rimorso* (*The Land of Remorse*), depicting it in relation to a ritual of a choral dance, a mystical episode in Italian history. This idea might be connected further with the development of the concept of historification mentioned earlier, as the de Martinian work explains the symbolic nature and the ritualism of the alienation installed after the bite. In this context, also Marius Schneider, a famous ethnomusicologist, elaborated this phenomenon as a concept of ritual-symbol, supporting the idea that only the nations which live directly in connection with nature can comprehend this phenomenon of dynamism, the rhythmical choral dance of people in Puglia. In conclusion, in order to reach the bare essence of it, it's necessary to understand the symbolic value of the rhythm which leads the functionality of each element in Universe.

Conclusions

De Martino's heritage offers a truly authentic and innovative contribution within Italian academic work. His thesis and studies reveal a contemplative analysis towards the changes throughout contemporary history, which might even foster the evolution of the anthropologic and ethnographic fieldwork. Irrevocably, de Martino holds the title a classic in the field of ethnographic theory and the study of magic's role within culture.

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THE REPRESENTATION OF WOMEN IN THE INTERWAR PERIOD IN ROMANIA

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Abstract

Ideas in general emerge and thrive in a period of palpable freedom - the Interwar period was a nest of evolution and critical ideas that came to define the upcoming years. The emancipation of women had already started and it was thriving in this social reality that showed an otherwise limited attitude towards women. This Era was a subject of much interest for many enthusiasts in later times and became the theme of books and studies. This new social standard was more indulgent with its ladies and let them explore new opportunities, regardless of the old ideas on how a woman is supposed to dress, behave and what to study or read. Women experienced a new type of freedom of speech, the way they dressed and a new wave of appreciation that emerged after World War I, which came with the joy of liberty and the general thirst of life in interwar Romania.

Keywords

Interwar, Romania, representation of women, liberal ideas, image, intellectual standards

Introduction

The Interwar period is highlighted as one of the most flourishing periods for women in Romania in a relatively short time. In the years between the two world wars, Romania is directly influenced by the West, which is seen in several cultural and social aspects of the women of that Era, from wearing trousers to short hair, this influence coming with American Jazz and "The Flapper girls"[1], in an era full of buzz and lust for mundane life. American influences are present everywhere in the Romanian interwar society, not only in the behaviour and appearance of ordinary women. The ladies play sports with their husbands, ride a bicycle and show off an independent attitude, combined with a global euphoria fueled by the prosperous post-war period surfacing a confident, emancipated woman, capable of recognizing her rights and fighting for them.

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[1] A trend in inter-war America, representing women dressed in short skirts, bob hairstyles and listening to Jazz music.

1. An era of great change

Perceptions are shattered all over the world during this period with the emancipation of women and the emergence of female brand personalities in Europe and overseas. Gloria Swanson, considered to be the first style icon of the golden age of Hollywood, Coco Channel, the one that influenced fashion the most and the one from which the image of the modern woman stems, being among the first women to wear pants. Coco Channel was not only the creator of "Little black dress-LBD", in free translation "short black dress" - it is said that this garment should not be missing from the wardrobe of any woman, but also the initiator of feminized masculine fashion, in subtle colors, simple lines, also creating fake jewelry to be accessible and be used for its look and symbolism and not for its value.

2. Accepted standards in local beauty pageants

Many customs in Romania in the '20s are aligned with Western standards, including beauty contests, which begin to outline an indigenous feminine ideal, flirty and independent. Among the first Miss Romania winners is Marioara Gănescu, considered "la plus belle femme d 'Europe"[1] by the newspapers of the time. She is the winner of the Miss Romania contest of 1929, organized by the "Universul", a local Romanian newspaper.

Another person of interest was Tanți Viişoreanu, born in 1931 of an old family of boyars from the region of Oltenia, daughter of a general, described in the "Ilustrațiunea Română" magazine as "She has dark skin, fine distinct features, and she possesses an admirable body. She has a special kindness, she is gracious and elegant. She is well-bred. She is 21 years old"[2] (our translation).

Figure 1, Miss Romania contest finalists

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[1] Translated from French as: the most beautiful women in Europe.

[2] Frîncu, Diana, The divas of the interwar period. The story of the daughter of the General arrived in Romania in 1931. " She has dark skin, fine distinct features, and she possesses an admirable body", an article published in adevarul.ro, April 13, 2017

Magda Demetrescu comes next, the daughter of the architect Nicolae Demetrescu, wining the competition of 1929 and representing Romania in the United States where she wins the 6th place out of 44 participants from all over the world.

These are just a few names that define the Romanian beauty, which are treated like movie stars, while the press print articles that are more flattering to the beautiful young women of the time than ever before. However, there are articles that brought praise as well as criticism; Tudor Arghezi is one of the critics of these competitions and he expresses his personal opinions in "Bilete de Papagal" where he states that: "Americans are worried about Europe's artificial theses looking for the most beautiful woman. ... Smart women won't get too excited about America's beauty pageant, but who are those smart women? Probably those who put above all any family life and who do not strive for rights that will bring them on an equal footing with men" (our translation). At this time, male reticence is somehow justified if we take into account male dominance and the fact that women, in general, are only seen from a certain perspective, up to that point they have a demeaning opinion of a woman's intellect and ability to produce good quality writing.

3. The Interwar woman in Romania

In interwar Romania, things change in the same way and with the same speed as in the Western world. Women have rights and fought for them, are involved in commercial activities, and are able to support themselves through their businesses. "... between Mr. Lupu Haiminovici and Fani Kaufman, both traders, domiciled in Iași. The memorandum of understanding for the retail trade of haberdashery and trimmings in detail, under the name "L. Haiminovici et F. Kaufman" and having as logo "La Rigoletto" ... the administration as well as in the relations of the company with third parties, be they particular, in particular situations or public authorities of any kind, the representation of the company will have both associates. The resulting profits and losses will be divided into two equal parts"[1] (our translation). At the time we find various examples of women's power and reasoning, in various publications and trades, which have been dedicated to men up to that time.

Out of the many important figures of the era we mention Ana Aslan, the one who discovered the miracle geriatric product H3, the well-known *Gerovital*, and the first woman to found the first Institute of Geriatrics and Gerontology worldwide. She appears in this cultural turmoil, from an affluent family. She is described as an ambitious person who wanted to be a pilot before turning to a medical career, thus being an example of personality influenced and created in this period.

Another leading figure with a worldwide influence is Smaranda Brăescu, the first woman parachutist with a patent in Romania, who fights against the prejudices and the perception of the time. She reached several world records, including European Champion in Skydiving (1931), sets the first record by crossing the Mediterranean in 6 hours and 10 minutes (1932) flying a Milles Hawk type aircraft, her personal property, she was the world champion in skydiving (1932) and she was among the few military parachuting instructors. Then we have Elena Caragiani, the first woman pilot in Romania to obtain the patent in 1914 in Paris and who is considered the first war correspondent in the world, was also thrown into this fight for women's emancipation.

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[1] Excerpt from the *Official Gazette* dated July 1, 1922.

In the suburbs of Bucharest**,** characters like "Miţa Biciclista" - her real name is Maria Mihăescu (Figure 1) emerge; she is a lady with loose morals, well known with a certain group of people but appreciated by many because she has a bubbly personality and is very pleasing to be near. She gets this nickname because she is a good bicycle rider and she does it while wearing trousers in an age where it is uncommon to see a woman ride bicycles. She is a courtier and a woman with a taste for luxury, able to own a car, literate - having studied abroad and there, of course, gossiped about an alleged affair with King Leopold of Belgium. In the bourgeois 'Little Paris', as Bucharest is known back then, there are many other such ladies that challenge the stereotype of a lady or the ordinary housewife. "It was a half-world, please, let's call it vulgar, a whore of great luxury. A rare thing at that time, in the 1920s, she was cycling through Bucharest to keep fit. She had made a fortune and one of her houses was the one we lived in" (our translation), says Neagu Djuvara in his book *A century with Neagu Djuvara*. She is so renowned that headlines even in the French newspapers are kept by her and she is the delight of al comic relief stories or conversations.

Figure 2, Illustration and photo of Maria Mihăescu aka Miţa Biciclista

4. *Revista Scriitoarei[1]* and its ladies

Literature is thriving and all-female publications appear, which focus on promoting writers in an environment dominated by male authors, who see women, mainly as a muse and not as a fellow writer with equal intellect rights and abilities. Thus, *Revista Scriitoarei* edited by Adela Xenopol appears (Figure 2), a great personality who tirelessly promotes her guild colleagues and helps discover new ones.

Adela Xenopol, a prominent figure in the era and a great supporter of women's rights, lays the foundations of several feminist publications: *Dochia* (1896-1898), *România* (1905-

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[1] In translation 'Lady Writer Magazine'.

1906), *Viitorul româncelor* (1912-1917), *Revista Scriitoarei* (1926-1928). She founds the Society of Romanian Writers and she is the most ardent supporter of the intellectual woman and her rights.

Figure 1, Portrait of Adela Xenopol

She clearly states what motivates her and what is the creed for which she fights in the first issue of the magazine, when a programmatic article is published on the front page, having as headline: "On Equal Merit, Equal Law". The content of the article deals with contemporary themes and the idea is presented in cold blood: "In all her intellectual manifestations, women are in "a state of siege", confined, locked in an orbit, however capable they may be. We want this stake to fall, we want freedom, not relative but absolute with all the higher rights.

We have enough bits of intelligence ready (and gliding in the shadows) to set up, a high school section for the future Academy of Women because no matter how cultured or talented, they know they can never become a member of the Academy. This dignity, in the temple of light, is reserved by tradition to the strong sex rather than to intelligence. The writer is a parenthesis in the Academy. The illuminated work as they started from the beginning without taking into account the progress of the female evolution through their intellectual emancipation"[1] (our translation).

This article comes as a business card for the thinking of the editorial staff and encompasses the idea of intellectual persecution of women at the time. The fight for affirmation goes on in every issue of the magazine and touches on social issues or cultural barriers that women face.

In the second issue of the magazine, we have an article signed by Natalia Negru, which is presented as an intimate letter, "Beloved colleagues," addressed to the members of the guild, where puts forward the principles of the society: "The establishment of our society, of the Romanian lady writers, is not a rebellion, nor a challenge, but it is a cultural symptom of

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[1] Xenopol, Adela, "La Merit Egal, Drept Egal", *Revista Scriitoarei*, issue no. 1, 1926

deep understanding, a real demonstration of progress, the light sign of victory. Fifty Romanian lady writers. Who would have guessed?"[1] (our translation). We understand that already the phenomenon of writers was taking shape and the magazine has new collaborators who further emphasize the idea that a woman is a culture person.

In the pages of the magazine, there is permanent column entitled "Women's Literature", maintained by Constanța Hodoș, where new writings of authors and members of the guild are promoted in order to celebrate the "invasion" of women in literature. Thus, an advertisement in another publication reads: "The Joy of Life, the Romanian Writing Publishing House, Craiova. Luxuriously and artistically edited volume. It corresponds to the content of *Poems full of the beauty of poetry and depth of thought*"[2] (our translation). The promotion comes as a solidarity act with other publications whose authors are women.

In the magazine, there are several articles with titles that are intended to be feminist, including "Fata-Sport", the title of the work "Roman de moravuri Bucureștene" by Aida Vrioni, where it is clear the inclination of women from the era towards modernism and Western skills shown in the choice of the topics covered. Another similar title present is called "Woman in War", with the same feminist resonance.

In the 6th issue of the magazine an announcement from the editorial office that has as main subject the promotion of postcards with photos of the writers present in the pages of the publication is printed, thus familiarizing the readership with these persons beyond the words found in the pages of the magazine: "The Society of Romanian Writers, express thanks to their collaborators. They will publish postcards illustrated with the photography of our talented writers" (our translation).

Almost in each issue, there are praises for women writers who publish or have published in the pages of the magazine and beyond. In issues 10-11 of 1927, a eulogy is published to Maria Gavrilescu on the first page, written by Elena C. Meissner (the one who founded the Association of Civil and Political Emancipation of the Romanian Woman in 1919): "M. Gavrilescu was the first female Municipal Councilor in the whole of Greater Romania. Nominated in the aftermath of 1919, she also performed an intense activity here, succeeding in satisfying the disbelieving authorities" (our translation).

Conclusions

An era is shaped and the general idea of women in society is changed, and later they go as far as to change the mindset of the whole modern world. The woman is no longer what she used to be until the Interwar period, she is more because of this new age and its developments. She has fallen by traditional standards, but was reborn stronger and freer than ever, fearlessly fighting intellectual and social wars that may have already seemed lost before, and she teaches others to have a new perspective that would redefine the modern general thinking. Considering the different personalities and actions in the Interwar Era, we understand the impact of such a blend of culture and freedom.

The actions taken have an impact that reverberates even in our times, and cultural meanings are still being developed based on those ideas and ideals; even in modern literature we find references to those times and the emerging studies make reference to the Interwar Era. Some great women have such an impact that the other great women and men in modern

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[1] Neagu, Natalia, *Revista Scriitoarei*, issue no. 2, 1926

[2] Advertisement in the print magazine *Revista Scriitoarei*

times don't have to face similar challenges and concentrate more on creating, writing in a society that appreciates more and judges less. We witness a period of great achievement in literature and arts, social awareness, a general conscience that has enriched Romania.

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LEGAL AND ADMINISTRATIVE TRANSLATION: STATUS AND CHALLENGES

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Abstract

Put crudely, legal translation is a branch of specialized translation, involving the meaning-focused transfer of legal concepts from a source language into a target language, while also taking into consideration the cultural context (embedding the corresponding legal system). It is widely acknowledged that the major difficulty in this type of translation is rather related to the legal concepts to be unequivocally understood, on the one hand by the translator, and on the other hand by the user of the translation. It is claimed that, in most cases, legal translation can be assimilated with a comparative law exercise. Furthermore, terminology-related problems should not be underestimated either, as the translator has to cope with terminological standardisation and coherence, understood as consistency in the use of terminology. The final version of the translated legal text must be intelligible to expert or non-expert audiences, depending on the purpose of translation, yet, the translator should act as an expert in both language and law. Such situations gave birth to a new science - *jurilinguistics* - merging the fields of linguistics, translation and law.

Keywords

Legal and administrative translation; jurilinguistics

Introduction

The paper is intended to answer the following research questions:
- What is the status of legal and administrative translation?
- What are the main issues in legal and administrative translation?

The working hypothesis is that legal English is an overarching notion, including legal translation and administrative translation alike, as the two types overlap partly, as as hyperspecialisation is still a desideratum, both in terms of theoretical framework annd translation practice.

1. Contexts of legal English

The issue of legal translations has long been debated. The need for legal translation has become even more acute in bilingual and multilingual settings. It is the example of Canada, which has gone from the stage of laborious and awkward translations of legal texts since the beginning of British colonization (1763) to functional equivalence, culminating, at the end of the 20th century, with the solution of co-writing. In Canada, the custom of translating legal texts dates back to the eighteenth century (1759-1760) when English conquerors had to communicate the French population the laws, decrees and other administrative acts they originally drafted/produced in English. Therefore, Canada should be recognized for pioneering work in this area. Similar situations are represented by other states such as the USA, Belgium, Switzerland, Luxembourg, etc. which are constrained by the social and political context to think about appropriate solutions to support this need. Not to mention supranational/international organizations such the European Union and United Nations Organization where legal documents are drafted in English and translated simultaneously in the languages of the portfolio.

2. Controlling factors

Nowadays, the need for translation in the legal context continues to grow, and it is generated by several factors, among which we can enumerate the following as main:
• the intra-European mobility that continues to intensify, targeting tourists, people who are relocating for academic or professional purposes and who are dealing with legal aspects in the host country (such as learning agreements, work contracts, etc);
• intra-European judicial cooperation that depends on the reliability of the communication in order to guarantee security and justice within the EU;
• the existence of international courts and tribunals;
• the migratory movements and the increase in the number of asylum applications that require the processing of these applications in the official language of the host country but also in the language of the asylum seeker;
• the European Directive 2010/64/EU on the right to translation and interpretation in criminal proceedings, in which translation is essential in order to guarantee the persons concerned the understanding of the facts that they are charged of, in order to be able to exercise their right to defense [1].

3. A more hands-on approach

Numerous translation theorists, linguists, sociologists and legal practitioners have tried to answer the question of the scope and value of legal translation, trying to develop principles and theories meant to facilitate the work of the translators, offering them support and benchmarks.

Humanities and social sciences, translation studies and law being in focus in our case, have in common theories, principles and methods of interpreting texts. If for instance, the literary translator may choose to translate in an author-centred or readership-oriented manner, in the case of the legal text, the interpretation of law seems to be, more often than not, strict (or restrictive).

The decoding stage of the specialized text (by the translator), insisting on the analysis of the source text and on the documentation prior to the editing is one of the topical issues in legal translation. There theory of equivalence or adequacy (fitness for purpose) underpins the

routinised ways or practices of legal translators, who are fully aware of their accountability. This theory starts from the premise that no matter the legal system, there are similar problems that require similar solutions. In this way, functional equivalence goes hand in hand with the comparison of the legal systems in question. The method is effective under the conditions of equivalent legal systems. Problems begin to arise in situations where major differences occur between the two legal systems.

Cao, a well-known scholar in the field of legal translation, endorses a method of translation that takes into account the typology of the texts in the source language (SL) and the use of the translation into the target language (TL) [2].

According to Cao, legal translation is hard to classify due to the wealth of criteria that may be taken into consideration. Depending on the subject matter of the SL texts, we have the following types:
• translation of domestic statutes and international treaties;
• translation of private legal documents;
• translation of legal scholarly works; and
• translation of case law [2].

In the light of the purposes of the TL texts, the following subdivisions are proposed:
• normative purpose, i.e. the production of equally authentic legal texts in bilingual and multilingual jurisdictions of domestic laws and international legal instruments and other laws; •
• informative purpose, e.g. the translation of statutes, court decisions, scholarly works and other types of legal documents if the purpose of the translation is to provide information to the target readers; and
• general legal or judicial purpose [2].

Let us take the example of the word *indépendant*. In the French speaking Belgium, this word designates an adjective and in this case, it has a direct equivalent in English and in Romanian: *independent* and *independent,* respectively, activating either of the meanings *autonomous* or *separate*, etc. The situation is slightly complicated when the Belgian French word, having the morphological value of noun, refers to someone's status on the labour market, as in the following sentence:

FR   *Pour s'installer comme **indépendant**, il est nécessaire de faire son inscription à la Banque Carrefour des Entreprises.*
EN   *To become a **free lancer**, you must register with Banque Carrefour des Entreprises.*
RO   *Pentru a deveni **liber profesionist**, trebuie să vă înregistrați la Banque Carrefour des Entreprises.*

Comment: the Romanian equivalent would be that of authorized natural person, and in English self-employed. The example also mentions the Belgian public institution - Banque Carrefour des Entreprises. Since there is no exact equivalence between the Belgian / Romanian / English administrative systems (we are dealing with a cultural gap), the qustion arises: how should the translation be done so that the maximum amount of relevant information is provided in the target language?

In the Romanian language, it is not recommended to opt for Registrul Comerțului (Trade Register) as In Belgium the creation of this database involved the inclusion and

modernization of the old institution of the Trade Register - therefore, referential accuracy would not be secured.

In such cases, the translator may choose not to translate the institution's name and to gloss the translation by using a footnote, in which to provide additional information on the role of this body in Belgium, if there are no similar institutions in the country to which the target language belongs.

Enlarging upon the difficulties of finding an optimal equivalent in Romanian, the acronym *BCE* seems to be the fittest, as a through translation of the English term *ECB*, "The European Central Bank (ECB)" which "maintains the Register of Institutions and Affiliates Data (RIAD)". "Each national central bank (NCB) currently provides its input in, and updates to, RIAD in accordance with different ECB legal acts" [3].

4. Administrative translation in brief

Broadly speaking, administrative translation involves the rendering of administration-related documents for conducting the day-to-day business processes.

We can state that the translation of administrative documents (such as certificates, civil status certificates, study documents, etc.) represents the vast bulk of the workload of a translator (free lancers mostly). As administrative documents are usually drafted in a standard format, it may be appropriate to develop databases that contain pre-formatted templates with examples of translations that can be accessed and used by specialized translators, thus leveraging networking. Equally, such a database could be a landmark for any interested institution in the target country, where the clients/(end) users of the translation are located. The benefits of this database would be important and would contribute to the harmonization of the methods of translation of legal and administrative texts, while also representing a good practice guide.

We have to admit that, on the other hand, "it is not rare occurrence that translators act as pathfinders, having to analyze the text to be translated and find working solutions (from a functional perspective) in the process of identifying linguistic and cultural (optimal) equivalents" [4].

Conclusions

Legal translation continues to be a challenge for professionals at the workplace, not only for translation theorists. The legal field is quite vast so a distinction according to the purpose of translation, as mentioned above, is welcome.

Moreover, considering the content specificity and the stylistic-functional features, a clear differentiation between legal and the administrative translation is required. In other words, legal and administrative translation should showcase "how to deal with legal terms and their flexible meaning potential" [5].

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LEGAL ENGLISH – LEGITIMACY AND IDENTITY

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Abstract

Legal English has been attached ever increased importance recently due to its presence in all the spheres of social life. Undoubtedly, there is need to understand its evolution and dynamic nature, based on the widely accepted definition of legal language as the frequent use of common words with uncommon meanings. Furthermore, in recent years legal English seems to have overridden other types of specialised languages, due to its current status alongside legal translation within EU.

Keywords

translation, legal translation, legal language, identity

Introduction

This paper is intended to:
1. define the meaning of *translation*;
2. define the framework of legal translation;
3. emphasis the legitimacy and identity of legal English.

1. Definition of *translation*

The word *translation* seems to have a rich history, stemming from the Latin *translatio* (meaning *to carry across* or *to bring across*). Romance languages use words for *translation* etymologically rooting in the same Latin source or from the alternative *traduco* (*to lead across*). Slavic and Germanic languages (with the notable exception of the Dutch *vertaling*, - *re-language-ing*) have also borrowed from the Latin sources. According to the *Oxford Dictionary,* the origin of the entry *translation* comes from the *Latin translatio(n-), translat-*, where *translatio, translationis* means *change of venue, transfer to another, transportation, transference*.

The Ancient Greek term for *translation*, *metaphrasis* (*speaking across*) has resulted in what is widely acknowledged as a translation method, i.e. the metaphrase or literal translation or formal equivalence (as opposed to free translation or dynamic equivalence). Strictly speaking, the concept of metaphrase is not fully rounded, because it seems to discard context embeddedness, i.e. the idea that a given word in a given language may have multiple

meanings in different contexts of use, therefore requiring disambiguation work. Nonetheless, the usefulness of *metaphrase* is unquestionable if we think of concepts marking the end of the spectrum of approaches to translation.

Needless to say, providing one single definition of this all-inclusive term is not a risk free enterprise, since Translation Studies is a "living" interdiscipline closely interconnected with general linguistics, semantics, pragmatics, sociolinguistics, intercultural communication, discourse analysis, hermeneutics, rhetoric, sociology, anthropology, etc. [1].

Among the various translation scholars, Newmark can be rightly considered a pioneer in the field. Without a shadow of doubt, his approach to translation theory and practice is interdisciplinary - he claims that translation theory derives from comparative linguistics and cannot be disconnected from sociolinguistics. Within the framework of (theoretical) linguistics, translation theory heavily relies on semantics, therefore, Newmark defines it as "a craft consisting in the attempt to replace a written message and / or statement in one language by the same message and /or statement in another language" [2]((p. 7).

In order to help lay the foundations of translation theory and promote its main purpose, i.e. to determine translation methods corresponding to all types of texts, Newmark prescribes a set of principles, guidelines and advice for translating texts and assessing translation. He enlarges upon two main translation methods in programmatic ways, claiming that they are the only ones fulfilling the major aims of translation, i.e. economy and accuracy: *semantic translation* and *communicative translation*, the first one being form-focused or author-oriented, whereas the latter is meaning-focused or reader-oriented.

2. Legal translation

Legal translation is commonly described as the practical application of both linguistic and legal knowledge. It is certainly among the varieties of translation where the translator is subject to the heaviest semiotic constraints at all levels: the language of the law is typically formulaic, obscure, archaic; legal discourse is culturally mediated; legal texts have a special pragmatic status [3] (p. 3).

As a rule, any translation, legal translation included, is considered a product, in which quality is believed to be the most important thing and if this is not achieved it may cause problems. Once a problem appears, it is usually too late to improve the translated document. In other words, translated legal texts may be different from the originals in several ways – they may differ from the source texts in meaning, intentions, and effect.

Legal texts refer to the texts produced or used for legal purposes in legal settings. We may recognize four major variants or sub-varieties of legal texts in the written form:

1) legislative texts, further comprising domestic statutes and subordinate laws, international treaties and multilingual laws, and other laws produced by lawmaking authorities;

2) judicial texts resulting from the judicial process by judicial officers and other legal authorities;

3) legal scholarly texts endorsed by academic lawyers or legal scholars in scholarly works and commentaries whose legal status depends on the legal systems in different jurisdictions;

4) private legal texts, embedding texts written by lawyers, e.g. contracts, leases, wills and litigation documents, as well as texts written by non-lawyers, e.g. private agreements, witness

statements and other documents produced by non-lawyers and used in litigation and other legal situations.

Naturally, all these different sub-text types display their own specificities. As noted oftentimes in mainstream literature, legal language is not homogeneous, not just one legal discourse, but "a set of related legal discourses" [4] (p. 13). Legal language does not just cover the language of law alone, but all communications in legal settings.

Legal texts may have various communicative purposes. They can be for normative purpose as in the case of bilingual and multilingual statutes and other laws and documents that establish legal facts or create rights and obligations. These are mostly prescriptive. Legal texts can also be for informative purpose as in some legal scholarly works and commentaries, legal advice, correspondence between lawyers, between lawyers and clients, and documents used in court proceedings [5] (p. 10).

Currently, a large number of legal texts and legal documents carry words such as "equitable interest" and "equitable remedy". "Equitable" refers to substantive legal meanings far beyond the literal meaning of "fair, just or equitable". It covers the body of legal principles unique in the English legal tradition. It does not mean that there may be specific legal principles in other legal traditions that are similar to some of equitable principles in England, but, it should be understood that there are systemic and fundamental legal differences. There are no exact equivalent words in the Civil Law [5] (p. 67).

It is obvious that legal language is based on ordinary language. Admittedly, the grammar and – broadly speaking – the vocabulary of legal language are the same as in the case of ordinary language. Nevertheless, legal language has a special status: it is a language for special purposes. This presupposes, first of all, that a large number of legal terms exist, and that their meanings may vary according to the branches of the law. Perhaps more importantly, the legal languages of different countries and of different periods possess, to a varying degree, features that separate them from ordinary written language (especially with regard to syntax), making it possible to distinguish the legal style. Under the circumstances, it often occurs that legal language may be incomprehensible from the standpoint of the lay population.

Legal language is often characterised as a technical language or "technolect", i.e. a language used by professionals or experts in the fields. That is accurate, but only with certain reservations. True, legal language is, first and foremost, used by lawyers. Nevertheless, in the courts and still more in the government are professionals who are not lawyers properly so-called (jury-members, lay judges, and administrators). At the same time, it seems natural to say that a citizen who, for example, writes his own will following a model form (as often occurs in the Nordic countries) is using legal language. Still more important, by contrast with most other languages for special purposes, the target of messages transmitted in legal language often consists of the whole population, certain layers of the population, or a number of particular citizens. For example, a law normally requires compliance of all the people, while a court judgment relates, first and foremost, to the parties involved in the case. Thus, legal language is not an instrument aimed solely at internal communication within the legal profession.

Given the description of legal language and legal texts, legal translation refers to the rendering of legal texts from the Source Language into the Target Language. Legal translation can be classified into three categories in the light of the purposes of the Target Language texts. There is legal translation for normative purpose. It refers to the production of equally authentic legal texts in bilingual and multilingual jurisdictions of domestic laws

and international legal instruments and other laws. Often such bilingual or multilingual texts are first drafted in one language and then translated into another language or languages. They may also be drafted simultaneously in both or all languages. In either case, the different language texts have equal legal force and one is not superior to another irrespective of their original status. Such legal texts in different languages are regarded as authoritative once they go through the authentication process in the manner prescribed by law. By virtue of this process, such texts are not mere translations of law, but the law itself [6] (p. 20). It is a fact that translating law between any languages is not a straightforward affair. Notwithstanding, the translation of law has played a very important part in the contact between different peoples and different cultures in history and is playing an even more important role in our increasingly globalised world. This fact, unfortunately, is not often acknowledged, in particular in the development of law and legal studies.

3. Legal translation and legal language in the European Union

A good illustration of the increasing role that legal translation plays is found in the European Union (EU). Multilingualism and linguistic equality among its Member States has been one of the foundational principles and practices since the inception of the EU. Linguistic and cultural diversity is what gives the EU its specific character [7](p. 2). The European Parliament, as the legislature, makes laws that become national laws and have direct binding force on the citizens of the Member States. EU laws are translated and published in its Member States' official languages, translation being vital for the functioning of the European Parliament. Seen in this light, EU laws are inconceivable without translation [5] (p. 2).

A common feature of the syntax of legal language is the formal and impersonal written style coupled with considerable complexity and length. Generally speaking, sentences in legal texts are longer than in other text types [5] (p. 173), and they may serve various purposes. Lengthy and complex sentences are justified o account of the complexity of the subject matter. Apart such circumvoluted structures, there are other syntactical peculiarities of legal language. For instance, noun phrases, passive voice, multiple negations, and prepositional phrases are extensively used.

It is obvious that translation is integral to the interaction in law and other spheres between different peoples and cultures. Given its important role in the intellectual and institutional development in different countries and its pragmatic value in economic arenas, legal translation deserves close scrutiny. It has the major objective of studying legal translation as an intellectual pursuit and a profession in our increasingly interconnected world. It is commonly acknowledged that legal translation is complex, and it requires special skills, knowledge and experience on the part of the translator to produce such translation. As has been pointed out, bold claims have been made about legal translation [5] (p. 177). It has been positioned as a category in its own right, and as "the ultimate linguistic challenge", combining the inventiveness of literary translation with the terminological precision of technical translation [5] (p. 3).

Conclusions

Language much like law is socially constructed, conventional and evolving. New concepts are coined, enter languages, and they translate into new words or add up new meaning to existing words. The same can be said of law as a body of legislation: judges make

decisions that shape further interpretation of the law, and legislators introduce new laws aimed at changing the way certain activities or behaviours are limited or permitted. Although the two, i.e., language and law, are dynamic entities and intersect each other, the gap between general English and legal English remains considerably wide.

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"THE REST OF THE WORLD IS LAUGHING AT US" – "MIDDLE ENGLAND" AS A POLITICAL ALLEGORY OF THE 21ST CENTURY BRITAIN

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Abstract

"Middle England" (2018), Jonathan Coe's latest state-of-the-nation novel, depicts characters caught between aspiration and passivity, deceived by the past they seek to free themselves from, in a country that lives in a state of undeclared war. The present paper is intended to analyse how the writer approached each of the key aspects related to Brexit, both social and political, by making use of different satirical devices and irony, as well as what makes the novel be regarded as a political allegory.

Keywords

Allegory, Brexit, choices, Middle England, political satire.

Introduction

Jonathan Coe's latest novel, "Middle England" (2018) [1], completes the trilogy started with "The Rotters' Club" (2001) [2] and "The Closed Circle" (2004) [3]. The novel is divided into three parts: "Merrie England", "Deep England" and "Old England", and the story unveils from the elections of the coalition government in 2010 to the referendum in 2016 and the subsequent fallout in 2018, tackling issues related to the riots in 2011 or the Olympics in 2012, and creating a multi-layered portrait of current Britain, bent on self-immolation.

With the publication of "Middle England", Jonathan Coe becomes the first author to address the current crisis of national identity generated by the Brexit. The literary work can be regarded as a state-of-the-nation novel and at the same time an allegory of the 21st century Britain. By definition, an allegory is a simple story with a hidden meaning, usually with a social or political undertone. In this particular case, the hidden meaning is embodied in the way in which the characters manage or fail to cope with the current condition of England, revealing the lack of stability and the turmoil Britain is suffering. Also, *Middle England* touches Coe's classic theme and recurrent through his fictional works: chance and contingency. The plot is also constructed around the idea of choices: it all started with a

chance and continued with a choice. And the consequences of the choices made are the engine that puts everything in motion.

The present paper is intended to analyse how the writer approached each of the key aspects related to Brexit by making use of different satirical devices, like irony and dark humour, as well as what makes the novel be labelled as a political allegory. The analysis will follow three main storylines, each one being concentrated on some of the aspects related the current state of the nation. Therefore, we shall focus on Benjamin's professional life and relationship with his family, mostly with his father Colin; the marriage of Sophie and Ian, which is affected by the Brexit referendum and almost ends in the same note as the relationship between Britain and Europe - a divorce, that is, and the casual conversations between Nigel and Douglas, which encompass most of the political criticism in the novel. The paper embraces several research methods but focuses primarily on qualitative research, closely analysing the discourse and the narrative.

1. "The country's future decided on the roll of a dice"

"Middle England" is, by far, a political and social satire and a state-of-the-nation novel. If "Number 11" (2015) [4] is considered to have anticipated Brexit, "Middle England" explores the entire process from the perspectives of common middle-class British people.

On the 23rd of June 2016, 26.3 million people in the UK voted in the national referendum, expressing their views about their country's relationship with continental Europe [5] (p.1). Despite the advice that David Cameron, the newly re-elected prime-minister at the time, gave to the people, encouraging them to vote to remain and warning them about the consequences that would follow a Brexit, a majority of 51.9 per cent of the electorate chose to leave the European Union, "a figure that jumped to almost 54 per cent in England" (p.4). In their work "Brexit. Why Britain Voted to Leave the European Union" (2017) [5], Clarke, Goodwin and Whiteley argue that the people's vote was "driven chiefly by public concerns about a perceived loss of national sovereignty to the EU", and influenced by the "public anxieties over immigration, which in particular since 2004 has moved to the forefront of the issue agenda" (p.5). Jonathan Coe's "Middle England" explores these issues from the perspectives of the common citizens, capturing the sensitive memorable moment in the history of the UK.

We could argue that the novel does not really have a plot, but is composed by various representative episodes, which amount to a panoramic view of England over the past eight years. Benjamin Trotter, one of the protagonists of "The Rotters' Club" and "The Closed Circle", is now a man in his fifties, who has just managed to publish his first novel at his friend's publishing house after having been rejected by various editors. He is now living on his own in Midlands, in a converted mill house. Around Benjamin Trotter, there is a cast of socially representative characters: Collin Trotter, his father, who finds it difficult to cope with the changes in Britain that occurred in recent years; Lois, Ben's sister who is still haunted by the traumatic experience with the Birmingham pub bombings in 1974; Sophie, Ben's niece, a lecturer in art history who votes to remain; Ian, Sophie's husband, who votes to leave; Helena, Ian's mother, who's political views influence Ian and Sophie's relationship, Nigel Ives, who works in Cameron's communication office and Doug Anderson, a left-wing journalist. Each of the characters has their own hang-ups, and they are all brought together in the storm that will become Brexit.

On the surface, "Middle England" continues the story of Benjamin Trotter, somehow still an aspiring writer who only managed to get one novel published. As most of Coe's protagonists, Benjamin seems to be hopelessly remote from the world and sleepwalking through his life. Ben is not a critically acclaimed novelist, at least not in the beginning. His prestige raises substantially after his novel, "A Rose Without a Thorn", is longlisted for the Man Booker Prize. Coe uses Ben's failed career as a writer for a double purpose. On the one hand, he introduces the criticism related to how media thrives on drama and sensationalism, and on the other hand he raises some questions related to the condition of the contemporary British writer, especially of what he calls a "provincial writer" [6] (p.2).

The issues that Michael Owen had to confront in "What a Carve Up!" (1994) are similar to those encountered by Benjamin. After having to endure more than a year of rejections, and receiving from the agents nothing more than some formal responses, which most of the time dealt with the "current market conditions and the problem of launching the careers of new writers" [1] (p.173), Benjamin finally decided to send his manuscript to his friend Philip, who had opened his personal publishing house.

As in the case of "What a Carve Up!" [7], Coe employs irony to satirise the condition of the contemporary writer as well as the loss of real values in terms of literature. If Michael's novels lacked the erotic dimension and were considered unsuited in relation to the current market conditions, Benjamin's novel "A Rose Without a Thorn" was immediately rejected by most of the readers due to its title, because the customers "thought it was going to be about growing roses" (p.178), which clearly underlines their superficiality. A remarkable episode that highlights the position of the "new writer" in contemporary Britain is the conversation between Benjamin and the assistant in the bookshop when the novelist offers to sign the copies of his book, probably aiming to raise the sales:

> "'We've got about forty out the back.'
> 'Oh, would you like me to sign those as well?'
> 'I'd rather you didn't. We have enough trouble selling them as it is. If you sign them, we can't return them. They are considered damaged stock.'" [1] (p.177)

The sequence, although not directly related to any of Brexit's aspects, is ironical and reveals a different facet of the nation and of the situation, an internal problem related to the loss of artistic values that has nothing to do with the reasons stated for Brexit, but still influenced the outcome.

Middle England is a novel about the development of some of the protagonists of "The Rotters' Club" and "The Closed Circle", but the nucleus of the literary work is political satire. In the novel, the political criticism is realised not only in the contextual background, but also in the personal one, and the two levels are actually inextricably interlinked.

At the core of the action there is a nation which is already bitterly divided although the plot begins in 2010. Through the interaction between the characters, Coe portrays the current state of the nation, highlighting the austerity, the financial crisis, the tension between monoculturalists and multiculturalists, the clash between generations, London and the regional division and the like. The narrator makes use of the casual conversations between Nigel and Doug to introduce his political criticism. At the beginning, Nigel, who works in the Prime Minister's communications office, did not believe in the referendum at all, arguing that "Cameron is promising [that] referendum to silence *those* people", referring to the members of the Conservative Party, who kept "banging on how much they hate the EU" [1]

(p.183). He explained to Doug that the referendum would be purely advisory, which meant that the British people would give their advice and they would take it (p.184). Notwithstanding, he also underlined the fact that Cameron wanted to stay in, and that the whole process would be an enormous gamble, because the Prime Minister would offer a fifty-fifty vote on something on which the public's opinion was closely divided: "'It is a gamble', Nigel greed. 'A huge gamble. The country's future decided on the roll of a dice'" (p.184).

Moreover, Nigel concludes that Cameron's decision is what makes him a strong and decisive leader, and that he was not at all worried about the referendum, because it was not going to happen. Nonetheless, the following chapter reveals the results of the votes of the two parties, culminating with Coriander, Doug's daughter, defining the voters as "the idiots who just voted for their lives to get even worse" (p.189).

This particular topic is approached again, almost one year after, around March 2016, in the same café where the same two people, Doug and Nigel, have their off-the-record casual meeting. They debate why the referendum is called Brexit and not Brixit, given the fact that Greek's intention to leave the EU was called Greexit. The episode reveals how casually they treat the issue, without really considering it a possibility. Nigel even concludes that it was not going to happen, so they did not need a word for it. This is why in chapter 36, sixteen months after the referendum, we encounter a totally different Nigel. His opinions about the political class have drastically changed. He starts to explain to his friend Douglas, in a quite dreamy way, that "the Cameron years will come to be looked back on as a halcyon era" (p.330), because he was a radical, a moderniser, a man of vision and of great personal and moral courage, who was prepared to change his mind when the circumstances required it, whereas Theresa May is a woman of many contradictions, ambitious, but rather cautious, who knows her own mind, but heavily relies on her advisors.

Nevertheless, Nigel's soliloquy about morale and about Britain being at a turning point, which is fragmented, following his stream of consciousness, ends abruptly, with Nigel uttering the words that dramatically change the course of the discussion:

> "we're fucked. […] we're utterly and irredeemably fucked. It's all chaos. Everyone's running around like headless chickens. Nobody has the faintest idea what they are doing. We're so, so fucked" (p.332).

Nigel's words come more as a personal realisation regarding the current situation with the political class in Britain, rather than an explanation to his friend. While Doug thought that "Brexit means Brexit", Nigel concludes that nobody knows what Brexit means. His latest remarks about the former prime-minister, David Cameron, were very different from what he had argued moments before, and he concludes that "Cameron broke the country and ran away" (p.333).

2. A Lost National Greatness

Another issue tackled in "Middle England" is that of a lost national greatness and it somehow portrays the consequences of the ideas that have been building in people's mind since the '70s, and which were depicted in "The Rotters' Club". If the first novel in the trilogy featured much labour strife, a strike at Longbridge in Birmingham and the decline of British manufacturing, the last novel in the trilogy illustrates the outcome of the events.

When Benjamin and his father Colin, now an old widowed man, visit the site of what used to be the Longbridge car plant in Birmingham, Colin complains about the rest of the world laughing at them [1] (p.262) and asks Ben to arrange a postal vote for him in the 2016 EU Referendum. Finding out that the East Works has become "a vast expense of wasteland, hemmed in by a tall metal fencing" (p.260), Colin is astonished and stares "through the gap between the gates" (p.261), pondering about the future of his country:

> "I know we made crap cars. […] I understand why people want to buy a car from Japan that's not going to break down after a couple of years like ours use to. What I don't understand is […] where it's going to end? How we can keep going like this. We don't *make* anything any more. If we don't make anything then we've got nothing to sell, so how… how are we going to survive?" (p.261).

Besides the reference to economy and finance, the episode depicts the UK as a place of nostalgia and deception, confusion and barely surprised rage. As one of the characters argues, "nostalgia is the English disease". The fear of losing the national greatness echoes in the ideas expressed by most of the characters who opted for leave in the novel. Rudolf Adam argues in *Brexit: Causes and Consequences* (2019) [8], that Theresa May was the Prime Minister who "turned Brexit from a pragmatic problem into a pervasive ideology", because she "inadvertently fed the radicals among the Leavers [and] their idiom became permitted by intoxicated phrases about winning back national greatness, power and pride" [8] (p.138). These ideas may have served as the fundament for the choices and perspectives of the characters in the novel, with the intention of providing an explanation for the current state of the nation and illustrating the multiple faces of the same reality.

The ending of Colin is coloured in dark irony. Having received the necessary papers for the postal vote, the old man decides to go on the journey to the post office by himself, effort that shortly after causes him to have a stroke. Simultaneously, Lois goes through a panic attack when she finds out about the horrid attack on Jo Cox in the streets. The young woman was shot and stabbed by her assailant, who shouted almost incoherently "Britain first. This is for Britain" (p. 308). Lois immediately remembered that night in November 1974, which has irreversibly changed her life, making her understand more deeply the obliterated, unpredictable and violent face of life. Her emotional breakdown is what prevents her from saving his father, event which proves once again Coe's ability to play with irony both in a light and funny way, and in a darker and mildly satirical one.

3. The Brexit Baby

The break of Britain is beautifully epitomised by the relationship between Sophie - Ben's niece - and Ian, the driving instructor whom she marries. Even before the referendum, their opinions regarding political correctness, national identity or immigration, were very different.

While Sophie, an academic who studies "pictorial representations of 19th century European writers of black ancestry" loves the capital and enjoys losing herself in the mix of cultures, Ian is obsessed with the idea of losing his identity in the multicultural throng, because, in fact, this is how the Brexit vote was experienced: as a matter of personal identity. What makes Ian even more desperate about the topic is the fact that his Asian female

colleague is promoted to a higher position in the company over him. The episode echoes many times throughout the novel, highlighting the very different opinions of Ian and Sophie. During a conversation with a friend, Sophie receives some interesting advice from a friend. She is told to decide what is more important to her: "supporting [her] husband or being politically correct" (p. 166). Apparently, the options seem mutually exclusive at the time and limit the range of choices to only two.

Nonetheless, as opposed to her husband, Sophie maintains her position in relation to multiculturalism and being politically correct even after she gets suspended from university for half a year after one of her students misunderstands an innocent remark she makes towards a transgender student. The tension in their marriage increases together with the tension the country was suffering and all throughout the novel, Coe uses their Leave-Remain marriage as a microcosmos of Brexit. While Sophie realises that Ian might not be in fact as open-minded as she thought he was, he claims that she is very naïve and lives in a bubble, and that her attitude towards the fact that she voted to remain is that of moral superiority. Their relationship model comes down to antagonism and competition instead of cooperation, which brings their marriage to the brink of divorce even though they try what Sophie calls a specific form of counselling: the Post-Brexit counselling.

In one way or another, Coe ends the novel in a positive tone, which is not very specific for his common satirical novels full of dark humour. If we regard Sophie and Ian's marriage as a metaphor for what happens with the British people till the very ending, we can conclude that the narrator hopes for something good to finally happen, after all that chaos. When Benjamin and Lois decide to leave the country and move to France, Sophie makes a final choice: she decides to stay in England, visit Ian and try again. Sophie choses to go home, with their "unknowable future: their beautiful Brexit baby" [1] (p.421).

Conclusions

To conclude with, "Middle England" is both a mournful and a humorous novel, which illustrates from every angle what was and was not debated in the aftermath of the 2016 referendum, suggesting in the end that some of the divisions may be healed. The satirical intention of the novel is quite evident, although the work is more sentimental than "The Rotters' Club" and "The Closed Circle". What I found extremely interesting was the fact that the novel did not end in the UK, but in France, on an optimistic tone, reflecting about Britishness: "Benjamin had always assumed that he would grow old and die at home; that he was bound to end his life by returning to the country of his childhood. But he was starting to understand, at last, that this place had only ever existed in his imagination." [1] (p. 419).

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TO BE OR NOT TO BE" - A QUESTION OF THE TRANSLATOR'S CHOICE IN SHAKESPEARE'S "HAMLET"

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Abstract

The present paper attempts to provide an analysis of the core issues deriving from the translation of *Hamlet* by William Shakespeare. The main challenge faced by the translator in this case concerns the choice of the most suitable range of Romanian words (target language) that would faithfully render the Shakespearean flavour of the original text (source language) in accordance with the story. The main purpose of this paper is to provide arguments that support the translator' lexical choices in the process of translating Hamlet's famous soliloquy while also preserving all of its individuality.

Keywords

lexical choice, equivalence, soliloquy, translation.

Introduction

Equivalence is a key subject in Translation Studies, especially between the 1960s and the 1990s, underpinning the paradigm of linguistic based translation theories and the Descriptive Translation Studies. Admittedly, the main purpose of this paper is to provide arguments that support the translator' lexical choices in general and, in particular, in the process of translating Hamlet's famous soliloquy while also preserving all of its individuality.

1. Defining *translation equivalence*

It is perhaps a testimonial of the obvious to declare that translation can be defined by equivalence, yet as Pym states *equivalence* is "not a stable concept" as what has always been taken for granted [1] (p. 2). The author goes on to claim that "equivalence is a quality of all

translations "set about describing the many shifts and transformations that translations produce" and continues by claiming that that "equivalence presupposes symmetry between languages" [1] (pp.120-121).

In effect, the strict application of the concept of *equivalence* is improper in Translation Studies. It is inevitable that language is also featured by an extra-linguistic domain of objects, persons, emotions, memories, histories, etc.

When defining *equivalence*, Nida and Taber state that there are two essential types of equivalence: the former is *formal equivalence* and the latter is *dynamic equivalence*. The authors argue that in formal equivalence "the target text (TT) resembles very much the source text (ST) in both form and content whereas in dynamic equivalence an effort is made to convey the ST message in the TT as naturally as possible." [2] (p. 164). Hence, Nida and Taber advocate the method of dynamic equivalence in translation process as long as he considers it to be a more efficient translation procedure.

Koller classifies equivalence in five main types:
1. *denotative equivalence* involving the extra-linguistic content of a text;
2. *connotative equivalence* relating to lexical choices;
3. *text-normative equivalence* relating to text-types;
4. *pragmatic equivalence* involving the receiver of the text or message;
5. *formal equivalence relating* to the form and aesthetics of the text [3] (pp. 186-191).

Drawing on these categories, Koller goes on to discuss that a hierarchy of values can be only be preserved in translation if the translator comes up with a hierarchy of equivalence requirements for the target text [3] (p. 90). But full uniformity is rarely achieved, as Bassnett stresses that "equivalence in translation should not be approached as a search for sameness, since sameness cannot even exist between two target language (TL) versions of the same texts, let alone between the source language (SL) and the TL version" [4] (p. 36).

Similarly, Hermans sustains that equivalence is "fleeting and inherently unstable, highly subjective and context-bound, and thus not amenable to replication, whether in the same or another language". In this sense, equivalence can be seen as "a fluid, relative concept" [5] (p.28).

When conceptualizing *equivalence*, Holmes inclines to use the word "matching", which "in many and appropriate ways are closely akin (though never truly equivalent) to those of the words in the language and culture of the original and its reader and finally of a network of correspondence, or matchings, with a varying closeness of fit". [6] (p.15)

2. Newmark's views on *equivalence*

The translation scholar Peter Newmark tackled the notion of *equivalence* by asking if a translation should try to remain as close as possible to the source language or if it should, instead, aim to be free and idiomatic. He called these two approaches *semantic* translation and *communicative* translation, respectively. Newmark evaluates the emphasis on the message at the expense of fruitfulness of meaning and to the detriment of the authority of the source text, and this "dethronement of the source text leads to the transgressing of the limits of translation proper namely, violating the general rules of translation" [7] (p.106).

According to Newmark, "semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" [7] (p. 116). Semantic translation has a source language bias, it is literal and the loyalty is to the ST. It is readable but remains with the original culture and assists the

reader only in its connotations if they constitute the essential message of the text. It tends to be more complex, more awkward, more detailed, and tends to overtranslate it is more specific than the original in transferring nuances of meaning. "Semantic translation relates to the word or the word-group". [7] (p. 60). On the other hand, for Newmark, "communicative translation attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original" [7] (p. 65). Communicative translation has a target language bias and it is free and idiomatic. It attempts to make the reading process easier for the TL reader "who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture as well as his language where necessary" [7] (p. 39). Therefore, it must amplify the force rather than the content of the message translated. It is likely to be smoother, simpler, clearer, more direct, more conventional, using more generic terms in difficult passages.

3. Translation choices in Hamlet's soliloquy

The process of a perfect literary translation is almost impossible if we want to convey the emotion of a play by Shakespeare. Therefore, translating Shakespeare's language in Romanian is quite a difficult task for a translator because some ideas addressed in the plays are too problematical to be translated without losing much of its original meaning. Shakespeare's text as a verse in translation is much different than the text as a story.

Sometimes a translator might have to make a choice between two words, both of which mean close to the same thing. However, there might be slight differences in meaning and in this case, the translator would have to decide what fits best. The translator has to maintain the meaning of the original text as far as possible and not just substitute one word for another when it is not required. Also, there are times when translators substitute one word for another in order to increase the elegance of the translation. Admittedly, Shapiro states that "I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it's there when there are little imperfections, scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself" [8] (p. 1). Thus, a good translator is the one who preserves the meaning of the original as far as possible, without compromising on the elegance of the text. For a translator to merely change things around in order to make the language sounds more flowery or even more sophisticated is not the best solution. Baker believes that "translators have to prove to themselves as to others that they are in control of what they do; that they do not just translate well because they have a "flair" for translation, but rather because, like other professionals, they have made a conscious effort to understand various aspects of their work." [9] (p. 67).

Furthermore, Vilceanu is concerned with the status of the target text: "literary translation involves two different languages and two different literary traditions, thus complying with two sets of linguistic and cultural requirements: the text in the canon in the source language and culture should be secured a similar position in the target language and culture." [10] (p. 119)

In this climate of opinion, we shall focus on two translations of Hamlet's famous soliloquy into Romanian, performed twenty years apart, one in 1964 and the other one in 1986 by the same translator, Leon D. Levitchi following Koller's model with reference to connotative equivalence relating to the lexical choices. In this parallel text analysis there can be easily noticed the translator's efforts to stay as true as possible to the original text, without losing much of the original meaning.

T1	*A fi sau a nu fi/Iată întrebarea*	Back translation	*To be or not to be/That is the question*
T2	*Fiiță sau neființa/Ce să aleg?*		*The being or the non entity? What to choose?*

Table 1. *To be or not to be/That is the question* renderings

The first example "To be or not to be" is taken from the Arden Shakespeare edition of "Hamlet", [11] (p.159) Act III, Scene I, opening with Hamlet's monologue: "To be or not to be? That is the question". In the version of 1986, the first line of the monologue is a literal translation of the original version: "To be or not to be? That is the question", with the Romanian rendering "A fi sau a nu fi/Iată întrebarea"[12] (p. 203). In the 1964 version, the translator changed it into "Ființă sau neființă/Ce să aleg?" [13] (p.89) closer to the meaning of "The being or the non entity?/What to choose?". In this example, the Romanian back translation of "the being" by "ființa" is a synonym of "life", and "neființa" stands for "non entity", meaning also "death". In the 1964 version, the translator preserved more of Shakespeare's original message in the soliloquy and highlights Hamlet's constant doubt: is it worth living or is it better to die?

In order to determine the function of the source language, a translator does "require the knowledge of the style, which means to consider the way in which individual sentences form part of the total structure" [3] (p. 115). For Bassnett the "translator's criterion is the function of the source language system, with regard to the translation strategy and to adapt it into the standard neutral target language or to maintain the non-standard characteristic of language. Levitchi, thus, facilitates the comprehension and analysis of the lines, producing a cohesive and coherent text in the TL by changing the words from a pragmatic perspective.

Other examples are the lines "No traveller returns, puzzles the will", which become in both Romanian translation versions something more related to the English expression "the will becomes tangled"/ "Tărâmul neaflat, de unde nimeni/Nu se întoarce, ne-ncâlcește vrerea". [12] (p. 203). Levitchi's decision to maintain the cohesive connections as well as the coherence of the SL text rests on two main factors, i.e. the purpose of the translation and the text type. Another choice in translation is for the word "sicklied" which becomes "gălbejește" in Romanian, a synonym of "becomes yellow", as when you are sickening or when you feel weak with a yellowish complexion, hence, "gălbejește" is closer to the English rendering which means "weak".

The translator's practice involves choosing and picking between texts in order to create what is imagined to be an ideal text. The translator is at the heart of the action in this highly selective process, leading the decision making and seeking to give the reader a play as Shakespeare would have written it, at least in their vision. Those attitudes that go into that process, change across time, even if they are made by the same translator in different periods of time, for example in this case study, the two versions by Levițchi (1964 and 1986). Therefore, the Shakespearean text is never quite stable in translation.

Conclusions

In conclusion, it should be said that *connotative equivalence* relating to the lexical choices is still one of the pivotal methods of translation since it stands out as a reminder of the fundamental issues a literary translator faces during the translation process. Also, after analysing the two versions of the famous *Hamlet's* soliloquy translated by Leon Levițchi into Romanian, it could be argued that the translator manages to achieve lexical equivalence in choosing the most suitable range of Romanian words that faithfully render the Shakespearean flavour, elegance and emotion of the original text in accordance with the meaning of the story.

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FUNCTIONAL MANIPULATION OF LANGUAGE IN THE INSTITUTIONALIZED DISCOURSE

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Abstract

We start from the assumption that discourses are unfailingly shaped by the functions that language fulfills in a particular context or situation of communication. The paper dwells upon the idea that language and discourse underpins manipulation at the institutional level, on account of the fact that the groups or individuals express something which is likely to lead the addressee into accepting and believing what is expressed. Language functions can be used to make the argument better and attain its purpose. There is need to point out that the functional perspective on language enables us to understand meaning potentials, as well as the mechanisms of meaning generation and negotiation. Irrespective of the mode of communication, i.e., oral or written, we have to acknowledge that our needs determine the linguistic repertoire that we use in different situations, and that we tend to focus on the most effective and efficient type of language.

Keywords

Language functions; discourse analysis; manipulation of language; institutionalized discourse.

Introduction

Language is considered, without a shadow of doubt, the most important tool of communication. Every time we speak or write something we do it with a purpose, that is to share thoughts, ideas, to understand others and make us understood. Furthermore, any language is determined by social factors, the background, people's attitude and feelings, as well as people's origins.

Socially speaking, language plays some functions that are determined by social organizations, understood as institutions. We must bear in mind that our needs determine the language we use in different situations as we tend to focus on the most effective type of language according to the circumstances, both in speaking and writing. What is more, both verbal and non-verbal types of language shape reality, becoming the method by which people

interract, learn and connect. Therefore, communication can be divided into three basic roles for language: expressive, informative and persuasive. The overarching and broadest function of language is to communicate - people give and receive messages between themselves with a definite purpose, making linguistic choices to express what they want.

Effective verbal communication can be described in different ways according to the functions language takes to fit for purpose. In what follows, we shall discuss the functional and descriptive models put forward by Jakobson and Leech, respectively, since they are interrelated and have been widely influential [1], [2]. We shall equally discuss the connection between the institutional discourse analysis, functionalism and degree of manipulation.

1. Language functions framework

Language functions determine how discourse is organized to show meaning. As endorsed by Jakobson, that there are six functions of language (or *communication functions*) which are connected, and cannot function independently[1]. Leech proposes a five-function language model, mainly reiterating what Jakobson states [2]. Each author provides a definition to the same function of language, the same purpose or code that define the specific function. Under the circumstances, we list the following functions, which are encountered in both models: the phatic function, the poetic function, the metalinguistic function, the emotive function, the informational function, the referential function.

According to Jakobson, *the phatic function* deals with the connection between speakers. The phatic function is the part of communication which keeps open the line of communication itself; it is the means by which speakers reassure themselves about the meaning of communication, if they are listened to or not, understood ot not. It helps "establish contact and refers to the channel of communication. It opens the channel or checking that it is working, for social reason. This function is used for sociability" [3] (p. 567). Basically phatic expressions do not have any meaning. Their only purpose is to make sure the communication goes well and the message is undestood and correctly delivered. Leech also views this function as a means to maintain social relationships and to begin or continue a conversation [2].

The poetic function, also known as the *aesthetic function*, deals with language whose primary focus is the beauty of the language itself. This function is oriented towards the message or focused on the message for its own sake. According to Jacobson, who studied this function of language more than anyone else, the aesthetic function depends not only on structure, but also on cultural norms as well [1]. Leech mentions that here the beauty of choosing words and phrases is more important than the usefulness of the information. [2]. "In literay texts where this function mainly appears the language tends to be more metaphorical than conventional prose and it consists in that it emphasizes the concrete side sign of the language, deepening the fundamental opposition between what is intelligible and what is perceptible, between the linguistic sign as a means of intelligible knowledge and the objects of the reference reality" [4] (p. 60). It merely plays a subordinate role in communication, such as discourses, slogans, advertising.

The metalinguistic function is concerned with utterances that deal with language itself, or what is sometimes called *code*. It can be used in relation to semantic or grammatical structures, to clarify misunderstandings and give structure. "The metalingual function is used in present ordinary conversations to control and to check on the use of the same linguistic code by the interlocutors" [4] (p. 59). To our understanding, this can refer to the rendering

of meaning through certain words, phrases or sentences that would lead the addressee to a certain understanding of the message. So this function becomes of great importance when discussing manipulating the language.

The emotive function focuses on the addresser and it comes out when we want to convey ideas, attitudes, beliefs, etc. [1]. In emotive utterances, the addresser seeks to create the impression of a certain emotion, either real or not. Leech's *expressive function* is similar to Jakobson's *emotive function* of language, being connected to the rendering of feelings and emotions that can be attached to interjections or exclamations [2]. Certain words express attitudes and feelings more than others.

Jakobson's *conative function*, which becomes the *directive function* of language in Leech's view, is used to induce certain actions or reactions. Requests and commands appear here as the affective meaning of a word or phrase are more important that the general message. The directive function is a function of social control and interpersonal interaction. Another feature of this function is that the reaction of a listener is even more important than a thought expressed by a speaker, since this reaction determines if the speaker has achieved the goal.

Leech describes *the informational function* as the most important, since it allows us to deliver messages, describe things, and give our listener new information [2]. Actually, *message* is a word that labels this function best. The informational function is also related to such terms as *truth* and *value* and it is important for the logic od the utterances.

The referential function features a situation, object or mental state. It is closely related to context and what is being discussed. Jakobson sees the referential function "the leading task of numerous messages" and said that "the accessory participation of all other functions in such messages must be taken account by the observant linguist" [1] (p. 73).

2. Institutions and manipulation through language and discourse

There is a connection between discourse analysis and the functions of language in the way that there is a "common concern with how language is or can be put to use in context" [5] (p. 2). Their goal is different: discourse analysis is interested in the interactional aspects of language, on how the text is conctructed to give meaning in spoken or written interactions; functionalism is the approach to language study that is concerned with the functions performed by language, as previously stated by Jakobson and Leech. Obviously this leads to a certain manipulation of language through argumentation in discourse analysis.

To see the connection between the institutionalized discourse and the language functions we have to clearly state that discourse analysis focuses on the knowledge about language and try to find a commonly accepted definition. Therefore, we shall look upon two definitions. Firstly, Paltridge states that discourse analysis "looks at patterns of language and the social and cultural contexts in which it is used. Discourse analysis also considers the ways that the use of language presents different views of the world and different understandings" [6] (p. 2). It is an analysis of the social realities of participants, the connections between meaning and the realities these represent. In the same climate of opinion, Taylor provides a broader definition to it saying that it "usually refers to a research approach in which language material, such as talk or written texts, and sometimes other material altogether, is examined as evidence of phenomena beyond the individual person" [7] (p. 2). We assume that all the words, sentences, connectors, metaphors and other language devices are analyzed in relation to their functionality and the importance they have in delivering the message.

As far as the institutionalized discourse in concerned, we have to examine the term *institution* first. Mayr advocates that the three main menings should be considered, namely "an established organization", "a building housing such organization" and "a place for the care of persons who are destitute, disabled or mentally" [8] (p. 4). Accordingly, there is a common interpretation of "institution" as "organization". As such, we may conclude that institutions represent groups and they must support the ideologies that these groups adopt, whether we are talking about systems or real-life institutions. Furthermore, the persuasive role of language will be of utmost importance in delivering the needed message in a discourse. We go further and say that the analysis of discourse in institutions will show the influence of institutions upon individuals and of individuals upon institutions as well. Manipulation occurs when individuals use particular language functions to persuasively deliver the message for their organizations, taking into account certain aspects, such as the social reality or gender, among others.

A further approach to discourse analysis is known as *Critical Discourse Analysis*. It is basically how a group influences already accepted ideas, manipulating its meanings to a certain purpose. How a certain group can influence is obvious: through discourse - as such, "discourse can refer to the use of language as a practice, and especially to talk" [7] (p. 16). Taylor specifies that Critical Discourse Analysis, defines "*discourse* as language as a form of social practice" [7] (ibidem). The more we "talk", the better we become at expressing what we want and the better we become at arguing what we need. To put it crudely, manipulation appears when the group or individual uses the functions of language to persuade the addressee.

Conclusions

Language is considered to be a system of communication by speaking, writing, or making signs in a way that can be understood, or any of the different systems of communication in particular regions. Discourse is perceived as a set of functional language acts that must convey a certain meaning. In institutions, organized groups must observe the code directed by the already accepted ideas, or ideas that are established upon agreement when individuals become part of the group. But, at the same time, an individual can manipulate the group, or the organization, therefore, the institution, by a persuasive argument, depending on the message they want to express and also taking into account various social variables, such as status, background, ideological affiliation, gender, age, etc.

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THE SUBJUNCTIVE STATUS IN FRENCH – SUBORDINATION MOOD OR INDEPENDENT MOOD?

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Abstract

Our paper aims to highlight the syntactic and semantic features of the subjunctive mood and, at the same time, the exclusive opposition that is established between a modal and a temporal use, given that this verbal paradigm expresses an impressive spectrum of modal values, not only in Latin, but also in the different development periods of the Romance languages (possible / impossible, certain / uncertain, intention / desire), but it appears, to a greater or lesser extent, as a way of subordination.

Thus, the great difficulty of analyzing and interpreting the subjunctive mood derives from the multitude of nuances and meaning effects obtained depending on the context, the intention of the speaker and the court of communication. This continuum of the subjunctive between mood of subordination and verbal form is often reiterated and discussed in the literature.

Therefore, the approach we propose is an attempt to synthesize and categorize the main types of uses and modal values of the Subjunctive in French. Regarding the structure of the paper, it will be configured based on the detailed studies on the action of contextual factors in interpreting the category, establishing the ascending hierarchy, between the effects of meaning, which results from the interaction between the basic (initial) meaning and the contextual factors, between the ordinary uses and other acquired meanings.

Also, the answer to this question regarding the status of the Subjunctive – verbal form or mood – is complex, because it bears not only syntactic, but also semantic and pragmatic implications.

Keywords

Subjunctive, syntactic, semantic, mood, subordination, modal value, temporal value.

Introduction

The question that arises is whether there really is an exclusive opposition between the modal and temporal use. The answer that relies on a large number of examples is negative. Modal uses are written on the chronological axis, so are temporal uses. The word

"Subjunctive" comes from the Latin translation of the Greek word meaning "subordination", which shows that the Subjunctive represented to the traditional grammarians a way of subordination.

The Subjunctive is most often in the position of the subordinate verb. It was concluded that the Subjunctive does not correspond to a significant choice on the part of the speaker and that, for this reason, it is not possible to speak of a Subjunctive form, but of a simple Subjunctive form imposed by contextual factors. A similar position is also adopted by Touratier, who, based on the switching criterion, asserts that the Subjunctive is not a true morpheme except in independent sentences (Touratier, 1996: 66).

An even more categorical position is expressed by Muller, who argues that: "The Subjunctive is excluded in modern French when the verb is not subordinate" (Muller, 1996: 17).

By proposing to reconstruct the internal structure of the French verbal system, linguists began to question the traditional division in times and moods. The obstacle that this division prevents comes from the fact that most verbal forms that are inscribed on the time axis can have modal values and, moreover, these values do not overlap with the traditional modal division. The difference arises when one observes that a verbal form does not correspond to a single and unique semantic form clearly characterized by belonging to a given mood.

The differences between the modal values and the temporal values to which tradition has accustomed us are based on semantically different features observed in contexts, which necessarily leads to relevant analysis.

The main criterion for the separation of verbal forms remains the temporal division, which reduces the modal category to two terms: the Indicative – which knows distinct forms of inscription on the chronological axis and the Subjunctive – which knows only the opposition of aspect.

he purpose of the detailed studies is to discover the action of the contextual factors in the interpretation of category and, to establish the ascending hierarchy of the effects (changes) of meaning, which results from the interaction between the basic meaning (initial) and the contextual factors, of the common uses and the unique meaning.

1. The Subjunctive system

Stating that the Subjunctive is the mark of a chrono-genesis that refuses an exhaustive explanation, Guillaume fixed the median position of this mood, which from the point of view of the image-time representation stopped halfway, between the nominal mood, characterized by a minimum of completeness and the Indicative, which reaches the maximum of representative completeness, the definite (specified) chrono-genesis of a fully constructed time (Guillaume, 2013: 64).

Unlike the Infinitive, the Subjunctive knows the opposition of the person, but in comparison with the Indicative, it is not featured by the opposition of time. The forms of the Subjunctive are opposed only at the aspectual level. Regarding the form of the verb in the active voice and its belonging to one of the moods, it is found that they are not univocal: a verbal form can correspond to several modal values (polysemy) and the same modal value can be expressed by several verbal forms (polymorphs).

Because it does not consider the differences of aspect, traditional grammar designates compound forms that express only actions performed. The Subjunctive has no future reference. The Present Subjunctive does not contain the temporal morpheme as it happens

with tenses. A conclusive example would be: "I wish you stayed with me" (present); "I wished he had stayed with me" (past). As for the compound form, it is not in the temporal, except when the aspect that characterizes it implies a value of precedence in relation to the present or the non-present. For example: "I would rather he had gone a week ago"; "He should have got him that night". Whatever the category of the Main Clause, the form of the Subjunctive varies only according to the opposition of aspect.

The claim that the subjunctive does not know the opposition of time comes from the confusion between marking and meaning. Indeed, strictly speaking, the Subjunctive sub-system is not organized around the time opposition, which does not mean that there is no temporal connection in the Subjunctive clauses, considered as a whole.

As for the two series of forms of the Subjunctive, present-perfect and imperfect – more than perfect, only the first is used in practice, as numerous examples attest. Already in 1954, Cohen remarks: "You can write an entire book without using, neither the imperfect nor the perfect subjunctive" (1959: 15).

The disappearance of the imperfect subjunctive is linked to the disappearance of the simple perfect, formation support of this category. The complications of the Subjunctive forms do not make it easy to master these paradigms. Debates concern grammatical servitude and semantic emptiness, bringing in support of this theory the agreement, where the temporal relations are marked twice by the verb in the main clause and by the Subjunctive in the subordinate one: "I wish he had come there"; "I wish he came now". Guillaume describes "qu'ill vienne" as a hypothetical action, close to the Indicative.

This mark, in addition to non-factual value, which characterizes the Subjunctive imperfect, is rarely found in contemporary French with a present form in the main clause. The presence of the Subjunctive imperfect after a verb mainly in the present conditional is explained by the same modal value of unreality: "It is the Conditional Subjunctive " (Brunot, 1926: 517).

Other authors consider that between the two series there is an opposition of the statement / story type. The extension of the rules of concordance of the main verb in the present or in the past "would only be an aspect of the rare (random) use of the forms of the story to the advantage of those of the speech (story). The use of the present and the subjunctive past, where classical usage imposed the imperfect or more than the perfect, explains the difficulty of our contemporaries in maintaining a distance between a distant subjectivity in the past and the subjectivity of the enunciation" (Le Guern, 1986: 60).

Current French no longer differentiates between speech and storytelling in the choice of Subjunctive forms. It even happens that a single sentence contains two forms depending on the register used. There are statements that the imperfect Subjunctive is still widely used in the literary language: "The vitality of the imperfect subjunctive is unquestionable; it is due to education and personal contact with the classical language" (Imbs, 1960: 44).

As regards the characteristic forms of the Subjunctive, skeptical voices advance the idea that the present and the perfect Subjunctive will have the same fate as the imperfect and more than the perfect, which are no longer used in the current language and which are no longer used. They survive only in the cultivated register and only in the third person. This idea is based on the disappearance of the Subjunctive in some of its uses, such as after the verbs of opinion in the negative form or in the interrogative phrases in French.

These extensions of the Indicative, however, do not constitute sufficiently strong arguments to declare the decline of the Subjunctive.

2. The Subjunctive - functional dependence and modal control

If we admit that the Subjunctive is mainly a mood of subordination, we must examine it because it has expanded its scope so far that it designates "relations so varied that you can ask yourself to what extent it is possible to assign a certain value", (Pierrard, 1994: 13).

On the one hand, the term "subordination" is used to accompany a series of sentences, which are far from a homogeneous whole. Subordination is defined by a set of structures that have been determined to indicate subordination.

On the other hand, new concepts come to specify certain neglected aspects that interfere with the traditional term. Thus, for a more rigorous unitary treatment we resort to correlative notions such as: "integration", "hierarchy", "functional dependence".

"Subordination", a concept practically limited to the relationships that are established between the constituents of a complete sentence, will therefore be defined by two types of correlative relationships: dependence and hierarchy.

Dependence is an asymmetric relationship between a main term and a subordinate term. It is translated by the lack of syntactic, semantic, predictive autonomy. Syntactically, non-autonomy is manifested by the inability of the integrated (subordinate) to function alone, without reference to the (main) member, for example: Where do you want them to have gone? – In this example the lack of autonomy is of a double, functional nature (Pierrard, 1994: 17).

Defined as a non-reciprocal attribution of function, dependence becomes synonymous with the reaction and is characterized by the unilateral nature of the relationship. If we are interested, it is manifested by the property that it has of constituting a complex predicative structure, in which a subordinate verb is inserted or framed in a constituent.

Thus, the subordinate clause receives a function of argument (actant or conjunctural). The restriction of functional dependence is expressed by the ability of a subordinate to perform one of the syntactic functions of the main sentences: subject, complement, conjuncture, adjective. This property is widely used in the traditional subordinate classification: subjective, complementary, circumstantial, relative.

Functional dependencies can be of two types: unilateral and bilateral. Restrictions of functional dependence can trigger a concomitant variation of the term subordinated by the term from the main clause, which, in the case of the subordinate clause, can be: a mood control, and modal and referential control. Between the modal control and the degree of integration there is a conditioning relationship: the more subordinate the more integrated, the more it will be controlled morphologically (Pierrard, 1994: 24).

The degree of integration is also based on two other parameters: the nature of the main element, type of subordination marker. Verbs that require the Indicative in French: *affirmer, avertir, confirmer, decider, declarer, déduire, informer, espérer, indiquer, proclamer), protester, publier, remarquer.* Nouns – operators that trigger the Indicative in French: *l'annonce, l'avertissement, la certitude, la constatation, la démonstration, l'espoir, l'explication, l'impression, l'opinion, la promesse, la Remarque, la réponse, la sensation, le sentiment, la supposition.* Verbs that trigger the Subjunctive in French: *commander, contester, déplorer, désespérer, détester, éviter, il importe (impers.) interdire, justifier, mériter, obtenir, permettre, préférer, suggérer, supporter, tolérer.* Nouns – operators that trigger the Subjunctive in French: *la nécessite, la chance, la déception, le désir, l'indignation, l'ordre, la permission, la prétention, le regret.* Adjectives - operators that trigger the Subjunctive in French: *agréable, amusant, contestable, difficile, facile, important,*

impossible, inévitable, inexplicable, injuste, inutile, naturel, nécessaire, obligatoire, regrettable, simple, terrible, triste, utile.

3. The subjunctive and modality

In relation to classical modal thinking, the Subjunctive is part of the modal values of the unattainable, accidental, or primary:

Necessity: *Il n'est pas possible qu'elle ne soit pas d'accord = il faut qu'elle soit d'accord.(She can't disagree = She has to agree.)*

As a negation of necessity, eventuality may take the form of a negation that affects the modifier:

Il ne pas nécessaire que tous les événements aient une fin tragique.
Possibility: *Il est possible qu'elle soit d'accord.*
Impossibility: *Il n'est pas possible qu'elle soit d'accord = il est impossible qu'elle soit d'accord.*
Chance: *Il est possible qu'elle ne soit pas d'accord.*

3.1. The subjunctive – way of non-affirmation

The Subjunctive is the mood of possible actions. This is the thesis on which Guillaume builds his modal theory, elaborating the threshold concept, which marks the transition from indicative to subjunctive (Guillaume, 2013: 85).

The definition of the French Subjunctive as a way of the possible (non-factual) is hindered, because there are uses where the reality of the fact evoked in the subordinate clause is clear: *Je regrette que tu sois là tu es là.*

The major thesis of the traditional grammar that sees in the factual feature the criterion of the Indicative / Subjunctive opposition must be removed, as it leaves out the types of Subjunctive.The conclusion drawn from the contextual analysis is that, if the opposition [factual / *non- factual] fits for explaining a large number of situations (the Subjunctive of will, hatred, desire, doubt, presumption, rejected cause, temporal antecedent), it is inappropriate to explain other uses whose interpretation requires a complex methodology.*

Such a solution is the explanation by the pragmatic concept of "non-affirmation" of not presenting as true, a concept that can manifest itself in the form of a distance in relation to the [plus truth] value: Je ne jurerais pas que l'homme soit mort. (I wouldn't swear the man is dead).

The act of not presenting as true the real can therefore manifest itself in two forms: to interrupt or to refuse the truth. Transmitted among others by the Subjunctive in the subordinate clause, this information is not synonymous with factuality, proof of its appearance in statements in which the factuality of the evoked eventuality is obvious. There are statements whose content is presented as indisputable, but which does not constitute the support of a declaration.

This is the case, among other things, of the concessional structures whose subordinates evoke a factual eventuality of a canceled pursuit, which the Subjunctive inscribes in the anti-universe: Bien que je j'eusse mis ma veste j'étouffais. (Although I had put on my vest I was suffocating.)

These observations lead to the idea that the Subjunctive functions as a non-affirmation marker.

The integration of the affective dimension of the deontic modality, obligatory, is done by a kind of artifice: the evaluation judgment implies an evaluative attitude: trouver bon/trouver mauvais, trouver normal/ trouver anormal. These modalizers always trigger the Subjunctive, whatever the predicate in the subordinate clause: Il est bon qu'il ait.

3.2 The subjunctive – way of possibility

One principle of Guillaume's theory states that the uses of the mood fall into various conceptual areas and that a conceptual area can occupy, either the position of a possible sentence or an accomplished one. The main / subordinate syntactic opposition expresses exactly the main clause / subordinate clause opposition.

Main clauses that allow the subordinate clauses to express completeness require the use of the Indicative, whereas, the Main clauses that require the use of the the impossible require the use of the Subjunctive: sure (very) likely / unlikely (very) possible / impossible. / C'est possible qu'ils n'aient pas eté. (It's possible that they weren't here.)

A major thesis of the grammatical tradition that sees in the possible / impossible opposition what clearly separates the Indicative from the Subjunctive must be categorically removed, because this point of view does not take into account an important number of uses that contradict this assertion.

If the factual / nonfactual opposition is used to render the difference of use between the Indicative and the Subjunctive in many contexts (possibility, will, desire, assumption, doubt, temporal precedence, empathy, etc.) it is inappropriate to apply it in other contexts, where the completion of the event evoked by subordination appears.

3.3. The subjunctive - way of the will

The Subjunctive often appears in deontological or near-deontological sentences that carry the feature of non-factual / impossible.

(8)   Il aurait souhaité qu'elle sache tout de lui.

The will feature is also included in the final sentences after: pourque, afin que , que, à, ce, que.

(9)   Je vais lutter à present pourque mon idée soit comprise.

4. The subjunctive and mandatory uses

Compulsoriness: Il est obligatoire qu'elle soit présente à l'audience.

Permission: Vous permettez que je fasse marcher le ventilateur?

Interdiction: Il défend passe par là. (He forbids passing through there).

Optionality – this value is obtained by the negation of the mandatory term: Il n'est pas absolument nécessaire que tu fasses cette démarche.

There are some verbs of will that express, not only the will of the speaker, but also various speech acts of the type to ask to be done, positive or negative: demander, exiger, imposer. (to demand), défendre, interdire.

Stereotypical interrogation – where the verb vouloir can convey an idea of negation: Que voulez-vous que j'en fasse? (What do you want me to do with this (in this case?)

The simple conjunction que can introduce a purpose or final sentence under the following conditions:
- after a main imperative: Dépêchons qu'nous ne prenison pas froid!
- in an interrogative sentence : Où est-il que j'aille le chercher?

• in a conditional question: Si je demandais une seconde chambre que tu puisses dormir?

The phrase prendre garde que expresses a negative tension, something to avoid. For example: Prenez garde qu'il ne vous voie. Used with the Indicative, this expression has the meaning of a warning addressed to the interlocutor: Prenez garde qu'il vous voie.

The negative finality is expressed, in French, also by verbs of the fear type, de crainte que: Craignez-vous qu'il vienne.

5. The subjunctive and assertion

Defined as the act by which the speaker presents as true (valid) a propositional content, affirmation is, first of all, a pragmatic concept. Its main embodiment is the declarative statement, with its different shades.

Because the sentence can be assertive or non-assertive, linguists have divided the assertion, assertion and the analyzed phrase, matching the assertion / non-assertion opposition with the Indicative / Subjunctive opposition. The act of not presenting as true can manifest itself in two forms, either the postponement or the refusal of the affirmation.

In the first case, the subject expresses a distancing from the high value: Je ne jurerais pas que l'homme soit mort.

In the second case, the attitude expressed is more radical: Je ne dispa que dénuement heureux soit la règle.

Conveyed, inter alia, by the Subjunctive to the subordinate clause, this information is not confused with non-actuality, evidence, the use of the Subjunctive in statements in which the eventuality evoked in the subordinate clause has the [factual] feature.

The content of certain statements is presented as indisputable but does not therefore constitute the support of a statement. This is the case among other concessional structures whose construction on the Subjunctive can evoke a feasible eventuality resulting from a canceled consequence: Bien qu'il soit aimable avec tout le monde, il ne réussit pas à se faire accepter.

Soutet defines these features by stating that "the modal game between the Indicative and the Subjunctive is mainly semantic in nature and, therefore, the unity of the subjunctive mood, beyond the variety of its uses, is thought in terms of invariant significance and not by a simple syntactic requirement" (Soutet, 2000: 24).

Conclusions

The analysis of the uses of the Subjunctive refers to the domain of subordination. Indeed, it is a recognized difficulty to set the nature and limits of the linguistic and verbal realities designated by this term.

Regarding the classification of subordinate clauses, the applied criteria are of several orders: the degree of integration (subordination), the nature of the element in the main clause, the type of subordinate clause. It turns out that the Subjunctive is a complex subordination element, so the elements that control the mood operate on several levels:

• The lexical theme level (verbs, adjectives, nouns);
• The level of the constituent of the main sentence;
• The nature of the connector;
• The pragma-semantic nature.

The task of the one who analyzes the Subjunctive is to find the access keys to the meanings that presuppose the functioning of the Subjunctive and which explains both the restrictions and the various choices. There are, indeed, in the use of the Subjunctive, numerous hesitations in contexts of the Indicative-Subjunctive alternation: "First of all, however, we must guard against the illusion of rigorous (fixed) predictability. The use of the subjunctive is subject to tendencies rather than rules, and thus rigid conceptions are bound to fail" (2013: 68).

The use of the theory of modalities to explain the arbitrary or unmotivated uses of the Subjunctive allows one to situate more precisely the position and the role of the enunciator in interpreting the complementarity and opposition relation that the Subjunctive has with the indicative.

From this perspective, the Subjunctive appears as its own way to express the values of the real (normal) and obligatory modalities in which it is about nonreal, virtual events through the use of possibility and will.

It is obvious that whatever the labels used to designate the contexts and favourable conditions that justify the various uses of the Subjunctive (basic value, the effect of modal sense or context, Subjunctive of will or axiomatic virtualization, subjunctive of subjectivity or virtually subjective), the idea of highlighting the semantic unit of the Subjunctive in the majority of its uses, dominates the research that, for the moment, has reached a rigorous typology of the uses of the subjunctive.

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